





# Q: What do the following authors & artists have in common?

Douglas Adams Brian Aldiss Isaac Asimov

Iain Banks Clive Barker David Brin John Brosnan Jim Burns Ramsey Campbell  
Angela Carter Joy Chant Simon Ian Childers Adrian Cole Edmund Cooper Louise Cooper  
Richard Cowper Roger Dean Terrance Dicks Thomas M Disch Stephen Donaldson Harlan  
Ellison Chris Foss David Gemmell David Gerrold William Gibson Charles L Grant  
Harry Harrison Frank Herbert James Herbert Philip E High Robert Holdstock Shaun Hutson  
Diana Wynne Jones Jeff Jones Peter-Jones Mike Kaluta Colin Kapp Leigh Kennedy  
Bernard King Nigel Kneale Harry Adam Knight Katherine Kurtz David Langford  
Stephen Lawhead Anne McCaffrey Ian Marter Rodney Matthews Michael Moorcock  
Chris Morgan Larry Niven Frederik Pohl Jerry Pournelle Terry Pratchett  
Christopher Priest Robert Rankin Kim Stanley Robinson Michael Scott Rohan  
Geoff Ryman Josephine Saxton Bob Shaw Robert Silverberg Brian Stableford  
Theodore Sturgeon Patrick Tilley EC Tubb Lisa Tuttle Freda Warrington Ian Watson  
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# 45TH WORLD SCIENCE FICTION CONVENTION

27th AUGUST – 1ST SEPTEMBER 1987

BRIGHTON, U.K.

PROGRESS REPORT 4

JUNE 1987

# CONSPIRACY 87

GUEST OF HONOUR  
**Doris Lessing**

GUEST OF HONOUR  
**Alfred Bester**

GUESTS OF HONOUR  
**Arkady and Boris Strugatsky**

FILM GUEST OF HONOUR  
**Ray Harryhausen**

ARTIST GUEST OF HONOUR  
**Jim Burns**

TOASTMASTER  
**Brian Aldiss**

FAN GUESTS OF HONOUR  
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art Jim Callagher

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This Progress Report edited and published by Robert Jackson for Conspiracy 87, typeset by Bryan Williamson and by Thameslink Ltd., pasted up by Robert Jackson, and printed by Allanwood Press, Pudsey.

recd. 8/12-9/4/87

# Introduction

Welcome to the fourth and final Progress Report for Conspiracy '87, which we trust reaches you in good time for you to make final preparations for your trip to the convention and for the convention itself. We have included in this Progress Report a wealth of practical information about travelling to the convention, about Brighton, about Worldcons in general for those of you who haven't been to one before, and about how Conspiracy in particular is organised. In particular please read 'Memberships and Registrations', describing the registration area, which will be your first contact with the convention itself when you arrive - if you find your way smoothly through Registration you will find the Pocket Programme you receive then should give you all (or nearly all) you need to know to find your way about the convention and really start enjoying it.

In this PR too, there are a number of pieces of advice about how to get on with your fellow convention-goers and the hotel (drink - in particular the differences between US and UK hotels are worth noting for US convention-goers - posters, weapons policy, smoking) - take heed of them, and we'll all have a better time for it, including yourselves!

It seems superfluous to say 'We're nearly ready for the off,' as of course we are nearly ready - only two months to go, in which the t's will be crossed and the i's dotted if that hasn't been done already, final programmes and schedules confirmed, programmes printed, and so on. All seems set fair - there have been more pieces of good news than bad in the preparations, despite hiccups such as the postal delays and non-arrival of much material (described in a separate article), and the demand for accommodation creating delays in the complex system we have set up for handling accommodation bookings. Some hotels have been sending out their accommodation confirmations later than others, and those booked into the slower hotels have been voicing some concern on hearing that others in the quicker hotels have had confirmation. So the point is worth making here if you haven't already got the message from elsewhere - *if we have got your booking form, then a booking has been made for you; you are in somewhere*, and all is ready for you to come to the convention.

A few copies of PR3 have failed to arrive at all, and others were much delayed, because of the postal difficulties described elsewhere. Most of the news items in PR3 are covered again in more detail in this PR; you will have missed, apart from the Hugo nomination ballots (which we reissued anyway), the articles by Joe Haldeman and Joyce Scrivner about travelling to Britain - Joe describing the atmosphere, and Joyce giving a wealth of detail about planning your trip. Ann Pringle described Brighton as a town (this will largely be reprinted in the Pocket Programme for reference), and Linda Pickersgill

outlined the differences in atmosphere between British and American cons. The WSFS Constitution was given in its updated form, and this will in any case be reprinted in the Souvenir Book.

The saddest news from outside the convention itself has of course been the deaths of two of the greatest names in the field, Terry Carr and James Tiptree Jr. They will both be sorely missed for their brilliance. We will be honouring their memory in our programme items. That, I think, is about the end of the bad news since PR3 - all good news from here on...

Membership is going very well, as you will see from the list at the back of this PR - over 4000 members in total, around 3600 of them attending.

The convention is expanding in terms of venues, too - we have added a 505-seater screen at the five-screen Odeon Film Centre (next to the Brighton Conference Centre) to our venues, as well as the West Beach Hotel (between the Metropole and Bedford), a good-sized, new hotel which will be housing our child care facilities. We have also planned to fill the last remaining spare hall in the Metropole Exhibition Centre with special exhibits, though plans there are not yet finalised.

The convention is getting better in other ways as well as bigger (never mind the width, feel the quality...) The Programme is taking shape just as we had hoped; the Film Programme looks, from Kim Newman's plans for it, to be one of the most original and stimulating yet seen at a Worldcon; the Art Shows are set to be chock full of wonderful things, and there may be some interesting surprises in the Exhibit Areas. The Fan Areas are full of stimulating ideas and plans for social events, and I think the Souvenir Book has exceeded my expectations, despite the fact that my plans were pretty ambitious to start with (but as its editor, I'm biased...)

We are so pleased with the Souvenir Book that we are taking orders

for a *special signed limited edition* - see the details later in this PR.

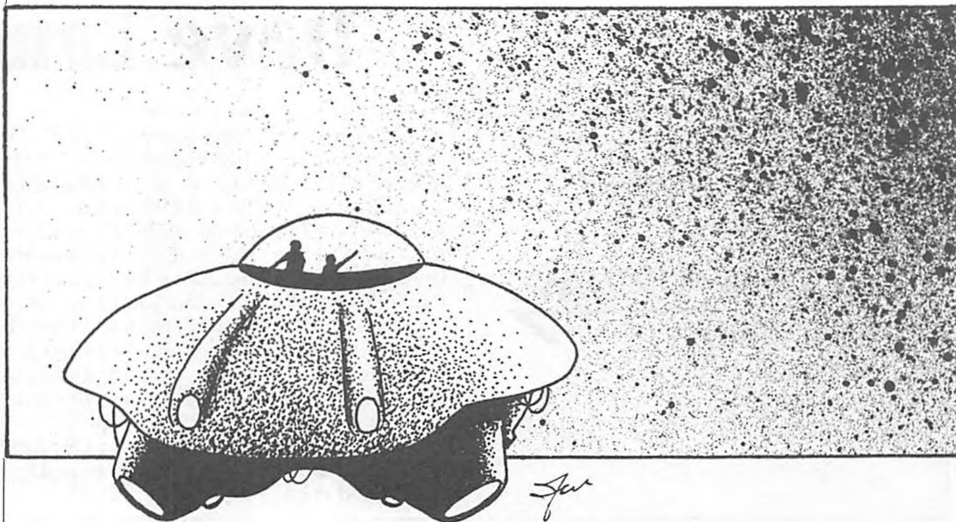
Other good things happening include a number of major arrangements in the pipeline with various firms, especially film distribution companies - we hope you will be able to see a number of films not seen in this country before. Help already arranged includes Gestetner Ltd. providing a complete publishing system for the Repro Room, including plate-making and litho printing as well as computer composition; Budget Rent-A-Car, Reading, who are helping with transport (see details elsewhere in this PR); Forbidden Planet (Mail Order) Ltd., who were very helpful over PR3 (despite the postal problems) and are to distribute the non-European copies of this PR through their New York depot after bulk air shipment, which we hope will reduce the risk of delay to a minimum.

Other firms are helping indirectly, for example by timing publications and promotions to tie in with the convention, such as W.H. Smith, and Punch and Time Out magazines who have indicated they are planning theme issues. Other developments are likely - if anything important enough comes up before this PR is mailed, we will let you know with an update letter.

That's what's happening outside the con - but the really important events to you, the convention-goer, are inside the convention itself. It may all sound serious at times, but underneath it all there is a hunt for enjoyment, satisfaction, fun. The fun at this convention will be there in one guise or another; it may be light-hearted, it may be serious fun, in the well-known phrase among British fannish fans it may even be Desperate Fun - but whatever, it'll be there.

We think we - and you - are going to have a great time. See you soon!

Rob Jackson



# 45TH WORLD SCIENCE FICTION CONVENTION

27 August - 1 September, 1987, Brighton, UK

P.O.Box 43, Cambridge CB1 3JJ

Telephone: 0223 460323

2 July 1987.

Dear Conspiracy '87 Member,

Enclosed is a package of information from Conspiracy, the last one from us before you leave for the convention itself. We hope that the information about travel, accommodation, registration and finding your way about the con make your journey and arrival as smooth and enjoyable as possible.

You should find enclosed (as well as PR4 and this letter) your 1990 Site Selection Ballot, a Site Selection Exit Poll (sanctioned by both 1990 committees and the Conspiracy '87 committee), and two advertising flyers. The Site Selection Ballot is mailed with PR4 rather than the Hugo ballot mailing at the request of both bidding committees. It should reach us by August 25th at the very latest if you are voting by mail; because of postal difficulties in London (for details see PR4) we suggest that you allow as much time as possible for the ballot to reach its destination.

## GUEST OF HONOUR UPDATE

We are delighted to have received official confirmation that *Arkady and Boris Strugatsky* will definitely be at the convention.

However, we recently received very sad news from *Alfred Bester*. In a letter we received on 25th June he says:

*"I'm afraid I've had a disaster which will probably rub off on you... Last year I had a bad fall which ruined knee, ankle and hip on my left leg. I was in hospital for months receiving a mechanical hip and prosthetic knee and ankle. I could barely walk but I had hopes.*

*Then came the disaster. I was tottering to the bathroom when I fainted. I awoke with a gigantic black eye and the goddam mechanical hip thrown out of its socket. Back into hospital for more operations... I'm virtually bedridden and can only hobble around the house with the aid of a "walker".*

*It will be impossible for me to leave the house, much less travel overseas to your convention. I deeply regret the loss of pleasure in attending and your loss of a Guest of Honour... Once again, my profound apology for my disaster, and I hope that Brighton will think kindly of me confined to my bed in a vegetative existence."*

Well, it goes without saying that we think kindly of him - but the Conspiracy '87 committee don't want to lose contact with one of our Guests of Honour that easily. We have been back in touch, and he is happy for us to use all the technology our financial resources and contacts will allow to provide some kind of link between us in Brighton and our Guest of Honour in the U.S... Watch this space, and wish us luck in our efforts to get something arranged.

## ACCOMMODATION UPDATE

Because of the varying speed with which hotels have been confirming bookings, we decided to send our own note confirming our receipt of your form in with your Hugo ballots; if you booked through us, then you will have had this with that mailing. If there are any problems (e.g. you suspect that due to postal problems we didn't receive your form), please leave a message on our answerphone (see the top of this letter). *There is still plenty of space available*; but if you are making a new booking it is now best to write direct to the Accommodation Bureau (address in PR4, p.12.)

*CONSPIRACY  
'87*



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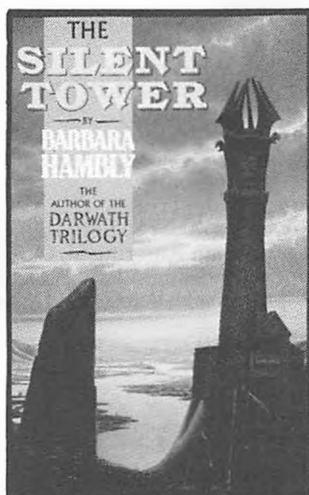
- *All visitors to the stand will receive a  
Writers of the Future starter pack.*

*For further details, see the Worldcon  
programme booklet.*

# JOURNEY TO NEW WORLDS

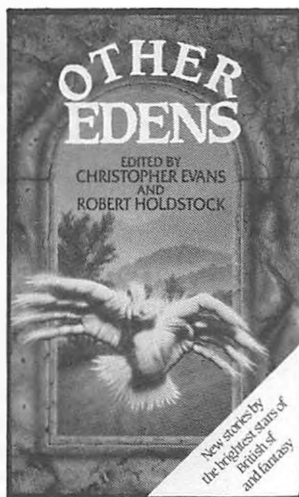
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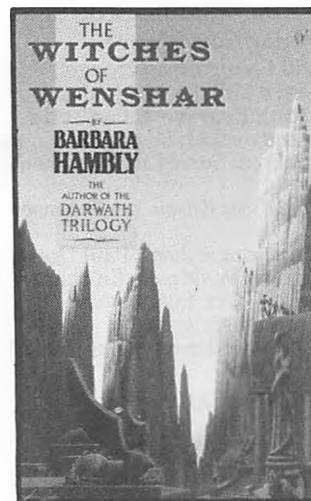
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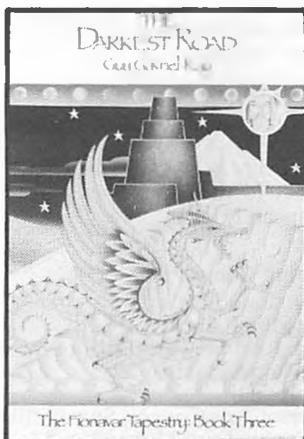
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*Site selection, WSFS business meeting:* Paul Dormer, Tim Illingworth

*WSFS business meeting Chairman:* Tim Stannard

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*Souvenir Book Designer/Production:* Hussain R. Mohamed

*Progress Report production:* Rob Jackson

*Advertising:* Chris Walton, Stuart Hellinger (USA), Ann Pringle

*Progress Report mailing:* Dave Hodson & colleagues

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*Associate Editors:* John & Eve Harvey

*Typesetting adviser:* Bryan Williamson

*Printer & publisher liaison:* Coral Jackson

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*Convention publicity liaison:* Vince Docherty

*Brighton publicity liaison:* Ann Pringle

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*Third Programme Coordinators:* Sherry Coldsmith, Mike Christie

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*Daily Newsletter:* Maureen Porter

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## Postal Delays

Well, what can we say about the delay many of you experienced in receiving your copies of PR3 (and, importantly, your Hugo nomination ballots) except to say how much we regret it happened?

Quite a lot, actually... To recount the story for those of you unfamiliar with it: we thought we had worked out a good, mutually beneficial deal whereby a mail order bookshop sent out PRs 3 and 4 airmail via their bulk contract, in exchange for them having the chance to send you their catalogue with the PR. You would all get your PRs by the first week in March at the latest, giving you four weeks to think over and return your Hugo nomination ballots...

Unfortunately the problems began once the material reached the postal service. Only about half of them went airmail, as far as we can gather, despite correct labelling, stamping and so on – the rest made their way sea-mail to those of you overseas, arriving in the States early April. Some are still awaited.

The net result was that many of you failed to receive your Hugo nomination forms in time for the initial deadline, and we had to put back the deadline a month, and organise and send a special mailing announcing this – which was in the post, via a different sorting office, within three days of us deciding it was needed.

Why was this necessary? Well, for the past six months there has been a campaign of unofficial industrial action by some Post Office workers, mainly in central London, moving round various sorting offices and by no means consistently affecting any one sorting office (which is why the mail order shop

were not in a position to warn us of the problem). Like many unofficial grievances, this strike has received very little publicity – for example, we didn't know about it ourselves until recently, despite being regular mail users, and we still don't know what the grievance of the workers is. But what this action does is to make the ordinary postal service to the business sectors of central London totally unpredictable. (I wonder if the grievance might be resolved quicker if it received more publicity?)

In addition, when the mail order shop staff sent the unused copies on to our Cambridge office (about 2,000, in 15 boxes) they failed to show up at all over four weeks, in a parcel service that usually takes three or four days. Eventually Dave Hodson, our link-man with the mail order shop, investigated personally and found a number of boxes of PRs, packing damaged but contents thankfully serviceable, in the local sorting office, and we have now received six of the boxes.

I'm afraid we felt very bitter about the effect of this when we first heard about it, thinking furious thoughts about how we're trying to do a professional job running this convention on amateur levels of resource and time availability yet the repeat Hugo nomination mailing cost us close on £1000, money we could well have spent on a better convention, and so on. But – what do we know of the things the Post Office asks its workers to do? I'm sure we all have enough reasons to mutter about our own working conditions... should the other side of the story be told?

*Rob Jackson*



art Arthur Thomson

## Our Foreign Agents

### Australia

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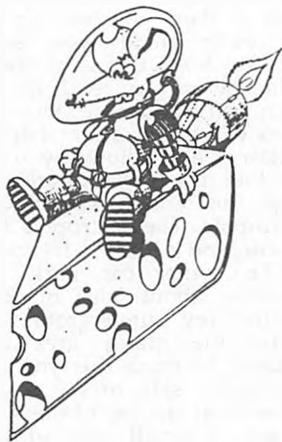
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Soon comes the time for action. You must be a supporting or attending member of Conspiracy; you must also pay a fee when you vote. We know these costs can be great for many of you, but unless you do this for us, we cannot give you the best convention possible in 1990. Look for the mail ballots, coming soon from England!

*The 1990 Worldcon in Holland? Sounds great!*

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KLM Dutch Airlines has been appointed official carrier for the 48th Worldcon in the Hague.

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# TRAVEL – How to Get to Brighton

**By air:** Those of you coming from overseas by air will most likely be arriving at one or other of London's major airports, Gatwick or Heathrow. Heathrow is the larger, but Gatwick is the more convenient by far for travel to Brighton, being half-way between London and Brighton on the fast railway line. If you are not travelling with a party or pre-arranged package, and are coming direct to the con, you will need to make your way from the airports to Brighton.

From Heathrow, there are fast coaches to Gatwick that now use the M25 London Orbital Motorway; you can take one of these, or take the Piccadilly Underground line into central London. If you use the Underground, or Tube, change at South Kensington station for the District/Circle line eastbound; two stations along is Victoria.

Victoria station is the London terminus for the London to Brighton British Rail line. For most of the day during weekdays there are half-hourly semi-fast trains taking just over an hour to reach Brighton, and at 5 minutes past the hour there is a fast train taking fifty minutes or so. (Oddly, this one *doesn't* stop at Gatwick Airport.)

From Gatwick, you simply get the semi-fast train to Brighton. (If you're lucky, you get to ride on the elevated light rapid transport minitrains at Gatwick, between the airport and the station.)

If you prefer to hire a car, you may wish to take advantage of various car hire opportunities, in particular the one offered by one of our advertisers in this PR, Budget Car Hire (Reading) - see the ad for details. Your way will be smoothed if you make arrangements in advance. Once you have your car, follow the directions below.

**By sea and train:** If you are arriving at Folkestone, Dover or any of the Kent ports, it is probably simplest to get a train to London (most of the trains from Kent to London terminate at Victoria anyway), and then down from Victoria to Brighton as described above - the trains directly along the coast are slow and involve a lot of changing.

If you are arriving at Newhaven, there is a very simple local train service.

If you are arriving at Portsmouth, there is a slow but fairly reliable train service along the coast, which doesn't involve any changing of trains. If you are arriving at Southampton, it is probably marginally quicker to get a train to Portsmouth and change. If further west, then to London (Waterloo), and from there by Tube (two short journeys) to Victoria.

If you are travelling from one of the ports by car, see the directions below.

**By train:** Train journeys from other parts of Britain than the ports mentioned above are almost certainly going to be via London, and across it by Tube to Victoria. (Don't forget that with many tickets you can go across London by Tube free on your through British Rail ticket now.)

**That's EnterTrainMent:** You should all have received with your Hugo final ballots an order form for reduced price rail tickets via this organisation, which arranges travel for people attending artistic and cultural events which involve overnight stays. As long as you know which county your journey begins in, and are making a return journey to the same place, this way of getting your ticket is well worth considering, as there are few better bargains in rail travel in this country. The conditions are given in full on the application form. When you travel, *don't forget to bring evidence that you are staying overnight in Brighton, such as your hotel confirmation.*

**From station to hotel:** When you get to Brighton, if you are coming to any of the hotels on the seafront including the four main convention hotels, the walk is about three-quarters of a mile (fifteen minutes). If you want to get a bus, there are a number you can get, all with fares about 20p. The closest route, though infrequent, is the 38, which you catch from the bus shelter just outside the station at 1 and 31 minutes past the hour; this goes down Queens Road then right, along Western Road, left down Preston Street, and left again along the seafront straight past the hotels.

Other buses, more frequent (6 minutes) but involving longer walks, are the 99 shuttle bus, which goes down Queens Road then turns sharp right up Dyke Road; get off at the first stop on Dyke Road, walk downhill to Western Road, turn right into this, cross over and into Clarence Square East, then down Cannon Place; after a right-and-left bend you are walking down beside the Metropole. The no. 6 bus follows a similar route but turns into Western Road itself; get off on the first stop in Western Road.

The no. 7 'Busy Bee' bus to Bristol Estate goes from the station to the Old Steine; this is convenient for hotels near Palace Pier. Failing these, you could always take a taxi - there are plenty at the station, and at around £2.00 you may well think it worth it.

**By bus/coach:** The bus station is on the Old Steine, ten minutes' walk from the Metropole. Turn right along the seafront to reach the convention facilities. It is probably only worth taking a taxi if you don't know where your hotel is, or if you know it is a little distance from the main con facilities.

**By car:** From most parts of Britain, your journey will take you round London on the M25 to the M23 (leave the M25 by junction 7) due south past Crawley and Gatwick. The M23 becomes the A23 and continues south into Brighton; for details see the accompanying maps of Brighton District and Central Brighton, which are reproduced courtesy of the Automobile Association.

The A23 becomes London Road (except a short piece called Preston Road). Follow the signs for Town Centre and Sea Front round the triangular one-way system at the top of the Central

map, down London Road, onto the Grand Parade and Old Steine one-way systems, then right at the sea-front roundabout along Grand Junction Road/King's Road. For parking details see below.

From the west (Portsmouth, Southampton and beyond) you will probably come in on the A27. Rather than continue on the A27 till you reach the Central Brighton map area, it is best to turn right and head for the seafront road, the A259 (Kingsway/King's Road) via either Sackville Road or The Drive (shown on the District map). Turn left along King's Road then look for parking as below.

From the east (including Folkestone and Dover) the A27 is again the best road; you will be coming in at top right of the District map, past Falmer, then down Lewes Road on the Central map - then down Grand Parade as for the A23. From Newhaven, however, the A259 coast road brings you in along Marine Parade: although this is mostly built-up along the coast so slower than the A27, the route-finding is simpler - just head straight on at the Old Steine/Palace Pier roundabout along Grand Junction Road.

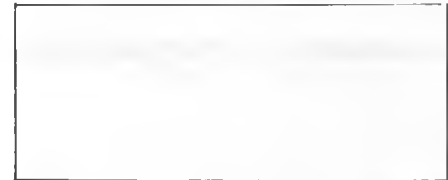
**Parking:** There are a good number of multi-storey and underground car parks around the area of the Brighton Centre and Metropole. Unfortunately, none of them are cheap... To reach most of them you turn up West Street (if you're going west along Grand Junction Road this is at the first traffic lights, before you reach the Metropole). Turn left along Regency Road (this takes you under a big shopping arcade building), and follow any of the signs for the four car parks (marked G on the map): the Cannon, Russell, Churchill, or Metropole. The Metropole is closest to the con, and is likely to fill up first.

The other car park well worth knowing about (also marked G) is a multi-storey underground car park under the grassy area of Regency Square. To reach this you turn up the left (west) side of the square, to the entrance at the top of the square. There is also a small area of car parking beside the Kingswest/Odeon Film Centre.

