

PROGRAMME BOOK

SEACON

Brian Aldiss

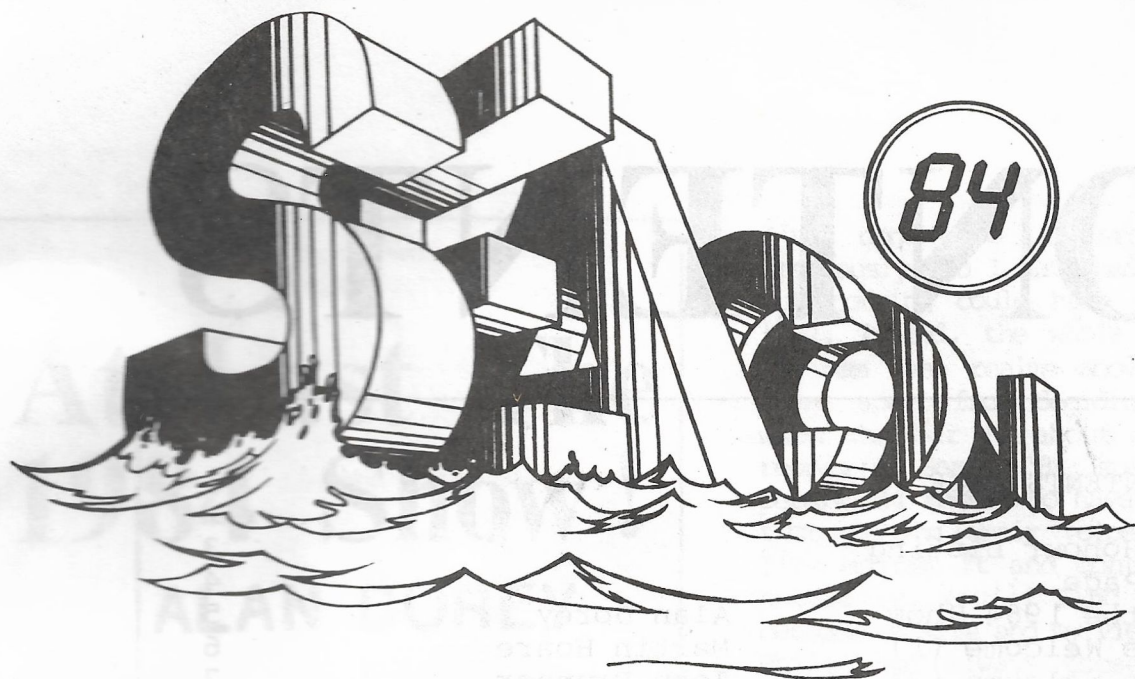
WHAT HAPPENS when that a-human race, the phagors, competes for supremacy with humanity? How does that competition fare when nature requires both species to survive if either are to do so?

In a way, it is the implications of this last question which make the whole three-volume work unique. For the story that unfolds over generations is a dual one: we have on the one hand the growth and decay of nations, with the struggle for power which that implies; and on the other we have the intense hopes and disappointments, loves and triumphs, of individuals.

The first book ends with the astonishing series of twenty eclipses which signify the arrival of true spring, 634 Earth years after the winter nadir. The next volume is set in the period leading up to perihelion (or summer solstice), when life in the tropics becomes unbearably hot. Here we discover cities which, even without advanced technology, can survive the extremes of temperature. As the planet swings back in the third book, *Helliconia Winter*, towards the long centuries of dark, what great unifying idea, what kind of leader, can persuade the people to unite against the coming cold?)

HELLICONIA SPRING £7.95 HELLICONIA SUMMER £8.50
HELLICONIA WINTER to be published autumn 1985

Jonathan Cape



Guests Of Honour

Pierre Barbet

Waldemar Kumming

Josef Nesvadba

Christopher Priest

Roger Zelazny

AT THE METROPOLE HOTEL BRIGHTON

APRIL 20th-23rd 1984

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ART CREDITS

Pete Lyon (Cover, Seacon '84 Logo, 51, 58, 67)
 Harry Bell (45, 51, 57)
 D. West (23, 28, 33, 40, 54)
 Judith Hanna (53)
 Jim Barker (46, 49)

At Last The 1984 Show!

ALAN DOREY

I never thought we'd get to this stage, actually sitting down with barely five weeks to go to Seacon '84. So much has happened in the years since the whisper went out that Britain wanted to hold a Eurocon that I suspect when it's all over, a large number of people are going to have a great void in their lives.

Of course, any sensible member of the Seacon '84 committee is going to take a well earned rest, but then, if they're fool enough to run it in the first place, they'll soon volunteer for whatever comes next. I know this much because it happened to me.

I'm welcoming you all to Seacon '84 as the Programme Book Editor. I've also got to welcome you all to Seacon '84 in my official capacity as Chairman of the British Science Fiction Association, but as we've taken out an advertisement to do just this, I won't repeat myself.

This programme book is a large beast. I've toiled late into the night on numerous occasions, burning the midnight oil, tearing my hair out in an effort to get you the very best of contents. I've cajoled, asked, demanded, requested politely, threatened, blackmailed, tortured, suggested on bended knees that the readers really would love a thrilling article by Arnold Tharg and generally terrorised half of the known world in my efforts to get this book together. It's been difficult: my generous nature allowed deadlines to be breached, word-counts to be ignored and artwork to arrive which needed further processing before printing, but (as they say) at the end of the day, the long and the short of it is, when all's said and done, I believe this book is damn well worth it.

I've done two Eastercon programme books previously, so I have had a little experience, but nothing could have prepared me for this task. Indeed, the whole organising of Seacon '84 has been realms above anything I've ever known apart from deciding whose round it is when the bar is about to close. This book represents Seacon '84; space constraints do not permit all those who have had a hand in Seacon from getting their voices heard, and because I've edited it and contributed to it, very naturally, you'll find that it reflects my outlook on life and my views on the convention. Whilst not always those of the rest of my fellow committee people (!), I trust that they accord most of the time.

Please take your time to look through this book. It's not just a list of members, a bibliography of the guests and a few adverts. It's much more than that. I know none of you will read the Book until after Easter, but I've endeavoured to include items of general interest in the form of a review of 1983. Roelof Goudriaan surveys the European scene, Joseph Nicholas looks at the British Books of the year, there's a list of the 1983 awards, I have contributed a piece on the fannish scene and there are several small 'fillers' picking up on items of interest culled from the news pages of the BSFA's magazine, Matrix.

A glance at the contents page will give you more of the flavour of what this book is, but note the items from Ian Watson, Brian Aldiss, John Clute, John Brunner and Bob Shaw. There are decorations and pieces of art by Jim Barker, Harry Bell and Pete Lyon and full details of our programme, our films, the competitions and all the other more esoteric interests.

Seacon is going to be a large convention; there's going to be a lot happening, so don't wander around looking bemused - you'll miss all the fun. Make use of the Pocket Programme Guide (almost a book in itself!), use the maps of Brighton and the Hotel to navigate your way around, and most of all, if you have any problems or difficulties, search out one of our many gophers, helpers or committee and they'll put you on the right track.

Now all I've got to do is get this whole thing together; my printer is champing at the bit and I've still got a few more pages to complete. Now, where is that ripping space adventure story by Arnold Tharg?

Chairman's Welcome (1)

MARTIN HOARE

When Alan Dorey asked me to do a Chairman's welcome I immediately thought of buying everybody a drink in the convention bar. At the first British Convention, a round of drinks for all would have cost less than £2. That was Easter 1937. At Seacon '84, the cost has risen to well over £1000. When I asked Alan to split a round with me he explained that what he really wanted was something for the Programme Book. Well, here it is:

Welcome to the Conventions!

No, it's not a typesetting error, this year the Eastercon is a triple event. For the first time ever, Eurocon and the World SF writers' meeting are being held in the U.K at the same time as Eastercon, which is the British annual SF Convention.

This gives many British fans, including myself, the chance to repay the splendid hospitality given to us at conventions all over Europe. My first foreign convention was the legendary SFANcon 74 in Gent. Here a well known Birmingham book dealer claims to have introduced the 'Room Party as we know it' to Europe. This was a tradition which was quickly seized upon and has flourished to such an extent that the owners of the hall have now banned conventions. I enjoyed that con so much that I have been going back ever since.

It was at a Belgian convention that I first met our Fan Guest of Honour, Waldemar Kunning. While everybody else was quietly eating their aspirins on toast for breakfast and staring across the table with that bleary bloodshot look rarely seen outside of conventions, Waldemar's international pun machine was at work. Peggy White wanted some tea. "Walde, will you be mother?" Waldemar, a fully paid-up member of that large group in fandom whose stomachs have a negative focal length, immediately responded "No, all Germans are this shape". Welcome to Seacon 84, Waldemar.

Why do people go to conventions?

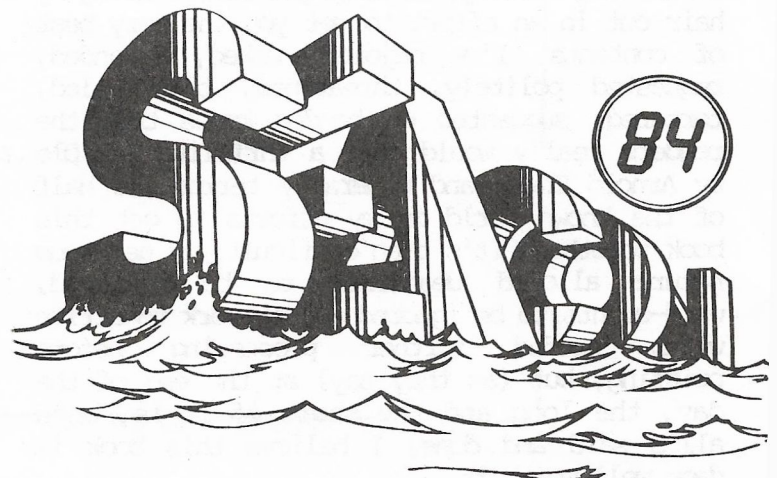
One reason is to meet authors whose work you particularly like. I am looking forward to meeting Pierre Barbet, Josef Nesvadba and Roger Zelazny for the first time. Welcome to Seacon Josef, Pierre and Roger.

Other reasons may be quite incomprehensible. A large group of people has been working very hard for over two years to bring this convention to life. I would like to thank the whole committee and all the other helpers who have worked so hard to organise this convention. Special thanks go to John and Marjorie Brunner because this convention was their idea.

Our only British Guest of Honour is Christopher Priest. SF fans have acquired a totally undeserved reputation for practical jokes. The Oxford University group seemed to suffer from such slander more than many others. Chris, in the early days of his writing career, kindly agreed to go to Oxford to give a talk to the group, only to be blown up in the pub after the meeting. One of the accused feigned deafness to avoid suspicion. He has continued to maintain this pretence as it gave him a great advantage as a gossip columnist. Chris did not let this set him back. Even when his car was teleported from the street outside London's One Tun, to miraculously re-materialise in a nearby shop doorway, sideways on, he was unperturbed but showed a grasp of language seldom seen in anybody but a master of his craft. Chris was recently selected as one of the 'Best of British Young Authors', the only SF author to achieve this and I am pleased to welcome him to Seacon '84.

Finally, if this is your first convention or if you are an old-stager, welcome to Seacon '84, especially if you have travelled many miles (or kilometres) to get here.

Have a good convention.



Chairman's Welcome (2)

JOHN BRUNNER

To our friends attending a British Con for the first time:-

In 1964, at a time when British conventions usually drew at most a couple of hundred fans, I went to California for my first American World Convention. That had a membership of 1500! To me it was quite overwhelming.

More recently Marjorie and I have been to many European cons of about the same size as the British cons of twenty years ago. This one at Brighton, however, will probably be as big as my first Worldcon, and I imagine quite a lot of people at it may feel as much at a loss as I did then. So here are some hints I hope you will find useful.

Take the time to read the Programme Book, and the other information contained in its envelope. And please also look at the notices on display in or near Registration. You will find news of extra events not listed on the Programme Sheet which you may be interested in, and details of unavoidable changes to the timetable. Because so many things are going on, it's worth deciding in advance what items you particularly want to see, so read our convention newspaper, the Brighton Early, and remember to consult our TV information service "Seafacts and Coracle", in the Metropole.

Summaries of major speeches and other useful information will be available in advance in French and German. The supply of these may be limited; if so, please share your copy with friends.

If you need help with translation, look for someone wearing the interpreter's badge. It bears a design based on the Roman god Janus, with face looking both ways, and a ribbon underneath with a list of languages on it. If you speak English and are willing to help those who don't, please obtain one of these badges from Registration. In the Hospitality Room there is a stock of dictionaries to help with really difficult problems.

Speaking of badges: You **MUST** wear your membership badge at all times!

One final suggestion. Do try and sample everything! We are well aware that some programme items may prove difficult for non-English speakers (for example, a quiz or a technical lecture). So we have done our utmost to ensure that throughout each day there will always be something else going on which will appeal to you.

Above all, we hope that you will have the chance during the weekend to make friends with a lot of British fans. Tell them about SF conventions in your country, and - who knows? - maybe next year some of them will want to go and see for themselves what cons are like across the channel.

I'll drink to that! Cheers!

VOUS ASSISTEZ LA PREMIÈRE FOIS À UN CONGRÈS BRITANNIQUE?

Il y a vingt ans, j'ai participé dans mon premier congrès mondial américain, en Californie. À cette époque les congrès britanniques n'attiraient que quelques centaines de fans au plus, mais là-bas il y en avait 1500! J'en étais accablé!

Plus récemment, Marjorie et moi avons assisté à plusieurs congrès européens aussi petits que ceux en Angleterre pendant les années soixante. Celui-ci à Brighton sera par contre aussi peuplé que mon premier Worldcon. Pour ceux qui risquent d'être désorientés comme moi en 1964, je voudrais proposer quelques conseils utiles.

Tout d'abord, lisez ce bouquin, et les déplis dans la même enveloppe, et en sus les affiches autour du bureau d'inscription. Vous y trouverez des renseignements concernant des événements supplémentaires et des changements inévitables dans l'horaire. Parce que tant de choses se déroulent simultanément, il vaut la peine de vous décider à l'avance si vous voulez assister à ceci, cela ou un autre. N'oubliez ni notre journal "Brighton Early" ni le service "Seafacts & Coracle" à la télé interne de l'hôtel Metropole.

Des résumés des discours les plus importants et d'autres renseignements utiles seront disponibles en français et en allemand. S'il n'y en a pas assez pour tout le monde, partagez les vôtres avec vos copains, s.v.p.

Si vous avez besoin d'un interprète, cherchez quelqu'un qui porte un insigne avec le symbole du dieu romain Janus, avec deux visages opposés, et une liste de langues sur un ruban ci-dessous. Si vous parlez anglais et voulez bien aider ceux qui ne le comprennent pas, demandez un tel insigne chez le bureau d'inscription (Registration). Dans la salle d'accueil (Hospitality Room) il y a des dictionnaires pour résoudre les problèmes les plus graves.

En parlant des insignes: il faut absolument porter l'insigne du congrès toujours et partout!

Un dernier conseil. Faites la preuve de tout ce qui se passe! Nous savons bien que, dans notre programmation, il y a des événements difficiles pour les non-anglophones (par exemple les devinettes, les exposés scientifiques). Mais nous avons fait de notre mieux afin d'offrir pendant chaque journée quelque chose d'autre pour vous amuser à n'importe quelle heure, du matin jusqu'au soir.

Surtout, nous espérons vivement que pendant ce weekend vous ayez l'occasion de faire la connaissance de beaucoup de fans britanniques. Expliquez comment les affaires s'arrangent quant aux congrès SF dans votre pays, et - qui le sait? - peut-être sera-ce que, l'année prochaine, quelques-uns d'entre eux vont se décider de voyager outre-Manche pour en voir un. Si oui, ça s'arrose, hein?

Santé!

- John Brunner

SIND SIE ZUM ERSTEN MAL BEI EINEM BRITISCHEN SF-KONGRESS?

Vor fast zwanzig Jahre reiste ich nach Kalifornien zu meinem ersten amerikanischen Weltkongress. In jener Zeit war die Mitgliederzahl bei einem britischen Kongress ungefähr 2-300. Dort aber gab es 1500! Ich fühlte mich ganz übergewältigt!

Seit dann waren Marjorie und ich auch bei vielen europäischen SF-Kongressen, meistens ebenso klein wie jene in England zwischen 1960-70. In Brighton aber werden wir auch am mindestens 1500 begrüßen, und ich glaube, viele Leute - wie ich in Kalifornien - in Verlegenheit sein werden. Hiermit also einige hoffentlich nützliche Andeutungen.

Zuerst: bitte das ganze Programmbüchlein lesen, alle andere Flugblätter in dem selben Umschlag, und auch alle Plakate im Anmeldebüro (Registration) und nebenbei. So kann man Nachrichten haben, von zusätzlichen Ereignissen nicht auf dem Programmblatt, und unvermeidlichen Veränderungen der Zeittabelle. Weil es so viele gleichzeitige Ereignisse gibt, ist es die Mühe wert, sich am Anfang zu entscheiden, ob man in diesem oder jenem oder einem anderen teilnehmen will. Es gibt auch eine tägliche Kongresszeitung ("Brighton Early") und eine Fernsehennachrichtsdienst ("Seafacts & Coracle") im Hotel Metropole.

Zusammenfassungen von wichtigen Reden und andere nützliche Auskünfte werden wir auf deutsch und französisch zur Verfügung stellen; wenn es nicht genug davon gibt, bitte Ihre Kopien mit Freunden teilen.

Es gibt auch eine Übersetzungsdienst. Unsere freiwillige Dolmetscher tragen ein Abzeichen mit einer Skizze des römischen Gottes Janus (der zwei Gesichte hat) und darunter ein Band mit einer Sprachenliste. Wenn Sie mehrere Sprachen verstehen, und wollen anderen helfen, die nicht so glücklich sind, bitte um so ein Abzeichen im Anmeldebüro bieten. Im Gastfreundschaftssaal (Hospitality Room) gibt es Wörterbücher womit die schlechtesten Schwierigkeiten zu lösen.

Während dass wir über Abzeichen sprechen: jemand muss immer und überall das Kongressabzeichen tragen!