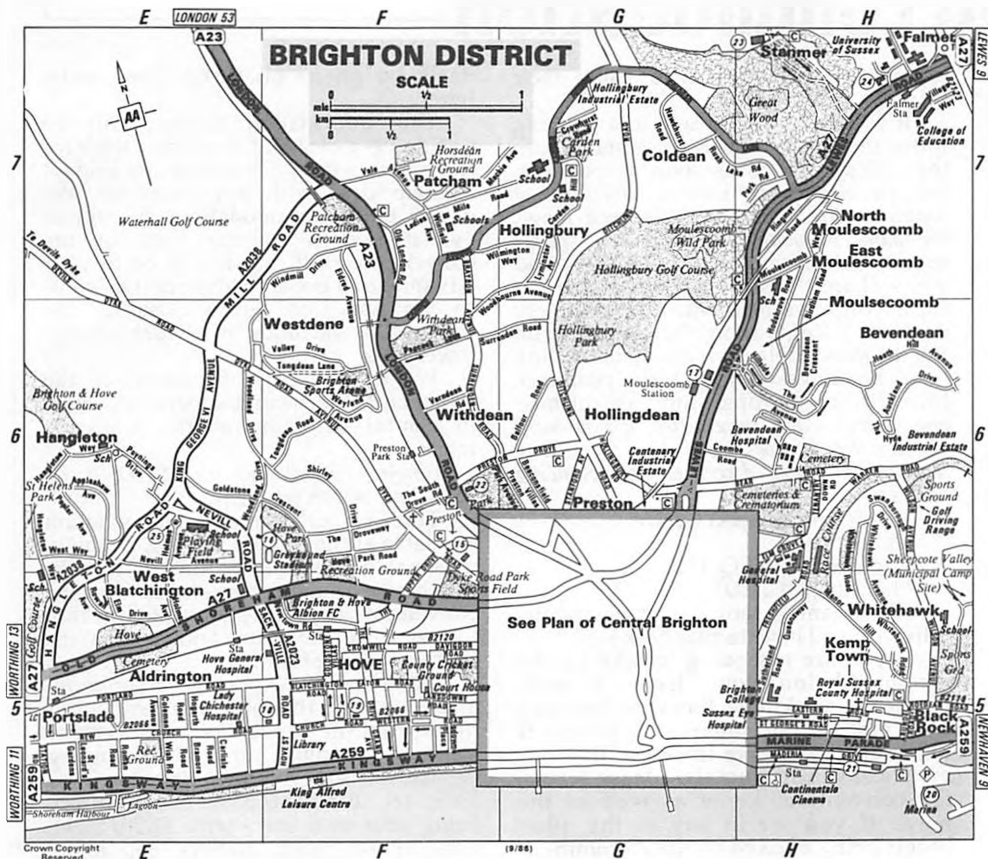
If you are in a hotel a little distance from the convention facilities, you will be best to look for parking near your own hotel: consult them for details. Some hotels will have their own car parks or parking deals with local car parks.

Hope you have a trouble-free journey!

Rob Jackson, Ann Pringle  
Martin & Katie Hoare



# BRIGHTON



**AA Centre**  
 Fanum House  
 10 Churchill Square  
 BRIGHTON, Sussex  
 Telephone: 23622

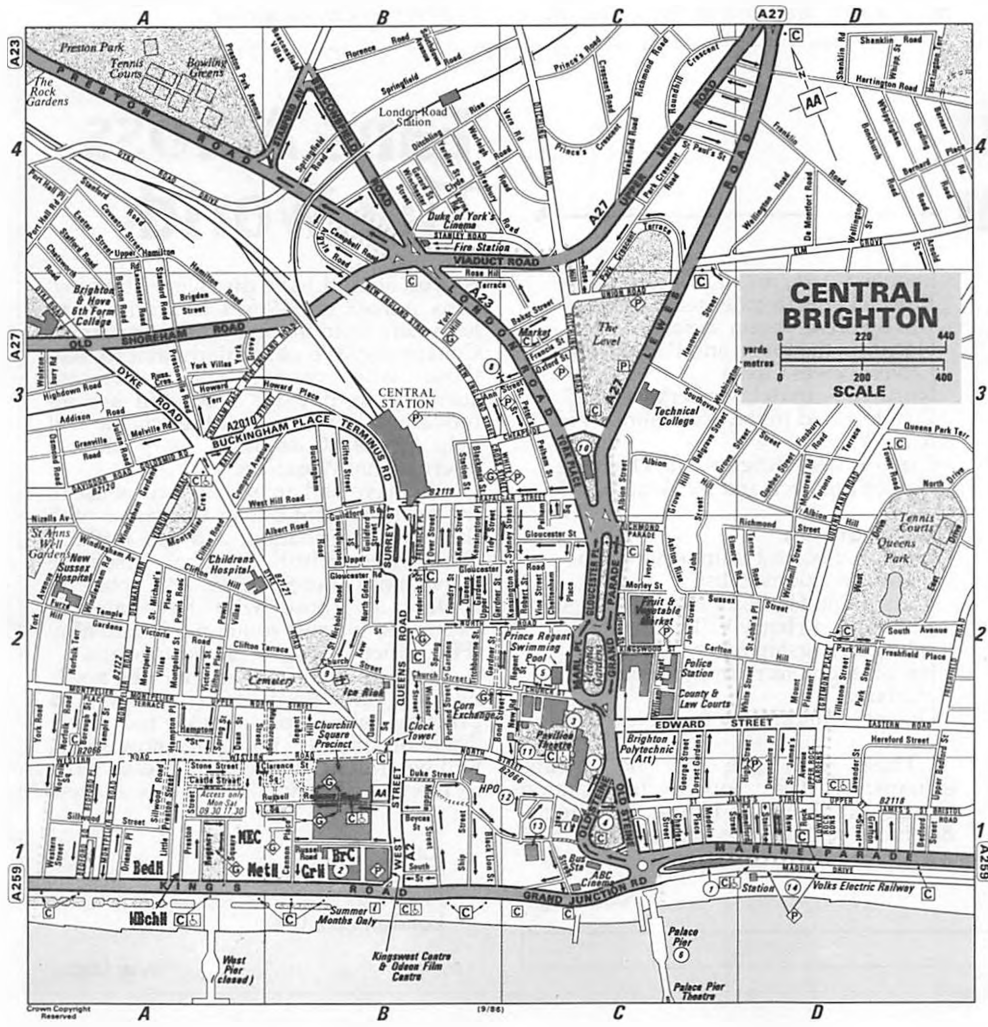


Recommended routes shown are those leading to and from the town centre, and in some cases important roads bypassing the town. Mileages shown are always taken from town centres.

The contents of this publication are believed correct at the time of going to press, but changes may have occurred since that time or will occur during the currency of this publication.

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## Central Brighton

PUBLIC BUILDINGS AND PLACES OF INTEREST

- |   |                |
|---|----------------|
| <b>AA Centre</b>  | AA (B1)        |
| <b>Aquarium and Dolphinarium*</b> Dating from 1869 it is Britain's largest aquarium and includes a 1000-seat dolphinarium   | 1 (C1)         |
| <b>Brighton Centre</b> Recently completed, the building has a seating capacity of 5,000 for staging conferences, concerts, major sports events and exhibitions  | 2 (B1)         |
| <b>Dome A</b> conference and concert hall seating 2,100 housed in the former Royal Stables of the Royal Pavilion  | 3 (C2)         |
| <b>Marlborough House</b> Designed by Robert Adam in 1786 and now houses the Tourist Information Centre. There is also a Tourist Information Centre (summer months only) on the sea-front (B1)   | 4 (C1)         |
| <b>Museum, Art Gallery and Library*</b> Also housed in part of the former Royal Stables, its varied collections include oil and water colours, pottery and porcelain, musical instruments and Sussex archaeology and folklore                                     | 5 (C2)         |
| <b>Palace Pier</b> One of Britain's few remaining entertainment piers, it dates from 1899.  | 6 (C1)         |
| <b>Royal Pavilion*</b> This marine residence once belonged to the Prince Regent, George IV. It was partly built by Henry Holland, beginning in 1787, and completed in Indian style by John Nash, and still retains the original Chinoiserie internal decorations. | (C1)<br>7 (C2) |
| <b>St Bartholomew's Church</b> Built between 1872 and 1874 it has a nave 135ft high   | 8 (B3)         |
| <b>St Nicholas Church</b> Brighton's mother church, with superbly carved Norman font, dates from the 14th century   | 9 (B2)         |
| <b>St Peter's Church</b> The parish church of Brighton  | 10 (C3)        |
| <b>Theatre Royal</b> A fine Victorian theatre, it presents many of London's West End productions  | 11 (C2)        |
| <b>The Lanes</b> These quaint old lanes of 17th century fishermen's cottages now form a paradise for seekers of all kinds of antiques and curios  | 12 (C1)        |
| <b>Town Hall</b>  | 13 (C1)        |
| <b>Volks Electric Railway*</b> Another fine relic of the Victorian era. This was the first public electric railway in Great Britain opened in 1883  | 14 (D1)        |

### KEY TO CONVENTION SITES:

- BedH = Bedford Hotel
- WBchH = West Beach Hotel
- Meth = Metropole Hotel
- MEC = Metropole Exhibition Centre
- GrH = Grand Hotel
- Brc = Brighton Conference Centre

# Accommodation

All four original convention hotels are now booked. People booked into them should have had confirmation sent out by the hotels by, at the latest, 8th May. This is later than our earlier estimate because some hotels have been less than prompt in sending them out. We apologise for this delay.

The Brighton Accommodation Bureau are arranging accommodation in hotels other than the four listed convention hotels (the Metropole, Bedford, Grand and Old Ship) in Brighton. They are negotiating reduced rates and sometimes sole occupancy on our behalf at a number of hotels within easy walking distance of the convention facilities. People being accommodated by them should hear by late May at the latest.

Once you have received confirmation from the Metropole or Bedford, sign and return the second copy. This will guarantee you your room. *You do not have to pay any money in advance*, despite the fact that there is some ambiguous wording on the form.

By an oversight, we did not offer the option of finding sharers for twin rooms in our hotel booking package. Because of this, and as single rooms are less readily available than twin and double rooms, we have been writing to those who requested singles offering to find sharers if they wish. Those who take this up save themselves money, and leave the single

rooms free for those who value their privacy.

If you have not yet sent in a booking form, and want to book accommodation, then please do so as soon as possible. *Indicate clearly the number and type of rooms required, the acceptable price range, the dates of your stay, and any special requirements.* If you would like us to find you a sharer for a twin room please say so; if you have read this and definitely do want a single room then please state this to avoid delay. We will be closing hotel bookings on July 15th (postmark July 7th in Europe, July 1st airmail elsewhere). *After these dates, if you want accommodation please send your form, with the details above, direct to the following address:*

Tourist Information Centre  
Old Steine  
Brighton BN1 1EQ, U.K.  
Phone (0273) 27560.

(They cannot return overseas phone calls: you will have to ring back.)

**If you are not going to take up the accommodation you have booked, please let us know, however late you find you cannot come - by phone if necessary. If you are in one of the four main convention hotels, please let us, the convention, know as well as the hotel. If you are in any of the other hotels being booked by the Accommodation Bureau, please let them know, right up to the time of the convention**

**itself, by phone on (0273) 27560 or by letter.**

The Information Centre will be setting up a desk at Conspiracy itself for the first two days (Thursday and Friday) to help deal with any enquiries. We expect that accommodation will still be available even at the time of the convention itself, but it will be to your advantage to book in advance if possible so you get into hotels closer to the convention facilities or which charge lower rates.

We have booked 50 rooms in the Ramada, the large and superb new hotel in central Brighton, at the following rates:

*Single: £50.00 per night. Dbl/twin: £38.00 per person per night.*

There is still some accommodation available at the time of writing, at a very reasonable rate, in Brighton Polytechnic. It is however about three miles from the convention. If you are interested in this, please write or phone and ask for the special booking form.

Other very inexpensive accommodation comes in the form of a campsite  $\frac{1}{4}$  miles from the convention, at Shepcote Valley Camping and Caravanning Centre, Wilson Avenue, Brighton BN2 5NS; tel. (0273) 605592. Book direct. Bring your own tent - tents £1.30/night, cars £11.60/night, trailers 65p/night, m/cycle combinations £1.70/night. Book in advance; pay on arrival.

## Places to Visit Near Brighton

In PR3 I described many of the places of interest within and very near Brighton; this information will be repeated in the Pocket Programme for easy reference. As many of you are coming from abroad, though, and are likely to be spending a week or two in this country, you will perhaps find it useful to know some of the more interesting places within thirty miles or so of the town, to help you plan the time leading up to the convention.

The following may interest you:

### Within Sussex:

Hove: British Engineerium  
Near Chichester: Fishbourne Roman Palace & Museum (one of the country's major Roman excavations)  
North of Chichester: Weald & Downland Open Air Museum, Singleton (historic farm buildings - the history of country life)  
Seaford: Seven Sisters Country Park  
Arundel: Arundel Castle  
Outside Alfriston, on B2108: Drusilla's Zoo Park  
Near Eastbourne, on A259: Beachy Head (spectacular views)

Sheffield Park, nr. Haywards Heath: Bluebell Line (5-mile steam railway run by preservation society)  
Hastings: the town, and Battle Abbey  
Lewes: Lewes Castle  
North of Arundel: Amberley Chalk Pits (featured in the Bond film *A View to a Kill*)  
Clayton, near Burgess Hill: Ditchling Beacon and Jack and Jill Windmills

### Outside Sussex:

London: frequent train service; too many attractions to list!  
Portsmouth Harbour: Nelson's flagship *Victory*, and Henry VIII's recently salvaged flagship *Mary Rose*  
Isle of Wight: ferry from Portsmouth Harbour  
Dieppe, France: ferry from Newhaven

These lists are by no means exhaustive. The Tourist Information Centre, Marlborough House, Old Steine, Brighton will be pleased to help you with local places and events.

Ann Pringle

## Fans Across The World

As you should have discovered by now, Fans Across the World is a scheme to help fans from abroad attend and enjoy Conspiracy. We particularly aim to help those who cannot obtain Western currency to pay for food and accommodation. We hope that the scheme will help make Conspiracy a genuinely international Worldcon.

We have had an excellent response to the form we sent out in December with the hotel information, and our raffle at Beccon (the British National Easter SF convention) raised £325. We plan to contact all those who have already expressed interest sometime in late May (Post Office willing) with more details.

If we are to help everyone who needs us, we still need both money and practical help. So please get in touch; any donation or offer, no matter how small, will be gratefully received. Please write to the Conspiracy '87 P.O. Box address or:

Karen Naylor  
39 Princes Avenue  
Finchley  
London N.3, U.K.

Steve Linton



# Membership and Registration

## Conspiracy Office

The mailing address for Conspiracy '87 is PO Box 43, Cambridge CB1 3JJ, England. We have a telephone, number (0)223 460323; this is never normally answered directly, but calls are recorded on an answering machine.

The Conspiracy Office will close for most purposes on August 1. In particular, postal memberships will close at that time. We will do what we can to process mail for some time after that, but in general mail sent to us in August is not guaranteed a response before the convention. After mid-July requests for accommodation should be sent directly to the Accommodation Bureau in Brighton (see the section on Accommodation, or the accommodation form itself, for the address).

## Types of membership

Memberships of Conspiracy come in several shapes and sizes.

**Supporting members** receive our Progress Reports (as long as they are in print) and the Pocket Programme and Souvenir Book, and are also entitled to vote for the Hugo and John W. Campbell Awards (within the limits of voting deadlines), and to vote for the site of the 48th World Science Fiction Convention in 1990. Supporting members will not be entitled to attend the convention, unless they convert to attending membership.

**Attending members** receive all the benefits of supporting members and may also attend all events at the convention (except the Masked Ball, for which an extra charge is payable). It will be possible to buy attending memberships at the convention, but this will be more expensive than buying them in advance (see the rates table below).

**Child members** must be 14 years or less during August 1987: they will receive the convention literature and may attend all events at Conspiracy (laws permitting - e.g. it is not possible for them to attend the Masked Ball because of licensing laws) but they will not be entitled to vote for the awards or the 1990 site selection.

**Children of 7 or under** in August 1987 accompanying an adult attending member will be admitted to Conspiracy free of charge. They will not receive our publications. Children up to 10 years old may be booked into the Conspiracy child care service, which is described elsewhere in this Progress Report.

**Day memberships** will be available for each day of the convention. You can buy day memberships in advance (they are cheaper before postal applications close on 1 August) but you must collect your badge separately for each day of the convention you attend. Day members will receive the Pocket Programme, but not the Souvenir Book.

## Rates

The cost of memberships is as follows:

	Until 1 August 1987		At the convention
Attending membership	£38.00	(US\$65.00)	£45.00
Supporting membership	£10.00	(US\$15.00)	(not available)
Child membership	£19.00	(US\$32.50)	£22.50
Day membership	£10.00/day	(US\$15.00)	£15.00 per day

Advance payment may be made direct to the convention address in sterling or US dollars, or to any of our Agents (see separate list) in local currency. Cheques (sterling or US dollars) sent direct should be made payable to *Conspiracy '87*. We can also accept payment by Access (Mastercard, Eurocard): you must include your card number, expiry date, signature, and your address as registered with the card company. We hope that by the time of the convention we will be able to accept payment by Visa cards.

## At the Convention

When you arrive at Conspiracy '87, you should come to the Brighton Centre to register for the convention. (Conspiracy will not be handling hotel registration even for the convention hotels: that takes place at the appropriate hotel in the normal way. If you have not arranged any accommodation in advance, you will find staff from the Brighton Accommodation Bureau at the Conspiracy '87 Information Desk in the Brighton Centre.)

You can come into the foyer of the Centre to register, but *only members who have registered and received their convention badges - and are displaying them - will be allowed into other areas of the convention.*

The registration desks will be open at the following times:

Wednesday 26 August	15-18.00 hours
Thursday 27, Friday 28 August	09-22.00 hours
Saturday 29, Sunday 30 August	09-18.00 hours
Monday 31 August	09-14.00 hours

## How to register

When you come in the main doors of the Brighton Centre, you will see the registration desk across the back of the foyer in front of you.

**If you are an attending or a child member:** Go to one of the positions in front of you marked 'PRE-REGISTERED', which are divided alphabetically by surnames. You should be prepared to prove that you are who you say you are - a label for a Progress Report is normally good enough - and you will be asked to sign for receipt of your convention badge. You will be

given your Souvenir Book, and your Pocket Programme and any other material.

**If you are a Programme participant:** You should have received a letter before the convention telling you to register at the 'PROGRAMME PARTICIPANTS' position at the left hand end of the membership desk.

**If you have registered in advance as a day member:** Go to the 'DAY MEMBERS' position where you can exchange one of your day tickets for the membership badge for that day. Please note that you must do this for each day that you wish to attend separately: we will not issue any day badges before the day they are current. You will receive a Pocket Programme, but if you would like a Souvenir Book you must buy one from the Conspiracy '87 merchandise desk.

**If you are a supporting or pre-supporting member** you will have to pay the difference between your status and attending membership: please go to the PROBLEM DESK at the right-hand end of the desk, where they will tell you what to do.

**If there is anything unusual about your membership** or you expect any problem, please go straight to the PROBLEM DESK at the right-hand end.

**New members** should fill in a registration card and go to the 'NEW MEMBERS' positions at the right-hand end of the desk. We will accept the following methods of payment:

Sterling cash or travellers' cheques  
UK cheques and Eurocheques backed with the appropriate card (only up to £50)

Access (Mastercard, Eurocard) cards. We are negotiating with other card companies as well, in particular Visa.

We will not accept foreign cheques (except Eurocheques) or foreign currency; but American Express will be providing currency exchange facilities just opposite our desk (free to those using American Express cards or Amex travellers' cheques; open till 17.00 on Thursday, Friday and Saturday).

*We might not be angels, but . . .*

*We have the experience to give you the best Worldcon ever.*

BOBBI ARMBRUSTER: *Committee member, Worldcon '78, '80, '82, '83, '84, '86; Westercon '76, '80; Loscon '76; Costumecon '86.*

MIKE GLYER: *Committee member, Worldcon '80, '82, '83, '84; Westercon '74, '78 (co-chair), '80; Loscon '77 (co-chair). Fan Guest of Honor Deep South Con '80, Windycon '81, Ad Astra '85, Baycon '87. Winner, Hugo Award for Best Fan Writer '84, '86; Hugo Award for Best Fanzine (File 770) '84, '85.*

CRAIG MILLER: *Committee member, Worldcon '76, '80, '81, '84 (co-chair), '88; Westercon '72, '73, '75 (co-chair), '76, '78, '80; Loscon '82, '83, '85 (chair), '86, '87; Fantasy Filmcon '73, '74; Equicon '72, '73; as well as over a dozen other conventions. Fan Guest of Honor Westercon '88.*

BRUCE PELZ: *Committee member, Worldcon '72 (co-chair), '84, '88; Westercon '69 (co-chair), '74, '75, '76 (chair), '80; Loscon '83 (chair), as well as over a dozen other conventions. Fan Guest of Honor Worldcon '80; Westercon '79.*

DREW SANDERS: *Committee member, Worldcon '72, '84, '88; Westercon '74, '80; Boucheron '70; Costume Con '86 (chair). Fan Guest of Honor Conquistador '86.*

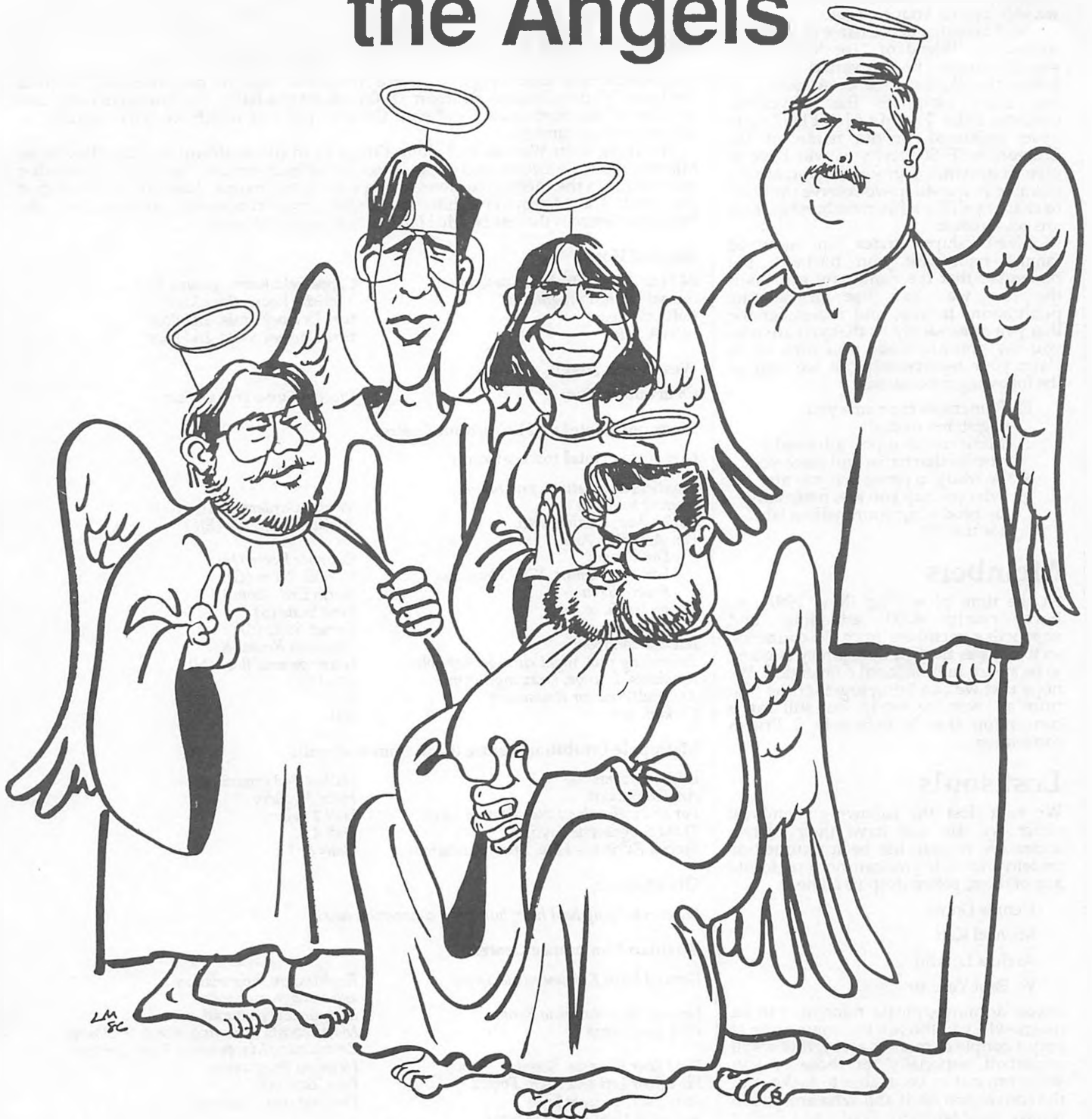
Along with the quite considerable experience, talents, and abilities of the other members of our committee.

If that isn't enough to convince you to let us put on the 1990 Worldcon, we also have a facility to knock your socks off. The Anaheim Convention Center, with a 9,000 seat arena, three 100,000 sq. ft. exhibit halls, two 3,000 person ballrooms, a 1,500 seat theater, and over two dozen other meeting rooms. And just 50 feet away are the Anaheim Hilton, with 1600 sleeping rooms, two 3,000 person ballrooms, and over two dozen other meeting rooms; and the Anaheim Marriott, with 1000 sleeping rooms, and still more function space. All told, this is more function space and more sleeping rooms than any Worldcon has ever used.

And all of it just across the street from Disneyland.

L.A. in '90; P.O. Box 8442; Van Nuys, CA 91409

# Be On the Side of the Angels



The best choice:  
Los Angeles in 1990

L.A. In '90; P.O.Box 8442; Van Nuys, California 91409 USA



## Transfers and impersonal memberships

Memberships are transferable only with a signed letter from the original holder. If you come to the convention in somebody else's stead, please take your letter of authority to the PROBLEM DESK where we will sort out your transfer.

Memberships in the name of a club or society, or 'Friend of...' or 'Guest of...' should ideally be converted by post before the closing date of August 1. If you come along to the convention claiming to be 'Friend of Joe Phan' or to have registered in the name of the Trantorian SF Society, you will have to give us convincing proof that you are the member in question: we reserve the right to charge you for a full membership if we are not satisfied.

Memberships under an assumed fannish name are your business, but remember that the name you give us is the one we shall use in sending publications to you, and remember too that you must satisfy us that you are who you say you are when you turn up to claim your membership. So we suggest the following precautions:

- 1) Remember the name you registered under!
- 2) Make sure that post addressed to you by that name will reach you.
- 3) Be ready to prove that you are who you say you are, preferably by producing your mailing label for this PR.

## Members

At the time of writing (May 1987) we have nearly 4000 attending and supporting members from 36 countries, so it looks as though Conspiracy is going to be a very international convention. We hope that we can bring together the best from all over the world, but still run a convention that is definitely a British convention.

## Lost souls

We have lost the following members: either we did not have their correct addresses, or mail has been returned as undeliverable. If you can help us locate any of them, please drop us a line.

Dennis Doms  
Michael Katt  
Anders Lundin  
W. Paul Valcour

If you do move, please remember to let us know! Even though the convention is only a couple of months away, this is still important, especially for those of you who turn out to be unable to make it to the convention itself and who are due to receive their Souvenir Books and Pocket Programmes by mail.

Colin Fine



# Our Convention Facilities

As time has gone on, the convention has expanded, and the number of sites we are using has gone up too. Since PR3 went to press, we have added the beautifully plush Odeon Cinema next to the Brighton Centre (the other side from the Metropole), and the West Beach Hotel, between the Metropole and Bedford, as sites. The Odeon Cinema will be the site of our 35mm film programme, and the West Beach Hotel, a newly opened, good-sized hotel will house the child care services.

And don't forget the splendid facilities we already have lined up - including the spectacular 5000-seater Brighton Centre Arena, the large yet not cavernous Hewison Hall and Winter Gardens Ballroom (800-plus seaters both), the extensive exhibition facilities of the Metropole Exhibition Centre - parts of which we hope specially to carpet for your comfort.

Working from West to East along King's Road (the seafront), our facilities are as follows, with the events and areas listed under each venue. The letters listed after each venue in the Metropole Hotel listing refer to the rooms' positions on the map of the hotel. The Metropole Exhibition Centre's most convenient entrance from the Brighton Centre is the one beside Hall 6 to the east of the hotel.

### Bedford Hotel:

24-hour 16mm film/video programme  
Special Interest programme  
Robotech Room  
SFWA Suite

Copperfield Room, ground floor  
Nickleby Room, third floor  
part Dombey Suite, 2nd floor  
part Dombey Suite, 2nd floor

### West Beach Hotel:

Child care facilities

Preston Suite, ground floor

### Metropole Hotel and Exhibition Centre:

#### Metropole Hotel (on seafront):

Frontiers and Futures programme;  
evening readings  
Coffee shop; evening disco  
Fan Activities Area:  
Fan Room  
Fan Programme; WSFS business  
Repro Room  
Computer Suite  
Gaming Suite  
Information room  
Swimming pool, night club, gopher hole  
Residents' Lounge, Drawing Room  
Arundel/Windsor Restaurant  
Cocktail Bar

Winter Gardens Ballroom (J)  
Ambassador Suite (E/F)

Clarence Room (H)  
Norfolk Room (G)  
North End Room (I)  
Kent Suite (S)  
Dorset Suite (S)  
Churchill Room (K)  
Lower ground floor (N)  
(A), (B)  
(C)  
(D)

#### Metropole Exhibition Centre (back from seafront):

Dealers' rooms  
Art Exhibitions  
Bar and coffee shop; site selection tables  
Third Programme daytimes  
Special Exhibits - Film, Space, Costume

Halls 1 & 3 ground, 2  
Halls 3 gallery, 8  
Hall 1 gallery  
Hall 4  
Halls 6, 7

### Grand Hotel:

(no events being held here, but it is a convention hotel)

### Brighton Conference Centre:

Ground Floor Entrance Hall/Foyer

Registration, information  
and Foreign exchange

Ground floor Rainbow Room  
First floor Arena

Masquerade photocall  
Major events (Opening, Hugo & Closing  
Ceremonies; Masquerade; Rock Concert)  
Hewison Programme  
Bars, catering  
First aid post - manned

First floor Hewison Room  
First floor Left and Right Foyers  
First floor, off right foyer  
Second & third floor Executive  
and Admin. Suites

Green Rooms, Press; Masquerade changing

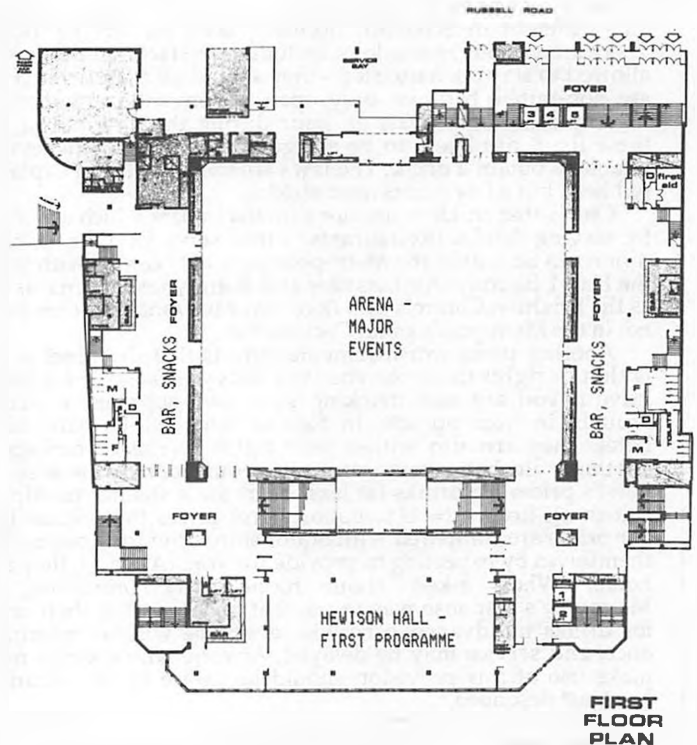
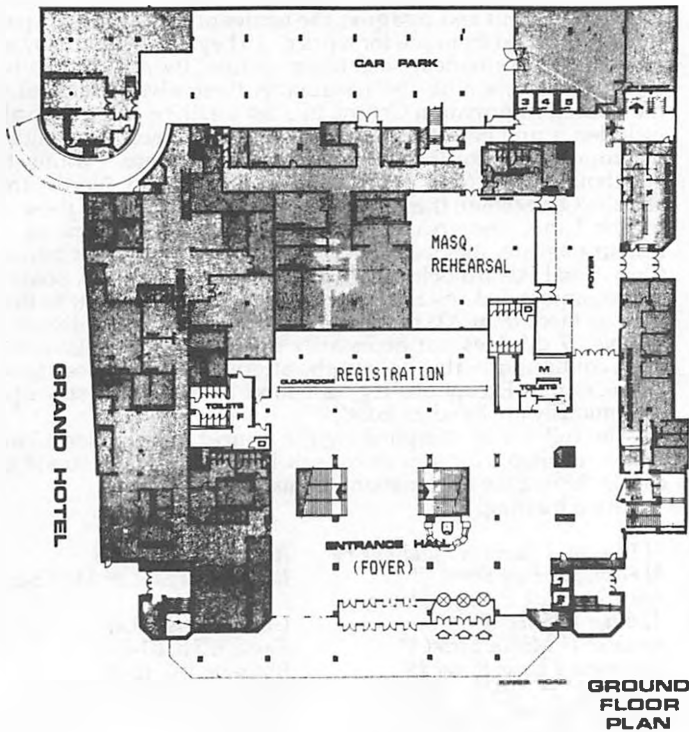
### Odeon Cinema:

505-seater screen

35mm Film Programme

In the Pocket Programme which you will receive when you come to the Brighton Centre foyer and register, there will be more detailed lists of where everything is, listed in order of function as well as in site order, as above. We hope that will make it as easy as possible to find your way around the convention.

# Brighton Conference Centre

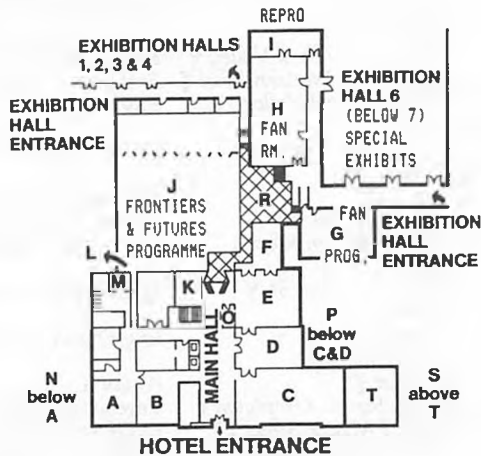


Exhibition Halls-Floor Plans

First Floor Plan

# Metropole Exhibition Centre Hotel

Conference Rooms-Floor Plans

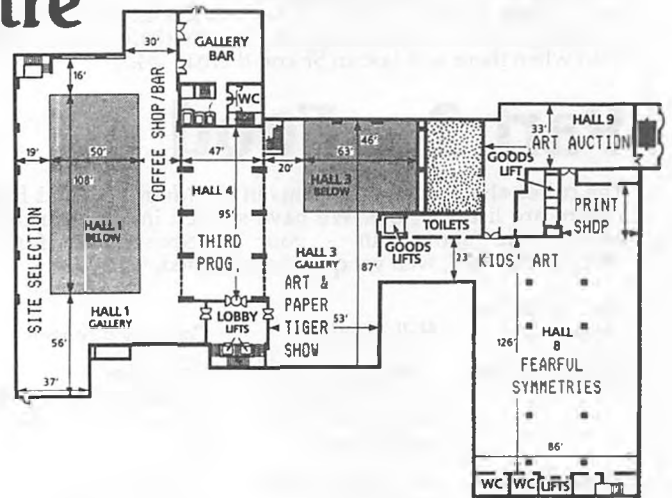


Public Areas (Rooms) Conference and Banqueting Facilities

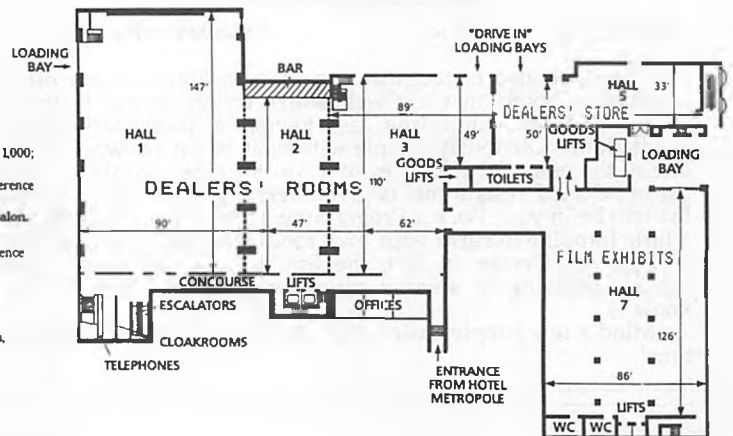
- A. Residents' Lounge.
- B. Buttery Restaurant.
- C. Cameo Room. 24.38m x 12.19m (80ft x 40ft). Dinner-Dance 200; Banquet 300; Buffet and Bar 400.
- D. Cocktail Bar.
- E. Ambassadors Room. 12.49 x 14.02m (41ft x 46ft). Conference Seating 200; Banquet 140; Buffet and Bar 200; Dinner-Dance 100.
- F. Primrose Room. 10.05m x 9.44m (33ft x 31ft). Conference Seating 100; Banquet 60; Buffet and Bar 80.
- G. Norfolk Room. 15.24m x 10.05m (50ft x 33ft). Conference Seating 200; Banquet 100; Buffet and Bar 150.
- H. Clarence Room. 10.97m x 21.94m (36ft x 72ft). Conference Seating 400; Banquet 200; Buffet and Bar 400; Dinner-Dance 200.
- I. North End Room. 15.85 x 7.01m (52ft x 23ft). Conference Seating 100; Banquet 70; Buffet and Bar 100.
- J. Winter Garden. 32.61m x 26.21m (107ft x 86ft). Conference Seating 800; Banquet 850; Buffet and Bar 1,000; Dinner-Dance 600.
- K. Churchill Room. 6.70m x 6.70m (22ft x 22ft). Conference Seating 50; Banquet 20; Buffet and Bar 30.
- L. Health & Beauty Centre & Ladies' Hairdressing Salon.
- M. Gentlemen's Hairdressing.
- N. County Suite. 19.20m x 8.83m (63ft x 29ft). Conference Seating 175; Buffet and Bar 150.
- O. Shop.
- P. Devon and York Rooms. Seating 10 to 50 persons.
- R. Sussex Lounge.
- S. Dorset, Kent and Surrey Suites. 15 syndicate rooms, seating 10 to 50 persons.
- T. The Cannon Pub.

Mezzanine floor.

**M** Brighton Metropole Hotel, Kings Road, Brighton, East Sussex BN1 2FU. Tel: (0273) 775432 Telex: 877245.  
The Bedford Hotel, Kings Road, Brighton, East Sussex BN1 2JF. Tel: (0273) 29744 Telex: 877245. (Bedford)



Ground Floor Plan



# Food And Drink

## Part 1 – Drink

A word to our overseas visitors about the English (yes, English - it's different in Scotland) licensing laws on serving alcohol. There are various restrictions, including the fact that bars are not allowed to stay open nonstop - they should all close (even if they are non-public bars, i.e. only open to convention members or hotel guests) for at least an hour during the day, but at least these times are likely to be staggered so you should never be unable to obtain a drink. The laws are too complex to explain in full here, but a few points need making.

One is that children are not allowed in bars which are purely for serving drinks. (Restaurants? - they serve food too, so that's different.) So within the Metropole your kids can be with you in the Hall 1 Balcony, Ambassador and Buttery restaurants, as well as the Brighton Centre's first floor foyer bar/snack bar areas, but not in the Metropole's small Cocktail bar.

Another point worth remembering is that the hotel is well within its rights to charge you very heavy corkage or ask you to leave if you are seen drinking your own supplies of alcohol, brought in from outside, in bars or other public parts of the hotel. They are also within their rights to charge corkage on anything alcoholic you bring into your room. However, the hotel's prices for drinks (at least beer) are a smaller multiple of British off-licence (= U.S. liquor store) prices than States hotel bar prices are compared with liquor stores; but they compensate themselves by expecting to provide for you. (After all, they are a hotel.) When asked about room party provisions, the Metropole's response was to ask that people put in their orders for drinks in advance, otherwise everyone will be ordering at once, and service may be delayed. Anyone who chooses not to make use of this provision should be aware of the situation I have just described.

In fact, the Metropole are applying on our behalf for a licensing extension up till 2 am for the major nights of the convention, which will allow them to serve drink to non-resident members of the convention up till that time. After licensing hours, residents should show their room key or room card when buying drinks; this is necessary to stick to the licensing laws, which are applied more strictly now in Brighton than when there was last an SF con there in '84.

## Part 2 – Food

The coffee shops and restaurants in the Metropole and Brighton Centre are listed below. We have spoken in detail to the hotel and Centre about our - your - requirements for good, inexpensive food, well yet quickly presented.

<i>Met. Exhibition Centre</i>	<i>Hall 1 Gallery</i>	<i>Coffee shop &amp; bar</i>
<i>Metropole Hotel</i>	<i>Ambassador</i> <i>Windsor (in Cameo)</i> <i>Arundel (in Cameo)</i> <i>Cocktail Bar</i>	<i>Coffee shop</i> <i>Restaurant/carvery (£10)</i> <i>Restaurant à la carte (£18)</i> <i>Bar</i>
<i>Brighton Centre</i>	<i>Left &amp; Right Foyers</i> <i>on first floor</i> <i>Skyline (3rd floor)</i>	<i>Snack bars and</i> <i>bars on both sides</i> <i>Restaurant (lunch only)</i>
<i>Bedford Hotel</i>	<i>Dickens</i>	<i>Restaurant/carvery (£9)</i>

There are also restaurants and other facilities in our other convention hotels that are well worth trying, in the Bedford, Grand and Old Ship (the last having a particularly good reputation). Obviously people will want to eat elsewhere - it's one of the essential pleasures of a con for most people. A brief list of selected restaurants is given below, and a more detailed list will be in your Pocket Programme. However, a warning: it's a little impolite to carry your own food and drink into the hotel or Brighton Centre; in fact, the Brighton Centre have a rule against allowing in anyone eating or drinking. (Just so you know...)

Mind a few simple basic rules, and you'll have a really good time!

## Restaurants

Here are a few restaurants suggested by some local experts (if you try them out and disagree, the names of said fannish experts can be extracted from me for a price...) They are indicated by a †. The details provided, including prices (which themselves exclude wine), are by the restaurants themselves, collected by the Tourist Information Centre, in a list totalling 133. I have also included a number of restaurants because of their proximity to the convention site (i.e. in easy walking distance - within the area bounded by Montpelier Road, Western Road, North Street and the Old Steine); these are indicated by a ¶. Many of these are in The Lanes, the area to the east of West Street. Some of the restaurants are members of the Brighton Borough Council's Clean Food Award Scheme; these are indicated by a \*. Some of the recommended restaurants are not even on their list; so there may be more than 200 to choose from. L = lunch. D = dinner. d. = days. '7 d.' does not necessarily indicate that a restaurant is open continuously throughout the afternoon; most close around 2.30-6.30 pm. Exceptions e.g. fast food places which stay open continuously are listed as 'cont'.

The full list as compiled by the Tourist Information Centre will be available for you to consult in various places round the con, including the Information Rooms.

Good hunting!

<i>Al Duomo; 7 Pavilion Buildings †¶*</i>	<i>Italian. Not Su. £3-5.</i>
<i>Al Forno; 36 East Street ¶*</i>	<i>Italian. Not Su L or Mo. £3-5.</i>
<i>Athenian Steak &amp; Kebab House,</i> <i>12 Preston Street ¶</i>	<i>Greek. 7 eves. £5 up.</i>
<i>Annie's; 41 Middle Street ¶*</i>	<i>English. 7 d. £3-7.</i>
<i>Browns; 3-4 Duke Street †¶</i>	<i>Brasserie. 7 d. £3-7.</i>
<i>Casalingo; 29 Preston Street ¶</i>	<i>Italian. 7 eves till 1am. £12.</i>
<i>Ceres; 23 Market Street ¶</i>	<i>Health. Mo-Sa 10-5. £3.</i>
<i>China Garden; Preston Street †¶</i>	<i>Chinese. £9.</i>
<i>D'Arcy's; 49 Market Street †¶</i>	<i>Seafood. 7 d. £6-12.</i>
<i>Dig in the Ribs; 47 Preston Street †¶</i>	<i>Tex/Mex. 7 d. £4 L; £7 D.</i>
<i>English's; 29-31 East Street ¶</i>	<i>Oysters/sea. Not Su eve. £7-15.</i>
<i>Food for Friends;</i> <i>17a-18 Prince Albert Street ¶</i>	<i>Veg/wh'food. 7d cont. £3-4.</i>
<i>French Cellar;</i> <i>37 New England Road †*</i>	<i>French. Not Su.</i>
<i>Gars; 19 Prince Albert Street ¶*</i>	<i>Pek/Cant. 7 d. £8 L; £13 D.</i>
<i>Gulistan; Preston Circus †</i>	<i>Bengal/Indian; £7.</i>
<i>Il Bistrot; 6 Market Street ¶*</i>	<i>French. 7 d. £9-11.</i>
<i>The Laughing Onion;</i> <i>80 St. George's Road †*</i>	<i>Fr. country. 6-7eves. £6-8.</i>
<i>Lyons Eating House; 7 Pool Valley ¶</i>	<i>Eng/Cont'l. 7d 7.30-6. £3.</i>
<i>McDonalds; 157-162 Western Road ¶</i>	<i>Fast food. 7d cont. £1-2.</i>
<i>The Mock Turtle; 4 Pool Valley †¶</i>	<i>Eng. teashop. Tu-Sa till 6. £2.</i>
<i>Muang Thai;</i> <i>77 St. James's St., Kemptown †</i>	<i>Thai. 7 d. £6-15.</i>
<i>Old Ship Restaurant;</i> <i>Old Ship Hotel †¶*</i>	<i>Internat'l. 7 d. £12-15.</i>
<i>Peters; 11 Market Street ¶*</i>	<i>Contin'l. 7 d. £5-11.</i>
<i>Pizza Hut; 81/2 Western Road ¶</i>	<i>Fast pizza. 7d cont. £4-10.</i>
<i>Pizza Palace (2);</i> <i>51/2 North St. &amp; 70 East St. ¶</i>	<i>Pizzas etc. 7d cont. £4.</i>
<i>Regency Restaurant,</i> <i>Royal Albion Hotel ¶*</i>	<i>Eng/French. 7 d. £10-17.</i>
<i>La Roma Ristorante;</i> <i>65 Preston Street ¶*</i>	<i>Italian; £8-15.</i>
<i>Saxon's; George Street, Kemptown †</i>	<i>Vegetarian. Book; v.g. value.</i>
<i>The Sea House; 1 Middle Street †¶</i>	<i>Eng/Fish. 7 d. £2-12.</i>
<i>Solarium; 88 Churchill Square ¶*</i>	<i>English. Mo-Sa till 6. £4-6.</i>
<i>Spotlight; 32a/33a Preston Street ¶*</i>	<i>Eng/French. 7 d. £5-10.</i>
<i>Sussex Angus; 24 Ship Street ¶*</i>	<i>Steak/fish. 7 d. £7 L; £9 D.</i>
<i>Viceroy of India; 13 Preston Street †¶</i>	<i>Indian. 7d till 1am. £5-7.</i>
<i>Wheeler's Three Little Rooms;</i> <i>17 Market Street ¶</i>	<i>French. 7d. £15-21.</i>

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# Souvenir Book

As I write, *Frontier Crossings: The Conspiracy '87 Souvenir Book* is just about to go to press, and it looks like being everything we had hoped. It will be 192pp hardback, with the Jim Burns full colour wraparound cover we mentioned previously, and a nine-page internal full-colour portfolio - three pages of Jim Burns's outstanding recent work, some of it only just appearing on book covers now or in the near future, and one page showing Ray Harryhausen's models and sketches.