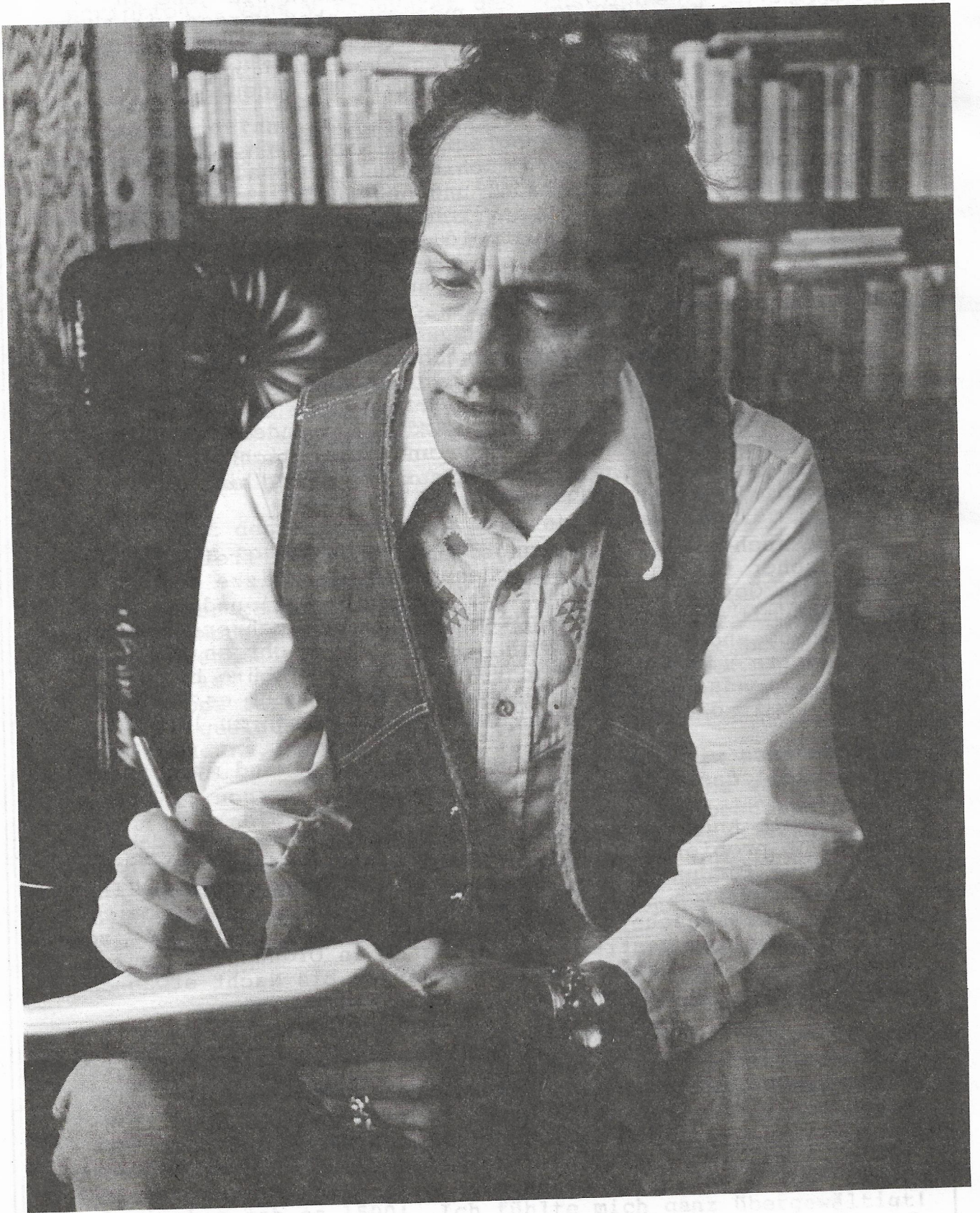
Eine letzte Andeutung. Bitte ein Bisschen von allem das geschieht probieren! Wir wissen klar, dass einige Programmereignisse für unsere Mitglieder die nicht sehr gut englisch sprechen ziemlich langweilig sein werden (z.B., ein Quiz oder eine wissenschaftliche Vorlesung). Dafür haben wir so viel wie möglich gestrebt, um alles so in Ordnung zu setzen, dass während des ganzen Tages von Morgen bis Nacht etwas interessantes passieren wird.

Vor allem hoffen wir, dass Sie in Brighton die Gelegenheit viele britische Fans kennenzulernen finden werden. Bitte SF-Kongresse in Ihrem Land beschreiben, und - wer kann es wissen? - vielleicht im nächsten Jahr werden sie auch sich entscheiden, an der anderen Seite des Ärmelkanals einen SF-Kongress selbst zu sehen. Wenn ja, so werde ich einen Toast darauf bringen.

Prost!

- John Brunner

John Erman, author of "The Last Days of Pompeii" and "The Last Days of Pompeii" is seen here in his study, writing in his notebook.



John Erman, author of "The Last Days of Pompeii" and "The Last Days of Pompeii" is seen here in his study, writing in his notebook. Photo by [Name].

After a quarter of a century we are finally to welcome Roger Zelazny, who began publishing SF before the death of President Kennedy, and who is still less old than at least one of the ages of Senator Hart; who is the author of more than 30 full-size books; who has had one of his novels filmed (disastrously) and has a couple more under option (hope springs eternal); who has won four Hugos, three Nebulas, the Prix Apollo, and others; who has been Guest of Honour at a dozen or so conventions, but never here in England, until now. If we are lucky, when we meet him in the flesh, and welcome him, and hear him speak, we may be in for a few surprises.

Of all the authors who launched the American New Wave when they began to publish SF in 1962 - the list includes Samuel R Delaney, Thomas M Disch and Ursula K LeGuin as well - Roger Zelazny has been the most prolific, the sparkiest, and the most remote. Delany has always laid himself on the line as a theorist of

sheer push than Roger Zelazny. And there is no one - I don't think even R A Lafferty - who is anything like as sly. Roger Zelazny is the true Trickster of modern science fiction. He is our true mocker of the gods, our true apostle of survival in a molten world. In person we may find him a decent family man with a fixed address; on the page, he is the sound of laughter at the dizzying joke of things, the iconoclast who scoots out of the shambles he limns for us (though admittedly in the less-good books by the skin of his teeth). He is not easy to find.

We are to welcome this family man to Brighton. He is the author of *This Immortal*, *Lord of Light*, *Isle of the Dead*, *Damnation Alley*, *My Name is Legion*, *Roadmarks*, *Eye of Cat*. He is the author of the Amber series, a cardsharp's heaven of universe unfolding faster than the eye can see. If read properly, he is anathema to radicals of the right for his savaging of the institutions that make our Western

On ROGER ZELAZNY

By John Clute

science fiction, with his own novels offered up as hostages for his case. Off and on, Disch has lived for years in England, often publishes first here, and writes books whose novelizations of the near future give off a depressive density often thought of as typically British. And, rather against her will, LeGuin has become a motherlode for American academics, her every trick demystified, her every tic milked. But Roger Zelazny has kept his distance from theorising, though everything he writes reveals his creative intimacy with theories of fiction; he has kept more or less clear of us, though he's a friendly man and an obliging author; and academics have had one hell of a time trying to track him through the peaks and valleys of his first 30 books.

There may be a good reason for this. Like historians of science fiction, and book reviewers, and even some "ordinary readers", academics have a tendency to feel uncomfortable in the vicinity of someone who is faster than they are. And no one tells a story with more energy, more sudden leaps and reversals, more

civilisation the thing it is; and he is anathema to radicals of the left for the manipulative complaisance his immortal heroes tend to display to the worlds they secretly run. He is not easy to find, but when he is down for an instant, he can bite. His stories and novels start in media res, with gerundival sentences full of ellipses and leaps. Following him, we rocket from past to future and back again, enjoying every minute, but designedly lost. The path blazed by a Trickster often leads to the edge of a cliff. Can we make the leap into faith, off the edge of the cliff?

I think so. For there is another side to Roger Zelazny, which is repose. Notice how often, in his stories and novels, the Zelazny hero will find a kind of respite in full acceptance of his precarious but highly rewarding fate. Again and again, as we follow this hero or that through the unstable landscapes of the Zelazny world, we find ourselves tumbling almost unawares into pockets of earned peace. Most Zelazny novels end on a note of acceptance. It may be the short repose of a tightrope walker in a sudden calm, but it can flood the senses

with relief. Roger Zelazny may not be easy to find, but there are these moments....

At Brighton let us welcome Roger Zelazny, who is allowing himself to be found for a few days.

It's a pleasure.

SELECTED BIBLIOGRAPHY

Note: Full-length books alone are listed, in their first editions. There are many reprints. For full coverage, see Daniel J H Levack's *Amber Dreams: A Roger Zelazny Bibliography*, Underwood/Miller, 1983.

- 1966: This Immortal - Ace Books
The Dream Master - Ace Books
- 1967: Four for Tomorrow - Ace Books
Lord of Light - Doubleday
- 1969: Isle of the Dead - Ace Books
Creatures of Light and Darkness - Doubleday
Damnation Alley - Putnam's
- 1970: Nine Princes in Amber - Doubleday
- 1971: The Doors of his Face, the Lamps of his Mouth - Doubleday
Jack of Shadows - Walker
- 1972: The Guns of Avalon - Doubleday
- 1973: Today We Choose Faces - Signet
To Die in Italbar - Doubleday
- 1975: Sign of the Unicorn - Doubleday
- 1976: Doorways in the Sand - Harper & Row
My Name is Legion - Ballantine
The Hand of Oberon - Doubleday
Bridge of Ashes - Signet
Deus Irae (With Philip K Dick) - Doubleday
- 1978: The Courts of Chaos - Doubleday
- 1979: Roadmarks - Ballantine (hb)
- 1980: The last Defender of Camelot - Underwood Miller (pb)
Changeling - Ace Books
- 1981: The Changing Land - Ballantine
Madwand - Phantasia Press
- 1982: Coils (With Fred Saberhagen) - Simon Schuster (pb)
Eye of Cat - Underwood-Miller
Dilvish, the Damned - Ballantine
- 1983: Unicorn Variations - Timescape (hb)

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FRANK HERBERT

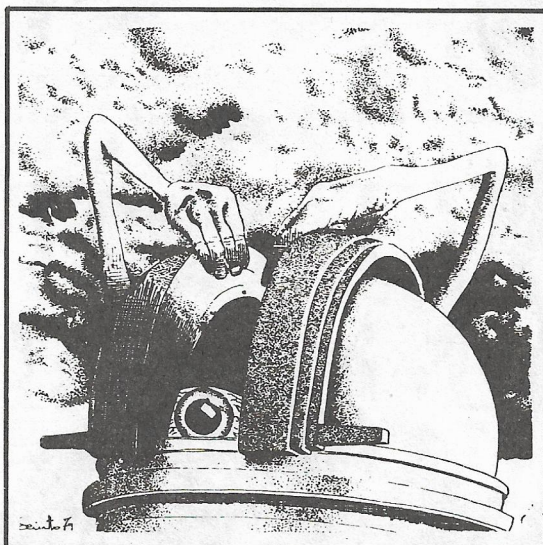
"...I have a kind of amorphous sense of an audience out there and I really care about that audience, I really do. I want them to be entertained, I want to give them the frosting on the cake. I want all these good experiences to come out in it. I sort of see myself as the jongleur who comes into the castle to sing for his supper, telling about the other castle down the highway. And, my God, people pay me for it. What a marvellous thing!...."

GENE WOLFE

"....I really started writing The Book of the New Sun as a short story, and it got out of hand. . . . I kept having characters walk into the damn book. I came across an old letter that I wrote back in 1976 or 1977 to some friends, describing the thing, and I said it was like owning a two-foot square of the sea and thinking that you had an aquarium, because sharks and so forth pass through it, in and out. . . ."

STEVE GALLAGHER

"....The Doctor Who office has no problems attracting would-be writers. The problem lies in coping with the influx of junk that makes Sturgeon's Law look like a serious underestimate..."



GREGORY BENFORD

"...The science fiction field is clearly developing into a two tiered system in which a fairly small number of people perhaps a dozen or so, make reasonably large amounts of money; and everybody else stays down there, trying to leap up and catch onto the parapet...."

RICHARD COWPER

"...The night before I was due to start work on the new book I had a vivid dream. In this dream I was walking along a gas-lit street. It was winter. Snow was falling. Hearing footsteps behind me I glanced back over my shoulder and saw a small child with a 'bird mask' on its head running through the snow towards me. As it drew alongside it spread its paper wings and simply vanished. I woke up wondering what on earth the vision meant and jotted down its essential elements...."

CHRIS PRIEST

"....I was no longer a child, but it was still very tempting to think of any nuclear attack as being a sort of super-blitz, one which would devastate perhaps hundreds of square miles of land rather than hundreds of acres, and one which would kill millions of civilians rather than several thousands. Such a war would be essentially survivable by some people.... But the twentieth century is full of lies and the greatest of all is that nuclear war, even all out nuclear war, is going to be survivable by some...."

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SCIENCE FICTION: An inside view

Recent magazines have featured
William Knyvet, Gordon, Bernard, Michael, David,
Arthur, C. Clarke, Michael, John, Robert, James,
Frank, Herbert, C. S. Lewis, John, Robert, Robert,
Shirley, Ian, Watson, Gene, Wolfe, and many more
of contemporary writers.

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I first met Chris Priest in the summer of 1970 at the Globe (the pub where London SF fans used to gather in the days before the One Tun). He was a young SF writer whose first novel, *Indoctrinaire*, had just been published. I was a student, working during the vacation as a librarian in Harrow, which was where Chris lived (and still does). I was able to reveal to him that Harrow Central Library was certain to buy a copy of his novel, since a reader had filled in a reservation card. he revealed, somewhat sheepishly, that the reader was himself, using an alias: he had toured all the Harrow libraries doing the same thing. This anecdote reveals not only the low cunning that one would expect of anyone active in fandom for a few years, but also (in embryo) the concern with the practical aspects of the book trade which still marks him out from most writers.

First novels often represent a peak of achievement which writers only attain again after much work and several books. Not so with Chris. His career as a novelist follows a

recently published novel, and easily his best - takes the process a step forward in a way which makes it only marginally science fiction, though it's a novel dealing with the process that make science fiction. It plays expertly on the way in which the relationship of a novelist to his fictional world echoes that between reality and illusion.

Chris's newest novel, *The Glamour* - which should be out from later this year - deals with similar themes, though in a completely different way. I'll say no more about it, except that with this novel Chris has changed publishers, moving from Faber & Faber to Jonathan Cape, probably Britain's top fiction publisher, for what *Publishing News* (a trade paper) called a "substantial five-figure advance". This marks the culmination of a process which began in earnest when Chris was selected for the Book Marketing Promotion's "Best of Young British Novelists" campaign - that is, his acceptance as one of Britain's leading novelists.

CHRISTOPHER PRIEST

By Malcolm Edwards

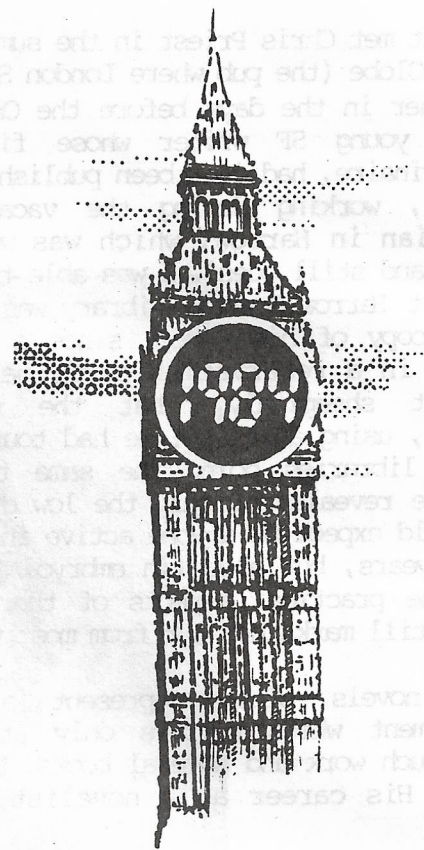
surprisingly steady upward curve, and while *Indoctrinaire* seemed promising enough at the time it is overshadowed by what has come since. *Fugue for a Darkening Island* depicted a future Britain torn apart by radical tensions; *Inverted World* introduced one of the most bizarre SF concepts of the decade; *The Space Machine* was a Wellsian scientific romance. For my money, though, Chris really began to find his voice as a writer with *A Dream of Wessex*, in which a would-be utopian world is created by the communal dreams of a group of volunteers. It's a book which owes some debt to Philip K Dick, but not in its style and tone, which are distinctively English and distinctively Chris Priest. There had been some tricky interplay between different versions of "reality" in *Inverted World*, but there it had a pseudo-scientific rationale which wasn't wholly convincing. In *A Dream of Wessex* matters are more fruitfully played out through the minds of the characters. *The Affirmation* - Chris's most

But all this would hardly be relevant if Chris wasn't also a fan, who has been going to conventions since before most of us were born (don't be fooled by his youthful appearance - he is older than Peter Weston!). Typically, the first thing he did after finishing *The Glamour* was to produce a fanzine. He is one of those small and happy band of people (Bob Shaw is another) who have never seen a conflict between pursuing a successful professional career and remaining a fan. He is also an approachable sort of person, and since he hardly ever drinks anything more exotic than a bottle of light ale, buying him a drink is unlikely to cost you an arm and a leg.

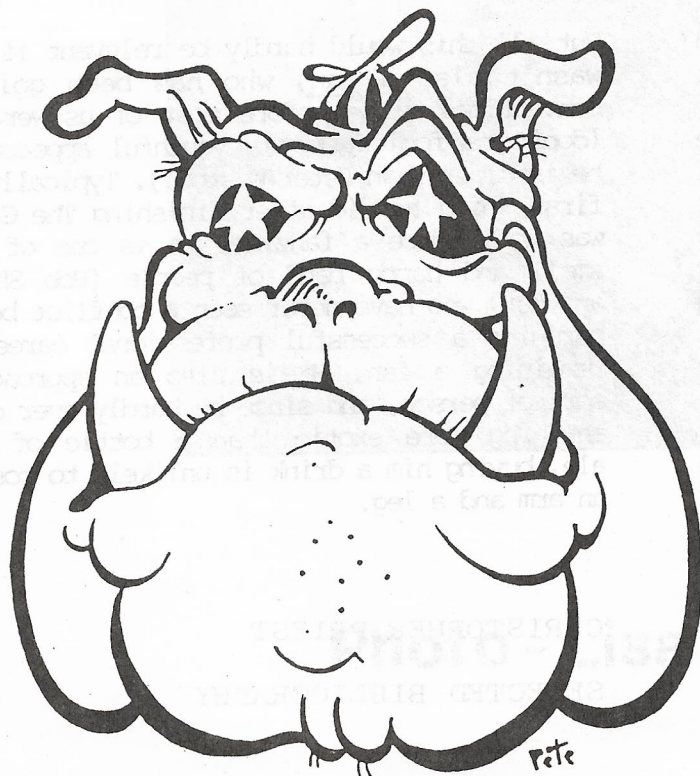
CHRISTOPHER PRIEST

SELECTED BIBLIOGRAPHY

- 1970: Indoctrinaire
(Faber & Faber)
- 1972: Fugue for a Darkening
Island (Faber & Faber)
- 1974: Inverted World
(Faber & Faber)
Real Time World (Coll.)
New English Library
- 1976: The Space Machine
(Faber & Faber)
- 1977: A Dream of Wessex
(Faber & Faber)
- 1978: Anticipations (Ed)
(Faber & Faber)
- 1979: An Infinite Summer (Coll.)
(Faber & Faber)
- 1981: The Affirmation
(Faber & Faber)
- 1984: The Glamour (Imminent)
(Jonathan Cape)



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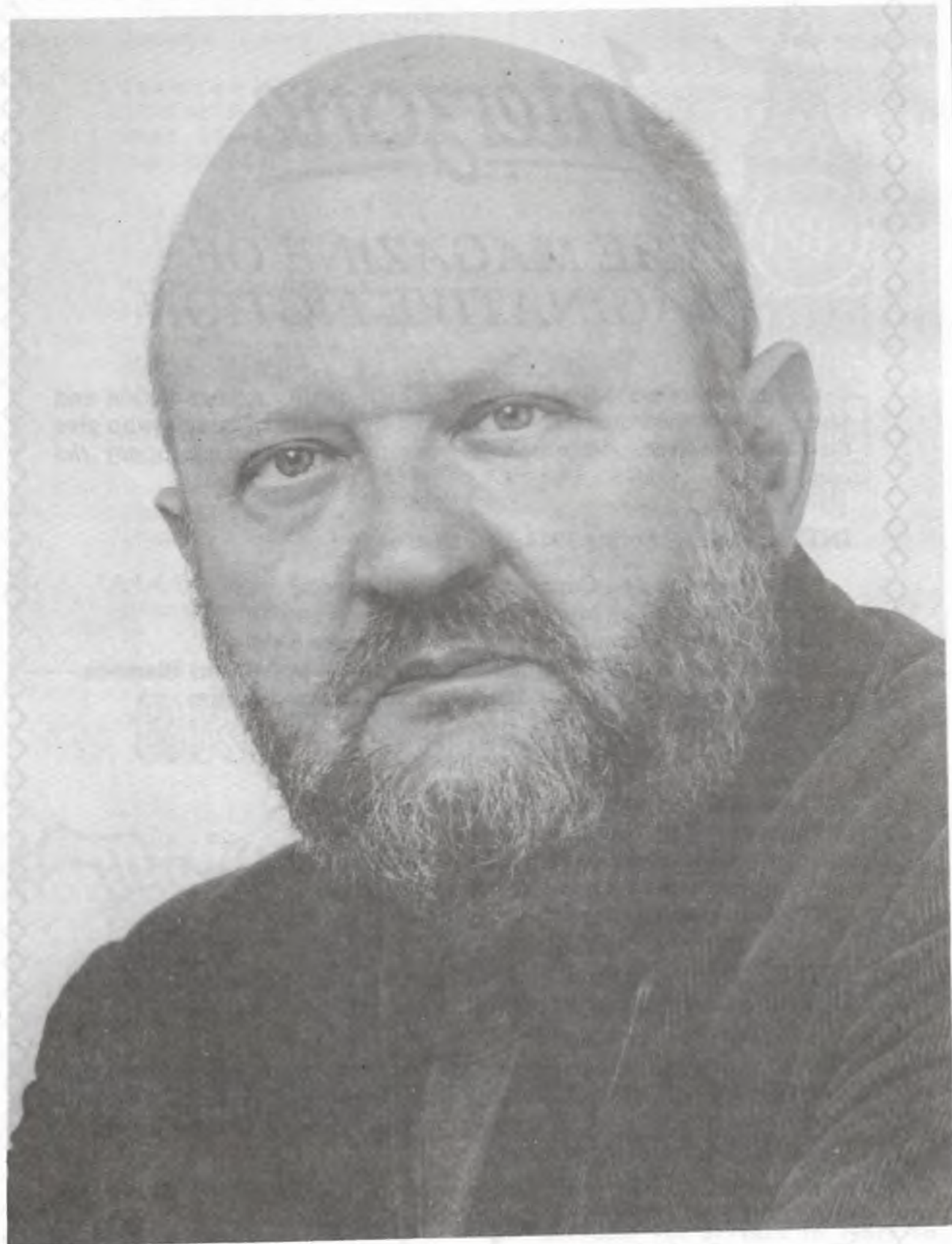
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Josef Nesvadba was born in Prague, Czechoslovakia, in 1926. He studied medicine at Charles University in Prague and afterwards worked in various hospitals. From 1956 he concentrated on the psychotherapy of neuroses, particularly using group psychotherapy. Working trips abroad took him in 1960 to the International Hospital in Haiphong, Vietnam, and in 1964 to Vienna, supported by the Hacker Psychiatric Foundation. Nowadays he is mainly interested in bibliotherapy and art-therapy using literature.

His debut as an author was as translator of English poetry (Coleridge; then Spender, Auden and C. Day Lewis) and as a dramatist; several of his plays were performed in the fifties. His first short stories, later to be classed as SF, appeared in the following collections: *The Death of Tarzan* (1958), *Einstein's Brain* (1960), and *Expedition in the Opposite Direction* (1961).

Dr Nesvadba's Vietnamese experiences inspired a political SF novel, *The Invention of Dr. Dong*

Josef Nesvadba's fictions are described by Franz Rottensteiner as "intimately plotted, absurdly logical", "subtly ironic variations on Common SF themes, poking fun at human weakness."

An autobiographical essay by Dr Nesvadba appears in the special issue of *Foundation* (issue 30 - see advert elsewhere in this Programme Book) on sale in time for Season 84.

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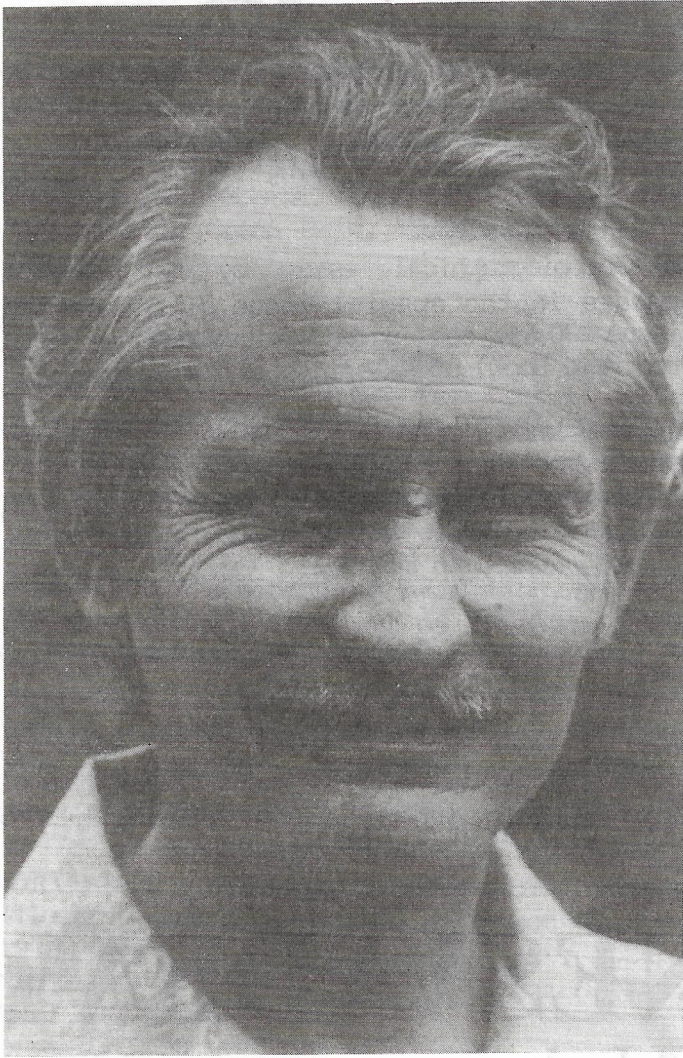
On JOSEF NESVADBA By Ian Watson

(1964). In like vein is his novel *Secret Report From Prague* (1978). He has also published an SF thriller, *How to Pretend Death* (1971), and an historical detective story, *The Case of the Golden Buddha* (1960). Other stories are *The Invention of its Own Undoing* (1976) and *Expeditions* (1964).

Lately he has written a trio of books combining his psychiatric and literary interests, 'psycho-fictions' entitled *Driver's Licence for Parents* (1979) and *Ideas of an Old Psychiatrist and Minehava the Second Time* (both 1981). In 1974 he launched a polemic against von Daniken, *Delusions of Erik N.*

Several of his stories have been filmed or televised, notably "The Idiot of Xeerunde", "The Lost Face", "I have killed Einstein", "I scald my Hand with Tea Tomorrow", "Vampires Ltd.", and "Tarzan's Death". Numerous Nesvadba tales have been published all over Europe, many in book form. In the English language he is represented by *Vampires Ltd.*, a collection published in Prague in 1964; and *In the Footsteps of the Abominable Snowman* (Gollancz 1970, published in America as *The Lost Face*).

- 1958: *The Death of Tarzan*
- 1960: *Einstein's Brain*
- 1961: *Expedition in the Opposite Direction*
- 1964: *The Invention of Dr. Dong*
 Vampires Ltd.
 Expeditions
- 1970: *In the Steps of the*
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- 1971: *How to Pretend Death*
- 1974: *Delusions of Erik N.*
- 1976: *The Invention of its Own*
 Undoing.
- 1978: *Secret Report From Prague*
- 1979: *Driver's Licence for Parents*
- 1981: *Ideas of an Old Psychiatrist*
 Minehava the Second Time



swagger-stick, we got on swimmingly. And Marjorie and I, and he and his charming wife Marianne, have continued fast friends until today.

What makes me like him so much? Well, here's a clue taken from an interview he gave to the French magazine *Vortex* for an issue devoted mainly to his work.

The questioner, ruefully observing that very little French SF has been published abroad, inquired how he felt about the fact that the novels of Barbet have appeared in seven or eight languages, to which he replied:

"To be translated in both eastern and western countries fills me with great pride. It proves that SF serves as an international passport. Whether one is in Russia, Poland, Hungary, England, New Zealand or the USA, one always finds science fiction fans."

You see, this guy is a fan himself, and has been since childhood. (he only turned to professional writing when he was 37.) It's not just that he admits to having got hooked when "Flash Gordon" first started to appear in France, and later went the standard route via Wells and Verne - no, more importantly, the respectable Dr Avice, qualified in pharmacy, bacteriology, serology and parasitology,

On PIERRE BARBET

By John Brunner

The first time I met Dr Claude Avice, who writes as "Pierre Barbet", was at Torcon in 1973....and the circumstances were more than a little unfavourable. A TV crew from Montreal had decided to mount a broadcast debate about the presumed conflict within the SF field between those trained in science and those who came to it from a strictly literary background, doubtless expecting to capture some dramatic quarrel on their film. Thanks to his doctorate in pharmacy, they recruited Claude; thanks to my total lack of scientific training, they put me in the other corner of the ring, and waited for the feathers to fly.

Unluckily for them, right from the moment I was first introduced to this urbane personage with his nright sharp eyes and neat moustache, wielding a cigarette-holder like a

long-time director of a medical analysis laboratory, has never made any bones about his fondness for SF. Indeed, he has worked as hard in support of international fandom as at his writing. To cite just a handful of his many contributions to our field: he is the co-ordinator of the European SF Society, an arduous and complicated task; he drafted its constitution; and he's been instrumental in making sure that it actually goes on organising conventions in both western and eastern Europe: the Eurocons. Many similarly ambitious ventures have burgeoned and withered. This one - though it may falter occasionally - has remained in being since Trieste, 1970, and may now even go over to annual instead of biennial frequency...but I mustn't pre-guess the ESSF's decisions at Brighton!

Oh yes, in his "spare time" (when does he find any?) he also acts as a European agent for the SFWA.

In addition, he and Marianne are among the most hospitable people anyone could hope to meet. Their Paris flat has been the rendezvous for more fruitful encounters between SF people from more different countries than I would dare to estimate.

What's his writing like? - you may be asking if you're not familiar with it. Well, much of it is conditioned by his own scientific specialities; for example, he's often dealt with bionics and the psychological problems of beings that have evolved to a level approaching immortality. But for me his most accomplished books relate to his extensive researches in French medieval history and legend. If you're looking for a starting point, you could do worse than investigate the one which appeared in English as *Baphomet's Meteor* (DAW, 1972, rep. in *Cosmic Crusade*, 1980). It's built around the engaging notion that the "idol" the Templars were accused of worshipping was actually a stranded alien...

And he has a neat sense of humour. His portrait in the issue of *Vortex* mentioned above shows two little men in spacesuits exploring the top of his head. Says one, on discovering a bald patch: "Look! A flying saucer must have landed here not long ago!"

And the other: "What's more one can still see the marks! The grass is scorched!"

Make the acquaintance of him and Marianne during Season, if you can fight your way through the crowds. They're well worth knowing.

BOOKS IN ENGLISH BY PIERRE BARBET

All published by DAW Books

1972 - *Baphomet's Meteor*
(*L'Empire du Baphomet*)

1973 - *Games Psyborgs Play*
(*A Quoi Songent les Psyborgs*)

1974 - *Enchanted Planet*
(*La Planete Enchantee*)

1975 - *The Napoleons of Eridanus*
(*Les Gorgnards d'Eridan*)

1977 - *The Joan of Arc Replay*
(*Liane de Noldaz*)

1980 - *Cosmic Crusade**

1983 - *The Emperor of Eridanus*
(*L'Empereur d'Eridan*)

* This is a revision of *L'Empire du Baphomet* plus its sequel *Croisade Stellaire*.

For a complete bibliography to 1983, see *Vortex Science Fiction et Fantastique 3*, obtainable from:

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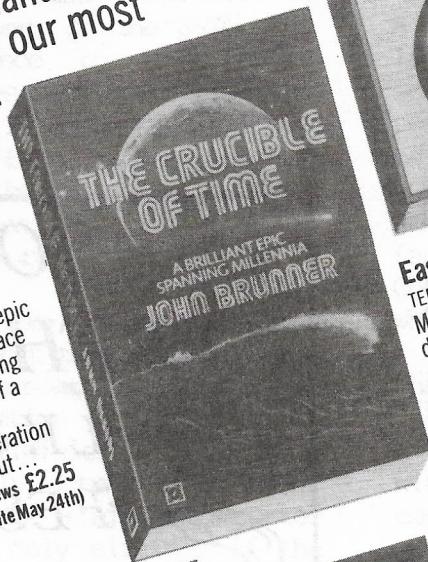
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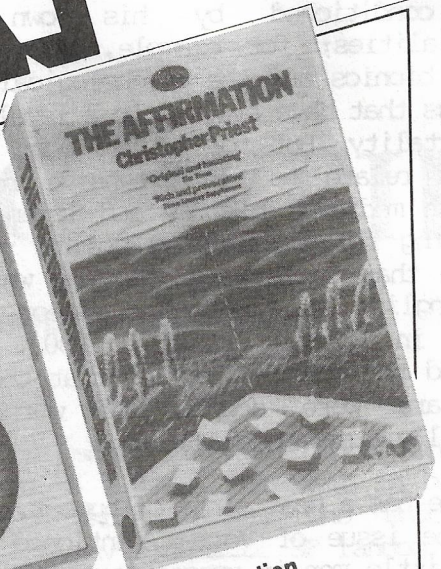
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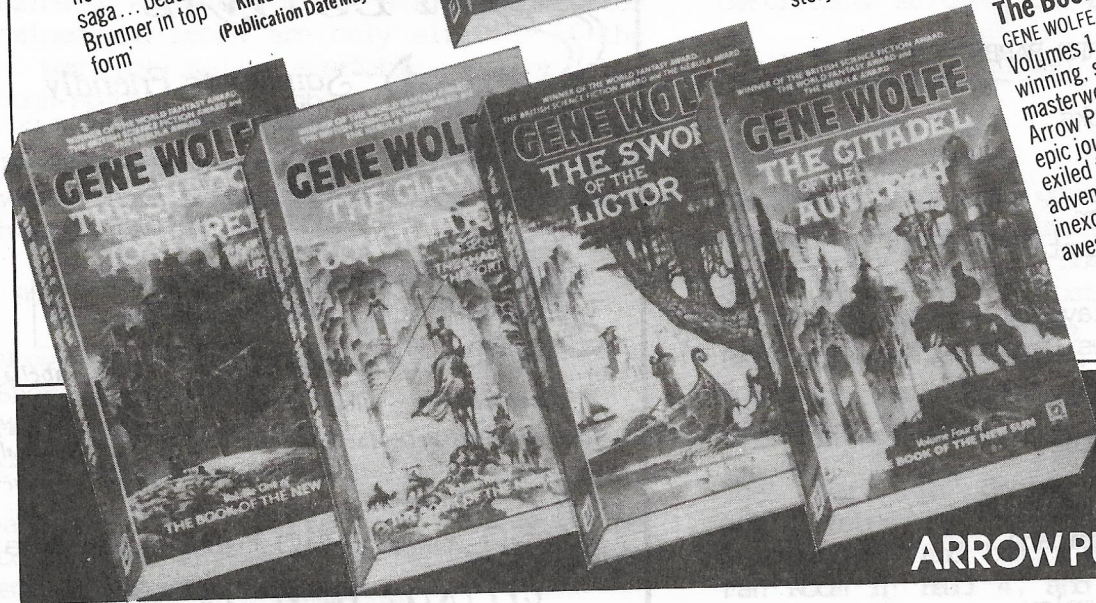


The Book of The New Sun

GENE WOLFE

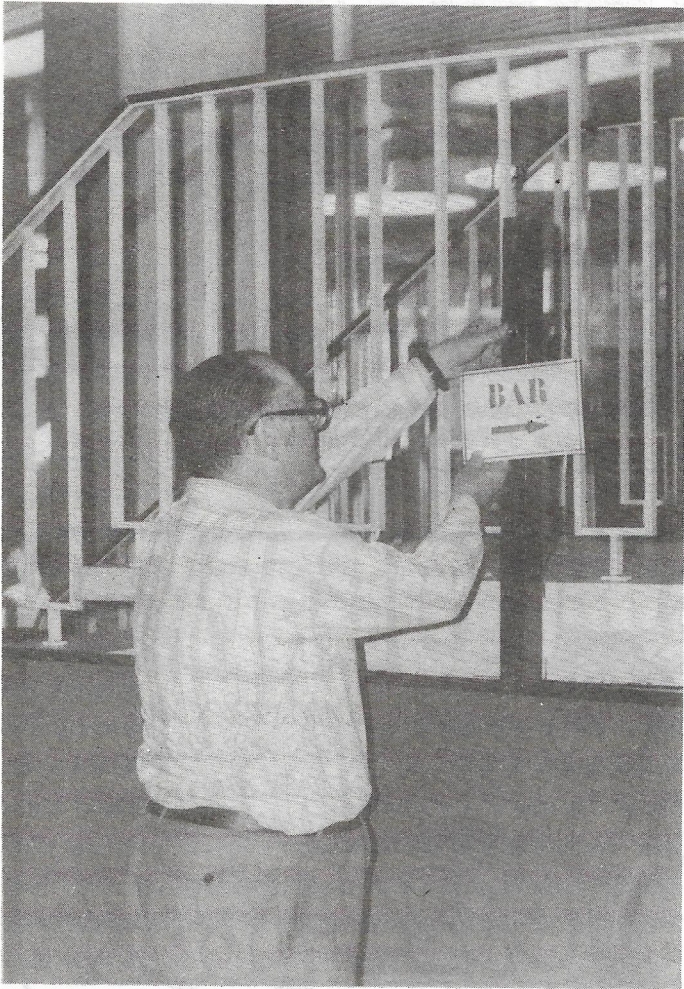
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English and got hooked all over again on British and American science fiction. After WW2 he qualified as an electrical engineer and began working with an American radio station in Germany, and still works for the same outfit today.

He has been president of the Science Fiction Club Deutschland, and as well as supporting many conventions in Europe (twice as a Guest of Honour in Belgium) he has attended conventions in the USA and Canada. Waldemar was also, in 1977, the recipient of the first German Hugo to be awarded to a fan.

Varied though his achievements are, he is perhaps best known for his colossal contribution as editor of the enduring fanzine Munich Round Up. MRU started off as a small newszine for local fans, and Waldemar became editor with issue 5 - which was 150 issues ago! Fanzine publishing is something I know quite a lot about, and personally I can only stand in awe of somebody who has the unquenchable enthusiasm and sheer stamina to set up a record like that. Under his editorship the magazine has evolved a lot, especially in the development of an international readership, and today MRU is an outstanding example of how science fiction transcends national boundaries.