The major part of the colour portfolio is a five-page series of illustrations of the works of our writer Guests of Honour, by Ian Sanderson illustrating Doris Lessing's *Memoirs of a Survivor*, by Les Edwards illustrating Alfred Bester's *The Stars My Destination/Tiger!*, by Ian Miller (who also edited and compiled the portfolio) illustrating Arkady and Boris Strugatsky's *Prisoners of Power*, by Mike Embden illustrating Brian Aldiss' *Helliconia Spring*, and by George Parkin illustrating David Langford's *The Leaky Establishment*. I won't describe them except to say that the originals are wonderful, and will feature in the *Fearful Symmetries* art exhibition.

The written contributions include feature articles by Arthur C. Clarke (briefly remembering the historic 1937 Leeds convention), Gene Wolfe on the spread of SF themes around everyday life, Keith Roberts on the factual and the fantastic, Peter Nicholls on 'Doors and Breakthroughs', and Sheila Hayman, executive producer of Channel 4's *Network 7*, on space, film and the

American dream. All are pieces which cross boundaries... We also have the 'Breakthroughs' anthology of vignettes by prominent SF people (Clarke, Pohl, Wolfe, all the Guests of Honour except the Strugatskys, both Harry and M. John Harrison, Roberts, Willis, Watson & West) describing an influence in their lives which made them cross a barrier, see things anew.

The Guest of Honour tributes are by Bradbury, Pohl, Gibson, Harry Harrison, M. John Harrison, Whelan, Watson, Zebrowski, Bulmer, Brosnan, Wingrove, Clute, Willis, Hills, West, & Ted White. We also have the traditional contents - Past Worldcons and Hugo winners, Hugo nominees, TAFF and GUFF winner profiles, the WSFS constitution.

We also have a wide series of reports on the state of the SF field in many countries around the world, printed where possible in the original languages as well as in English.

## Special Signed Limited Edition

We will be preparing a limited edition of 135 copies, of which 100 will be for general sale. These will be signed on the numbering sheet to be bound in to the front of the book, by all those major contributors available at the convention, and the edition will be specially bound and lettered, and if possible boxed. The Jim Burns cover will be sewn in as a gatefold.

We will be taking orders at the convention for this limited edition, which will be on sale for £40 a copy, and will be mailed out as soon after the convention as the binding-in of the special sheets can be completed.

If you would like a copy of this limited edition, you may if you wish write and place your order now. Write to:

Rob Jackson, Editor,  
Conspiracy '87 Souvenir Book  
Chinthay, Nightingale Lane  
Hambrook, Chichester  
W. Sussex PO18 8UH, U.K.

There will also be spare copies of the general edition for sale to day members, people who wish second copies and people unable to attend the convention itself, at £10 a copy.

## Pocket Programme

When you register at the convention (whether you are an attending member or a day member), you will receive your copy of the Pocket Programme which will contain everything we hope you need to find your way about the convention. It will go to press only 2-3 weeks before the con, so will we hope be up-to-date and mean as little updating of programme items etc. as possible. It will be handy pocket-size (8 1/4" tall by 3 1/4" wide), durable (card cover), and packed with information (around 56 pages).

Rob Jackson

## Spreading the Word A Heartfelt Appeal by One of the Steering Committee

I've a special reason for looking forward to Conspiracy. It's not just that by that time my job of publicising the convention will be over. Nor is it simply the relief of having no more committee meetings. It's a lot simpler than that: I've never been to a Worldcon before!

I entered fandom in 1980, just in time to miss the last British Worldcon, Seacon '79. I simply didn't know it was happening.

And that makes me determined to get the message about Conspiracy '87 out to as many people as possible. You, of course, already know about it - but what about all the other science fiction fans in your area? Your local bookshop? Your library?

Please help me to get the news to the thousands of SF fans we know are out there, but who, like me, never get the message until it's too late. Write to me c/o the convention address and I'll send you as many nice posters as you think you can distribute to your local bookshop or anywhere they will be seen by lots of people. Could you also check your local library to see if our poster is displayed? Every library in Britain should have one by now. If they don't, give them one! If we have enough to spare by the time this PR is mailed out,

you will (especially if you live in Britain or Europe) probably find one enclosed with this PR. It might look nice on your bedroom wall - but it's preaching to the converted up there. If it goes where people can see it you'll have not just our gratitude but particularly the future fans it informs about Conspiracy.

Those of you who live outside Britain might endeavour to become local celebrities by writing to your local newspaper (or company magazine if you have one) telling them where you are going in August and I bet they'll publish a nice story about you.

Think about how you got to hear about conventions, and do likewise for someone else. Thank you, on behalf of all of us who have never been to a Worldcon but might now have the chance!

Ian Sorensen

## Merchandise

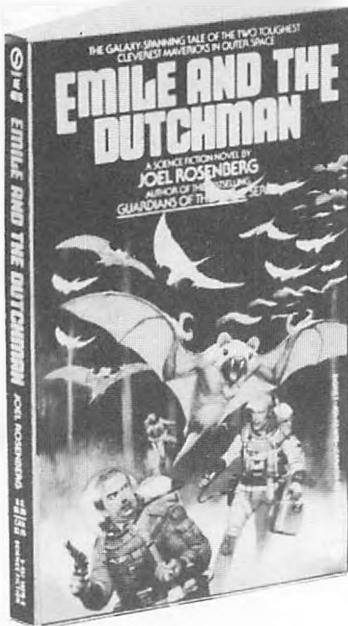
Show the world you are part of the Conspiracy!

Nearer the time of the convention you will be able to obtain our unique two-colour pairs of ballpoint pens. Available for your use at the convention itself, these will be in red and black styling with the Conspiracy logo, and naturally red and black are the colours they will write in. Priced at 80p for each pair of pens, they will be well worth it for making notes in style.

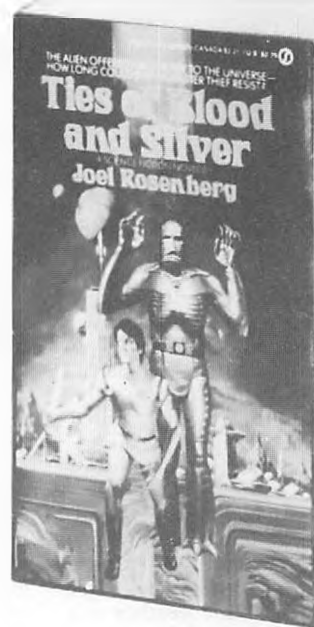
Our distinctive and irresistible sweatshirts and T-shirts are still available from the Convention address. Black, with the convention name printed in red, they come in two styles. Tell the world you are a conspirator with the name writ large (in red) across your chest, or keep the secret dark with our logo placed discreetly across the left nipple. T-shirts are £4.99 (\$7.50), and sweatshirts £9.99 (\$15.00); postage and packing is £1.00 (\$2.00) extra. Please specify style and size (small, medium, large, and extra large are available).

Drink your coffee conspiratorially! Our tasteful and distinctive Conspiracy mugs (red with black logo) will add a touch of style to your morning brew! Send £1.99 (\$3.00) plus £1.00 (\$2.00) postage and packing (we send them carefully packed in a specially made polystyrene package, so should survive the post). Don't miss this unique offer!

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# THE WORLDCON CIRCUS IS COMING TO TOWN...

## What is a Worldcon really like?

*If you haven't been to a Worldcon before, you may not know quite what to expect. We pick a sample of descriptions of the atmosphere of various Worldcons.*

*Karen Haber, in **Locus**, on **ConFederation**, Atlanta, USA, 1986:*

I had assumed that my first Worldcon would mean 96 hours of little-to-no-sleep, lengthy conversations with strangers, hurried conversations with friends, oddly-timed diversions (i.e. panels, shopping, eating), costumes and elevators that worked some of the time.

ConFederation almost completely met my expectations with just a few exceptions: 1) travel on the holiday weekend was surprisingly easy; 2) the convention felt less crowded than expected; 3) the weather was not even remotely awful; 4) the elevators worked most of the time.

As the weekend progressed, I observed and adopted the approach of veteran convention-goers (some of whom are my best friends...): cruised the hucksters' room [*dealers' room - Ed.*], checked out a panel or two (the variety of programming was dizzying), investigated the shopping mall attached to the hotel, and partied. As for the costumes, well, one of the most memorable events for me was the Masquerade; where else can you see such an accomplished gathering of costume pros strut their stuff? I also enjoyed attending a private costumers' party populated by a wide variety of friendly vampires.

Both the masquerade and Hugo awards ceremony looked well-organised and professionally handled. I really loved the opening of the Hugo Award Ceremony with lights strobing, smoke billowing and master of ceremonies Bob Shaw coughing.

In general, ConFederation seemed to be a well-run con, staffed by dedicated individuals who took quick steps to correct problems as they arose. For example, as tales spread of fifteen-story 'free falls' by the overloaded elevators (the length of the fall increased as the story made the rounds) before the emergency brakes decided to work, convention personnel quietly commandeered all elevators, courteously but effectively regulating the number of people allowed aboard.

The Marriott hotel staff was superb. Whether confronted by a costumed 'Alien' or securing dinner reservations for a big name writer, they were courteous, professional and competent, taking the convention in their stride with a certain amount of curiosity and a great deal of old-fashioned southern hospitality.

Other memorable experiences for this first-timer included listening to the Judy-Lynn del Rey Hugo non-acceptance speech; acquiring a copy of the fourth *Dark Knight*

comic in the hucksters' room (and trying to read it and get ready for the Hugo ceremony at the same time), and observing a dachshund in 'Star Fleet' uniform. Next year I hope to qualify for the journeyman category of convention participant.

*Dave Langford, in **The Transatlantic Hearing Aid**, on **Noreascon II**, Boston, USA, 1980:*

Afterwards I found the book-dealers' room, the size of two football pitches – the word, of course, wasn't 'book-dealer' but the sleazier-sounding 'huckster', and sure enough the few books on show were entirely lost in wads of *Star Wars* T-shirts, fantasy games, unicorn jewellery, Spock badges, plastic spaceships, Gandalf candles, stuffed tribbles, balsa-wood dragons, cuddly Alien dolls for the kiddies: all the things which (unlike books) make big money these days. After fighting my way past an endless Asimov signing queue which looped and coiled everywhere like the Midgard serpent, I managed to find several books hidden away in one corner, and duly bought some James Branch Cabell first editions as mementoes of the fading past.

*Mike Glycer, in **SF Chronicle**, on **ConFederation**:*

The John Portman-designed Marriott Marquis Hotel could take away the breath of any science fiction fan beginning with their very first encounter. Almost fifty stories tall, the Marquis filled an Atlanta city block; a sky-scraping concrete shell that was mostly hollow. Floors of rooms were built into the walls, leaving a vast and deep atrium, the most striking feature of the hotel. Stepping out of a room on the highest floor in the hotel and bravely peering down through the subtle steel bars that seemed to hold decorative planters and actually safeguarded the curious from accidentally leaning too far over the perimeter wall, a guest could see microscopic signs of life in the bars and restaurants on the Marriott's Garden Level. Interrupting the dizzying emptiness of the hotel atrium, a concrete elevator bank appeared to be (by a clever architectural illusion) a free-standing column that launched aloft glass-enclosed passenger capsules, and received them again to a soft landing in the lobby.

The potential danger of objects falling into the hotel bar at terminal velocity was not realised, fortunately for attendees. That other convention groups were not so benign became apparent from a reported conversation between two maids, one of whom said: "I like these people. They throw soft things."

The convention lived up to the big top tradition of American Worldcons, while welding the advantages of size to the traditional fan-nish values. Yet some of the stories arising from the con demonstrated a few staffers' impressive ignorance of the most basic facts of the con they were helping to run. When Ray Bradbury went to the Dealers' Room, one of the volunteer security types refused



art. Ingrid Neilson

him entrance unless he had a membership badge: the volunteer didn't even accept it when he was told, "I'm Ray Bradbury. I'm the guest of honour at this convention." Ray rummaged around in his bag and pinned on his badge. Pleased by such polite cooperation, the guard said as he glanced at the badge for the name, "That's fine – you may enter Mr. Brad – Oh, shit!" Later, the volunteer was seen wearing a badge of his own: "Bradbury, Schmadbury, you can't get in without a badge." The observation is not new about the Worldcon drawing plenty of fans whose interests lie elsewhere than printed science fiction, but one seldom hears such blatantly humorous proof. [*But the volunteer was quite right about the principle of badges; without reliable security, Worldcons would be in trouble - Ed.*]

**Parties:** The Worldcon, always a carnival, was celebrated in Atlanta at a fevered pitch because so many hosts were willing to spend extraordinary amounts of money. Among notorious spendthrifts were the committees bidding to hold future Worldcons. Four 1988 bidders, the 1989 bid, and two 1990 bidders ran multiple-night parties. While there exists a spurious connection between lavish parties and the merit of Worldcon bids, one that merits breaking, those who live for the moment found hog heaven at ConFederation. Open parties abounded, and were announced in the daily newszine.

*Teresa Nielsen Hayden, in **Izzard 9**, on **ConFederation***

I'd never met Charlotte Proctor before we arrived at the hotel the first day. [*Charlotte Proctor edited **ConFederation's Programme Book** and other major publications. - Ed.*] She was down in operations headquarters, looking rather splendid in heels, pearls, and The Perfect Afternoon Frock (pongee, at a guess). Oh, I thought, so this is Charlotte Proctor. Funny, I hadn't quite visualised... But she was



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ENGLAND

immensely helpful and genial, and I decided that if she liked showing up at conventions dressed for an afternoon tea dance, well, more power to her. First impressions, right?

By the time we would up standing on the balcony outside Terry's room party all that was several days in the past. The tenth-floor consuite party clearly visible across the atrium had clearly hit the howling-at-the-moon stage, and I was so impressed with what I could see that I'd ducked back into the party a few minutes earlier to tell Patrick "Quick, come look - there's a live Hogarth engraving going on out there." (Later I figured out that what I'd seen was a mob of *Rocky Horror* fans dancing and miming to a tape of the soundtrack, but since I couldn't hear the music at the distance involved at that time I thought they were doing everything freelance, and was extravagantly amazed.) Patrick, on the other hand, remarked to Greg that it reminded him of how one of the pleasures of heaven is supposed to be that you can go look out over the edge and watch the writhings of the damned souls below.

Charlotte was leaning on the balcony railing with her chin in her hand, dreamily watching the goings-on across the way but looking otherwise unreadable. I guessed that as a Con Honcho she was envisioning potential broken furniture and outraged hotel managers; but then she sighed a little and said, "Isn't it nice to see people enjoying themselves so much?"

As conversational pleasantries go, it had all the impact of a grape fizzy dropped into a glass of milk. I clutched at the railing for support, reflecting in a stunned fashion that I'd seriously misjudged this woman, and that if the IRS ever questioned the educational aspects of ConFederation I'd be happy to send her an affidavit.

Mike Glycer again, in *SF Chronicle*, on ConFederation:

**Programme:** In the best tradition of a 17-ring-circus American Worldcon, ConFederation offered dozens and dozens of excellent programmes per day, starting at full blast at 10 am and persisting modestly until midnight. The indispensable Pocket Programme made it brutally clear how many intriguing discussions between highly qualified writers, artists and scientists were scheduled against each other. The saving grace was that it all was so interesting you were unlikely to be sorry, whatever you chose to attend.

ConFederation was a pleasure to attend - and isn't that the acid test?

## Weapons Policy

Like most large conventions over the past few years, Conspiracy has a weapons policy. Ours is mainly dictated by English law - to be specific, the Prevention of Crime Act, 1953. This Act prohibits the carrying of offensive weapons without lawful authority or reasonable excuse in any public place. A public place has been defined as a place which any member of the public may enter, even if payment has to be made. An offensive weapons is any article made or adapted for use for causing injury to the person or intended by the person carrying the weapon for such use. For example, the carrying of any knife may contravene the Act, and the person carrying the knife has to *prove* that s/he had no intent to harm anyone. If apprehended, someone carrying even a replica weapon would have to *prove* that s/he was not just about to commit a crime. You are not innocent until proven guilty: you are guilty *unless you can prove yourself innocent*.

So, to put it simply, our policy is: weapons will neither be carried nor worn at the con. The committee will decide what constitutes a weapon.

Here are some guidelines:

No real or replica firearms nor anything that could possibly be mistaken for a real firearm may be worn or carried.

No water pistols, pea shooters or any other type of projectile toy may be used, worn or carried.

No noise- or light-producing items may be used, worn or carried.

No blades, sharp or blunt, may be worn or carried.

DAMMIT, THOTH-AMON...  
IF ONLY MY LUMBAGO  
WASN'T ACTING UP...



art Jim Barker

Empty scabbards and holsters are permitted.

No item that could potentially harm another person should be carried. If in doubt, ask; the decision of the committee will be final.

N.B. The Masquerade has a separate policy for contestants only, for the duration of the contest. The audience is subject to the policy above, as are the Masquerade contestants except in the area of the contest and photocall.

## Services for the Disabled

Following your response to the Special Requirements Form we sent out with the accommodation booking forms, we now have a clear idea of the special services required by those of you with various disabilities. The main facilities we intend to provide are listed below; *if there are any needs you have of which we are unaware, please write in to us to reach the convention's P.O. Box at the latest by 1st August.*

The biggest group numerically are those with mobility problems, either partial or wheelchair-based. For this group there is available a very centrally located lounge off the foyer of the Brighton Centre, just to the left of the registration area; the Brighton Centre is well supplied with lifts (US: elevators) and flat floors, so mobility there is no problem.

The Metropole is not so well-designed for wheelchair users, unfortunately; it has a number of sets of stairs between its two major areas, and the entrances to the hotel part (site of our second programme, computer and gaming areas, and one of our information centres) and the Exhibition Centre part of its

facilities (site of our Dealers' Rooms, Art Show, Third Programme, and special exhibits, as well as the fan activities area and Repro Room) are on opposite sides of the hotel. (There is a considerable improvement on Seacon '79, as that convention kept one of the most convenient entrances closed for security reasons.) We will keep those entrances available to wheelchair users, or ask our teams of gophers to provide assistance with stairs, whichever you prefer at the time.

We have also had requests to provide reserved seating at the front of major events for people who need to lipread or who are of diminished stature; we will obviously be providing this. We have had no requests for signing facilities for the deaf or for cassette recordings of the newsletter.

If you would like advance information including maps, or would like facilities we have not yet arranged, please write to the P.O. Box address as follows:

Conspiracy '87  
(Attn. Ros Calverley: disabled facilities)  
P.O. Box 43  
Cambridge CB1 3JJ, U.K.



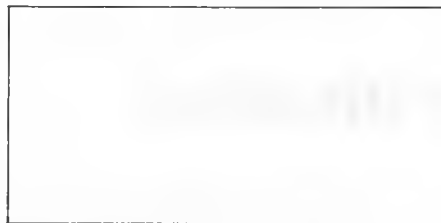
# Hugo Ballots, 1990 Site Selection

The Hugo Ballots went out in a mailing sent airmail in the second week in June (from a postal area that as far as we know is free from industrial difficulty); if you by some chance did not receive this, then get in touch promptly with your National Agent (or an Agent in the country nearest you), or with us via the Conspiracy P.O. Box for another copy of the ballot. (It is quite in order to Xerox somebody else's blank ballot.) They must be postmarked by 25th July.

Usually, the Hugo ballot mailing contains the Site Selection Ballot for that year as well. This year, both bidding committees decided they wished voters to take into account the advertising material in PR4, so they asked for the mailing of the ballots to be delayed. As a result you will find the ballot enclosed with this PR.

Please note that on the Site Selection ballot there are two deadlines, one for date of posting and one for date of arrival at the Site Selection ballot address; *of the two, the latter is the more important.* If this PR doesn't arrive till well into July because of any postal delay (we hope there aren't any postal delays, and we've tried to ensure there aren't - but given past experience let's be pessimistic...), then you should not be put off voting; as long as the ballot arrives by 25th August, it will be counted.

Rob Jackson/Paul Dormer



# Medical Services

In the Brighton Centre there is a specialist First Aid Room, on the Arena (first floor) level, which is required to be staffed by Red Cross personnel whenever there are more than 200 members of the public (i.e. us) in the building. During the hours 9 am to midnight (or even 2 am) this room will be open to deal with any problems that may arise.

In the Metropole, especially outside Brighton Centre opening hours, you should contact the Information Desk or Operations departments if any problems arise. The First Aid Room will be on the lower ground floor - the York Room - and if necessary a first aid trained person (either a member of convention or hotel staff) will be called via the Operations network to assess the needs of anybody feeling unwell. We stress that this help will only be first aid, and that neither the convention nor the hotel will take medical responsibility for any difficulty; any serious medical problems that arise should be dealt with by a local doctor or the Accident and Emergency Department of the local hospital, which is within one mile. (Things do crop up at cons, though - I do remember at Seacon '79 being called to see a well-known author's dog...)

But, prevention being better than cure, we don't want to be called to help anything which could have been easily foreseen. So, *if you are on any prescribed medicines, please remember to bring them with you.* Medicines in the U.K. may not have the same brand names as in other countries, and it's thoroughly inconvenient at least, and dangerous at worst, to have to hunt down supplies of your usual medication in a strange country. You won't have any trouble in Customs if your medicines are legitimately prescribed.

Rob Jackson

# Smoking Policy

Conventions, like other public events, have to be conscious of the balance between the rights of some people to enjoy smoking tobacco and others to be free of what they find an unpleasant or unhealthy habit. In most Western countries, the trend recently has been for people to become more and more aware of the risks of smoking, and for smoking to be allowed in certain specified areas rather than *carte blanche* to be given to smokers.

At many non-SF conventions now, the trend is towards asking people not to smoke at all in convention programme halls because the risk of "passive smoking" to health and the enjoyment of non-smokers who are increasingly in a majority, is greater than the inconvenience to smokers who have to wait an hour or so at most before a programme item finishes and they can nip out for a quick drag. The policy of dividing the hall into left and right halves, one for smokers and one for non-smokers, does not really work because both currents of air, and people, are too random in their behaviour.

The Conspiracy '87 committee therefore, in line with most recent conventions, are asking people not to smoke in programme halls. This includes the Arena, Hewison Hall, Winter Gardens, Hall 4 of the Exhibition Centre, the film and video programme areas, the Norfolk Room (where the WSFS and fan programming will be held), the Special Interest Programme Room, and the programme areas of the computer and games suites.

Smoking will also be forbidden in the Dealers' Rooms and Art and Special Exhibitions - here, potential damage to valuable merchandise or art is a risk. (An exception is made for dealers, exhibitors or those manning Art Show or Print Shop tables - but any damage is their responsibility.) In other specialised areas, such as the rest of the Computer and Gaming suites and the Robotech Room, please respect the opinions of those in charge of the room.

We are making no specific restrictions on smoking in bars or eating areas - but please bear in mind the right of people to eat without the extra pungent aroma of tobacco smoke. (I nearly said mephitic carcinogenic ichor, but that would have been pitching it a bit strong.) (Incidentally, there are number of smokers on the Conspiracy steering committee - they are quite happy with the above policy, being careful not to annoy others.)

Paul Oldroyd/Rob Jackson



# Posters and Walls

As the Metropole Hotel has recently been splendidly (and expensively) redecorated and refurbished, the management are naturally very concerned that no unnecessary damage be caused to the decor. (In fact, no damage at all, if possible!) So they have asked that we all be very careful about where we put signs and posters.