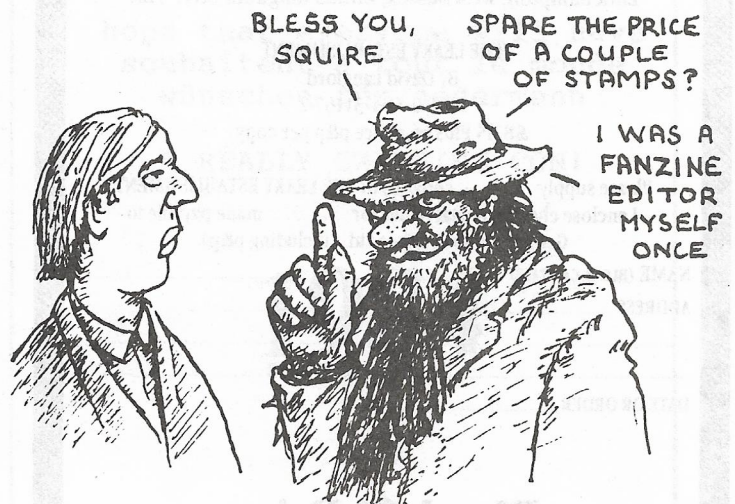
Life isn't all hard work with Waldemar Kummung, though. He always has a good time at conventions, enjoys fannish humour, and admits to being addicted to cheddar cheese and cider - and I'll enjoy sharing some of the latter with him at Seacon '84.

WALDEMAR KUMMING

Bob Shaw

My memory is notoriously unreliable, but it seems to me that Waldemar Kummung has always been coming to conventions in England. His unchanging burly figure and amiable grin, his camera and tape-recorder have become part of the international SF scene in the last two decades; and in his own quiet way Waldemar has built up an impressive record of achievement in SF fandom.

Mind you, he had an enviable start in this direction - his father was a newspaper editor and his mother the daughter of a bookseller. Growing up in Berlin in the 1920s he got hooked on Jules Verne at a very early age; and later, as a prisoner of war in Britain, he learned



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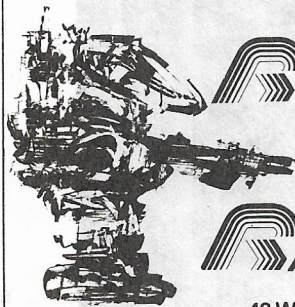
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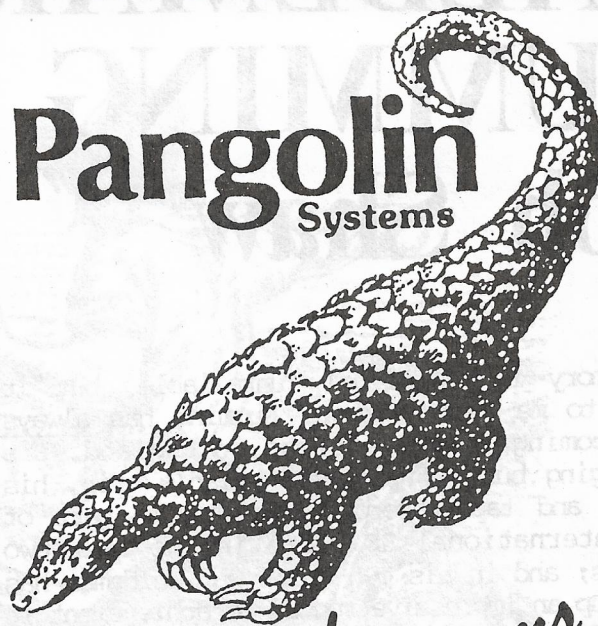
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JOSEPH NICHOLAS

BOOKS 1983

THE SCENE IN BRITAIN

1983: a good year in some respects, considering the quality of what was published (although for obvious reasons of space I can't cover everything), but dismal in others - only two of the new novels, Mike Scott Rohan's *Run to the Stars* (Arrow) and Mary Gentle's *Golden Witchbreed* (Gollancz) were firsts from new British authors (or newish, in Gentle's case, since her first novel was a fantasy for teenagers, published in 1977). This hardly bodes well for the future, even though one expects publishers to rely more on established names during an economic recession - and, while this may reflect the same editorial caution, it's a little disappointing that both novels should seem so traditional in their scope and tone.

Run to the Stars, set in an authoritarian mid-twenty-first century in which a hegemonised EEC has supplanted the balkanised USA and USSR as a world power and in which space travel is being wound up as too expensive, involves - via a thriller-like wheels-within-wheels plot about cover-ups in high places - the recommissioning of a mothballed interstellar ship to rescue a failing colony established some decades earlier. The worst bits come at the beginning - an execrable 'love scene' which thankfully doesn't last long enough to put you off the book altogether - and in the middle, when ruthlessly efficient security forces hunting for the narrator are suddenly required to act stupid to enable him to escape. The rest is gripping enough, and the ending, a life-or-death struggle in deep space in which all is revealed, is actually quite exciting. But despite the credibility of Rohan's future world and the detail of his storytelling, the novel lacks thematic depth; it's a tale of high adventure, enjoyable but no more, and we'll have to look to his next to establish him as a more individual voice.

Golden Witchbreed similarly detailed and credible, concerning the unwitting intrusion into the tribal politics of Orthe of the first

Terran envoy allowed to travel beyond its capital - a precis which reminds us of Ursula Le Guin's *The Left Hand of Darkness*, and indeed the (inaccurate) blurb reads as though it could have been lifted from the same. But Gentle's concerns are very different, and her invented world better realised, although her novel suffers from what I can "the tourist plot": one in which the story is so constructed as to drag the protagonist around as many different bits of the planet as possible, regardless of her need to visit all those locations. Then, too, it's possible to be very cynical about the whole thing - with a female narrator, furry aliens, and a well imagined society in which one can live out a vicarious life of glamour and power, how could it fail? But sod cynicism: although, like *Run to the Stars*, *Golden Witchbreed* is mainly an adventure novel, it's a vividly realised, very well written and highly enjoyable one, and incidentally, a good example of a British author tackling a form of story more characteristic of American SF, and doing it better.

Also "doing it better than the Americans" was Brian Aldiss with *Helliconia Summer* (Cape), second in the "Helliconia" trilogy. What I liked most about *Helliconia Spring*, chronicling the emergence of humanity from the planet's centuries-long winter, was its absurdly affirmative and affectionate portrayal of small-scale human concerns in the face of large-scale cosmic processes - we know that when *Helliconia Winter* completes the cycle, human civilisation will again be overwhelmed by ice, but meanwhile we admire the protagonists' efforts to rebuild that civilisation in the first place. *Helliconia Summer* eschews civilisation-building in favour of fractiousness: warfare, dynastic ambition, court intrigue and religious disputes in a plot which at first reminded me of the history of the Renaissance and Reformation but which ultimately assumes a logic of its own (although the story does contain a bit too much "tourism" (see above) for my liking). The middle volumes

of trilogies are often makeweights, simply filling in time between the first and the third; this one, however, triumphs in its own right.

Concluding Gene Wolfe's "The Book of the New Sun" tetralogy was *The Citadel of the Autarch* (Sidgwick & Jackson/Arrow), which details Severian's involvement in the war with the Ascians, his assumption of the role of the Autarch, and his return to the city of Nessus, tying up (in so subtle a manner that the inattentive reader would have overlooked it altogether) various loose ends (which the inattentive reader would also have overlooked) from the preceding three volumes. I'm ambivalent about the thematic success of the tetralogy, however: Wolfe's power of imagination and skill with language has never deserted him, but it seems to me that, from somewhere around the middle of the *Claw of the Conciliator*, there's been a gradual falling away in the narrative drive, and the subtleties of the denouement contribute to the mild sense of anticlimax that hangs over the last half of the *Citadel of the Autarch*. But then the tetralogy is really one novel in four parts, and these cavils of mine may have no substance when it's read as such - but it's worth pointing out, though, that (like Aldiss's "Helliconia" trilogy) it's a conclusive demonstration of what a multi-volume series should be: not the same story told over and over again to meet reader demand for "more of the same" but a complex, rounded, integrated whole.

John Sladek completed the two-part "Roderick" series with *Roderick at Random* (Granada) - which disappointed by comparison to *Roderick*, seeming to reprise a good part of it and being considerably less fizzy - and also gave us *Tik-Tok* (Gollancz), another comic novel about robots. Specifically, it's the autobiography of a robot whose "Asimov circuits" have failed and who is thus free to commit all sorts of entertaining mayhem at the expense of the human race. There's at least one good line to every page, some of them painfully funny - but as usual with Sladek, the humour is black rather than boisterous, his keen observation of human foibles and his wry admiration of our sometimes disastrous ingenuity serving him to the full. If you only ever buy one hardback a year, make it this one.

After an absence in which he published two minor and forgettable works, Michael Coney has returned with a novel that isn't part of a series but is related to another novel - *Cat Karina* (Gollancz), which is perhaps to *The*

Celestial Steam Locomotive (not yet published in the UK) as "*The Ballad of Lost C'Mell*" is to *Norstrilla*. The comparison is deliberate, since Coney himself has said that both are inspired by and a homage to the works of Cordwainer Smith, complete with "Specialists" (humans modified by an infusion of animal genes) and a narrative method that mixes song, legend and philosophical reflections. It's not a plagiarism, however, but has a life and a drive of its own, culminating in the beginnings of something Smith's series was working towards: the equal partnership of humans and animals. Yet for all this, it's obviously a fragment of a larger whole; and as such seems rather too slight a story for a fully fledged novel to bear.

I shall ignore the very poor *Find the Changeling* (Sphere), a collaboration with Gordon Eklund, and concentrate on Gregory Benford's major novel of the year, *Against Infinity* (Gollancz). Inspired by and modelled on William Faulkner's "*The Bear*", it is set on a Ganymede in the throes of terraformation and has as its protagonist a boy member of a team hunting an alien artifact-cum-creature called the Aleph. Like Faulkner's short story, the theme is the acquisition of wisdom and acceptance of the responsibility that comes with maturity, but something goes awry about two-thirds of the way through, once he's "killed" the Aleph; after a gap of six years, in which the boy has become a man, he returns to the scene of his triumph to find that continuous study of the Aleph has not persuaded it to yield up its mysteries. Nor will it ever, since continuing terraformation is now causing great upheavals on the Ganymede surface: mountains slump, valleys rift, the Aleph slides into the moon's depths, the protagonist himself seems doomed - the message being, presumably, that nothing is certain and that knowledge alone won't set us free. Yet it seems incomplete, the last third reading as though it's not the end of the novel but the start of the second half, with the true conclusion still to come.

George R.R. Martin's *Fevre Dream* (Gollancz), his first solo novel since *Dying of the Light*, is alluded to by the jacket blurb as a novel of character but is in fact a novel of atmosphere, an excellent blending of the decadence of the ante-bellum American South with the decadence of the vampire life-style. Complete with riverboats and careful period detail, and exhibiting Martin's usual economy of plotting, its only flaw is a dreadfully over-written first chapter that mars what is otherwise a

very good story indeed. Ian Watson's *Chekhov's Journey* (Gollancz) is perhaps his most accessible novel in some years, mainly because idea is thankfully not piled upon idea and the characters consequently have room to move and breathe. The plot concerns a Soviet film crew's recreation (via a doubletalk mental technique) of Anton Chekhov's journey through Siberia in 1893 and the resulting deviation from known historical fact when the Tunguska Event appears to occur ten years too early; the remainder of the novel is too complex to summarise adequately, but on the whole is rather too slender and hence too cramped in its exposition for its own good. Rather too rushed for its own good is Bob Shaw's *Orbitsville Departure* (Gollancz), the sequel to *Orbitsville*, ostensibly to explain who built it and why. The first hundred-odd pages purvey the sort of believable small-scale human drama at which Shaw excels, along with some bizarre cosmological theorising to set us up for what happened later on; then when it does happen it's all over so fast that it doesn't really ring true. In truth, I think the explanation is unworthy of the enigma that *Orbitsville* represented, and I think it would have been better left unexplained altogether. Certainly Frederik Pohl's "The Midas Plague" and "The Man Who Ate the World", two "satires" from the fifties whose economic premises are, and remain, quite ludicrous, didn't need sequels; but they got them, in a series written throughout 1982 and then cobbled together as *Midas World* (Gollancz). The original stories are very much of theirs; the two don't mix.

Frank Herbert, in collaboration with Bill Ransom, turned out *The Lazarus Effect* (Gollancz), a sequel to their earlier *The Jesus Incident*; like that novel, and like all too many recent Herbert novels, it's overlong, and over-complicated - so complicated, in fact, that after the first hundred pages you completely lose track of what's going on, and why. Something about the Pandoran kelp regaining its sentience, I dimly recall; that, and the amazing number of coincidences necessary to make the plot work at all. Herbert's solo effort, *The White Plague* (Gollancz), is only slightly better: an American molecular biologist on sabbatical in Dublin sees his wife and children killed by an IRA bomb, goes insane, manufactures a virus to kill all the women in Ireland, Britain and Libya, sees it spread to the rest of the world, returns to Ireland to purge his guilt...Curiously old-fashioned in its telling (who now refers to nuclear weapons as "atomics"?), it is also thoroughly

mysogynistic, saving a few hundred women here and there and then turning them into breeding animals for the men, which offends both plot logic - the remaining women would be in so privileged a position that they'd dictate to the men, not serve them - and more importantly, modern sensibilities. Women aren't chattals, and the implication that they should be is disgraceful.

The deeper reaches of 1983's output featured such as Isaac Asimov's *Foundation's Edge* (Granada), which I couldn't finish, Marrison Zimmer Bradley's *The Mists of Avalon* (Michael Joseph), an attempt to retell the Arthurian Legend from the women's viewpoint which managed to transform Camelot into the Dark Ages equivalent of Peyton Place, and Julian May's *The Non-Born King* (Pan), the third volume in her "Saga of Pleistocene Exile" series and as meretricious as the first two. There was also Anne McCaffrey's *Moreta, Dragonlady of Pern* (Severn House), yet another in the long-running series; the nearest equivalent to these books is probably the Pullein-Thompson adolescent-girl-and-pony stories, with the dragons standing in for the ponies and the sentiment just as cloying. C.J.Cherryh hit twice with *Downbelow Station* (the 1982 Hugo winner) and *The Pride of Charnur* (both Methuen): cute aliens, byzantine politics, Planet Stories-type melodrama, and boredom on my part. And there was Stephen Donaldson's *White Gold Wielder* (Collins/Fontana), third of the second (and hopefully last) "Thomas Covenant" trilogy, demonstrating yet again that it's perfectly possible to write sentences which no one will ever understand.

You'll have noticed from this a certain sameness in the names of the publishers: Gollancz, Gollancz and Gollancz, with most of the others appearing only once (and some appearing not at all - Faber & Faber, for example, have remaindered their authors and got out of SF altogether). With *The Citadel of the Autarch*, Sidgwick & Jackson appear to have terminated their SF line (even to the extent of allowing Donaldson's paperback publishers to pick up the hardback editions of his books too); Pan, who used to have one of the best paperback lines, have now dropped all their steady sellers, like Chris Priest and Bob Shaw, and - with Julian May and reprints of Robert Silverberg's "Majipoor" books, moved over into the quick return best-seller market; Arrow's future as an original paperback publisher must now be in some doubt following the departure of their SF editor, Richard Evans, for Futura; Futura themselves seem content merely to

reprint material by the likes of Larry Niven and Jerry Pournelle; and the other paperback publishers appear to have chopped their programmes so severely that if they produce more than one book a month it's a major event - bar the Panther imprint, which has been reborn following the sale of Granada to Collins and is promising some good stuff for 1984. As for 1983, however, Gollancz deserve a great deal of credit for keeping alive a regular SF publishing programme in the teeth of so wide-ranging a retrenchment - although one naturally wonders, should the economic recession and consequent publishing retrenchment continue, how long that programme will survive.

But my favourites from all the above? As administrator of the BSFA Award, I must exercise a diplomatic silence lest I be accused of favouritism - but, actually, my favourite

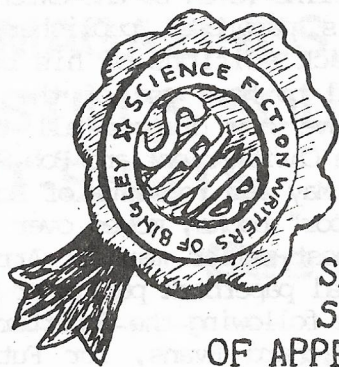
novels of the year weren't SF at all: Graham Swift's *Waterland* (Heinemann), which should have won the Booker but had to be content with the Guardian Fiction Prize instead, and J.M.Coetzee's *The Life and Times of Michael K* (Secker and Warburg), which did win the Booker and could almost be claimed as SF inasmuch as it's set in a disintegrating near-future South Africa although it's really an allegory of present-day South Africa. But then, looked at from the right perspective, the "Helliconia" trilogy is an allegory of the rise and fall of human civilisation, and *Tik-Tok* is an allegory of alienation in a modern industrialised society, and....

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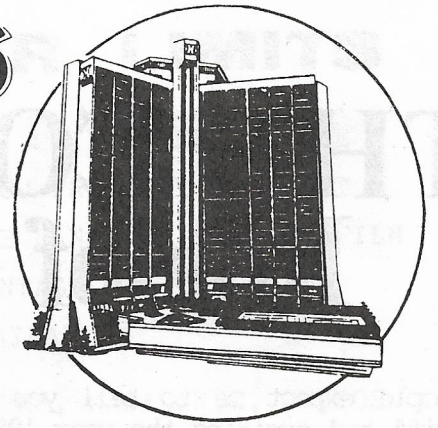
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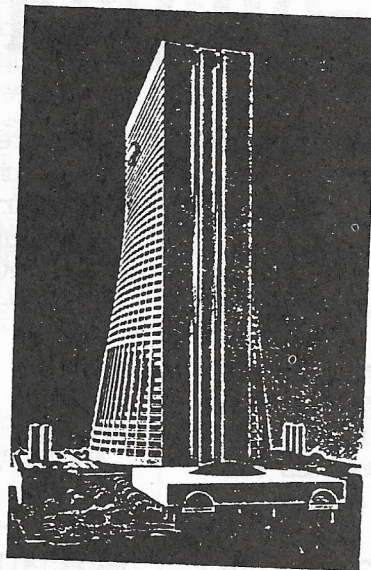


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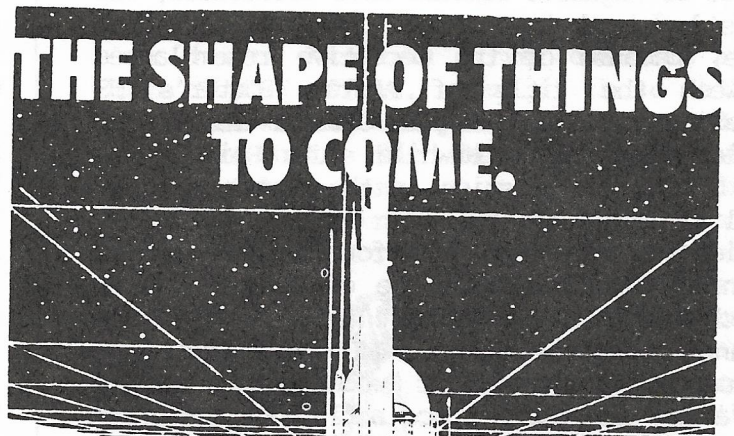
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ATLANTA IN '86

THE CONTINENT IN '83

Roelof Goudriaan

People expect me to tell you how absolutely triff and exciting the year 1983 has been for European fandom. On a maxium of two pages, A4.

Well then, at the beginnmg of 1983, the Yugoslav bid for the 1988 Worldcon still seemed fresh and inspiring; a year later, I'm less optimistic. YU IN 88 continues to be actively upheld by just a handful of fans behind the spiritual father Krsto Mazuranic, while strong American counterbids are forming themselves and the energetic BRITAIN IN 87 bid (are you a presupporting member yet, hmmm?) offers a viable alternative for a European Worldcon in the eighties.

Nineteen eighty-three also started with the gafiation of young German ENF Udo Popp who, after a bad injury to his right hand, was unable to type any longer. In Germany too, Helmut Gabriel's prozine Star Ship, about which a lot of negative rumours have circulated, was whistled back by Andrew Porter of Starship fame, because of the deceptive resemblances between the title of Andrew Porter's US magazine and Gabriel's one. Gabriel changed the title into Star; meanwhile, Lutz Reimers won the 10,000 DM question in the German TV quiz "All or Nothing" with his chjosen speciality "Science Fiction". He effortlessly survived opening questions with the calibre of "After which renowned physicist and Nobel Prize winner were the eyes of ET modelled?" From January 1st, citizens of Sweden were according to a new law about space activities forbidden to take part in, initiate or accidentally be part of activities in outer space. Offenders are risking up to one year in prison...And in France, translators added spicier sex scenes to books by Janet Morris and Harry Harrison! Who would wish a more triff beginning to the year than this?

The convention year started in February, with RaCon in Edinburgh and SFeracon in Zagreb, Yugoslavia, both cons characterised by good room-parties until late in the morning, and a wonderful atmosphere. There is a fannish upsurge in Yugoslavia at the moment. The country seems to be brimming with energy, old

feuds are diminishing, and new projects get off the ground. The largest Yugoslav convention of the year, Fantazija, got the green light to house Eurocon VIII, which has made Eurocon an annual event, replacing the bi-annual frequency the convention has had until 1982.

National conventions started in April, with the national Italian convention, Italcon IX. John Brunner, being advertised as on the programme of that convention, without being asked, wrote to all parties concerned saying that he couldn't possibly make it to the convention, especially as the large French Metz festival would be held on the same weekend! Only to write a week later that the Metz festival was cancelled; John wasn't just present at Italcon, but even Guest of Honour there.

However, the long row of conventions is traditonally concentrated in the summer holidays. August and September saw national conventions in Germany, the Benelux and France, there was a large convention in Bergisch Gladbach, West Germany, organised by publisher Bastei-Lubbe (the names of Spinrad, Aldiss and Sheckley drew over a thousand people to the con halls), and Eurocon VIII was held in Ljubljana, Yugoslavia. More conventions than even Brian Aldiss could attend - certainly as Beneluxcon and the national French con were held on exactly the same weekend! - though he did make it to three out of five as Guest of Honour.

Those national conventions have fundamental differences which, I think, illustrate the mentalities of the different national fandoms quite effectively. The larger German conventions are held in congress centres or school buildings. There was no bar at all at the 1982 German national convention, nor the opportunity to buy anything alcoholic within five minutes walk of the con site. A lot of German fans seem to attach great value to maintaining the respectibility of SF.

Italian conventions, I've been told, can be fun and informal; Italcon IX was held in a villa! Conventions in France used to be fairly serious, French fans say, but nowadays feature

trips to wine cellars and items like the "Worst Pun Award". And Benelux fandom, finally, is very much directed towards SF in Anglo-Saxon countries, and has in many ways the same mentality the British have. A few Dutch fans can afford to be hooked to British conventions; others can't, but still are. Fortunately, an increasing number of Britfans are making the trip to Beneluxcon, and those who've attended one keep returning. And so, Joseph Nicholas introduced the arcane Astral Pole ritual to a horrified room-partying audience at Beneluxcon 10; the first Dutch fans followed, as did Brian Aldiss...room-partying went on in the true fannish tradition until well after four in the morning.

A lot of SF awards were presented during those conventions, and at other occasions. The most international of them are the European SF Society's "Eurocon" awards, presented at Eurocon, and World SF's "Karels" - beautiful small glass statues in the form of a robot sitting on a globe, given to professional translators.

All countries seem to have their own national awards: in the Soviet Union, the Aelita Award; in France, the Prix Apollo and the more fannish Prix Rosny Aine; in Germany, the Jurd Lasswitz Preis; etc etc etc. I list many of them in my newsletter, Shards of Babel: I certainly won't repeat it here. No matter how rewarding getting an award may be, it's important to keep remembering that most awards cannot be more than the results of a popularity poll, and not to attach too great a value to them. There are still people who take the Hugo awards seriously as a criterion of Absolute Merit.

1983 was a good year for Czech fandom. The first meeting of all SF clubs so far existing in Czechoslovakia was held in Teplice in March, followed by the first Parcon, held in Pardubice in April, and a solstice feast in June, held near the hundreds of stones and menhirs that form the palaeoastronomical observatory at Kounov's Ranges. Some 40 Czech fans gathered there, to meet each other, discuss and observe the solstice; and all the while, it was raining cats and dogs.

In July, the French professionals' organisation "1984" was founded. "1984" is an organisation along the lines of the American SEWA, open to all French-speaking SF professionals, writers as well as critics, translators, artists etc.

The organisation will soon have to be re-christened by the way, since there already existed two societies with the same name. "1984" is popular! And yes, 1983 was also the year in which we begin to get swamped by stuff about Orwell. I guess that at the time you read this, both you and I will be sick of it; but in '83, it was still fairly new. The first "Orwellcon" was held in November, 1983, in Antwerp, with Guest Of Honour Anthony Burgess, and a sound academic programme attracting a couple of hundred people.

While mentioning professional affairs, I should note that the SF magazines on the continent didn't perform too well, unfortunately. In Sweden, Sam Lundwall had to combine his news-zine SF Nytt with his other magazine Jules Verne Magasinet, to meet "economic problems"; in Spain, Nueva Dimension folded after 15 years of publication and 147 issues; in Italy, the newest of the two SF magazines, Pulp, didn't sell well enough to sustain a bookshop distribution, and is now available through subscriptions only; and in Germany, the 1983 Eurocon winner Solaris Magazin was also faced with serious distribution problems, causing it to fold altogether.

French fan Pascal Thomas left for California in August, to live the life of a Maths student for two years; Continental fandom has lost a part of its vitality by his absence. Pascal's departure also meant the demise of his excellent chatty news-zine Dernier Salon Avant l'Autoroute, a newsletter covering the French scene with a topicality and wit that will be hard to match. Luckily, the pretender to the throne, Andre-Francois Ruaud's Yellow Submarine (don't make the obvious mistake: YS is written in French) is an excellent product too.

Germany has also been enriched with a fannish news-zine during 1983. Well, new...Fandhome Weekly was a fannish, weekly newszine of which Klaus Marion published over sixty issues until he gafiated; and the gap by the collapse of FW was never properly filled. Hans-Jurgen Mader and Willmar Plewka have resurrected FW from the mothballs, and so far, have not only succeeded to maintain the weekly schedule, but even managed to reactivate Klaus Maruion again.

And then a new fan fund has been launched. SEFF, the Scandanavian-European Fan Fund, is the brainchild of Swedish fan Ahrvid Engholm. SEFF will bring a Swedish fan to Seacon 84 and will give a European fan (islanders are

JULIAN MAY

**Author of The Saga of the Exiles and a
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reminded here that Europe include Britain, too) the opportunity to attend a Scandinavian convention in 1985. Voting procedures for SEFF and fund-raising activities are not unlike those for the two older fan funds TAFF and GUFF.

In 1984, the continent will still be populated with fans, and fannish events. If you'd like to get to know some of them, or experience a Continental convention while on a holiday, the addresses below might be of some help:

NEWSLETTERS:

FANDHOME WHEEKLY:

Hans-Jurgen Mader, Pf 5126, D-6642 Mettlach, West Germany (News on German fandom written in German).

FANDOM MIRROR:

Dieter Schmidt, Lindenstr. 12, D-2055 Aumuhle, West Germany (News on German pro scene, written in German).

FANYTT:

Ahrvid Engholm, Maskinistgatan 9 ob, S-11747 Stockholm, Sweden (News on Scandinavian fan and pro scene, written in Swedish).

INIERICOM:

Bruno Valle, Via San Pietro 5, I-16035 Rapallo, Italy (News on the Italian scene, written in Italian).

SHARDS OF BABEL:

Roelof Goudriaan, Postbus 1189, 8200 BD Lelystad, the Netherlands. (My own newsletter, covering the European Fan and Pro scene, written in English).

YELLOW SUBMARINE:

Andre-Francois Ruaud, BP 47, F-33031 Bordeaux-Cedex, France (News on French fandom, written in French).

NATIONAL CONVENTIONS IN 1984

Benelux:

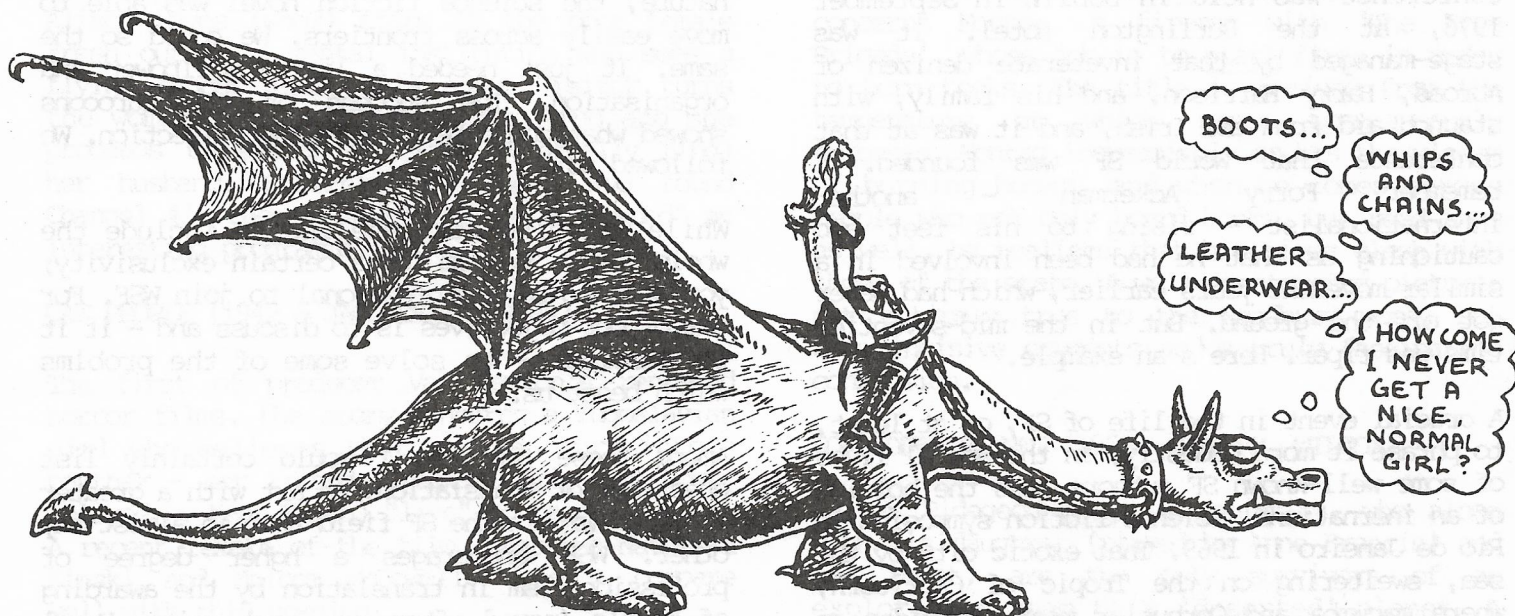
BENELUXCON 11, Ghent, Belgium. 7th-9th September, 1984. A multilingual fannish con. Details from: Andre de Rycke, Eendenplasstraat 70, B-9050 Evergem, Belgium.

France:

11e CONVENTION FRANCAISE de SF, Nancy. 27th to 30th September 1984. French language con. Details from: Michael Ruf, 140 Rue Charles Gounod, F-54500, Vandoeuvre, France.

Germany:

SFCD CON 84, Erlangen. 3rd-5th August 1984. Strictly German language. Details from Dietmar Wagner, Anderlohstrasse 51, D-8520 Erlangen, West Germany.



ACROSS THE FRONTIERS

Brian Aldiss

You shall eat carp's tails,
I shall eat monkey's lips.

Don't point towards Hsiang-yang,
By the green shores are few returning snails.

Li Hs

Another country, another time, another culture.
Did Li Hs in the late Tang know what it was to
feel nostalgic for a country he had never
visited?

This is a summary of the first few years of the
existence of World SF, by a confirmed
xenophile. I like abroad.

There's always been a certain amount of
internationalism in science fiction, as you
might expect. SF springs - or should do - from
an immense curiosity about the world, and an
impatient wish to see 'what happens next' in
various developments and environments.

The First World Science Fiction Writers
Conference was held in Dublin in September
1976, at the Burlington Hotel. It was
stage-managed by that inveterate denizen of
Abroad, Harry Harrison, and his family, with
staunch aid from the Irish, and it was at that
conference that World SF was founded. I
remember Forry Ackerman - another
internationalist - rising to his feet and
cautioning us that he had been involved in a
similar movement years earlier, which had never
got off the ground. But in the mid-seventies
time was riper. Here's an example.

A crucial event in the life of SF, or at least,
to phrase it more modestly, in the social lives
of some well-known SF authors, was the holding
of an international science fiction symposium in
Rio de Janeiro in 1969. That exotic city by the
sea, sweltering on the Tropic of Capricorn,
where macumba and Corbusier meet, provides an

ideal fantastic setting. The mix of races is
heady and exciting. The same could be said of
the fantastic varieties of English spoken. I
never forget someone saying "Never forget Africa
is our next neighbour"

Fred Pohl and I were sitting over drinks on
Copacabana when we arrived at the unanimous
decision that such international jet-setting
was the life for us, and where should we go
next year? The answer that came was: Japan.
Japan was holding Expo 70. When I got back from
Rio, I wrote to my one Japanese contact, Hiroya
Endo, a Japanese fan of long standing, and
asked him if he could arrange something. Endo
performed a miracle, enlisting the aid of Sakyo
Komatsu (now chairman of their Japanese branch of
WSF), and, sure enough, in 1970, Fred and I
turned up to an International Symposium in
Tokyo, which also included such illustrious
Russians as Julius Kagarlitski and Eremy
Parnov, as well as Western writers trying to
make a name for themselves, like Arthur
C. Clarke. The latter became very international
by retreating to and eventually taking over Sri
Lanka.

Anyhow, we began to get the message. By its
nature, the science fiction novel was able to
move easily across frontiers. We could do the
same. It just needed a little willpower and
organisation. The success of the Eurocons
showed what could be done in that direction. We
followed suit.

While widening our baseline to include the
whole world, we aim for a certain exclusivity;
you have to be a professional to join WSF. For
one of our objectives is to discuss and - if it
is possible - to solve some of the problems
which beset us.

Among these problems I would certainly list
questions of translation, an art with a greater
function within the SF field than in almost any
other. WSF encourages a higher degree of
professionalism in translation by the awarding
of Karels (named after the Czech writer Karel

Capek). We also strive to build links with other associations of translators, such as the one under the wing of the Society of Authors.

A recent development is the institution of four annual awards, which go not to individual works but to the spirit behind them. The awards are therefore suitable translucent, and come in various colours. They are as follows: The Harrison Award (an emerald green trophy named after the founder) for Improving the Status of Science Fiction, the President's Award for Independence of Thought in SF, a Long Distance Award, and an award for Dedicated Service.

As yet, we are still a small organisation, and generally met under the wing of larger organisations, as we are doing in Brighton. Last year, we had an independent meeting in Zagreb, hoisted by our friends, the Yugoslav contingent, under Bruno Orogelec. Incidentally, in case you are curious, there the Long Distance Award was won by Wang Fengzhen, Peking-Zagreb, 6100 miles. Join WSF and see the world!

Our next meeting will be in the Soviet Union, in a session hosted by the Russians under Eremy Parnov. Then follow such possibilities as Mexico, Singapore, and Vancouver (timed for Expo 86). So if you have any professional qualifications, if you are an artist, editor, literary agent, writer, translator, publisher, dramatist, script writer, or whatever, please join us.

It costs little to join and gives you the chance to get together - formally and informally - with a lot of people from various backgrounds. The SF field would still be mouldering in the pages of *The Strand Magazine* if it was not for self-help.

Our motto is "International First, Then Interstellar!"

(BRIAN ALDISS is World SF's third president, after Harry Harrison and Frederik Pohl. He is also a Council Member of the Society of Authors)

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SEFF

SEFF - Scandanavian - Europe Fan Fund

SEFF is the newest, but not least important, of the Fan Funds, and was established in order to bring a Scandanavian Fan over to the Eurocon in 1984. Colin Fine, a member of the Seacon 84 committee, was one of the two administrators and reports as follows:

The 1984 SEFF competition is now formally closed, and we must roll on to the 1985 race. (More of that later). But for the nonce, we must have An Announcement:

After summit talks among the international jury consisting of two overworked administrators, conducted by high-speed snail-post, we agree to declare that the winner of the 1984 SEFF competition is:

DAVID NESSLE

David will therefore be attending Seacon '84 (Eurocon) in Brighton at Easter as the fannish ambassador from Scandanavia.

The Future

Applications will shortly be sought for willing candidates from Western Europe (including the UK) to attend Swecon 85. I have little information about this con as yet, merely that it will be 'bigger and bigger', and that Chris Priest is to be the GoH. Watch this space.

Donations are still welcomed by, and questions might be answered by, the current SEFF administrators:

Colin Fine - 205 Coldham's Lane, Cambridge, England, CB1 3HY

Ahrvid Engholm - Maskinistgaten 9 ob, 117 47 Stockholm, Sweden.

SEFF CANDIDATE - DAVID NESSLE

David Nessel was born in Stockholm, Sweden, in 1960. He is of average height, has a dove-grey complexion and is well nigh invisible when put against a concrete wall. He began reading SF in his early teens and became an active fan in 1978. Apart from publishing his own fanzines, he has contributed voluminously to the fan column of the Jules Verne-Magasinet, and

appeared with an occasional short story in the Nova Science Fiction magazine. He won the Alvar Appletoft award in 1980 for "lasting contributions to the benefit of Swedish Science Fiction Fandom".

He has worked as a librarian, a film critic and as an artist in an advertising agency, among other things. His ambition is to thwart God. He currently lives in Gothenburg with his ever growing collection of mislaid manuscripts and his pet anxiety "Herrmann".

The Head Appeal

Matt Sillars, who has written the following item, contacted me at an early stage when I was compiling the Programme Book to see if Seacon '84 would help him in a very worthy appeal that he was launching. No sooner said than done, Matt:-

55,000 registered blind people in this country each week make use of the Royal National Institute for the Blind's Talking Book service. The Editors of the fanzine The Head are attempting to collect £500 from all corners of fandom and sponsor an SF novel through this scheme. The £500 is quite simply used to record the novel onto special tape cassettes, pay for legal fees in negotiating copyright and put towards the library and mailing service. There are some SF books already available - however, the number is very low.

Help promote Science Fiction by contributing to this appeal; £500 is not a great deal of money especially when the promotion is to a captive audience of 55,000 people.