If you want to put up a poster or two in the Metropole, then please ask the Operations Duty manager. With permission, posters can then be stuck (using Blu-Tak, not double-sided tape) on the mirrored corridor between the Metropole Hotel and the Exhibition Halls.

So we don't expect any posters to be put up elsewhere in the Metropole. *Those few posters that do manage to get put up elsewhere will be carefully and promptly removed, either by a member of the convention staff or by a member of the hotel staff, hopefully before its adhesive can do any significant damage to the decor.* So you won't get much publicity out of them anyway - you may as well put them where they are allowed to remain.

In the Brighton Centre, there is somewhat more space suitable for poster hanging. But you must still be very careful to use material which will not damage the decor.

Katie Hoare

Imagine a fragmented Earth, sometime in the not-too-distant future, with tracts of land made deadly by radioactive dust...

Imagine a world with hover vehicles but without aeroplanes...

Imagine a religion with gods from space, its followers dazzled by visions of alien words...

Only one man, a madman and a vagabond, knows their history and their future...

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ROBERT SILVERBERG  
AT THE  
CONVENTION!

# Child Care Services

Because of the expansion of the convention, we have found a new, luxurious, quiet, and very convenient site for the child care services. They are in the West Beach Hotel, a newly opened 77-bedroom hotel on the seafront midway between the Metropole and Bedford Hotels; the hotel's function rooms will be totally devoted to the play and rest areas for the children. These function areas are on the ground floor, facing the seafront; there are two large adjoining rooms, one of which will be the main play area and the other a quieter area. One essential item - a washing/changing facility - is immediately adjacent to the function rooms.

We have had a very large number of enquiries from parents of very young children (under-5's), and as a result we are having to increase our estimate of the number of nannies required. This of course unfortunately means an increase in costs; we will now be charging £2.00 per session for under-5's, while keeping the rate for 5-and-overs at £1.50 per session. (These rates are still extremely reasonable when compared to commercial child care, or to the rates at, say, Noreascon, the 1980 Worldcon, where \$1.50/hour was charged.)

By the time you receive this PR, those parents among you who have already sent us enquiries will have received a booking form asking you to give an

indication of the amount of time you expect your child to be in the child care facilities, and whether you want to make a definite reservation of space. We would like these forms returned by 1st August if possible please, to help us gauge accurately the staff requirements, and whether there will be enough demand to justify day trips for older children (currently, the number of 5-and-overs does not justify special day trips). Anybody who has not yet written to let us know they would like child care is invited to do so as soon as possible to the address below - we will let you have the form, which allows you to make priority booking. We will be able to take children who have not been booked in advance only until the facilities are up to their maximum allowed numbers - if you turn up 'on spec' we may not be able to take your child.

A reminder that we do not take responsibility for giving your child main meals. Nor do we think it appropriate for the child to be left beyond the agreed pick-up times at the end of each session - any parents who are late picking up their child will have to pay an excess charge, and if you regularly incur an excess charge subsequent bookings may be cancelled. (A reminder of the times: morning, 10 am-1 pm; afternoon, 2-6 pm.)

We are not now arranging a rota of evening babylisteners - experience of some parents being unable for good reasons to fulfil a rota commitment at the last minute, leaving others rather stuck, has made us reconsider this suggestion. We will instead be arranging for professional babylistening to be shared by those parents who wish it and whose bedrooms are within practical reach of the Metropole. For others, we will also be making evening babysitting/listening available, at normal commercial rates; but we suggest that you check with your hotel, as many of the large number of hotels that you are booked into will 'listen out' using the bedroom phone and charge you only minimal rates if anything.

Finally, we would like to thank Pat Charnock for all the hard work she put in getting the service off the ground. For personal and employment reasons she will be unable to attend Conspiracy, so she has had to hand over the organising to me.

For details write to:

Coral Jackson,  
Conspiracy '87 Child Care  
Chinthay, Nightingale Lane  
Hambrook, Chichester  
W. Sussex PO18 8UH,  
U.K.

## Letters

Mark Marmor, 577 Grand St., Apt. 705,  
New York, NY 10002, U.S.A.

I am very curious about the differences in attendance fees for members in different countries. I assume there will be changes with regard to currency fluctuations, but outright overcharges and built-in subsidies amaze me. At current currency figures, [written end of November 1986, and received just too late to be typeset for PR3 - Ed.] £25 sterling is a little over \$35 US. (The pound has been fluxing between \$1.40 and \$1.43 for the last 6 months, and looks set to stay in that range, barring some radical event.) Why then are we paying \$50.00? When did the U.S. dollar achieve parity with the Australian dollar?? Any currency or airmail justification used to explain the higher American charge, must also be equally applied to the costs of dealing with Australian members. Hence, if Australians are paying less, why are Americans paying more?

[The answer here is to do with how far in advance we have to announce our rates. We certainly did not intend to subsidise Australian fans, though you were right to some extent when you suspected we decided to charge a little extra for the cost of overseas mailing and other communication and exchange expenses. The Australian \$ rate was set early in 1986, and the quite drastic collapse of the Australian dollar happened

thereafter, leaving us with a rate rather out of touch with reality. This is why we dropped the Australian \$ as a separately quoted currency; and at the same time we decided to reduce the slight surcharge on American memberships - that, with the recent advance in the £ against the weaker \$, has left the current rate, £38 or \$65, fairly well in line with actual currency rates. We have to set our rates so far in advance, though, that we have to use a crystal ball - because of the large number of members likely from the U.S. we can't simply announce 'current \$/£ equivalent'; we need to quote definite rates months in advance so our U.S. Agents don't spend all their time quoting daily changing rates. We can't second-guess the international currency exchange market - if we could, we'd be out there making money, not sitting here working on Worldcons! - Ed.]

Mike Glicksohn writes about travel to England, and really gets pretty nasty with some of his comments. While not a beer drinker, I resent the implication that all the beer in the U.S. is 'panther piss'. Give me a break. There is good beer and bad beer all over the world. Glicksohn is a pompous ass if he thinks any different. Also, I thought science fiction fans didn't believe in bigotry and prejudice. It seems Mr. Glicksohn is an exception to that rule. Also, having visited your lovely country for Seacon '79, I find Mr. Glicksohn's comments about British food to be somewhat exaggerated. Our group

found good and really rotten food in England. I would not however categorically state that American food is better or worse than British food. Another comment that struck me as curious, was about the relatively inexpensive nature of travelling and touring in England. Although the dollar is much stronger than it was back in 1979, prices have been raised quite a bit since then. One of the reasons for the drop in tourism from the States to England in 1986 was that British businesses raised their prices in expectation of massive throngs of American tourists, trying to cash in. They forgot that in 1985, during the tourist boom, the pound dipped to as low as \$1.03. As I mentioned before, the pound is trading at \$1.43 now. Should there be any major (or even semi-major) change in world economics (a change in the price of oil, say) the pound could be back to \$2.00 or more. Couple this with the price increases, and England will be as pricey as it was back in '79. I know that England is still a tourist's delight, economically, but let's be fair and even-handed in reporting the facts.

[Mike Glicksohn was in my view simply trying to convey his enthusiasm for this country. I wouldn't have published his piece if I thought it was overly biased; it simply gave Mike's angle on things.

As regards prices for tourists: Mike was writing about English pubs in particular, and I have never yet come across a pub that adjusts its prices with U.S. tourists in mind.



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IN REVIEW



U.S. tourists are still a pretty rare breed (except around Stratford-on-Avon and the Tower of London) even in boom years, and most 'tourist' attractions are still catering for a 95% British clientele. So £/\$ rate fluctuations are virtually irrelevant in setting prices in £ sterling, though of course they do affect the value for US visitors.

You are right about food and drink quality. I know of excellent pubs and rotten ones; it helps to have experience of what to look for. I enjoyed touring the States hugely in 1977 (I even enjoyed the beer, contrary to what some might expect) partly because I had company of good fannish friends who knew what to look for, and I found loads of good food. Basically, we get more fun out of visiting each other's countries than staying at home! - Ed.]

I am also curious as to why there is such a price disparity between amateur and professional rates for advertising. I don't see any justification in the world for this. Amateur/fan businesses should face up to the facts of doing business, and not have their very poor practices condoned by convention committees that take sympathy on them. Will the fannish ads reach fewer people than a pro ad? Not likely. Are the costs of producing a fannish ad less than those of producing a pro ad? Probably not. If they were, there is no excuse whatever for the pro ads to be subsidising the amateur ads. All this does is give the amateurs an incentive to stay at the lower rate than professionals, while unfairly penalising the successful dealers. I feel this practice should be done away with.

[There are three very good reasons in my view, and that of most fans I believe, for this practice. One is that it is simply a tradition; conventions are fan organisations not professional ones (even though God knows we try to be professional in quality as much as possible) and try to help each other out; our fan/pro advertising rates disparity (fan = half pro) is less than Confederation's was. The second is that fans are not paying themselves in dollars per hour - it's not poor practice, but an economic fact of life. Cons themselves are one of the fannish organisations whose 'poor practices' involve weird ideas like keeping down costs - if Worldcon and other con committees sought an economic rate of pay for the time they put into the organisation of the con, membership rates would be four times what they are. The third is that fandom has a tradition of nurturing the newcomer or part-timer - if that newcomer becomes a professional then of course life is harder at the top; it's part of the pattern of life. Without the initial encouragement of fandom who knows whether those small-time neos Clarke, Asimov, Pohl, Silverberg, Ellison or Bradley would have got very far? It's a tradition very few would want to chuck out of the window. - Ed.]

Contrary to what the above might imply, I am looking forward to visiting England again, and I am definitely looking forward to Worldcon.

Vince Docherty, 20 Hillington Gardens, Cardonald, Glasgow G52, Scotland

I would like to say a few words to Hugo voters, in time, I hope, to give them - you - some food for thought.

How many of you can remember the day you bought your first 'adult' SF book? Not adult as in *The Joy of Sex*, but adult as in *not-juvenile*. And how many of you were attracted to those titles emblazoned with 'The Hugo Award Winning Novel!' or '...from the Hugo Award winning novelist...?'

I know I was, and I think many people still are.

Now time has passed, and everyone reading this Progress Report has the opportunity (or the privilege depending on your viewpoint) to choose the recipients of the title 'Winner of the Hugo Award'.

How will you vote?

Will your choice be for the best written work, the most carefully created characters, the least diluted ethical message, the most thought-provoking synthesis of screen and writing talent?

Or will your choice be made for the biggest and flashiest advertising, the one big blockbuster of the year that all your friends have said 'you must see!', the seventh in a never-ending but hugely popular series in which you can't remember the name of the first book never mind the storyline, or will it be for that nice little story you read in one of the issues of a magazine you occasionally get sometimes, when you've got the time?

Unfair and unrepresentative as these suggestions may be, they come from several years of watching the Hugo Awards apparently changing from an achievement award to a lowest-common-denominator popularity contest.

[Perhaps it was ever thus, and it's simply your increasing awareness of how these things actually happen? I've been in fandom since the early 70s, and exactly the same thoughts went through my head, but during a different decade... It would be interesting to have the views of someone who's been around since the 50s, when they were started. - Ed.]

In one recent year the award for Best Dramatic Presentation was given to a hugely successful but slight and poorly thought out variant on a hackneyed SF theme. On the same ballot was a film which barely got a distribution contract in the USA (conditional on distributor controlled editing), but also a film of uncompromising artistic and moral integrity, which may prove to be a classic, spawning imitators for years to come. You tell me which film needed the public support of the SF community?

And this is only the most obvious case. Similar examples can be found in the other categories where advertising money has overwhelmed quality and an informed choice. You owe it to yourselves and to those fledgeling readers who are only now at the stage of choosing their first 'adult' reading, and you owe it to the promising new writers, those most in need of the peer support and the financial boost a Hugo nomination or award brings, to choose wisely.

Remember, the Hugo Award remains the only direct method by which you, the SF fan, can publicly declare your approval and support of an author's work, short of said work appearing in the bestsellers' list.

Now I will be the first to concede the practical difficulties involved in trying to read or view *everything* produced in one year of SF and fantasy publication - it's an impossible task for one person. And there are so many readers that each nomination is usually the result of some degree of critical thought - most fans with a limited coverage of, say, short stories will probably not nominate in that category (Dramatic Presentation is different in that almost everyone has easy access), but the trouble really begins when the voter looks at the final ballot.

It is *very* tempting to vote in a category even if you are not familiar with all of the nominees - it's human nature to have your say. Yet it is also extremely unfair, especially in the Best Novel category where the Hugo Award can mean substantially increased sales.

You have the right to exercise your opinion, but remember it should be an *informed* opinion. So when the time comes to fill in the little boxes on the ballot form, think carefully: Have you seen or read all the nominees?

- If not, *don't vote* in that category.

Are you familiar with the subject matter (in Fan, Art, and Semiprozine categories)?

- If not, *don't vote* in that category.

Do you think any of the nominees are deserving?

- If not, vote *No Award* - don't be afraid of this choice.

All of these questions should also be asked at the initial nomination stage, and I hope that future Hugo Award organisers will remind voters of them, Worldcon Constitution permitting.

There are wider issues that could be covered with regard to the Hugo Award, especially in a year with a British Worldcon, for instance the under-representation of works by non-Americans (whether it's because most voters are American or because delayed international publication makes some works unlikely to be nominated in a given year because too few people have seen them), or the possibility that convention attendees may have significantly different reading tastes from the great majority of SF readers; and I have no doubt that these issues will be raised by others. But I will be happy if voters accept the points I've raised and try to follow them.

So remember, exercise an informed choice. Oh, and happy reading!

# Los Angeles

## THE PAST (LA Con II):

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- Five Separate Tracks of Programming
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## THE FUTURE:

### LA Con III !

Los Angeles in 1990

L.A. in '90; P.O.Box 8442; Van Nuys, California 91409 USA

# Conspiracy Programme

By the time you read this, the four main Programme Streams will virtually have been finalised, the speakers will have known for some time which items they are appearing on and when - in short, things are well set.

In order to give this programme the detailed planning it deserves, we have enlarged our Programme staff significantly. In particular, we are very pleased to have Peter Nicholls working with us as Frontiers and Futures Stream Coordinator and Programme Consultant, and Sherry Coldsmith and Mike Christie as Coordinator of the Third Programme. (Anybody, say from abroad or Brits younger than twenty years old, who doesn't get the reference in that title - please read on!) We have also added a fourth stream, the Special Interest Programme, in the Bedford Hotel. For full details of our staff please see the Staff list at the beginning of this PR.

Now for the specific information you need to plan your entertainment:

**Start and Finish:** The Programme formally starts at 2.00 pm on Thursday 27th August, with the Opening Ceremony, though there may be some events before that. The Opening Ceremony is described elsewhere, so little more need be said - but watch for the lightshow!

On each day, the general programme items start at 11.00 am and finish at 6 pm, but each evening brings major events as well as a number of items of special interest - see the list below.

The programme formally finishes with the Closing Ceremony at 4.00 pm on Monday 31st August, but there will be events going on into Tuesday 1st September, mostly small informal ones, films, parties, fun...

**Programme Streams:** The three main streams are the Hewison Programme, Frontiers and Futures and the Third Programme.

The Hewison Programme is the equivalent of a British Eastercon main programme, but with more highlights and major events, including the Opening and Closing Ceremonies, Hugo Ceremony, Masquerade and Rock Concert as well as Guest of Honour and keynote speeches - and never a dull moment, we hope, despite the formality. (As well as their speeches, the Guests of Honour will be taking part in other items in the programme, as well as a Profile interview in the Third Programme stream.) Chris Donaldson is directing this stream, though Anne Page is in charge of major events. The times of major events are as follows.

## Opening Ceremony -

2 pm Thursday 27th August  
(see details elsewhere).

## Rock Concert -

8 pm Friday 28th August  
(see below).

## Masquerade -

6 pm Saturday 29th August  
(see details elsewhere).

## Masked Ball -

9 pm Saturday 29th August,  
immediately following the  
Masquerade.

## Hugo Ceremony -

8 pm Sunday 30th August.

## Fireworks -

10 pm Sunday 30th August, after the Hugos but outside, on and above the Promenade (this should be amazing if weather and other conditions permit: our planned display is spectacular enough that we have to notify the French coastguards, never mind the English ones!).

## Closing Ceremony -

4 pm Monday 31st August.

Frontiers and Futures is the stream that looks at the boundaries of SF. Its director is Peter Nicholls, and he's preparing items on SFX, SF and the Cinema, SF and Horror, and many other items which explore the boundaries. There are also many fascinating science and social speculation items here, in which SF writers, scientists and others including some whose views will be of particular interest, such as Ken Livingstone and John Gribbin - talk about What If's.

The Third Programme's name is an obscure British joke - many years ago this was a BBC radio channel. If you don't understand this, ask a Brit, or someone older than you are! Our Third Programme is a relaxed stream, where questions and answers, exchange of ideas between programme participants and audience is welcomed. The Guests of Honour are profiled here, and many of the items are deliberately designed to provoke you into thought or discussion (or even argument). Sherry Coldsmith and Mike Christie are directing this stream.

The Special Interest Stream grew out of the fact that, however broadly you cast the net out over the sea of SF ideas, themes and media when trawling for ideas in three main programmes, you will inevitably leave out some areas of great interest to groups of people. Out of these omissions grew the extra stream of Special Interest Programming, with items already fixed including Rachel Pollack leading a Tarot workshop, some items about the work of Gerry Anderson, and many more.

**Author readings:** We are arranging a full programme of author readings. Every author appearing in the programme is being asked if he/she would like to read aloud as part of the programme. A great many have already agreed - and we aim to provide for every taste, from fantasy to hard SF to midnight horror readings guaranteed to send you shivering to bed - or to the bar!

**Author signings:** As with the author readings, every author we know is attending is being asked to take part in a signing session. This is an item which is popular with authors as well as with convention attenders, so we expect big queues. Big queues brings us to big names ...

**Interesting names:** Apart from the names mentioned in PR3 (Ken Livingstone, John Gribbin) a galaxy of SF names are attending and taking part: Frederik Pohl (a talk on how he writes, followed by a discussion with our Guests of Honour on how they write), Robert Silverberg, Jack Williamson, Gene Wolfe, Marion Zimmer Bradley, Larry Niven, Russell Hoban, Hal Clement, Richard Cowper, Bob Shaw, Norman Spinrad, Joe Haldeman, Harry Harrison, John Brunner, Greg Benford, Iain Banks, R.A. MacAvoy, Charles

Sheffield, Robert Forward, Kim Stanley Robinson, David Brin, Suzy McKee Charnas, Ted Tubb, Chelsea Quinn Yarbro, Ian Watson, Mike Resnick, Geoff Ryman, Ken Bulmer, Steve Gallagher, Josephine Saxton, Rachel Pollack - and that's just some of the names of people who are already slotted into the programme, without mentioning any of the cards which we have up our sleeve ...

**Music:** We are lining up what we hope will be at least one, possibly two, international rock music acts (probably with differing appeals, so there is more to interest more of you) for the Rock Concert on the Friday. Other musical events will include music in the judging break in the Masquerade (from SF music group Oppenheimer), and music in the Masked Ball ranging from rock music to traditional jazz. For those of you who like amateur/semi-professional SF folksinging (filksinging), there will be a formal concert on the Sunday night (get in touch with Gytha North via the Conspiracy P.O. Box address if you would like to take part), and a lot of informal singing in a room specially set aside for that purpose, away from distracting noise.

**Venues:** The Hewison Programme will have two venues, both in the Brighton Conference Centre, which is within 100 yards of the Metropole Hotel. Some items where a very large audience is expected, or a large arena is needed for special effects, will take place in the Arena, a 5000-seater auditorium purpose-built for conferences, with raked seating and a wonderful view throughout. These will include the Masquerade and Masked Ball, the Hugo Ceremony, the Opening Ceremony, and the Rock Concert.

The rest of the Hewison Programme will take place in the Hewison Hall, which seats 800 in comfort.

The Frontiers and Futures stream will be in the Winter Gardens Ballroom of the Metropole Hotel, a room of similar size to the Hewison Hall. The Third Programme will be in Hall 4 of the Metropole Exhibition Centre, which when laid out informally seats around 300.

The Special Interest Programme will be in the Nickleby Room on the third floor of the Bedford Hotel, which seats about 120.

Films will be in two venues. 35mm films will be in the 505-seater screen of the Odeon Film Centre, just next to the Brighton Conference Centre beyond the Metropole. We have the use of this screen in mornings and late evenings, which is when our main 35mm programme will be held.

Our 24-hour film programme is in the Copperfield Room of the Bedford Hotel, which seats 450. This will show 16mm films from morning to late afternoon, and videos on a large screen from then right through to 9am the next morning. For more details see Kim Newman's piece in this PR.

Author Readings will take place in the Winter Gardens Ballroom in the evenings, and maybe in other venues too.

Author signing sessions will take place in the Dealers' Room - and yes, we have set plenty of space aside for queues, as we have some very interesting people attending!

Chris Donaldson

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# Film Programme

I cannot, as yet, list one single film that will definitely be shown at the convention, but don't panic...

I have devoted considerable thought to programming and, for the 35mm stream which will be housed in the Odeon cinema next door to the main convention site, the Brighton Centre, there is already a high-quality shortlist of more than twice the number of films we are able to show. I've been given a free hand by the committee, and so I must take full responsibility for the range of movies on view. I hope it will be wide enough to provide something to please everyone, but you should be warned that my tastes in cinema are sometimes considered idiosyncratic and eclectic.

My guess is that the final line-up will be slightly biased against mainstream mile-long-spaceship movies, and towards low-budget, high energy pictures. *The Terminator* rather than *Short Circuit*, Roger Corman rather than George Pal. I don't much like 'safe', unadventurous films, and I've a preference for satire, monsters, wisecracks, semi-surrealism, and techno-noir atmosphere. I hate to say it, but this is probably going to be a cyberpunk film stream.

Apart from the 35mm stream, there will be a full 24-hour video/16mm programme in the Bedford Hotel, using high-quality projection systems. This will allow for the screenings of classics, not-so-classics, obscurities, TV rarities (anyone out there want to see *The Stone Tape* or *Adam Adamant*?), uncut Italian zombie movies, Cameron Mitchell vehicles, 1950s alien-from-space flicks, John Carradine mad scientist epics, mystical martial arts action films, mind-twisting art pictures, Japanese mass destruction films, cartoons, requests, personal favourites, legendary clunkers, adaptations of well known SF works (with introductory speeches from the authors about how they were screwed by Hollywood), underground movies, etc.

Also, we hope to slip in a couple of premieres, sneak previews, and surprises.

So, remember, the official slogan of the Conspiracy '87 film stream, "dry hair is for squids!"

Kim Newman



art Alexis Gilliland

# Masquerade

The Masquerade is a costume competition, to be held on the Saturday of the convention in the Arena of the Brighton Centre. The technical rehearsal for contestants will also be on the Saturday, in the morning. Contestants will receive notification of rehearsal time and Friday briefing when they check in at the Masquerade Desk in the Registration area (Brighton Centre lobby), as soon as they arrive.

**Important:** The last date by which entries and designs must reach the Masquerade Director, Anne Page, is **July 31st 1987**. Please include a self-addressed, stamped envelope (or International Reply Coupon) to help us acknowledge receipt of your entry.

We have a fixed amount of time for the Masquerade which cannot be extended, and are therefore carefully considering a maximum limit to the number of entries. In view of this, may we point out that a Worldcon Masquerade sets very high standards, and the normal 'fun' costumes in a Masquerade at a smaller convention are not really suitable...but would, of course, be ideal for the Masked Ball, should you choose to attend. (We intend to have some 'spot prizes' for costumes and masks at that event.) Please be sure if you are entering the Masquerade that your costume is of a high standard, designed and carefully made by yourself or another attendee rather than assembled mainly from purchased items. If in doubt, please contact Anne Page for advice.

**Weapons Policy:** The policy for Masquerade weapons is outlined in the information sent with your entry forms. Please read all the information carefully and thoroughly.