To choose which novel is to be sponsored, anyone contributing at least 50p will be entitled to one vote, £1 two votes, £1.50 three votes and so on. So vote for your favourite novel and vote early. Contributions should be sent to:

Matt Sillars, The Head Appeal, c/o 8 Beaverbank Place, EDINBURGH, EH7 4ER.

References for this appeal can be obtained from: Dennis Wilson, the Royal National Institute for the Blind, Coates Crescent, Edinburgh (Tel: 031-225-6242)

Alan Dorey

FANDOM FILE 1983

There are some things in life which are guaranteed to happen. Night always follows day, Cliff Richard never looks any older and Punch magazine always publishes an almanack in its ultimate issue of the year. This 'witty' item looks forward to the new year and speculates just how it's going to turn out. Because life is also very strange, much of what is written could actually come true.

Here, I'm engaged in that other perennial activity, looking back over the year gone by, only by the time you read this, we'll be almost into May and thinking about what to buy for Christmas.

Before I started researching this item, I came to the conclusion that 1983 was a pretty dull year in the fannish Calendar. Nothing really stood out and I was having problems in getting my memory to work properly. However, events were brighter than that, so I simply put down my lack of recall to being too involved with Seacon '84!

The first convention of the year was Ra-Con, held by the Forth SF Group in Edinburgh. Not only was it their first time running a con, it was Scotland's First City's first con. Early February north of the border can be a touch cold, but the weekend of Ra-Con turned out to be very pleasant. Edinburgh is a great city, quite the sort of place where you really do want to get out of the hotel and have a wander round to pick up a feel for the place. The Grosvenor Hotel was a little distance out of the centre and was, unfortunately, somewhat ramshackle and run-down. What it lacked in interior decoration though, it made up for in helpful, friendly staff. Phil Dawson and Owen Whiteoak (and their committee) succeeded in making it a fine convention; attendance was around 200, which felt about right, and this helped make the programme items that bit more intimate and involved. I chaired a panel on Fanzines, which ended up being a lively debate between panel members (and the audience) on the actual methods of fanzine production, and I genuinely felt that for a change, the panel actually meant something.

For the first few months, it was Scotland's year; we all made the trip back at Easter to Glasgow, site of Albacon II, the 1983 Easter Convention. This was held in the rambling splendour of the Central Hotel, backing onto the British Rail station of the same name. The Hotel, once owned by the Glasgow & South Western Railway, later BR itself, had just the week before been sold to new owners, but the staff were as efficient and helpful as you would expect.

Attendance was high and despite many doubts expressed by some English fans (too far to go, too boring), it turned out to be a good convention. The programme fell apart on occasions (much to the chagrin of certain participants - understandably so), the operations side wasn't always too smooth (the BSFA Annual General Meeting took place in a room with no light, no heat and practically no chairs!), but this was made up for by far by the bars (which succeeded where many cons had failed in selling traditional beers) and the energy and motivation of the participants. This was pleasing in view of some unsavoury press given to the convention in its formative stages by one of its chairmen, who subsequently resigned and attempted to get his own back by issuing an inaccurate and damning fanzine that sought to reduce the status of the 'rump' committee to nothing but a rag-bag group of has-beens. This is part of the reason why 1984 is seeing two SF conventions in Glasgow over the same weekend.

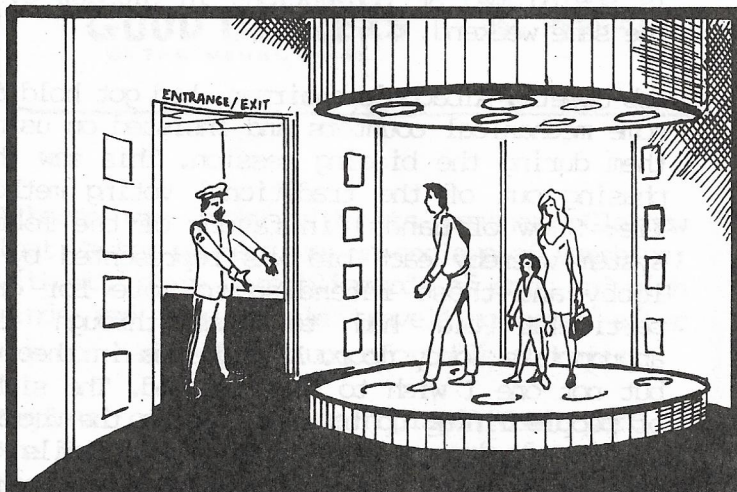
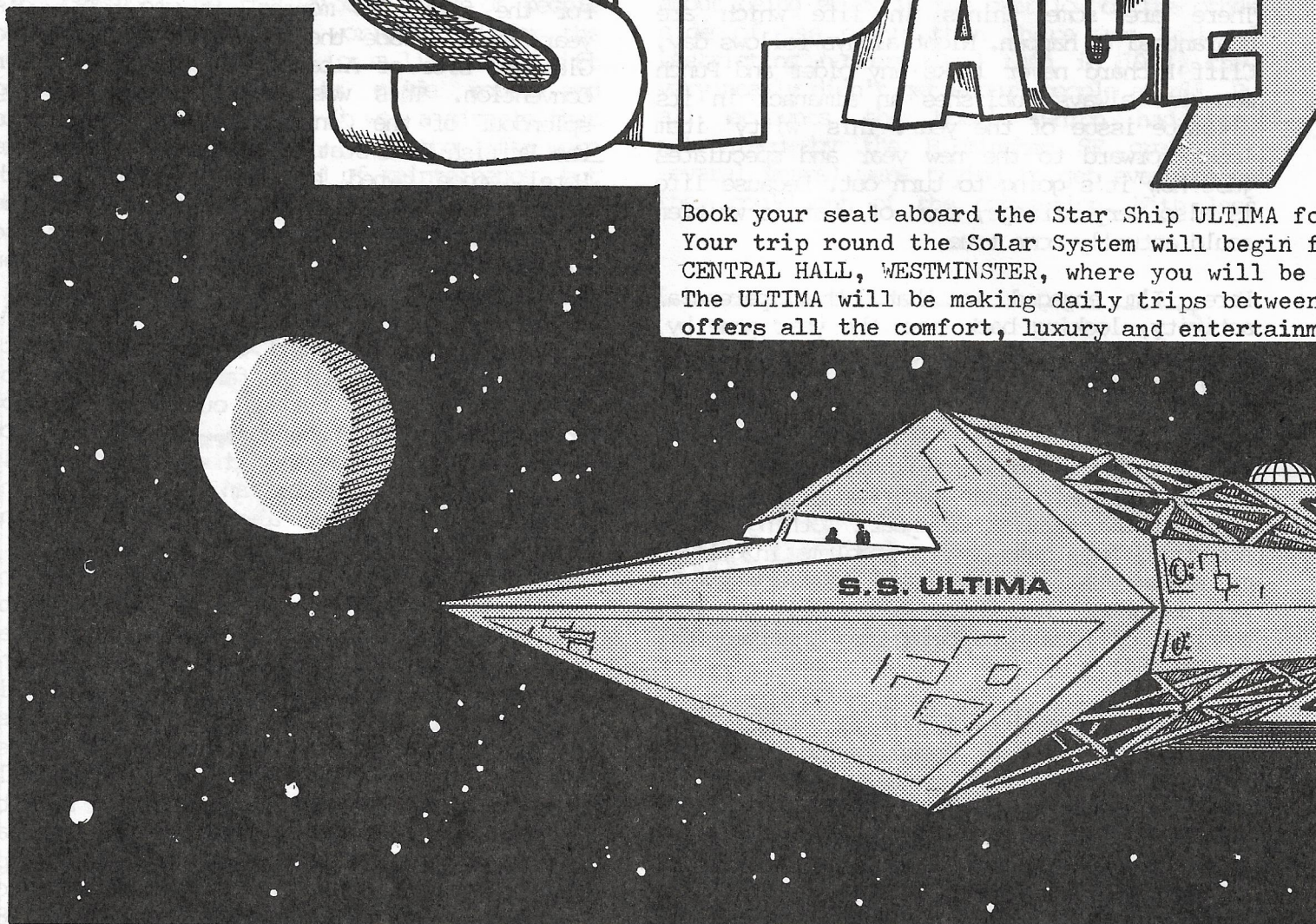
Bob Jewett, Albacon's chairman, had got hold of some mechanical counters and insisted on using them during the bidding session. This saw the phasing out of the traditional voting method (ie: Show of hands) in favour of the lobby system whereby each bid was represented by a lobby and those intending to vote for one particular bid had to pass through the appropriate lobby door. A good idea in theory, but not one I wish to see repeated. The sight of people lining up to pass through the doors, and then being crushed under the nostrils of all those around you (each person still trying to clutch their drink and consume same) was too

UNDER THEIR PRIME DIRECTIVE - THAT OF PROMOTING INTEREST

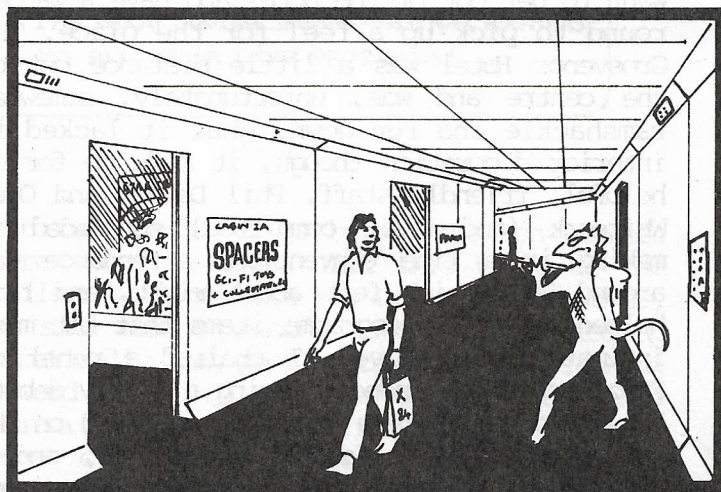
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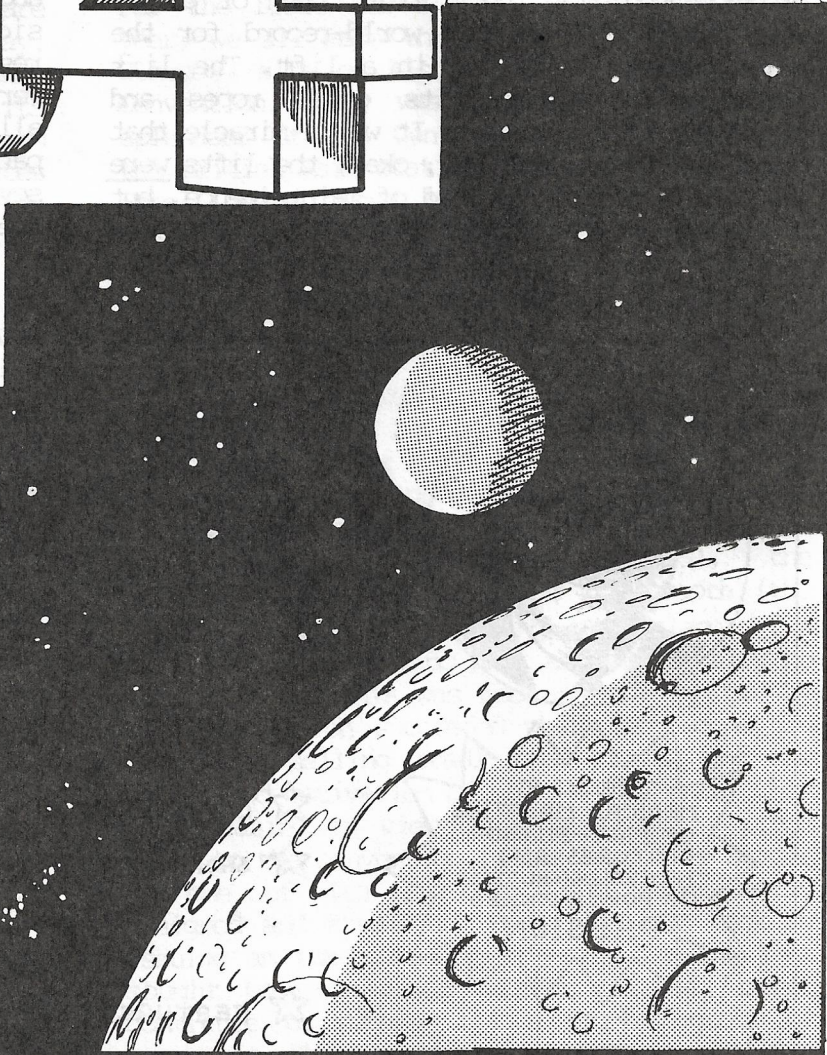
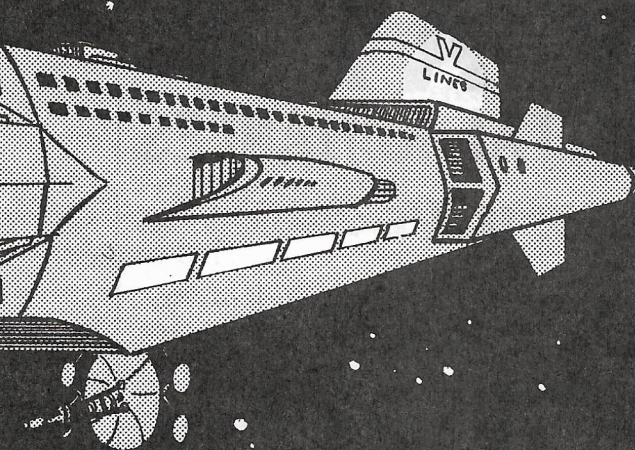
IN SPACE TRAVEL, SCIENCE FICTION, ASTRONOMY AND UFOLOGY,

A (UK)

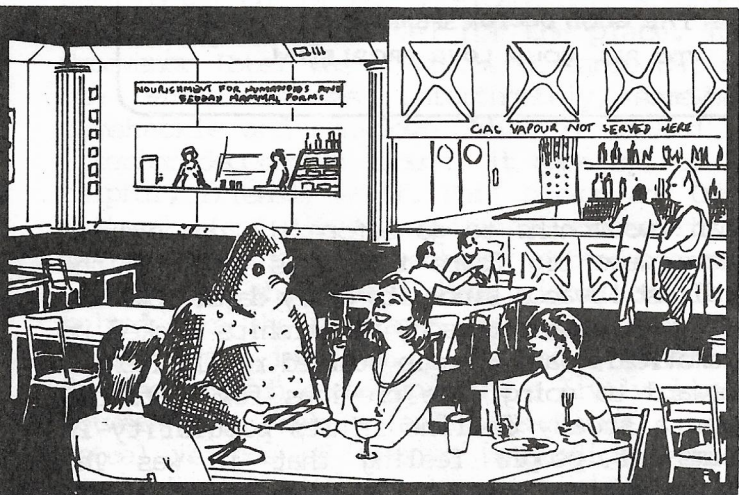
PRESENT...

1984

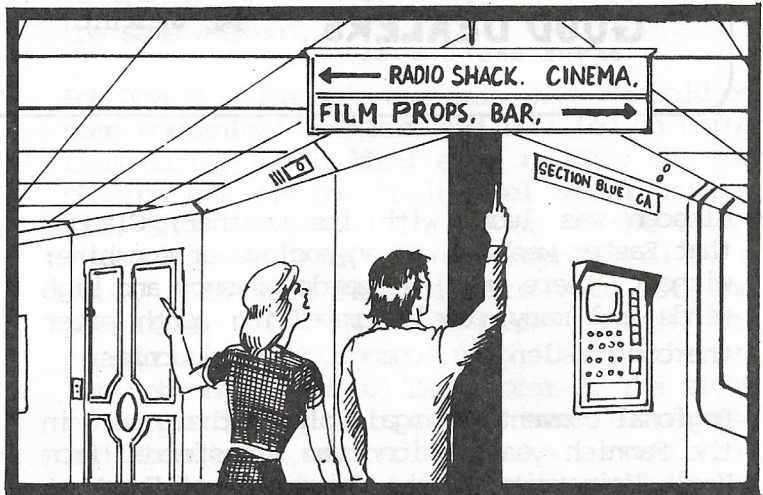
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ANDY - 1984



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much. Many people lost interest in the proceedings; it was obvious that Seacon '84 had won (simply because the unfortunate Blackpool bid's queue had 'run out') and not everybody wanted to get back into the hall to hear the official result nor any other matters raised at the meeting.

One incident which did mar the convention (and the consequent reputation of SF fans as being well-behaved) was the idiotic bunch of people who tried to break the world-record for the most number of people in a lift. The lift promptly broke from its guide ropes and crashed to the basement. It was a miracle that nobody was hurt, and yes, okay, the lifts were old and they were in need of maintenance, but there was no real excuse for what happened.

enjoyed by all) and Silicon (in Newcastle) turned out to be one of the best ever (and much of the spirit of the Silicons will be displayed in the Seacon Fan Room). Only Becon, the Basildon convention, turned out to be a disappointment.

Novacons in recent years had been going through a strange phase; first they were getting too big for the hotel and everybody was complaining about being stuck in the overflow on the other side of the city; then there was talk of restricting numbers, and then in 1983, they very nearly didn't get enough people at all. By all accounts the hotel (which had been patronised by the Birmingham SF group for several years) were trying to get every penny they could out of the convention. With less



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Albacon was lucky with its weather; Glasgow that Easter weekend was an enclave of sunshine; without, there were blizzards of snow and high winds and many people travelling south after the con had lengthy, uncomfortable journeys.

Regional conventions again played their part in the Fannish year; Unicon was transferred from Keele University to the University of Essex at Colchester (and turned out to be somewhat of a let-down compared with previous years); Cymrucon again took place in Cardiff (and was

than two months to go before the con started there were big fears that this would be the smallest Novacon since its early days. However, for some arcane reason, memberships picked up dramatically and, people started really looking forward to going. The previous few years had seen a steady decline in its popularity in terms of people feeling that it was The convention to go to, but somehow, the 1983 con knocked this on the head, and it turned out (despite some hiccoughs) to be a good convention. Everybody's favourite fan Steve

Green was nominated chairman of the 1984 Novacon and promptly told us all that it would be held in a different hotel over a different weekend in November.

In the publishing world, Interzone (currently Britain's only professional SF fiction magazine) went from strength to strength. It increased its page count, brought in an art-editor and swept the nominations board in the BSFA Award for best short story. Keith Roberts won through for his excellent work, Kitemaster. It still struggled to get an adequate circulation, but had settled down well by the year end and looked set for 1984.

Fanzines were again prolific, although, there were few heavyweight productions. Speculation about who would win the Nova Award for best fanzine was rife throughout the early summer since there didn't appear to be anything really outstanding that had published sufficient issues. I well recall sitting down to type up the final copy of my fanzine reviews for Gross Encounters 11 when a great thud on the doormat disturbed me. Opening the package, I discovered not one, not even two, but three fanzines from the sporadic Dave Bridges. This was it, I cried, and went back to my trusty typewriter to make room for A Cool Head, some of the best writing to be seen in the context of a fanzine for many a long time. Dave predictably and deservedly won almost all the Nova awards at the Novacon.

1983 was characterised by the rise of two phenomena, both revitalisations of forgotten traditions. Firstly, there was the continuing rebirth of Peter Weston, former editor of Speculation, former chairman of Seacon '79 and former Erdington recluse. Peter emerged in the latter part of 1982 and took on the chairmanship of the Birmingham SF group, and despite a degree of political entanglements in several quarters, did motivate the Brum group into a semblance of life. Birmingham saw the development and rise of a whole plethora of new fans, eager to write fanzines and take over the world. These included Martin Tudor (now part of the 1987 British Worldcon bid) who published some quite promising issues of his fanzine Empties and Paul Vincent who (between drinks) produced Abdump, another interesting fanzine.

But, I suppose the thing that probably most characterised 1983 was the continuing rise (and support for) the APA (Amateur Press Association). Linda Pickersgill as administrator of the excellent Women's Periodical, together with its members, had shown that there was a place in the 1980s for

an APA, and not only that, they produced some super issues and nurtured a lot of good writers who have since come into the world of fandom in their own right. Although Linda relinquished her role as administrator to Caroline Mullan, it has continued to generate interest and looks set fair for the future. The success of the WP led the lads to consider an alternative, and Greg Pickersgill emerged at Silicon to announce that he was prepared to act as administrator. Tony Berry suggested the captivating title "Frank's Apa", and after payment of monies and promises of contributions, another APA was born. This one too has developed rapidly and now has a waiting list of applicants, and Greg (as the self-styled Frank) has amazed even himself about how popular it has become.

Not to be outdone, the erstwhile Surrey Limpwrist (under the guiding hand of Chief Limpwrist Brian Smith) started SLAPA, and the Birmingham Group's own APA continued unabated.

What is the fascination of APAs? If you posed that question to thirty people, you'd probably get thirty answers, but I feel that it's probably a combination of a sense of achievement, a chance to experiment, and an easier method of staying in contact without doing a fully fledged fanzine of your own.

So, there it is, 1983 - a busy, hectic year, and I haven't even touched upon a myriad of other topics. There's been the birth of potentially new SF groups (such as those in Warrington and Preston), there's been the controversy over That Matrix Cover, there's been the reappearance of 1950s fans such as Vinc Clarke and Mal Ashworth and of course, the wonderful news that it may be possible to bring the 1987 World Convention over to Britain. There's an advert elsewhere in this Programme Book that provides further details, so I suggest you stop reading this article now, turn up the page and send your pre-supporting money off to Malcolm Edwards.

1983 then. Just a little bit more to it than my memory could recall. The flavour of the year is there, and if I missed you out of the narrative, or failed to mention some other mega-event, I apologise. What has 1984 in store for us? My predictions up to April 20th are pretty good, as it happens, but the rest (as they say) is up to YOU.

New York in '86



New York, the Big Apple, is bidding to hold the 1986 World Convention. As one of the world's busiest cities it offers convention facilities which are hard to beat.

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ALBACON 84

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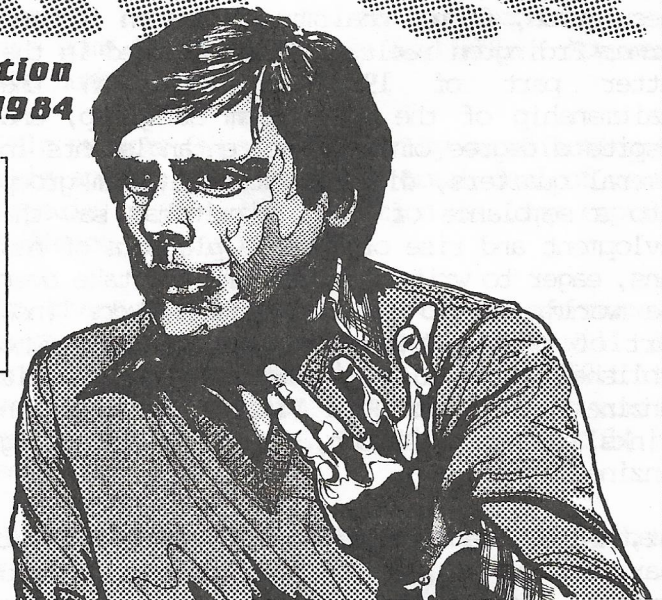
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IF YOU WANT TO KNOW WHY BRIAN ALDISS THINKS ALBACON 84's GUEST OF HONOUR IS NO ESKIMO SEE OUR PROGRESS REPORT NO 2. BETTER STILL - COME ALONG TO THE CONVENTION AND SEE FOR YOURSELF.

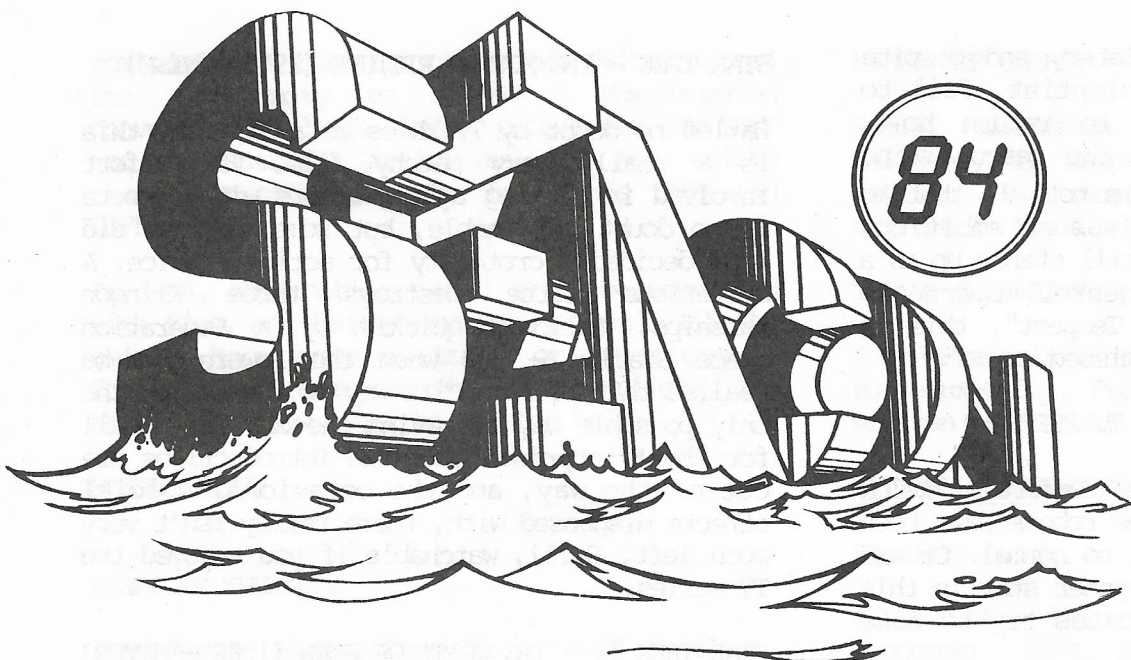
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FILMS

Seacon will be showing numerous films and videos throughout the convention. At the time of going to press, we hadn't been able to confirm all our selections, although the reviews that follow are of films which we will be showing. Film Man, Anthony Johnston has provided the reviews:

ANIMAL FARM (1955 - JOHN HALAS & JOY BATCHELOR)

A no-nonsense animated feature version of Orwell's political allegory in which the animals on a farm unite against their human masters. They soon discover, though, that some animals are "more equal than others". The ending in this film is considerably more upbeat than that of Orwell's book, but nevertheless, Orwell's intentions and thoughts come across clearly.

ATTACK OF THE 50' WOMAN (1958 - NATHAN JURAN)

Alison Hayes (who?) stars as the poor female fresh out of a mental institution who sees a flying saucer land. This space visitor turns the woman into a giant of her kind and she proceeds to search out (and eventually find) her husband. Strictly for those who found Channel 4's recent "The Worst of Hollywood" an interesting programme.

CAT PEOPLE (1942 - JACQUES TOURNEUR)

The first of producer Val Lewton's renowned horror films, the story concerns a Yugoslavian girl who believes that she can turn into a panther - her friends, particularly her lover (played by Kent Smith) "live" to regret this. A recent remake of the film, starring Natassia Kinski and Malcom McDowell, doesn't compare well with this version.

ESCAPE FROM NEW YORK (1981 - JOHN CARPENTIER)

As mankind enters the 21st century, the overcrowding in prisons is solved by converting the city of New York into one huge Prison Complex. The inmates, formed into futuristic, ruthless gangs, "control" life within. The President of the USA has the misfortune to be aboard his private plane when it crashes into the city. A prisoner, recently convicted and on his way to New York, is given the option of going into the Complex and rescuing the President. If he doesn't, an explosive device surgically implanted on his person will end his life rather more quickly than he would normally expect. Whilst the film is predictable, it is enjoyable and Carpenter's chilling view of Future Society is well observed.

FARENHEIT 451 (1966 - FRANCOIS TRUFFAUT)

Taken from Ray Bradbury's novel, the story concerns Montag, a fireman with 'The Fire Brigade', whose job is to start fires in order to burn books. The title is derived from the temperature at which paper spontaneously combusts. Montag increasingly doubts the wisdom of burning books, and when he comes across people who not only hoard books, but read them as well, he realises that his views clash with those of the state. A well-constructed picture; not entirely true to the Bradbury work, but some incisive comments and a truly fascinating conclusion.

FORBIDDEN PLANET (1956 - FRED M. WILCOX)

Walter Pidgeon plays a scientist, who along with his daughter (played by Anne Francis) and one robot, are the only survivors of an exploration team to a 'deserted' planet. A

rescue ship arrives years later, and despite making contact with the scientist, fail to convince him of the need to return home. Invisible monsters threaten the rescue ship, and the innocent scientist is not all that he seems. For its time, this was an ambitious film, is well-scripted and still stands up as a landmark in the SF movie genre. Apparently based on Shakespeare's "The Tempest", this is definitely a film not to be missed.

FUTURE WORLD (1976 - RICHARD T. HEFFRON)

A return visit to the Holiday Resort of Delos (home of Westworld) where the robots have been repaired and things are back to normal. Or are they? Peter Fonda and Yul Brynner star in this sequel as the robot duplicates try to take over.

IT CAME FROM OUTER SPACE (1953 - JACK ARNOLD)

Based on another Ray Bradbury story (this time a short story, *The Meteor*), the film revolves around a crashed alien spaceship. Originally made in 3-D, this is a very slow-paced movie where even the setting (the Arizona Desert) seems almost calculated to ensure that little happens. The aliens want to get their ship repaired and in doing so bring their special kind of havoc to a nearby small town. Not one of Arnold's best, but interesting if only to see the thinly disguised 'Reds under the Bed' hysteria that bubbles to the surface from time to time.

QUEEN OF OUTER SPACE (1958 - EDWARD BEARNDIS)

A terrible film starring Zsa Zsa Gabor, the leader of the all-women inhabitants of Venus. The plot, such as it is, concerns a plan to invade the Earth. Definitely one to miss if the bars are open.

SLAUGHTERHOUSE 5 (1972 - GEORGE ROY HILL)

Taken from Kurt Vonnegut's novel of the same name, this is a film which grows on you the more times you see it. Middle-aged Billy Pilgrim, a man for whom life no longer has much meaning, suddenly experiences shifts in time. These take him back to his days as a POW in Dresden before and during the massive allied bombing of the second world war. He also goes forward (?) to the planet of Trifalmador, where he is retained as an exhibit in a kind of zoo. An interesting film, big budget, and certainly one to watch.

STAR TREK - THE MOTION PICTURE (1979 - WISE)

Hailed no doubt by Trekkies as a triumph, this is a really very patchy film. The effort involved in fitting ageing actors with corsets is no doubt very noble, but some of them did look decidedly crotchety for active service. A mysterious force destroys three Klingon warships, followed quickly by a Federation Space Station - and when the Powers-that-be realise that it is on its way to the Earth, the only possible way of saving the day is to call for the Enterprise. Once the introductions are out of the way, and the occasional special effects dispensed with, there really isn't very much left. Still, watchable if you enjoyed the TV series.

STAR TREK II - THE WRATH OF KHAN (1982 - MEYER)

The follow-up movie actually has a story-line, loosely based on an earlier TV episode. Admiral Kirk is forced to do battle with an adversary he stranded on an idyllic planet fifteen years earlier; the adversary - the Khan of the title (whose wrath is pronounced not as in cough, but as in gaff) - has a few tricks up his sleeve, finally resulting in the sad demise of a certain Enterprise officer. Doesn't take itself too seriously and is the better for it.

THE CREATURE FROM THE BLACK LAGOON (1954 - JACK ARNOLD)

Scientists discover a humanoid creature (or does it discover them?) which, although adapted for living under water, can survive by breathing air for a short space of time. This pre-historic amphibian falls in love with the Leading Lady and in the course of trying to woo her, wreaks the inevitable havoc. Excellent under water photography marks this out as a better Arnold effort than "It Came From Outer Space".

THE INCREDIBLE SHRINKING MAN (1957 - JACK ARNOLD)

Grant Williams plays our hero, a man who starts to grow smaller following a boating trip in which he passed through a mysterious cloud of presumably radio-active material. As he becomes smaller and smaller, losing weight, wearing baggy clothes, he is forced to view the world about him in a very different way. The Richard Matheson script is very appropriate and Williams soon learns that spiders and matchboxes can be pretty mean obstacles when

you're less than an inch tall. The special effects are very good and the ending is the only real way it could sensibly come to a 'conclusion'.

THEMROC (1972 - CLAUDE FARALDO)

An unusual film in which, apparently, not one word of a recognisable language is spoken. This picture has been little seen in Britain; I haven't seen it, so I exhort you to judge for yourself.

THE THING FROM ANOTHER WORLD (1951 - CHRISTIAN NYBY & HOWARD HAWKS)

Based on a short story by John W Campbell Junior, the plot concerns the occupants of an arctic station and what they find buried below the ice. Needless to say, as the ice begins to thaw, their worst fears are realised. A taut, economical film, this is very well worth seeing. Recently remade by John Carpenter. Watch out especially for the classic last line!

ALIEN DREAM

'Alien Dream' is the name of an Earthbound duo who write and sing songs of Fantasy and Science Fiction. Indrani Shough and Ian Fyvie perform songs and read poetry which can range from the hauntingly evocative to the downright science fiction crazy. They believe themselves to be perhaps the only exponents in this country of futuristic folk music, using six and twelve string guitars and electric bass, plus various electronic effects.

Although Alien Dream cannot yet afford a holographic video, they're doing the next best thing - a colour slide show of original paintings integrated with a light show.

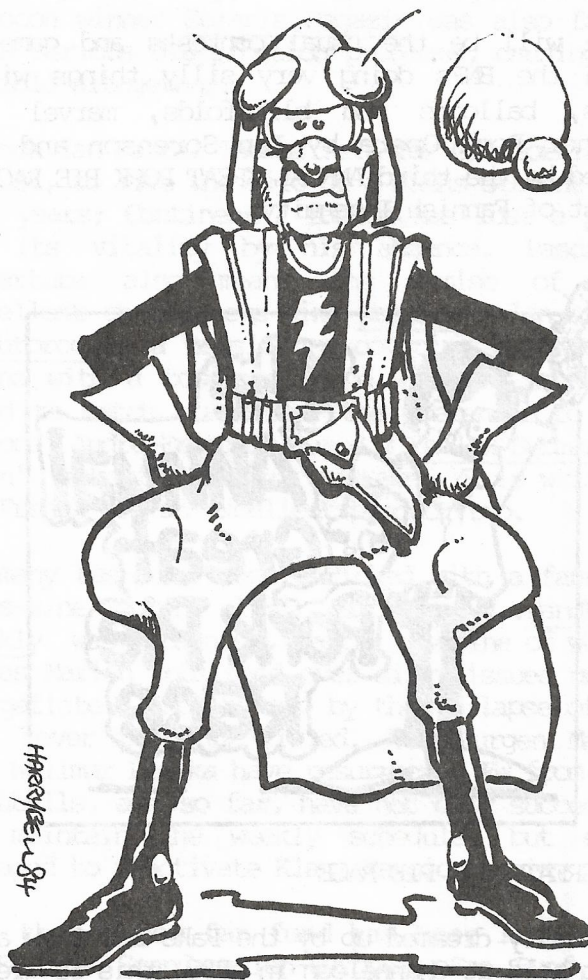
Many of their songs tend towards the fantasy realms of Science Fiction, and are more for listening to rather than for audience participation; they are full of the alien dreamscapes of tomorrow which is, after all, what SF is all about. Many have been inspired by well-known books and embrace similar themes, like "The Green Hills of Earth".

Most of the songs and poems in their repertoire are written by Indrani, who also painted several of the pictures and designed her own costumes. All the bass playing is done by Ian, one of Brighton's most prolific song-writers who knows more about steam railways than most SF fans know about spaceships. The light-show is being manned by Alan Kersey from Lancing, who sees this gig as a good excuse to freak out with his projectors and wheels.

"If traditional songs are ever to be sung on ships plying the spaceways," says Indrani, "then they must be written now. Inspiration is as infinite as space itself."

Three professionally recorded C60 cassettes - "Silver Sky-rider", "The Sea of Time", and "New Moon on Magonia" will also be available.

"Ah, but what if we told you that we learnt all the words from Time Travellers who sing these songs in the far Future...?"



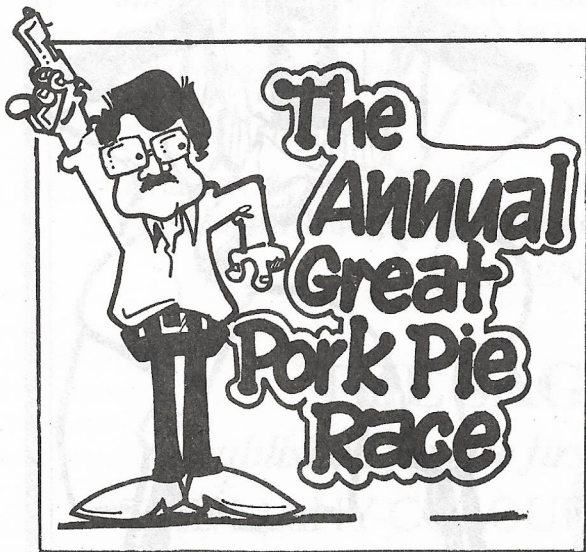
FAN ROOM

Chris Suslowicz

The Fan Room is located in HALL 4 this year, and with plenty of space, marvellous displays and a Real-Ale Bar, it's certainly going to be The Place to be! The bar will obviously reduce the number of occasions you will need to leave the room in order to fetch drink, whilst the "mini convention" atmosphere in the Hall will help to keep you firmly esconsed.

There will also be a number of tables for fanzines and flyers, the British Science Fiction Association Desk, two large maps showing all the fan groups throughout the UK and an extensive programme of fun and silliness.

There will be the usual contests and games; watch the BNFs doing very silly things with balls, balloons and blindfolds, marvel at another Rock Opera by Ian Sorenson and be amazed by the third ANNUAL GREAT PORK PIE RACE, a test of Fannish Ingenuity:



THE GREAT PORK PIE RACE

Originally dreamed up by the Fake Bob Shaw and first held at Channelcon in 1982, this is great fun to watch and even more fun to enter. The basic idea is to build a device to carry a standard (Brian Burgess model) pork pie over a

distance of forty feet. No one has yet entered a nuclear powered device, but lots of other ideas have been tried (clockwork, hot air, rubber bands and even a continental shelf - Dave Langford's "Real Soon Now" which, unfortunately did not complete the course in the time available).