**Judges so far:** From the States we have Peggy Kennedy, Janet Wilson Anderson, and Patricia Hammer. From Britain we have Jim Barker, Helen McCarthy and Coral Jackson.

Helpers so far include Laura Wheatly and Julian Headlong as Backstage Directors, Pam Clarke organising Front of Stage, Peter Tyers organising the Photocall, and Judy Mortimore in charge of the Rainbow Room, where the contestants group after their performance. *We are still in need of many backstage gophers.* If you can help, particularly if you have any experience of Masquerade/Fancy Dress contests, please contact Anne Page at the address below.

**Rehearsal space:** This will be provided, probably in the Rainbow Room, marked out with the correct dimensions of the stage area.

This will be available during the Thursday and Friday, but must be booked via the Masquerade Desk to avoid clashes. You will have to provide your own cassette player and copy of your entry tape, since your entry copy will be stored with the sound crew by this time.

Please do not forget to check in at the Masquerade desk as soon as you arrive to leave your tape and photos, pick up any last-minute information, plus rehearsal and meeting times, and let us know of any last-minute changes in your entry, or any problems that have arisen.

There will be a 'Review' (the Americans refer to it as a 'Bitch Session') of the event held on Sunday. Details will be given at the convention. There will also be a compulsory meeting for all Masquerade contestants and workers on the Friday. We'll try to keep it as brief as possible, and we should be able to 'walk the course' at some point.

Masquerade address for any correspondence, volunteer gophers etc:

Anne Page,  
304a Main Street,  
High Blantyre, Glasgow,  
Scotland G72 0DH, U.K.

**Masquerade Photocall:** There will be **no flash photography permitted during the Masquerade contest** because at least five crews, plus television crews will be taping it and filming it. We have a limited number of places available for a special photocall area which will take place while the contest is running. Forms to register for this are available from Anne Page at the above address and should be returned rapidly to ensure a place.

## Opening Ceremony

Both the Opening and Closing Ceremonies are under the talented guidance of John Woods, our audio-visual expert, who may very well be better known to many of you under his stage name of John Levene (Sgt. Benton in *Dr. Who*).

His firm, *Laser Creations*, are providing an Opening Ceremony using their state-of-the-art equipment and expertise. **Do not miss it!**

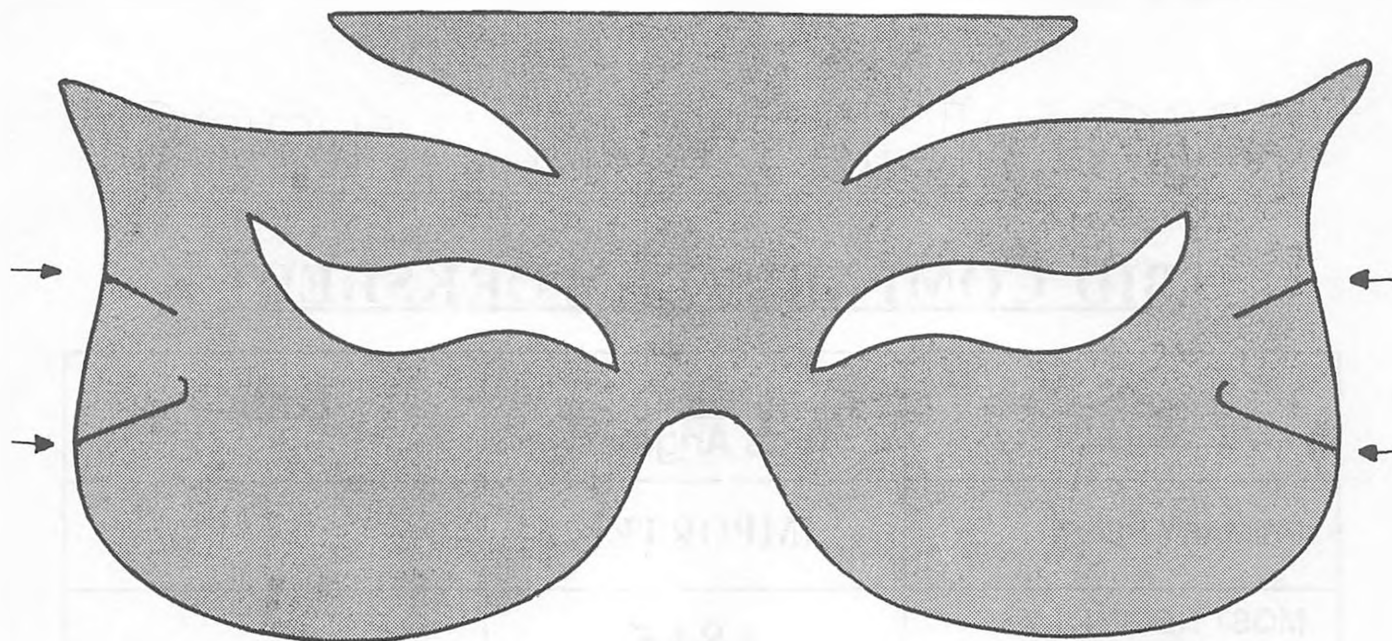
# FANTASYCON XII

★ ★ 4th-6th September, 1987 ★ ★

What happens after the 45th World Science Fiction Convention? The twelfth BRITISH FANTASY CONFERENCE is scheduled for the week-end following Conspiracy '87. Fantasycon XII will be held in the Midland Hotel, Birmingham, over the 4th - 6th September, 1987, and promises to be as good as ever. Fantasycons have over the years gained a reputation as the professionals' convention - the 1986 Fantasycon had attracted more than 50 professional guests. Yet they continue to remain relaxed, friendly and convivial gatherings, with the usual full programme of talks, panels and films to cater for all tastes. The two Guests of Honour so far lined up for Fantasycon XII are J. K. POTTER and DOUGLAS WINTER, with more guests to be announced. Attending membership is only £10/\$20 and £3/\$6 supporting. For full details send an sae to:

DI WATHEN, 15 STANLEY ROAD, MORDEN, SURREY, SM4 5DE, ENGLAND.

Arrows indicate lines to be cut for attaching elastic.



## Masked Ball

**Please note:** Because the Masked Ball is very late (approximately 10 pm until 2 am) and includes several licensed bars, tickets are limited to attendees aged 15 years or above, in line with adult membership ruling. Also – if you wish to have confirmation of your booking, then please enclose a specific stamped self-addressed envelope or International Reply Coupon (for that purpose only). Should you wish to speed up the process you can write directly to Anne Page at the Masquerade address rather than the Convention address, providing your letter solely concerns Masked Ball/Masquerade business.

**Weapons:** A Ball is really no place for weapons, real, replica or toy, of any kind. Not even fantasy weapons in plastic or other material. Please use only empty scabbards and holsters. If your costume is 'incomplete' without a weapon, then wear a different costume!

Our main groups for this event are booked and confirmed. There will be a jazz band – the Crouch End All Stars, and a dance band – the Siobhan Kennedy Band.

**Masks:** Our apologies for the printer's error last time around; this time it should appear full size. You can attach it by piercing a hole on either side at the inner end of the marked line, and adding elastic or ties. For those who wear spectacles it can be attached with small sticky pads to the frames of your spectacles. Should you desire something more elaborate there will be a few handmade masks on sale made by several fans in the Dealers' Room, but only a few. A simple domino mask is fairly easy to buy from most joke shops, theatrical suppliers and costume hire shops. Please note that a mask is **essential**, even though costume is not. You may also hire a costume, or buy a professionally made one, should you not wish to make your own.

**Food:** A late supper consisting of a cold plate buffet will be provided.

There is a limit on tickets for this event, so please book early. We will keep a waiting list after the booking is filled, and if tickets have not been collected and paid for by Saturday morning they will be sold to those waiting. When reserving your tickets, please quote the membership number and name of each person you are requesting a ticket for, although they will be registered under the

name of the person writing in. Don't forget – Masked Ball goers get the chance to watch the Masquerade from the centre of the Brighton Centre Arena floor, getting the closest view.

Finally, there will be the traditional unmasking at midnight, though you can wear your mask after that if you wish.

Anne Page

## 4UK *Frank R. Smith*

You will find this little piece includes an idea, an apology and an invitation.

Science fiction Worldcons, like SF magazines, started in the U.S.A., and the fifteenth Worldcon was the first to cross the Atlantic, coming to London in 1957. The twenty-third Worldcon was back in London in 1965, and in 1979 over 3,000 fans gathered in Brighton for Seacon, the 37th Worldcon.

I was at London in 1957 and 1965, and Brighton in 1979. When Brighton won for 1987 I wondered how many would be there who were at the three previous Worldcons in the U.K. Remembering the small size of the cons of 1957 and 1965 and how many from those days are no longer with us, I fancied there might be very few of us who would be at their fourth Worldcon in the U.K. this year. So, the idea – what about a reunion, which I proposed calling 4UK, for all who fulfil this condition? I put the idea to the convention committee about a year ago and was promised cooperation. For that, and for publishing this appeal, many thanks.

Alas, the idea lay dormant for personal reasons until early this year, when I was once again able to consider 4UK. So I took advantage of Beccon, the British Eastern in Birmingham this year, to try out the idea and recruit support. I found enough people eligible and interested to encourage me to go ahead. Hence the invitation – with apologies it is so late.

At least nine of us hope to make a 4UK reunion – details to be settled later – at the Worldcon in Brighton. This invitation is made to any others eligible who will be there, and especially to our American friends who were not at Birmingham. Come and swell the ranks of 4UK. If this encourages some to come to the convention who are doubtful, all the better! I have promised to make the necessary arrangements at Brighton, but would like to have some idea how many will be there. So if you meet the qualifications and would like to join 4UK (I am asking no financial commitment) please write or ring:

Frank R. Smith, Griffin House, Appledore Heath, Ashford, Kent TN26 2BA, U.K. Tel. 023 383 249. (UK + 23 383 249.)

Supported by (so far): Ron Bennett, John Brunner, Brian Burgess, Peter Mabey, Phil Rogers, Ina & Norman Shorrocks, and Ken Slater.

# WORLDCON 1990

## BID COMPARISON WORKSHEET

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## Computer Suite

The computer section of Conspiracy is going to have facilities for any computer buff looking for somewhere to relax (ho ho).

For the arcade freaks there will be a room full of demanding games, on BBC, Amstrad and Atari micros supplied mainly by Micropower of Leeds. There will be an arcade adventure competition, with prizes supplied by Superior Software. Also, Jeff Minter of Llamasoft has expressed an interest in Conspiracy, so perhaps we could get him to give hints and tips on his games!

Adventure gamers will be able to strain their brains with many of the finest games available, provided by some of the best-known adventure houses, including Level 9 and Delta 4. There will also be a section on play-by-mail games, provided by Jade Games.

Graphics displays are possibly the most attractive and impressive uses of micros, and this aspect of computing is being given the importance it deserves. There will be displays, videos and demonstrations of CAG on a variety of micros, including Atari 520s and Commodore Amigas. Every day there will be a lecture on Computer Aided Graphics, including talks on TV image manipulation, computer animation, and using the Amiga as an art form.

The list of sponsors and exhibitors grows all the time - but the more the merrier, so if you, or anyone you know, wants to get involved just get in touch; we never close!

Contact me, Pete Dawes, at:  
2 Woodland Park Road  
Headingley  
Leeds, W. Yorkshire  
LS6 2AZ, U.K.

## Gaming Suite

The enormous growth of interest in SF and fantasy role-playing and board games over the last ten years will be well reflected in Conspiracy's gaming suite, which will be in the five-room Dorset Suite in the Metropole Hotel. We intend to entertain and enlighten both the newcomer and the expert player, with four theme-related rooms and one main room featuring talks, panels and gaming displays.

The four theme rooms are as follows: Oriental, with suitable audiovisual material such as Japanese war banners, Oriental music, and information on Eastern mythology as used in Oriental role-playing games; High Fantasy; Gothic; and hard SF, each with their own matching displays.

The programme is to a large extent set up, and will be confirmed by the end of June. Among the items planned are panels on Women in Fantasy and Fantasy Role-playing; on Conversions (the development of books, films and other scenarios into games, with, we hope, a well-known author whose most classic work forms the basis for a well-known game); and on games fanzines and their influence on the professional gaming world.

All our games will be participatory - there will be no closed game sessions. There will be a large-scale dioramic display of a visually interesting game in progress. We also have displays of games, books, posters, figures - all kinds of Good Stuff.

*Simon Polley*



# Spellmaster

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# Conspiracy Mastermind

We've a fair number of entries for the Conspiracy Mastermind competition already. A reminder for non-English trivia lovers: Mastermind is a TV quiz with two rounds of questions to individual contestants, one each on general knowledge and a specialist subject of the contestant's choice. It's of a pretty challenging standard, usually, so get your brain cells in tune...

If you want to enter the competition, write in with your answers to the questions below, postmarked 6th August or before, airmail outside U.K., to reach Tim Illingworth at the address below by 12th August (an extension of the previous deadline, because of the postal problems described elsewhere in this PR), and give your choice of SF or fantasy related specialist subject.

Yes, we know these questions are pretty difficult: don't be put off entering if you don't get all of them!

In answer to all these questions, the author and title(s) should be given, as well as some explanation. Credit will be given for partial answers.

1. "On the far Western shore of a northern continent there was a harbour city called —. It did not have much of a reputation for sunshine and beaches, but it did have plenty of rain, and the folk who lived there were wont to call it 'The Emerald

City' for the greenness of its foliage. And the other thing it boasted was a great friendliness that fell upon strangers like its rain, but with more warmth. In that city, there dwelt a wizard." What is the name of the city?

2. In which country is the year divided into four seasons: Windorn, Grane, Sorn and Leaves?
3. What was described as "A region of high plains and of mountains, having limited fertility but esteemed for natural beauty."?
4. What does Earth Observation Station Avernus orbit?
5. Which book is subtitled "and particularly how Mr. Bert Smallways fared while it lasted."?
6. Under what circumstances was J R an astronaut?
7. Feathers or lead?
8. Who was raped to death by Nazi stormtroopers in the Liberation of Chicago during the Second World War?
9. What distinction did Pat Harris enjoy?
10. What science was described by Elliott Grosvenor, a practitioner, as 'Applied Whole-ism'?
11. On the 'If-Only-It-Were-English' principle it translated as "The fatter toad is waxing on the kine's cloe-slaw." What did it actually mean?
12. Who saved Monty Stein?



13. How do you escape a Ruum?
14. What is there no vinism like?
15. What gave the unusual strength and body to Herzwosten Dark?
16. Who was Kyrano's daughter?
17. What had its headquarters at 225 East Lindon Drive, Topeka, Kansas, three blocks away from Lou Garcia's apartment?
18. What happened when Peter Maxwell attempted to read the Artifact?
19. Short cuts make long delays, but what make longer?
20. Who expired with the words "Shot by a nobody", having been shot by the young Picasso prior to an attempted second invasion of Earth by the Martians?



## THINGS TO COME '87

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TIM PINHAY, CINEMA DIRECTOR, THE DUKES CINEMA, MOOR LANE, LANCASTER LA1 1QE

All enquiries will be entered into a special draw, to be drawn at the weekend.

## Convention Art Show

We now have over 50 bookings for the Art Show, and are pleased to be able to promise you visual treats from a host of famous and new talents from all over the world. The Exhibition Halls will be professionally laid out and lighted to give you the best possible atmosphere to view the artwork.

If you are an artist and have not yet booked in to the Art Show, we hope you contacted us by 31st May 1987 to reserve your space, as that was the closing date for reservations.

The Art Show Rules are printed below for the benefit of exhibitors and potential buyers; please read these, as they are there to help the whole show run smoothly.

Art Show Organiser: Colin Langeveld, 9 Lisleholme Road, West Derby, Liverpool L12 8RU, U.K.

## Fearful Symmetries

We have now had confirmation from many British and European artists whom we have invited to show you their talents in this exhibition. We are, of course, featuring the works of our Artist Guest of Honour, Jim Burns, who will be on hand throughout the convention to discuss his work with you. There will be an exciting photographic display of a new work in the process of completion, so you will be able to follow the artist through from the early stages of creation to the finished artwork – which is featured on the cover of a book to be launched at the convention. Many of the other artists featured will be new to you, and their work will demonstrate new approaches to SF and fantastic art.

## Dragon's World

Dragon's World are holding their own exhibition alongside the Convention Art Show in Hall 3 Gallery. Artists to be included in their display will be Rodney Matthews, Chris Achilleos, Mark Harrison, and many other famous names.

The Art Exhibitions will be opening on Thursday at 4 pm with a reception for artists, agents, publishers and others who are particularly interested in a preview of the work to be presented. This reception will be by invitation only; if you would like an invitation please contact Chris Atkinson, 28 Duckett Road, Harringay, London N4 1BN. All artists who are displaying work in the Exhibitions will, of course, be invited to the reception.

## Print Shop Update

Due to a postal problem, some correspondence from artists relating to the **Print Shop** may have been lost. If you have asked for space in the Print Shop and have not heard from us, please write again **immediately** to:

Faith Brooker  
Flat 2  
191 Anerley Road  
London SE20.

1. \*† All paintings or drawings displayed in the Art Exhibitions shall be mounted, framed, or, in the case of oil paintings, on stretchers.

2. \* Artists are asked if at all possible to arrive and hang their artwork on Wednesday 26th August between 1.00 and 6.00 pm. It will also be possible to gain access to the Halls on the Thursday morning between 10.00 and 12 noon. Artists will not be allowed to hang work from 12 noon onwards on the Thursday, as the Halls will be needed to prepare for the opening Reception. No artwork shall be accepted for display after 12 noon on Friday. If you have a large number of display items, or large items which you will be unable to carry upstairs, it is imperative that you arrive on Wednesday afternoon to set up your display, as the goods lift will not be operational after 6.00 pm Wednesday and for the remainder of the convention. For delivery of large items please use loading bay D on St. Margaret's Place, and the goods lift in Hall 3.

3. Artists will be responsible for the hanging of their own work. However the convention reserves the right to instruct any artist to re-hang work if it is felt that the hanging arrangement detracts from the Exhibition as a whole.

4. Artists will be responsible for their own insurance during travel and at any time except when the artwork is hung in the Exhibition, or en route to, or at the Auction (if applicable).

5. \*† All artwork displayed in the Art Exhibitions **must** be registered with the sales desk on arrival, whether they are to be offered for sale or not. If the organisers find that the artwork has not been registered, they reserve the right to remove it from the Exhibition.

6. Artists who have special requests or requirements **must** contact the convention before the end of May 1987 to discuss these.

7. \*† Artwork will not be accepted for display unless space has been pre-booked. Space in the Art Exhibitions must be pre-booked by 31st May.

8. The organisers of Conspiracy reserve the right to refuse to hang or display any art work which they consider to be unsuitable for display at the convention.

9. \*† Sales methods differ between the two Exhibitions. Artwork on display in the Convention Art Show will be for sale by auction; no direct sale may be made from this Exhibition until after the convention Auctions. Artwork with four or more bids will go to auction at the first Auction (Sunday pm). Artwork allocated to go to the first auction will be distinguished by a red marker. The second Auction will be on Monday pm. The Organisers reserve the right to bring in any other pieces of artwork to the Auctions, given sufficient bids, if time allows.

10. Artwork on display in Fearful Symmetries or in the Dragon's World display area will be for direct sale only. All direct sales (including those made in the Art Show after the Auctions) must be made through the Exhibition Sales Desk.

11. All exhibitions will remain open during the Art Show Auctions.

12. \* All sales made at the Exhibitions, whether auction or direct sales, will attract a commission charge to the convention of 10% of the selling price.

13. \*† No artwork may be removed from the exhibition until Sunday pm.

14. The Art Exhibitions will remain open to convention members until 6.00 pm on Monday 31st August.

15. Halls **must** be clear of artwork by Tuesday at 1 pm **at the latest**. The convention cannot be responsible for any artwork found in the Halls after this time.

\* 16. Sections marked \* will not apply to the Children's Art Show. Paintings and drawings can be hung here at any time by children or their parents. Children are encouraged to bring artwork on an SF or fantasy theme, and pictures produced in the child area will also be displayed. This work will not be offered for sale.

† 17. Sections marked † will not apply to the Print Shop. Prints for sale in the shop must be registered with print shop staff on arrival. One example of each print run to be offered for sale will be displayed. This example should be mounted. Prints for sale in the shop do not need to be pre-booked, but the organisers and Print Shop staff reserve the right to refuse to sell any print which they consider to be unsuitable. Sales of prints will be by direct sale only and the convention will charge 10% commission on all sales.



Toby English

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# Dealers' Room

Good news! Due to great demand for space, the Dealers' Room has now had more room allotted to it, and we have therefore been able to accept bookings up to the end of May. Ron Bennett reports that all dealers' room reservations are now being processed, and everyone should have an acknowledgement or a receipt by the end of June. By the end of July all dealers will be sent details of table positions, loading bays, setting up times, etc. If anybody who has booked a table hasn't heard from Ron by the time they receive this PR, please get in touch with him quickly – it probably means yet more technical problems! Tables will be fully booked by the time this PR appears, but we will operate a waiting list for cancellations if there are any dealers who would like this. For further details, please contact Ron Bennett, 36 Harlow Park Crescent, Harrogate, North Yorkshire HG12 0AW, U.K.

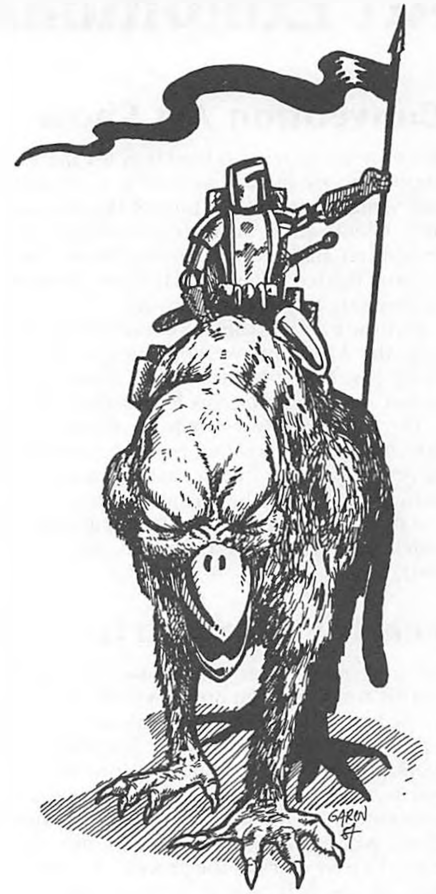
Titan Distributors (PO Box 250, London E3 4RT, U.K.) have kindly offered to provide help with shipping for any dealers who wish this. They have a U.S. office and regular weekly shipments, and charge low rates, Ron Bennett reports. For details contact Mike Lake or Gamma at the above PO Box, or on (01) 980 6167.

Convention Security will begin on Tuesday evening, so if you want to bring stock to

the convention on Tuesday and leave it overnight it will be safe to do so. We are using Hall 5 for this purpose, via Loading Bay C on St. Margaret's Place. Please make sure all stock left unattended is clearly labelled with your name. Dealers may begin to set up their displays on Wednesday 26th August at 1.00 pm; table covers will be provided by the convention. On Wednesday, Loading Bay D will give access to Halls 1, 2 and 3 from St. Margaret's Place, and Hall 5 will be reached via Loading Bay C. The Metropole Hotel car park is to the rear of the hotel and is well signposted from the Promenade (King's Road, the sea front road). There are other car parks available close by; for details see elsewhere in this PR.

The Dealers' Room will open for business on the Thursday morning at 10.00 am, and will close at 6.00 pm. These trading times will apply throughout the convention. The hotel will provide safe facilities for cash by arrangement with Reception. The Dealers' Room will close for business on the Monday evening, 31st August, at 6.00 pm. Breakdown will be on Tuesday morning, 1st September. It is imperative that all dealers have vacated the halls by 1.00 p.m. on Tuesday.

We look forward to seeing you all there!  
Chris Atkinson



art Garen Ewing

"World Science Fiction Convention" and "Worldcon" are service marks of the World Science Fiction Society, an unincorporated literary society.



## A bid for the 1990 Worldcon

We thank the more than 1,000 fans who have joined in our support. We look forward to a truly unique Worldcon with Holland in 1990: a smoothly running convention, the excitement of so much to see and do, and just outside the door, the exotic, unique world of Holland to explore. Come, join with us, vote for us.

**The 1990 Worldcon in Holland? Sounds great!**

**Pre-supporting membership \$5.00**

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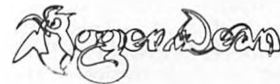
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## RODNEY MATTHEWS

Rodney Matthews's surrealist landscapes with their cadaverous inhabitants are to be found illustrating Michael Moorcock's *Etric At The End Of Time*, and have been assembled for *In Search Of Forever*.



plus

## JIM BURNS

The convention's Artist Guest of Honour, Jim Burns is renowned for his fabulous beasts and humanoids, and especially his futuristic hardware, all to be found in *Lightship*.



For further information please contact Jonathan Harley at

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# Convention Newsletter

'You did what!?!' came the cry when I casually mentioned that I'd volunteered to run the convention newsletter at Conspiracy. Now I was taught that one volunteer is worth ten pressed men, but my friend clearly hadn't heard that one, and was seriously doubting my sanity.

And it's easy to understand why. Everyone imagines that a newsletter editor spends all her time trapped in some subterranean vault, about as far away from the action as you can be, with only a typewriter and photocopier for company, desperately scrabbling around for enough news and information to fill both sides of a sheet of A4. And when it's all done, lovingly copied and distributed, what happens then? Well, people throw it on the floor, at each other, prove the aerodynamic effectiveness of their particular paper dart design. If you're lucky they may even read it, but one thing's for sure, a convention ain't a convention without a drift of paper on the floor.

Call me an idealist - but it doesn't have to be like that at all. This time things will be different. People will be eagerly snapping up their copies of the newszine, taking copies as souvenirs, to show friends. I'll almost guarantee that they'll be reading it, because this new newsletter will be like nothing you've seen before.

Let me unveil the masterplan.

Conspiracy will, providence willing (and one should always be cautious),

have a twice daily newsletter, comprising several stapled sheets each time. We're calling it *Plot*. It reflect the conspiratorial title of this con, but also: what else can chart the progress of a convention more thoroughly and immediately than the daily newsletter? Quite. There are more puns where that one came from, unfortunately. *Plot* will be produced in the Repro Room, which is not going to be down some dingy corridor, but right in the middle of the action, next door to and opening on to the Fan Room, right where everyone can find it, and where I can find you, so no skulking in corners this time. I'm looking for fun as well. This means, of course, that you'll be able to drop in items of news at any time, without having to leave the convention action at all.

And *Plot* will certainly be looking for news. I'll be including all the usual features - programming changes, room changes, lost and found, the usual - but *Plot* will differ from your average newsletter in two ways. First, there will, I hope, be a lot of small articles, designed to whet your appetite for the day's events, perhaps sketching in the background to some subject being discussed that day, or else taking off at a tangent, a mini-interview with someone taking part in an event - all sorts of things. The possibilities are endless. I'll commission most of the items beforehand, reducing the amount of cajoling and begging to be done on the

day, and ensuring plenty of good stuff to read. What I also want to do, however, is have hordes of people out there looking at the convention, writing little reports on events they attended, commenting on what they think of it all, an ever-changing portrait of the convention, to let you know what the whole looks like, as well as the bit you're experiencing.

So I need reporters, people who will volunteer just a little of their time, or perhaps a lot if that's what you like doing, to write something for *Plot*. Doesn't have to be much - space will be at a premium all week, but we'll try to fit everyone in somehow - but if we pick you to join the team you'll be in print, letting people know you're around the convention too. If you want to help out, or if you have ideas about things I should include (though I can't promise to use all your ideas) either come and find me at the convention (the Repro Room is in the North End Room, next to the Fan Room - Clarence Room - in the Metropole) or else drop me a line beforehand.

Write to me, Maureen Porter, at the following address, marking the envelope NEWSLETTER, so it doesn't get mixed up with the Hugos:

Maureen Porter,  
114 Guildhall Street,  
Folkestone,  
Kent CT20 1ES, U.K.

## Fan Activities – the Fan Room

Just as fandom would not exist without SF, so conventions would not exist without fandom. More than just a social centre, the Fan Room complex at Conspiracy is the spiritual heart of the convention - perhaps more so at this British Worldcon with British fandom's particular relationship between fandom and convention organising than it would be at an American equivalent. The Fan Room will certainly be the place where convention-going veterans will gather themselves, but it will, more importantly, be a space for newcomers to occupy, somewhere they can find out more about the subculture that has kept SF and conventions alive in the U.K. for over fifty years.

The Clarence Suite itself is the Fan Room proper, with its own fully stocked

bar - including what will be to British eyes an unusually large amount of cold soft drinks - and sociable seating for over a hundred people. Opening daily at 10.30 am and closing a long time later (at least 2.00 am) we aim to provide an ambience for all seasons, be your choice rational discussion and argument, or sordid personal interactions and heavy drinking. In fact the convention will kick off here with an open party on the Thursday night masterminded by wild and crazy socialite Helen Starkey, who invariably promises a stylish touch. Various other events - some even spontaneous - will occur throughout the convention depending on the organisers' blood sugar levels.

## Fanzine Tables, Special Publications

Another important feature of the Fan Room is the Fanzine Sales and Distribution tables. We intend carrying a substantial selection of current fanzines for sale, as well as older material given for - virtually - free distribution. Also in stock will be special Fan Room publications, produced under the delicate hand of Famous British Fan Rob Hansen. These include a History of British Fandom over the last fifty years, an anthology of the Best of British Fanwriting since the last Worldcon in 1979 (with critical commentary by D. West), a Fan Cookery Book compiled by John and Eve Harvey, and Special Fan Guest Dave Langford's own collection of his Personal Best fanwriting. We'll also be featuring *Embryonic Journey*, a collection of British fanwriting over the last fifty years produced by Graham James for *Conception*, the convention held in Leeds in February '87 to mark half a century of fanactivity in the city. We'll also be stocking a full range of Worldcon stuff (T-shirts, mugs, metal rocketships on lumps of wood, you know the sort of thing) so you can spend all your money in one shop!

Returning to fanzines for the moment - things which you, the convention attendee, may well produce, read, collect, or of which you may only marginally have

## Technical Skills Needed!

We have a small core of very technically competent Technical Operations department heads - but we need a large number of people who are reasonably happy working technical equipment such as mixers, slide projectors and lighting. If you are happy to help us in one of these areas please drop us a line *as soon as possible*, or volunteer at the convention itself.

Write to the convention's P.O. Box, or it if is near to the time of the

convention itself, then write (giving details of your expertise, and your phone number if you are willing to be contacted by phone) to:

Dermot Dobson,  
Ops Technical Manager  
22 Ramsay Road  
Headington  
Oxford OX3 8AX  
U.K.

# The Fan Programme

heard. As mentioned above, we want to present an array of fanzines old and new for the interest of those ranging from the impressionable neophyte (without whose bright new blood, be it young, old or indifferent, the arteries of fandom would seize up and die) to the seasoned reader or producer. So, if you are producing a fanzine between now and the convention (especially if specifically for the convention) run off an extra amount and contact the Fan Room team to have your material handled through us. We will sell (yes! for Money!) your treasures at the Fan Room Sales table. Realistic prices only, please; the idea of charging a reasonably low - but not too low - sum is so they are bought by those who might actually read them, rather than casually picked up like freebie junk and as cavalierly discarded (whether deservingly or not). So anyone with crazy ideas of paying their way through the con can forget it right here. Whatever your price - we will advise - a 10% handling fee will be contributed to your choice of fan fund.

So much for the new. Back to the past. Many of us have stacks of fanzines, neglected and no longer really wanted, only residual dog-in-the-mangerism allowing them to occupy valuable space. So why not give them to the Fan Room, so they can be laid out for virtually free takeaway (contributions to fan funds welcome but not mandatory) as examples of the fanzine culture in all its myriad forms. All material, whatever the origin or age, accepted, either at the convention or by arrangement in advance. Please note that all older material will be checked by representatives of the British Fanzine Library for inclusion in the permanent collection, so real classics will not merely be swept up with the litter in the morning. Please contact:

Greg Pickersgill  
7a Lawrence Road  
South Ealing  
London W5 4XJ, U.K.

(tel. 01-568 8174) for further information. This is your opportunity - and believe me, it can only be done with your help - to make the Fan Room as representative of all periods of British fandom as it should be.

So that's the Fan Room. Less to be spoken of than experienced. Part of a convention within Conspiracy, with its own linked Programme Room and Repro Room (see other articles). Window on a new world, or hangout for intellectual gangsters? Heartland of the con or elitist citadel? Hard to tell, really - you'd better dump any preconceptions and find out for yourself. It'll be at least lively and interesting, with even the occasional touch of desperate fun.

Don't say you weren't invited!

Greg Pickersgill

Those of you who read in PR2 that the theme of the Fan Programme was 'Contention' may have wondered why. Two reasons: firstly, the Shorter Oxford English Dictionary defines 'contention' as 'Strife, dispute, verbal controversy', and 'contentious' as 'Given to contention, prone to strife or dispute; quarrelsome'. What better description of the nature of fans - with our endless feuds, controversies and storms in tea cups - obviously a most appropriate theme. Secondly, nothing seems more appropriate than to have 'contention' within 'conspiracy' - a con within a con.

This notion of a con within a con is an inherent part of the philosophy behind, not only the fan programme, but the entire fan area at Conspiracy. Between them they will hopefully form 'the eye of the storm'. For British fans the programme will be a familiar haven when the sheer size of the Worldcon becomes too much. For our visitors from overseas it will form an opportunity to experience first hand the type of fan programming that they have read and heard about for so long. For newcomers it will provide a glimpse of what fandom is about.

So what will be on this wondrous programme? In keeping with the contentious theme, there will be a few panel discussions guaranteed to raise the blood pressure, such as: 'Why have the Americans hijacked the Worldcon?', 'What's wrong with foreign fans?', 'Who needs the BSFA?', 'Fanzines are just a goddamn hobby!', and 'Why are the British so arrogant?' There will also be some slightly different games and quizzes, for example: 'Does your bookseller know his onions?' (the staff of Andromeda Bookshop versus the staff of Forbidden Planet), and 'Cold Curry and Custard' (so entitled because of the complete absence of such substances during the course of the game!)

On a slightly saner note there will also be *The Patrick Nielsen Hayden Show: Three Interviews and a Discussion on the Culture of Fandom*. Geoff Ryman will be repeating his much acclaimed performance of D. West's, er, *Performance*. Ian Sorensen will be indulging in yet more live libel in the form of *The Maltese Fanzine* and just in case Ian forgets to insult anybody our Special Fan Guest Dave Langford will be presenting another *Ansible Review of the Year*. For the more energetic amongst you certain Australian fans have challenged the British to a *cricket match* - any Brits interested in humiliating the Aussies should contact me (at 121 Cape Hill, Smethwick, Warley, West Midlands, B66 4SH, England); any Australians willing to be humiliated in this fashion should contact Justin Ackroyd (at GPO Box 2708X, Melbourne, Vic. 3001, Australia). [I also have a note from the victorious British captain of the 1979 'Trashes' match, Mike Dickinson, issuing exactly the same challenge. - Ed.]

All this and much, much more - dare you miss it?

Martin Tudor

# Worldwide Fan Clubs Listing

During the run-up to Conspiracy, I have been compiling what will hopefully be the most complete SF fan club information directory ever. I have been looking for information about every SF club and fan group in the world - a little ambitious, but what the heck!

All this information will be compiled into a listing which will be available in the Fan Room from me, while stocks last, for anyone who is interested, and will also be used in the production of a fanzine - see below. The information will also be used to produce wall displays with maps, showing clubs throughout Britain and the rest of the world. So, if you are visiting Britain and would like to take in a fan group meeting while you're here, the Fan Room is the place to come and see whether there is a club which takes your fancy. Or, if you live in Britain anyway, come and find out if there is a fan group that meets in your locality.

The clubs listing itself will be reproduced at the convention into a fanzine, as part of the fanzine workshop, so you can come along and see the electrostencilling and duplicating processes in action. (And collate your own listing hot off the press!)

By the time this PR comes out it will be too late for any information you send me to be put into the main listing and used on the wall displays, but it will still be well worth while letting me have information about your club if you suspect I may not know about its existence. The sort of thing that will help potential new members of your club is - where and when do you meet, who is the person to contact and what is their address, and what sort of activities do you get up to at meetings (i.e. do you mainly sit in a bar drinking, or do you have guest speakers, watch videos, or what?)

Clubs and meetings are constantly changing; new groups are set up, old groups bite the dust; dates, locations and contacts change with the passage of time. Although the listing at Conspiracy will be as complete and accurate as possible, there are bound to be omissions and errors - however well I endeavour to check my information, there is always bound to be something that slips through the net. So in the Fan Room there will be a box of index cards, which you can use to fill in the current details about your club or group. I hope to be able to pass on all the information I have gathered, both before the convention and at the time, to someone else - possibly someone working on a future Worldcon committee? - so that this service can be provided and kept up to date for many years to come. If you are interested in taking over this project, please drop me a line before the convention, or come and see me in the Fan Room.

Pam Wells  
Fan Group Liaison  
24a Beech Road  
London N11 2DA, U.K.

## Fan Room Displays

Preparation of displays for the fan room is proceeding apace, but we're still looking for more material. So if you have a club, group, fanzine or whatever you would like to tell the world about, this is your big opportunity! We're planning to give a PRIZE for the best display. Bring along completed displays to the reception desk we'll be manning in the fan room on the first day of the convention, or make up your own display on the day. We can supply marker pens and card and other materials - all you need bring is those compromising photos, brilliant publicity materials or anything else you think would make an interesting display. For further details contact:

Christina Lake and Peter-Fred  
Thompson  
47 Wessex Ave.  
Horfield  
Bristol  
BS7 0DE, U.K.

## Classified Advertisements

OLD AND RARE SF, Fantasy, Horror first editions, paperbacks, magazines. Catalogues always available: Black Hill Books, The Wain House, Black Hill, Clunton, Craven Arms, Shropshire SY7 0JD, England. Telephone: 05884-551.

VAMPIRE PAPERBACKS (AIRMAIL Postpaid). How to Become a Vampire in Six Easy Lessons £3, Vampire Babies £2.50, The Lure of the Vampire (non-fiction) £5, Freak Show Vampire & The Hungry Grass (tandem edition) £4, The Count Dracula Chicken Cookbook £3.75, The Count Dracula Book of Classic Vampire Tales £5, A Child's Garden of Vampires £3.75. Cheques to: Dr. J. Youngson, 29 Wash. Sq. West, NYC, NY 10011 USA.

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XXXX TEN GRAND. Ten Grand. Ten Grand.

COMICS FOR SALE. British and American, send SAE/IRC for list - Martin Tudor, 121, Cape Hill, Smethwick, Warley, West Midlands, B66 4SH.

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1091A\* A. C. Andronicos  
3396A Andrew Brown  
3398A Martin Edge  
3395A John Foyster  
2535A\* Tom Gedeon  
0961A\* Wendy Hirsh  
GGUFG Irwin Hirsh  
3527A Sue Isle  
04115\* Robin Johnson  
1248A\* Catherine Kerrigan  
3813S Gordon Lingard  
1461A\* Dave Luckett  
3998A Doug Miles  
1315A\* Sarah Murray-White  
3397A Gwayne Naug  
3814S Jereay Parker  
3393A Julie Spoor  
3391A Jason Stallion  
3390A Alan Stewart  
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3967A Niels Dalgaard  
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3497A Pekka Manninen  
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3516A Madame Grousset  
4467A Sylvie Hagenauer  
3519A Suzanne Jaet  
4187A Henri Laine  
4189A Sylvie Laine  
4196A Francois-Xavier Lasne  
4077A Francis Lustman  
4078A Florence Lustman  
4195A Charles Moreau  
4192A Georges Pierru  
4190A Olivier Raynaud  
3809A Fabienne Rose  
3517A Jacques Sadoul  
3518A Madame Sadoul  
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4506A Angela Insole  
4499A Charlotte Kamermaans  
0838A\* Sheila Kavanagh  
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0997S\* Leo Kindt  
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0999A\* J.H. van der Zee  
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0125A\* Cobi van Hemmen  
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4502A Bernd Weeke  
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4085A Karen Heatley  
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3744A Dystein Sorensen  
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4306A Andrew Anderson  
4429D Andrew Armstrong  
4430D Paul Baker  
3863A Jason Arseneault  
3883A Ronald Arundell  
3869A Scott Ashton  
3795A Nick Austin  
3731A J P Bachellier  
4134S Kenneth V. Bailey  
3434A Paul Baker  
3435A Ralph Baker  
3993A C.L. Baker  
3994A Friend of C.L. Baker  
0327A\* Ted Ball  
3935A Sean Bamforth  
4312S Mrs F. Baaling  
4270A Mr K Banks  
3639A Sir Cluggaphonix the Bard  
3995A Richard Barker  
4341A Simon Barker  
4258A Chris Barlow  
4359A David Barlow  
3945A Timothy Bartel  
3423A Andrew Barton  
3802A Mark Bassett  
3803A Camj Bassett  
3663A David J Bate  
3749A Barrington Bayley  
4357A Cyndi Bedford  
3805A Andrew Beech  
4222A M. Beggs  
3425A Chris Bell  
3339A Alan Bellingham  
3880A Claude Bessy  
3447A Brian Biddle  
3962A Michael J Biesiada  
3654A Sarah Biggs  
3743A Catherine M Bircher  
3891A Victoria Bishop  
3823A Dave Blackaore  
4276A Elizabeth Blake  
4216A Nicholas Blatt  
0331A\* Pamela Boal  
3343A G. Boal  
3931A Lianne Bogen  
3541A George Bondar  
3382A F.J. Bonner  
4292A Dawn Bowley  
2106A\* Ian Boyce  
3974A Steve Boyce  
3370A Charlotte Boynton  
4351A Michael Braithwaite  
4279A Jennifer Bray  
4334A Ann Breach  
0886A\* Denis Bridoux  
4086A Guest of David Brin  
3989A Nigel S. Brooke  
0006A\* Faith Brooker  
3933A Sazantha Brooker  
3886A Emily Louise Brooks  
4129S Ms. L Brough  
3355A Ben Brown  
3386A D. J. Brown  
3387A Angela Mary Brown  
3774A Edmund Brown  
3810A Ken Brown  
4346A Bob Brown

**CONSPIRACY MEMBERS COUNTED BY COUNTRY ON 29 MAY 1987**

Country	- Attending -					Total Full Child Day Guest Staff Total	Total day n'ber days	Supp- ort- ing mem- bers	Total Pre- supp- ort'g	
	Full Child	Day Guest	Staff	Total	Total					
Australia	109	0	0	1	0	110	0	67	177	23
Austria	1	0	0	0	0	1	0	0	1	0
Bahamas	2	0	0	0	0	2	0	0	2	0
Belgium	12	0	0	0	0	12	0	1	13	7
Canada	74	2	0	0	0	76	0	12	88	10
Channel Islands	2	0	0	0	0	2	0	0	2	0
Chile	2	0	0	0	0	2	0	0	2	0
Czechoslovakia	1	0	0	0	0	1	0	0	1	0
Denmark	10	0	0	0	0	10	0	2	12	0
Dominican Rep.	1	0	0	0	0	1	0	0	1	0
Eire	12	1	0	0	0	13	0	0	13	3
Finland	20	0	0	0	0	20	0	0	20	0
France	53	0	0	0	0	53	0	0	53	3
Guam	1	0	0	0	0	1	0	0	1	0
Israel	4	0	0	0	0	4	0	0	4	0
Italy	23	1	0	0	0	24	0	0	24	0
Japan	15	0	0	0	0	15	0	1	16	0
Luxembourg	0	0	0	0	0	0	0	0	0	1
Malaysia	1	0	0	0	0	1	0	0	1	0
Mexico	1	0	0	0	0	1	0	0	1	0
The Netherlands	64	0	0	0	0	64	0	7	71	5
New Zealand	14	0	0	0	0	14	0	2	16	4
Norway	25	0	0	0	0	25	0	0	25	0
Oman	3	0	0	0	0	3	0	0	3	0
Poland	18	0	0	0	0	18	0	0	18	0
Portugal	1	0	0	0	0	1	0	1	2	0
South Africa	1	0	0	0	0	1	0	0	1	0
Sri Lanka	0	0	0	0	0	0	0	1	1	0
Sweden	33	0	0	0	0	33	0	5	38	7
Switzerland	3	0	0	0	0	3	0	0	3	0
USSR	0	0	0	2	0	2	0	0	2	0
United Kingdom	1475	20	14	8	55	1572	21	43	1615	91
United States	1503	7	3	2	0	1515	3	326	1841	189
West Germany	42	1	0	0	0	43	0	0	43	34
Yugoslavia	25	0	0	0	0	25	0	0	25	2
<b>Total</b>	<b>3551</b>	<b>32</b>	<b>17</b>	<b>13</b>	<b>55</b>	<b>3668</b>	<b>24</b>	<b>468</b>	<b>4136</b>	<b>379</b>

**PLEASE NOTE:** The names listed here are Conspiracy members who have joined or changed status since the listing in Progress Report 3 (5 January 1987). An asterisk (\*) by a member's name means he/she was listed previously but has changed status (say, from supporting to attending, or from presupporting to supporting). Those whose status is unchanged are not listed.

There are members with numbers higher than 4136 because those who are only presupporters still retain their membership numbers though not included in the "Total Memberships" column in this list; the membership numbers have been left unchanged to help people remember their own numbers.

3919A Suse Brupton  
3754A Ian Bryant  
3881A Pamela Ruckmaster  
3837A George Budge  
4262A Christopher J. Bulis  
4308A Liz Burak  
3664A Brian Burgess  
3870A Robert Burrage  
3793A J. Butler  
3932A Amanda Cable  
3443A Linda Campbell  
4368A Colin Campbell  
4437A Edward J Campbell  
4185A Peter Card  
4423A Graham Carter  
4358A Lori Cassella  
4469A Carolyn Caughy  
3789A Easa Chapman  
3847A Gill Childs  
3648A Rachel Cniu  
3968A Helena Christoforou  
4124A Sir Cuiference  
    la Circle  
3658A Steve Clark  
4327A P L Clarke  
3926A Paul Clough  
3468A David Cluett  
3469A Joyce Cluett  
4110A Adrienne Collinge

3427A Zeno Collins  
3418A Bob Collman  
4360A Linda Collopy  
3732A Simon L Cooper  
3738A Ric Cooper  
3408A Susie Cooze  
3992A Marion Cornell  
3364A Eibhlin Costelloe  
3365A Child 1 with Eibhlin  
    Costelloe  
3366A Child 2 with Eibhlin  
    Costelloe  
3512A Del Cotter  
3727A Bert Coules  
3728A Gaynor Coules  
4326A Ross Cowin  
4338A Helen M Cox  
4435A Linda Croft  
3635A Tracie Crofts  
3784A Antony Croghan  
0341A\* Peter Crump  
3925A S Cullishaw  
4295A Roger Culpan  
3964A Neil Curry  
4514A Grahaem Curtis  
3923A B Daly  
3927A Graham Daniels  
3636A R Davey  
3871A Terry Davey

3485A Robert Lyn Davies  
3817A Kevin Davies  
3965A Chris Davies  
3888A Miss L Davis  
3910A Meg Davis  
3777A Tim Day  
3911A Tim Day  
3641A Sir Meliot de Logres  
3642A M'Lady Magnac de Niffie  
0077A\* Lawrence Dean  
4345A Gideon Dean  
3479A Ray Denison  
3422A Rosemary Dickin  
4245S Paul Dimer  
4361A Chadwick Dixon  
4520A Dougal Dixon  
4362A Ian Dobson  
4200A David R.M. Donaldson  
4217A Marion Donaldson  
4445D Jean Donkin  
4446D Peter Donkin  
4438D John Doran  
4439D Colin Doran  
3449A Amanda Doxat-Pratt  
3347A Miss M.I. Draper  
3762A David Drysdale  
4259A Marc Duffyfield  
4335A Marie Dumaond  
3861A Michaela Duncan

3862A James Duncan  
4347A Sue Dunkerley  
4337A A J Dunlop  
3864A DUSFS  
3344A M. Dynes  
3419A Tara Dyson  
3640A Sir tain D'eth  
4125A Sir Hosis of D'Liver  
3520A Stephen R Ealey  
3357A Sue Edwards  
3839A Colin Edwards  
4295A Mr Glenn Edwards  
4447A Sean T. Ellis  
3436A Peet Ellison  
4316A Mike Embden  
4468A Toby English  
4197A Paul Eschrich  
3644A Garen Ewing  
3645A Murray Ewing  
3624A Phil M Exon  
3632A David Grahae Eyley  
4120A Kim Farey  
4121A Nic Farey  
3961A Steven J Fernaays  
3788A Julian Fifield  
4275A Mike Figg  
4090A Niall Finucane  
4091A Debbie Finucane  
3740A Julia Fitzgerald

3634A I Flower  
3780A Martyn Fogg  
3426A Fox  
3626A Dominic Franklin  
3627A Christian Franklin  
3463A Brian Franks  
3464A Anna Yarrow Franks  
3792A Jenny Fraser  
3875A Graham Freeman  
4287A Dave French  
4288A Shirley French  
3889A Mr P Frohock  
3524A Abigail Frost  
3450A Andrew Paul Fullen  
3404A S. A. Galbraith  
3962A Pat Gardner  
3461A Peter T. Garratt  
4311A Guest of Peter Garratt  
3838D Ted Garside  
3476A Wanda Gemell  
3827A Soteris Georgiou  
4310A Joe Gibbons  
0328A\* Dave Gibson  
4290A Alan Gilbert  
1721A\* Gilly  
3544A David Glass  
3787A Steven Glover  
3981A Steven SB Glover  
3879A Igor Goldkind  
3446A Robert C. Gols  
3776A Nicholas Goodway  
3856A I. Goswell  
0856A\* John A. Graham  
3368A Fiona Grahae  
3930A Michael Graney  
3360A Andrew Gravell  
3767S Roy Gray  
4303A Keith the Green  
4463A Jon Green  
3896S David Griffiths  
3969A K.E. Grisdale  
3937A Colin Hand  
4104A Mike Hankin  
3371A David C. Harbud  
3858A Chris Hardwick  
3943A Ann. Alan L. Harris  
4099D Chuck Harris  
3748A John Harrold  
3904A Mr P Harry  
3905A Mr MR Harry  
3442A Michael Hart  
3385A Allan Harvey  
3984A Chris Harvey  
3638A Steve Hatherley  
3753A Jeff Haughton  
3421A John Hawcock  
4522A Jonathan Hayden  
3411A H. Hayllar  
3812A Anton J. Haynes  
3424A T. S. Hayward  
3345A Alan Hedgcock  
3892A Mr. L Hendley  
3921A Neil Hepple  
3453A S. Herbert  
3721A Lt D.M. Hewitt  
3929A Colin Hewlett  
3906A Andy Hicks  
3473A N. Higby  
3963A Steve Higgins  
3895A Stephen R. Hill  
3947A Roy Hill  
4097A Mr Francis A. Hill  
4098A Friend of Mr Francis A  
    Hill  
4102A Michael I. Hillan  
3775A Adrian Hillier  
3782A Marilla Hills  
3783A Norman Hills  
4099A Martin Hills  
4339A Martin Hillson  
4109A Al Hirst  
4252S Steve Hodkin  
0983A\* Robert Holdstock  
3380A David C. Holmes  
3381A Helen Holmes  
3844A John S. Holth

3646A Mike Hook  
4440A Charles M. Horen  
4441A Carol E. Horen  
0644A\* Steven Hubbard  
3471A Carole Ann Hume  
3410A Stephen Hunt  
3764A Mike 'The Fingers' Ibe:  
3716A Richard Illiffe  
4184A L D Inches  
3824A Interzone  
2095A\* Mat Irvine  
4331A Patrick Jackson  
4332A Carole Jackson  
3820A Maxia Jakubowski  
4305A Edmund Jankowski  
3704A Miss Samantha Jewell  
3633A Fiona Katherine Jewess  
3542A Jane Johnson  
4336D J. A. Jonsson  
3659A Keith Jones  
4291S Mike Jordinson  
3736A Melany J Jovic  
3878A Dick Jude  
3428A Kisher Kale  
4521A Guy Gavriel Kay  
4314A Adam N. Kearns  
4083A Matthew Keilanc  
3656A Simon Kemp  
3894A Diane Keneady  
4219A Leigh Kennedy  
1249A\* Hope Kiefer  
4369A Thomas Kieleyell  
4126D Josh Kirby  
3760A Mary Knott  
3854A Paul Kocz  
3867A Stefan Lancaster  
3877A Nick Landau  
0287A\* John Lang  
1010A\* Elizabeth A. Lang  
4163S Gordon Larkin  
4106A Adrian R. Last  
3189A\* Eira L Latham  
4113A Russell Laverick  
4114A June Laverick  
3991A Vicky Lawrence  
3431A Alan Lawson  
3350A Mrs H. Leadbetter  
4283A Paddy Leahy  
4075A M D Leary  
4209A Jeff Leddra  
4117A Robert Lee  
4198A Mark Lenihan  
3755A Kevin Leonard  
3348A Lindsay Levy  
3349A Gaby Levy  
3437A Robin Levy  
3389S Chris Lewis  
3818A Paul Lewis  
4118A Rosalind Liddle  
4139A David Liddle  
3653A Ian F Lightbown  
3946A Christopher Neil Linfoot  
3945A Jacqueline Ann Linfoot  
3356A Dave Lloyd  
3457A Alastair Lloyd  
3791A Justin Lloyce  
3922A JM Loftus  
3742S Mike Lowndes  
3874A Jonn Lucas  
3952A Duncan Lunan  
3907A Michael Lyonn  
4246S Denys Lynch  
3973A Gary Mackie  
4133P David MacKinnon  
2158A\* Pat MacLennan  
4210A Gordon MacNee  
4211A Friend 1 of Gordon  
    MacNee  
4212A Friend 2 of Gordon  
    MacNee  
4213A Friend 3 of Gordon  
    MacNee  
4214P Friend 4 of Gordon  
    MacNee  
4215A Friend 5 of Gordon  
    MacNee



3649A	Clare Macrae	4220A	Dave Montgomery	3405A	A. W. Patton	4352A	Gareth Rees	3340A	G.I. Stalker	3756A	Simon Watkins
4523A	Nicholas Mahoney	3378A	K.C.T. Moore	3946A	Michael K. Pay	3954A	Nick Reynolds	3950A	Miss Julie Stamford	3757A	LM Watkins
4353A	Steve Malone	3379A	Friend of K.C.T. Moore	3786A	Alan Payne	3955A	Jane Reynolds	0268A*	Sylvia Starshine	3481S	Lorna Watts
4344A	Colin N Manlove	4293A	Vicky Morland	0861A*	Nigel Pearson	4199A	Anthony Richards	3373A	Beryl Stedeford	3917A	Robert Weatherall
3897A	Andrew Manning	3352A	Bill Morris	3631A	Leslie Peck	3451A	Mike Richardson	4108A	Daniel Steel	4464A	Mark Webb
3462A	John A. Mariani	3938A	Roger Morris	4328A	Jason Pender	3758A	John Rickard	0261A*	Andrew Stephenson	4465A	Friend of Mark Webb
3816A	Paul Marrow	3953A	Keith Morris	3611A	Ruth Pennington	4127D	Jackie Rigden	3657A	Ian Scott Stevenson	3406A	Helen Weber
4300A	Carol Marshall	4272A	Andy Morris	3440A	Ian Peters	3521A	Peter Rippingale	0768A*	Gary Strataann	3407A	Mrs Weber
4301A	Len Marshall	3920A	Wim Morrison	3441A	Lesley Peters	3915A	Roy Rivett	3401A	Marcus Streets	4298A	Jaine Weddell
3840A	Jonathan Marshall-Potter	3982A	Keith AG Morton	3966A	Phil Petty	3916A	Jeannette Rivett	4251S	Rowena Stubbs	4302A	David L'Estrange Weddell
		3983A	Gerry Morton	4365A	Nick Petty	3872A	Betty Robbins	3918A	Colin Martin Sullivan	3358A	Edward Welbourne
3781A	Keith Martin	3939A	Mr SP Moxey	4366A	Wendy Petty	3873A	Sheila Robbins	3848A	N. Summerfield	4115A	Sam Weller
3470A	Kari Maund	3924A	R Muir	3815A	John Philpott	3361A	G.T. Roberts	3549A	Rod Summers	4340A	Elaine Welsh
3509A	Jon May	4294A	Robert Muir	3866A	PM Pinfold	4218A	T. R. Robinson	3415A	H.F. Sutcliffe	4130A	P. West
3903A	Stephen McAllister	4421A	Azzul Mubin	3439A	David Plant	4096A	Adrian Rogerson	3779S	Debby Sutherland	4131A	A. West
3849A	Linda McAndrew	4273S	John Murdoch	3751A	Jia Porter	3438A	Rowena	3384A	Janes Swallow	4132A	S. West
3850A	Lorraine McAndrew	3997A	Helen Murphy	3752A	Jean Porter	3560A	Toby Roxburgh	3944A	Jennifer Swift	4304A	Mary Wheatcroft
3829A	Fiona McArthur	4427A	Chris Murphy	3474A	Poseur Party Costumes	3375A	Hassan I. Sabbah	3637A	Micheile Tascher	4286A	Elda Wheeler
4221A	Paul J. McAuley	3550A	J. Myers	3475A	Poseur Party Costumes	3143A*	David Salgado	3957A	Tashina	3628A	Mike Whitaker
4247S	Pete McAuley	4296A	Harry Nadler	3560A	Jaes Potter	3346A	Mark Salisbury	3413A	Ian Taylor	3402A	John Whitbourn
4122A	Gordon McClenahan	4297A	Steven Nadler	3980A	Nigel John Potter	4315A	Ian Sanderson	3729A	Alyson Taylor	4442A	Pauline Whitby
3452A	Wendy McDonald	4307A	Marie Nadler	4255A	Ann Pratley	3975A	Kevin Sands	3376A	Martin Tee	4264A	Steve White
4356A	Kathy McEleny	3734A	Philip Nanson	4277A	Marcus Pratt	3785A	Andrew Saxby	4363A	Ruth Thomson	3828A	David Whitehouse
4443S	Thomas McGhie	3899A	Mark Nespor	3717A	Eleanor Predota	3412A	K. Sayers	3761A	Steve Tidy	3898A	Brian Wiegman
3855A	Stuart McGregor	3625A	Darren Newbury	0022A*	Dai Price	3643A	Jeremy Searle	3739A	Keith Tiesey	3900A	Zandra Wiegman
3882S	Kenneth M. McKee	4186A	Robert J Newman	3770A	Nigel Price	4079A	Mr K. Seery	3630A	Paul Tomlinson	4207A	Philip Wild
3454A	Pauline McKendrick	3841A	Andy Mimmo	3771A	Catherine Price	3477A	Andrew Seymour	3456A	David Torrance	4208A	Matthew Wild
3455A	John McKendrick	4355A	Linda Noraan	0679A*	Chris Priest	3901A	Paul Shackley	4325S	Dean Treleaven	4278A	Richard Wilder
3868S	Richard McLaren	3971A	Neil Ogilvie	3484A	Shaun Pryszlak	3928A	Ashleen K. Sharma	4250S	John Turczak	3648A	Carol Wilkes
3887A	Mr K. McMillan	3972A	Heather Ogilvie	3353A	R.J. Pyper	3959A	Karin B. Shelton	3846A	John E. Uftring	4105A	Dave Wilkinson
3399A	J. McNally	4370A	Mr. B. E. Oldfield	3956A	Rabbit	3960A	John M Shelton	3836A	Dr JA Vernon	3444A	John Williams
3400A	Friend of J. McNally	3655A	John Oisen	4274A	John Rabson	3970A	Mark Simpkins	3383A	Jane Vigus	3951A	Brian Williams
0215A*	Robert Meades	4416A	Neale Osborne	3448A	S.M. Rackham	4003A	A.W. Simpson	3804A	Jan Vincent-Rudzki	4284A	Geoff Williams
3650A	Yona Megarry	3414A	Kathy Overend	4330A	Andrew Kennedy Rae	3726S	NJ Simpson	3466A	David Wake	4422A	Robert Williams
4116A	Dave Meighan	4309A	Chris O'Kane	3253A*	P Rahtz	3884A	Ivan Sinha	3467A	Helen Wake	3351A	Keely Wilson
3416A	John Merrett	4299A	Dave Packwood	4348A	Philip Raines	3986A	Michael Skelding	2073A*	Keith A. Walker	3546A	Peter Wilson
3651A	W.A.C. Mier-Jedrzejowicz	4250A	sir Eal painin D'Ass	4329S	Adele Rake	3885A	David J. Swale	3445A	Mark J. Walsley	3979A	Christopher Wilson
		3661A	Owen Parker	3362A	Patrick Randall	3985A	Alan Swale	3547A	Bernard Walsh	3990A	Julian Witt
4318A	Ian Miller	3912A	John Richard Parker	3363A	David Randall	3377A	Rosemary L. Smith	3548A	Friend of Bernard Walsh	4367A	Simon P Wittams
3354A	A. Milligan	4424A	Graham Parker	3374A	Robert G. Rankin	4082A	Gary R Smith	4280D	Edward John Ward	3394S	Cherry Wolfe
4092A	P.D. Milne	4425A	Neil Parker	4107A	Suzanna Raymond	4103A	Gerald Smith	4281D	Christine Avis Ward	3367A	Roger Woolton
3420A	Rod Milner	4217A	George Parkin	4309A	Martina Reed	1698A*	Robert J. Sneddon	4282A	R.M. Ward-Zinski	4254S	Brian James Wordie
4364S	John Mitchell	2910A*	Nigel Parsons	3940A	Ms NS Reen	4333A	Catherine Soley	3741A	Glen Waringer	3730A	John Worley
0052A*	Michael Molloy	2159A*	Eanonn J.S. Patton	3790A	Mandy Rees	3342A	Susan Stacey	3372A	Nigel K. Warren	4128A	Thomas Weir Worthington

### Intercon '87

A cosy little convention for anybody within a few light-seconds of Oslo, Norway, this Summer. No doubt. But an ambitious breakthrough in Norwegian terms. 10-12 July. 200 Norwegian kroner at the door for Scandinavian residents; everyone else gets in for nothing. Write to: *Intercon '87, Egil Haraldsson Stenseth, Thorvald Meyers gt 45, N-0555 OSLO 5, Norway*; or phone Norway 02-37 07 70. And by the way...our main guest of honour is Stephen Donaldson.

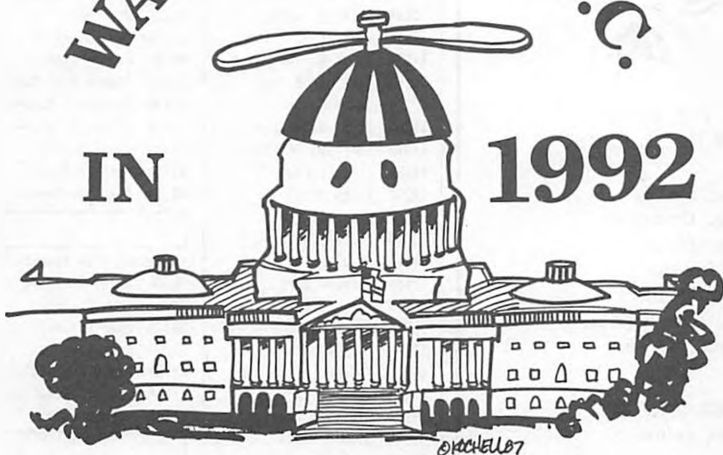




## INTERCON '87

3341A Anthony Myers	4380S Jack Caplan	3569A Lou Donato	4260A Marybeth M. Gauthier	4064S Arthur L. Henderson	2208A* Betty Knight
4257D Diana Wynne-Jones	3563A John Carmichael	3570A Myrna Donato	4389S Linda S. Gerstein	4065S Rebecca R. Henderson	1253A* Samuel Edward Konkin III
3825A Susan Yeung	3665A Cynthia Joelle Cascente	3673A Ira Donowitz	4143A Mike Gilbert	0671P* Jack Heneghan	3587A Michael D Kupfer
4080A Stephen Youll	4005A Phyllis Casper	4139S Richard M. Douglas	4144A Sheila Gilbert	4066S Alan Heuer	4154A Gregory Kusnick
4081A Paul Youll	3666A C. Chadwick	3571S John Douglass	4390S Skip Gilmore	4400A Jackie Heyward	3588A R A Lafferty
	4135S Izzy Chait	4011A Gardner Dozois	3678A Jean Nesbit Glausi	4401A Dan Hoey	3589A Kate Lake
	4136S Mary Ann Chait	4140A K.M. Drennan	4391S Marshall Goldblatt	3681A Curtis H. Hoffman	4068S Dave Larsen
** Members from United States	4048A Carl L. Cipra	3673A Christopher A. Dullin	4145S Marie W. Goldenburg	4152A Andrew Hooper	1535A* Stephen M. Larue
3999A Denver I. Adams Jr	3523A Julia Close	3572A James A Duond	4146S Simon S. Goldenburg	4019A David D. Hooton	4026A Alex Latzko
4371S Ann Agranoff	0704A* Rich Coad	3674A Jennifer J. Dye	3579A L J Goldstein	4235S Marg Horner	3691A Toni Lay
4372A Gloria Lucia Albasi	3667A Daniel R Coggins	3669A Sheila D'Agostino	4392A Lise Goldstein	4067S Valli Hoski	3590A Peter E Lee
4058S Bob Ailsop	4381S Eli Cohen	4231S Georgianna D'Urso	GTAF6 Jeanne Gomoll	3683A Ms. Christel Howell	4027A Tina Lee
4373S Janet M. Alvarez	4382A Lynn E. Cohen	1789A* Mary Edgecomb	4147A David R. Good	3682A Joel W. Howell III	4407A Halbert Lee
4267A James W. Alves	4006A Diana Coleman	4228S Bryan Effnery	3679S Harriett Gordon	3582A Pat Hoyt	4472A Gerry Lettney
0311S* Harry J.M. Andruschak	4007A Sidney Coleman	3675A James Elmore	3997A Janet Marie Gordon	2774A* Julianna Hunter	4028A Debbi Lieberman
4012A Jo M. Anselm	4383A Jennifer Connolly	3574A Cecilia A Eng	4393S Frank Gordon	4238S Merie S Insinga	4029A Manny Lieberman
3660A Nancy Aronovitz	3564S Glen Cook	4343A Michael D Enquist	3680A Henry A. Grady Jr	4239S Aron K Insinga	3692A Robert Owen Lisk
4374A Doug Asherman	3668S Patrice Cook	1168A* Linda Erickson	4394S Joan Griffiths	4020A Kurt Jaeger	4155A Jean-Marc Lofficier
0545S* Alicia Austin	4384S Elyse Cook	3575A David Erickson	4230S Joshua Grosse	4403A Amy Martin Jewett	4156A Randy Lofficier
3525S Jim Baen	4008A Paul Cordmeyer	3676A Deborah M. Ettiam	4232S Mike Groves	4404A Robert Jewett	4030A Kathei Logue
3551A Cynthia Balcom	3565S Jerry W Corwin	0526A* Mark J. Falk	3735A David G Grubbs	4405S Bruce H. Johnson	3591A John Lorentz
3552A Lynn Barker	3522A Greg Cox	1171A* Nicholas Faller	4433A Eileen K. Gunn	3584S A J Johnson Jr	4236S Karyn G Lowe
4059S Aaron B. Barker	1899A* Cheryl Crawford	4013A Kathleen Feeney	4148A Karen Gustafson	4342A Patricia L Jones	1480A* Perrienne Lurie
4376A Clifford Austen Barnes	4009A Kenneth W. Crist Jr.	4141A Gary Feidman	3580A Karen Haber	3684A Jean Jordan	4226S Jim Lutz
4000A Noralie C. Barnett	4010A Michael Crumbles	4386A Sharon Fetter	4149S Mary Hagan	3685A Ken Jordan	4031A R.G. Mabery
4001A Bill Battista	3417A Juliette Cunico	4142S Ann Fewell	4017A Barbara Haably	3686S Ken Jordan	4473A Sanford Mace
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3553A Steven Berry	3369A Richard Dabrowski	4387A Anthony T. Finan	4256S John Hanke-Woods	3687A David F. Keefer	4269A Edward Malcolm
3662A Lorraine Rae Bier	3670A Kara Dalkey	4471A Victoria Finley	4375A Christine Hansen	3688A Mark M. Keller	2846A* Susan M. Malcolm
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3554A Michelle D. Bobroff	4061S Daniel A. Davis	4062S Gary Fishman	4396S Harold Harrigan	3690A Ila M. Kenderdine	4032A Sandra Manning
3555A Karen L. Boller	3830D Julian de Cabre	4063S Patrice Fishman	4397S Jenny Harrigan	3833A Robin Kerr	4409A M. Lynn Margosian
3556A Ben Bova	3573A Bradford De Moss	4014A Barbara Flynn	4398S Lisa Harrigan	4022A Thomas Kidd	3694A Carleena Martinez
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4263A Jeb Boyt	4137S David Delaney	3578A Dr Robert L Forward	4233A Fred Harris	4023A Mike King	4157A Sally Mayer
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If you're a member of the 1989 NOREASCON III, you will have the opportunity to vote for the site which you prefer, and we hope it will be WASHINGTON, DC IN 1992. If you are interested in more information or would like to get involved, please write to:

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# Outbreak

The next issue of Outbreak, **Outbreak 10**, will include a conversation with Tom Shippey, a talk on the relationship between literary fantasy and myth by Kaj André Apeland, report of the sf & fantasy event at the 2nd International Feminist Book Fair, fiction by Einar Gjærevold, the usual celtic matters, poetry & prose fragments, reviews, letters, and not least art.

Write to the editor, **Johan Schimanski**, Jongsstubben 17, N-1300 SANDVIKA, Norway, for details.



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I'M AFRAID THAT'S JUST A FANTASY, BUT IF YOU HELP WE PROMISE THERE WON'T BE A CONSPIRACY OF SILENCE.

Help is needed in the following areas: Operations, Sound/Lighting, Masquerade, Daily Newsletter, Gaming, Communications, Stewards, Hospitality, Computing, Programme, Registrations, Fan Room, Translation, Services for the Disabled, and the Art Shows, but especially in the Special Exhibitions. If you have previous experience, you'll be popular as anything, especially in the last named; but if not, we're going to love you anyway.

IF YOU WANT TO HELP WRITE TO: CONSPIRACY '87, P.O. BOX 43, CAMBRIDGE, CB1 3JJ, U.K. — or volunteer on the day — but we'd much rather know in advance you can help!

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# ALBACON 88

Central Hotel Glasgow  
28th July-1st August 1988

"No one would have believed in the last years of the twentieth century that fandom was being watched keenly and closely by intelligences greater than our own; that as fans busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a fan with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of real ale. With infinite complacency fans went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same. No one gave a thought to Glasgow as a source of emancipation of the human mind but thought of it only to dismiss the idea of intelligent life as impossible or improbable there. It is curious to recall some of the mental habits of those departed days. At most, terrestrial men fancied there might be other fans in Glasgow perhaps inferior to themselves and ready to welcome a missionary Enterprise. Yet across the blasted heathlands of the North, minds that are to our minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic, regarded nether Wapping fandom and slowly and surely drew their plans. And late in the twentieth century came the great convention, Albacon 88."

H.G.Wells, The Independent, June 2017

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