There will be even more entries this year, so if you would like to try your hand, suitable bits and pieces will be available for last minute entrants. The rules are simple:

1) The device used must not be dangerous to spectators or hotel;



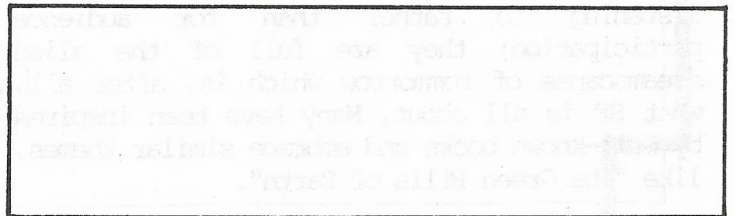
2) You cannot use mains electricity;

3) You cannot pick the pie up and carry it.

Apart from that, it's up to you!

Other features of the Fan Room will be the "Book Room Challenge" (See elsewhere in the Programme Book) and "Paunchlines", organised by that Gannet in exile, Rob Jackson. Alan Dorey will be co-ercing a number of fans into a series of Silly Games and there'll always be the opportunity for impromptu events.

That's it. Don't miss out on the Fan Room, the fannish heart of Seacon.



ART SHOW

THE ART SHOW, which is located in Hall 8, contains stunning examples of artwork of interest to everyone! The works displayed provide the convention attendees with the opportunity to view originals and high quality reproductions of works from many countries. The exhibition contains examples from across the entire spectrum of SF art activity; from amateur to professional in a variety of media. Viewing the Art Show can be stimulating experience for both the connoisseur and the casual punter, as well as an inspiration and incentive to the contributing artists...so don't miss it!

Many of the works are available for purchase: this may be done in one of Two ways. Provided that the item is intended for sale, two prices may be marked on the BID SHEET next to each exhibit.

The MINIMUM BID represents the lowest sum that the Artist is willing to sell the item for. Subsequent bids of increasing value may be written on the BID SHEET by the prospective purchaser up until the time of the auction. Only exhibits which have at least one written bid made for them will be entered for the auction.

The second method of purchase involves the QUICK SALE option which effectively precludes submission to the auction. It is recommended that the QUICK SALE price be somewhat higher than the ordinary MINIMUM BID price. It is not absolutely necessary for a QUICK SALE price to be quoted, however if one is, then there are certain advantages for both Artist and buyer. The QUICK SALE option may only be taken by the purchaser provided that there are no previous bids; in other words, no-one else has marked the BID SHEET. Similarly, a notification that the QUICK SALE option is to be taken up stops any other bid and means the exhibit will not go into the auction on Sunday afternoon. If you wish to buy a work via this option then you must inform the Art Show Supervisor who will check that there are no other outstanding bids for that item, if not then that item is guaranteed to be yours and may be paid for and collected at any time the show is open on Sunday. This option is particularly useful if the buyer has to leave early or does not want to attend the auction. The convention takes a 10% commission on all things sold.

I know all this might appear confusing, but the people in attendance at the Art Show will be happy to clarify any points of uncertainty or confusion.

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HERTS.

Dear Oberon,

Having a marvellous time at this SEACON affair. Some of these folk are real weird, and you could have made a better choice for Titania than you achieved last time. You and Robin would have felt right at home - amongst these people there are quite a number



with a similiar sense of humour. Tell Robin they have made good progress with the return to a decent brew; it would seem that spell he overdid back in the forties is wearing off.

Have to close this now as there is a room party that I mustn't miss, and also I must get to look at the range of back number paper backs that Fantast (Medway) Limited are offering for sale. Sure to be one or two I need to bring back with me.

Yours aye

Huan

WHO'S WHO

On THE SEACON '84 PROGRAMME

Our full programme details are contained on the enclosed Pocket Programme Guide; however, in order to give you a flavour of the comprehensive line-up we have marshalled together, here is a series of short pen portraits to provide background detail:-

FORREST J ACKERMAN - Renowned American fan, almost a fixture at conventions since before the last war. An inveterate collector of SF memorabilia. Lives in Hollywood and is still remembered here for his witty Hugo Award announcements at Seacon '79.

BRIAN ALDISS - This well known British author has been around too long now to be referred to as "one of Britain's up and coming writers"! A Guest of Honour at the last Brighton Seacon in 1979, Brian has written numerous books and short stories, and will be presenting a panel on the creation of the world Helliconia, star of his latest works, Helliconia Spring and Helliconia Summer.

PIERRE BARBET - See John Brunner's article elsewhere in this Programme Book.

CLIVE BARKER - A well known writer of Horror Fiction.

CHARES N BROWN - Known throughout the fannish world as the editor of Locus, perhaps the most authoritative of the SF newspapers.

JOHN BRUNNER - Renowned British author, Co-Chairman of Seacon '84 and one of its prime motivators. Known throughout Europe for his keenness and enthusiasm for European Science Fiction and fandom, he has made a massive contribution to the smooth running of Seacon. One of our most respected and prolific writers.

RAMSEY CAMPBELL - Active fan in fantasy circles and author of many well known horror novels and short stories.

MALCOLM CLEROUX - President of the Fancy Rat Society, and since this is not only 1984, but also the year of the Rat, a very appropriate person to have around.

JONATHAN COWIE - Active in the European Space Agency and enthusiast of Space Travel, Jonathan has also been looking after our press liaison.

JACK COHEN - Professor of Reproductive Biology at Birmingham University, he is known throughout fandom for his fascinating talks at conventions.

ALAN DOREY - Chairman of the BSFA, an editor of Interzone and active fanzine fan, Alan will be looking after the Mastermind Quiz - a particular forte of his.

MALCOLM EDWARDS - Former editor of the BSFAs Vector, co-founder of Interzone, now Science Fiction Editor at Gollancz, Malcolm has been around fandom for a number of years and has been involved in a remarkable number of projects.

PETER GARRATT - Known for his famous talks on whales at both Yorcon conventions, Pete has also turned his hand to writing parodies of various authors. He has also assisted us with hotel liaison.

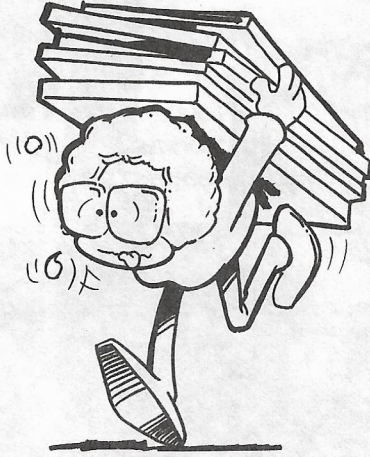
ROELOF GOUDRIAAN - Editor of the European news fanzine, Shards of Babel, Roelof is a mine of information on things European.

COLIN GREENLAND - A respected SF critic and reviewer, Colin was until recently heavily

involved with the Science Fiction Foundation. He is also an editor of Interzone.

JOE HALDEMAN - American author of several books popular on both sides of the Atlantic.

HARRY HARRISON - Almost a fixture at most British Easter cons, Harry is one of the great attractions. Author of numerous books (in humorous and serious vein), now resident in Ireland, and great sparring partner of Brian Aldiss.



ROBERT HEINLEIN - The Grand Old Man of Science Fiction, author of many classic novels, including most recently, Friday. This will be his first visit to a British Convention and although not actually appearing on the programme, will no doubt be arranging an autograph session.

MARTIN HOARE - The other co-chairman of Seacon '84 and great computer expert.

MAXIM JAKUBOWSKI - Although resident in London, Maxim is perhaps the foremost expert on French Science Fiction. He is also the driving force behind Zomba Books.

KATHERINE KURTZ - American fantasy writer, perhaps best known in the UK for her Demyi books.

DAVE LANGFORD - Recently turned professional writer, Dave also edits the news fanzine Ansible, the scourge of British fandom if you happen to be on the receiving end. A popular speaker, despite apparent deafness, editor also of award winning fanzine Twill Ddu, Dave is one of the few TAFF winners to have actually produced his trip report (and very entertaining too!).

PETE LYON - One of Britain's foremost fannish artists, Pete also turns his hand to more serious work and has made a number of professional sales. He'll be found running the Seacon '84 Art Show.

JULIAN MAY - Despite the name, Julian May is a very popular female American writer. Her blockbuster novels are selling very well in the United Kingdom and this will be her first UK convention appearance.

HELEN MCCARTHY - A familiar figure in Star Trek fandom circles in the UK, Helen has also featured prominently in convention fandom. She contributes to an APA (The Womens' Periodical) and also produces her own fanzine, in between designing her own Masquerade costumes.

SUZY MCKEE CHARNAS - An American writer, also making her first appearance at a British convention. Her first two novels, Walk to the Edge of the World and Motherlines won critical approval when they appeared in the UK.

JOSEF NESVADBA - See Ian Watson's article elsewhere in this Programme Book.

ANNE PAGE - Anne has been seen at many conventions in the UK in her familiar (and accomplished) role as the Masquerade MC. She manages to keep order out of the apparent chaos and helps ensure that the Masquerade is a popular event.

FREDERIK POHL - A veteran author and editor, there can't be many people coming to Seacon who haven't read one of his accomplished novels. He is also a past president of World Science Fiction.

CHRISTOPHER PRIEST - See Malcolm Edwards' article elsewhere in this programme book.

WILLIAM RUSSELL - William Russell is a Doctor in Sociology at Reading university.

BOB SHAW - Prolific, witty Irish author; long-time fan - one of those folk who manages to combine professionalism and fandom without apparent conflict. His Serious Scientific Talks are a major highlight of any Easter Convention. His latest collection of short stories "A Better Mantrap" has recently been published to great effect.



ODYSSEY 7

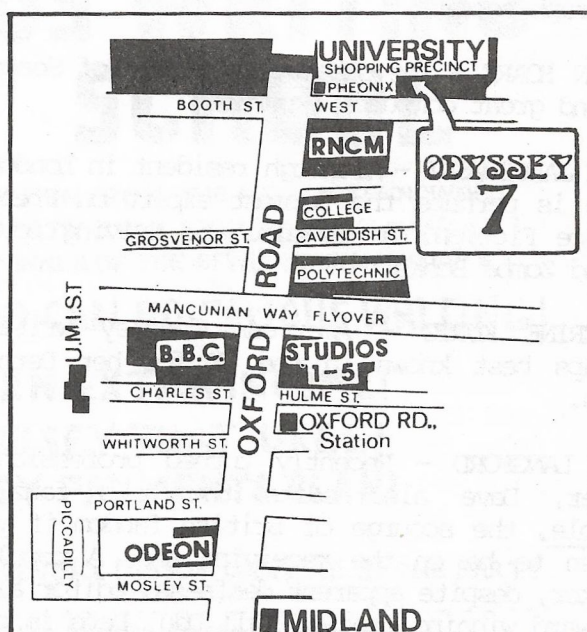


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Entrance to the Precinct via the escalator under the Phoenix

TOM SHIPPEY - Although Tom is a Professor of Mediaeval English at the University of Leeds, he is a lively, interesting person! A great fan of soccer, an integral part of the Yorcon III bid and a dab-hand at setting Mastemind Questions, his great skills are at their best when giving impromptu talks without notes.

LISA TUTTLE - Another American writer now resident in the UK, no doubt the consequence of Seacon '79!. Lisa has written numerous short stories, has collaborated on novels with George R R Martin, and has recently had published her own novel, Windhaven. She was Guest of Honour at Novacon 13 last year, so the fact that husband Chris Priest is a GoH at Seacon makes them a unique partnership.

IAN WATSON - Active British writer who burst upon the scene with a superb first novel, The Embedding. A number of successful works, together with several short stories, have followed since, and Ian is a popular panel member at many conventions.

GERRY WEBB - According to a recent edition of the Guardian, Gerry nearly made it as Britain's first astronaut. A well known figure on Programme items, Gerry also runs a successful SF Consultancy business.

DAVID WINGROVE - David has been involved in many aspects of Science Fiction in the UK, ranging from publishing his own fanzine (Kipple), to editing the BSFA's Vector, to having his own work published, to being a publisher's reader, and now involved with a new hardback publishing venture.

ROGER ZELAZNY - See John Clute's article elsewhere in this Programme Book.

MARION ZIMMER BRADLEY - American author of popular fantasy, who has made a number of visits to the UK, including Skycon in 1978 and Seacon '79.

Many more people will be appearing on our other programmes and, in addition to the above abridged list (brought out through necessity; we have had to go to press before everybody had been able to confirm), we expect at least most of the following to come along - at least for part of the convention:

Brian Stableford, John Nathan-Turner, Don Wollheim, Robert Holdstock, Chris Evans, Douglas Hill, John Clute, David Pringle, Peter Weston, Chris Morgan, Wiktor Bukato, Andrew Stephenson, Joseph Nicholas, Geoff Rippington.

THEY'VE BEEN MONITORING OUR
BROADCASTS FOR YEARS... BECOME
FLUENT IN OUR LANGUAGE, SO WHY
SHOULD THE CON PROVIDE TRANSLATIONS!



I HEAR THEY'VE EVEN GOT A
VENUSIAN PROGRAMME IN THE LOWER
BASEMENT!



GUFF 1984 - WINNER

JUSTIN ACKROYD

By MARC ORTLIEB

It was a forgone conclusion that Justin Ackroyd would win the 1984 GUFF race. As secret book supplier to half of Australian fandom, he was in a very strong position. He knows who buys all of those Gor books, and would be quite willing to divulge the name of those who have, over the years, purchased copies of *The Tides Of Lust*.

Of course there are those Australian fans who refuse to submit to such base forms of blackmail. Strangely, there are those who don't mind other fans knowing that they own copies of every single Heinlein novel - including *The Number of the Beast*. You can tell those principles fans quite easily. They're the ones, who, even with one hand in a sling could use the other hand to write the number 'one' next to Justin's name on the GUFF ballot form.

Not that I'd suggest for a moment that Justin would use those great strong arms of his, developed over many hockey seasons, to convince people to vote for him. This may be 1984, but such techniques simply aren't cricket, and, if there's any sport - other than hockey, soccer, Aussie Rules, Gridiron, Gaelic Football, baseball, ice hockey, hurling, or tiddley-winks - that Justin adores, it's cricket.

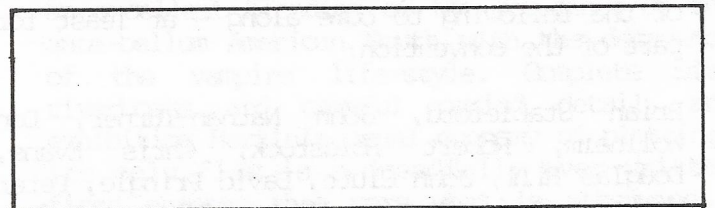
Unfortunately Justin is not yet well known in England. This stems largely from the fact that, despite his uncanny ability to spot one of Marvin Bunn's spelling errors at fifty paces, Justin does not write much. He tends to be too busy indulging in one or more of the sports listed above; ruling his private book importing empire; running auctions for GUFF, DUFF, and for conventions; or doing his justly famous teddybear imitation. He has though promised to write a GUFF Trip Report - mainly to silence those who claim that it can't be done. I can think of no better way to get Justin to do something than to tell him that he can't do it.

Justin has carved himself an interesting niche in Australian fandom. He is considered by

Chistine Ashby - the keeper of Australian fandom's social register - to be promising, but a little headstrong. Nevertheless, he did chair an enjoyable, if not financially successful, Australian National Con - TschaiCon - in 1982. He has managed to survive working in Space Age Books for six and a half years and, now that he has resigned, intends to tell the true story, once he has had a word with Gary Mason concerning the Australian libel laws. He can also be considered, along with Roger Weddall, to be one of the most prominent of the ex-MUSFA fans. Ask him about UniCVon IV - the 1978 Australian National Con.

I suppose the word that best describes Justin is "enthusiastic". He is enthusiastic about his sports - one of his avowed aims this trip is to get to the F.A.Cup final, and to see a baseball game in the USA. Despite Swansea City's failure to do anything useful in the First Division, he is still enthusiastic about Wales, and castles. He is also enthusiastic about bears - with whom he feels an unnatural kinship, but I don't suggest that you mention that within his hearing. He can turn nasty, and is well known for poking people in the ribs or for challenging them to a soccerball duel. Don't ask. It's not a pretty sight.

So what else can I say about Justin? Just that he's a good bloke - friendly, sociable, and not averse to being patted. (Scratch him under the chin and he's yours for life) Please feed him well - fried eggs, baked beans and chips suit him fine, as long as they're washed down with half a gallon of milk or so. And please return him in proper working order. We're going to need him to conduct the Official AussieCon Two Football Party.



GUFF

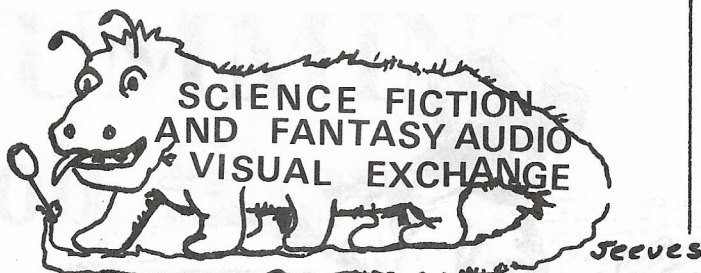


GUFF is the Get Up-and-over Fan Fund, a fan charity like TAFF, and was initially created specifically to bring a popular Australian fan to the 1979 British Worldcon. Having succeeded in that, however, it seemed too good an idea to let drop, and at suitable intervals since has continued to promote Anglo-Australian fannish contact by sending prominent fans from each country to the other's national conventions (being know in the southbound years as the Get Under Fan Fund). John Foyster came to the UK in 1979; Joseph Nicholas went to Australia in 1981; and now, in 1984, Justin Ackroyd is moving amongst us at this convention.

A piece about Justin, by his fellow Australian Marc Ortlieb, appears elsewhere in this Programme Book, and I need say no more about him than that, save to urge you to welcome him as fulsomely as he deserves. As to GUFF itself...now in the time to start thinking seriously about the next southbound race, to the 1985 Australian Worldcon in Melbourne. (A lovely city.) Of course, it will be winter down there at that time of the year, but since Australia is closer to the equator than the UK it won't be that cold. (We won't mention the occasional rainstorms -- right, Justin?) And the restaurants are very cheap. (So is the drink.) And the people are very friendly. You'll enjoy yourselves hugely, I promise you.

Nominations will open later this year, and a formal announcement will be made at the appropriate time. In the meantime, have a good convention!

Keith Walker presents



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1984

TAFF

TAFF - TRANSATLANTIC FAN FUND

Taff was sparked off by the success of a special one-off fund which took the world famous Irish fan Walt Willis to the 1952 World SF Convention in Chicago. In 1953 Willis and other fannish notables of the day established TAFF; here are the elected TAFF delegates so far:

1954 - Vinc Clarke (Didn't make trip)
1955 - Ken Bulmer
1956 - Lee Hoffman (Declined)
1957 - Bob Madle
1958 - Ron Bennett
1959 - Don Ford
1960 - Eric Bentcliffe
1961 - Ron Ellick
1962 - Ethel Lindsay
1963 - Wally Weber
1964 - Arthur Thomson
1965 - Terry Carr
1966 - Thomas Schluck

1968 - Steve Stiles
1969 - Eddie Jones
1970 - Elliot Shorter
1971 - Mario Bosnyak
1973 - Len & June Moffatt
1974 - Peter Weston
1976 - Roy Tackett/Bill Bowers
1977 - Peter Roberts
1979 - Terry Hughes
1980 - Dave Langford
1981 - Stu Shiffman
1983 - Kevin Smith
1984 - ???

Kevin Smith, the current TAFF administrator will be in circulation at Seacon '84, eager to collect money from you in order to finance the next trip to the World Convention this August.

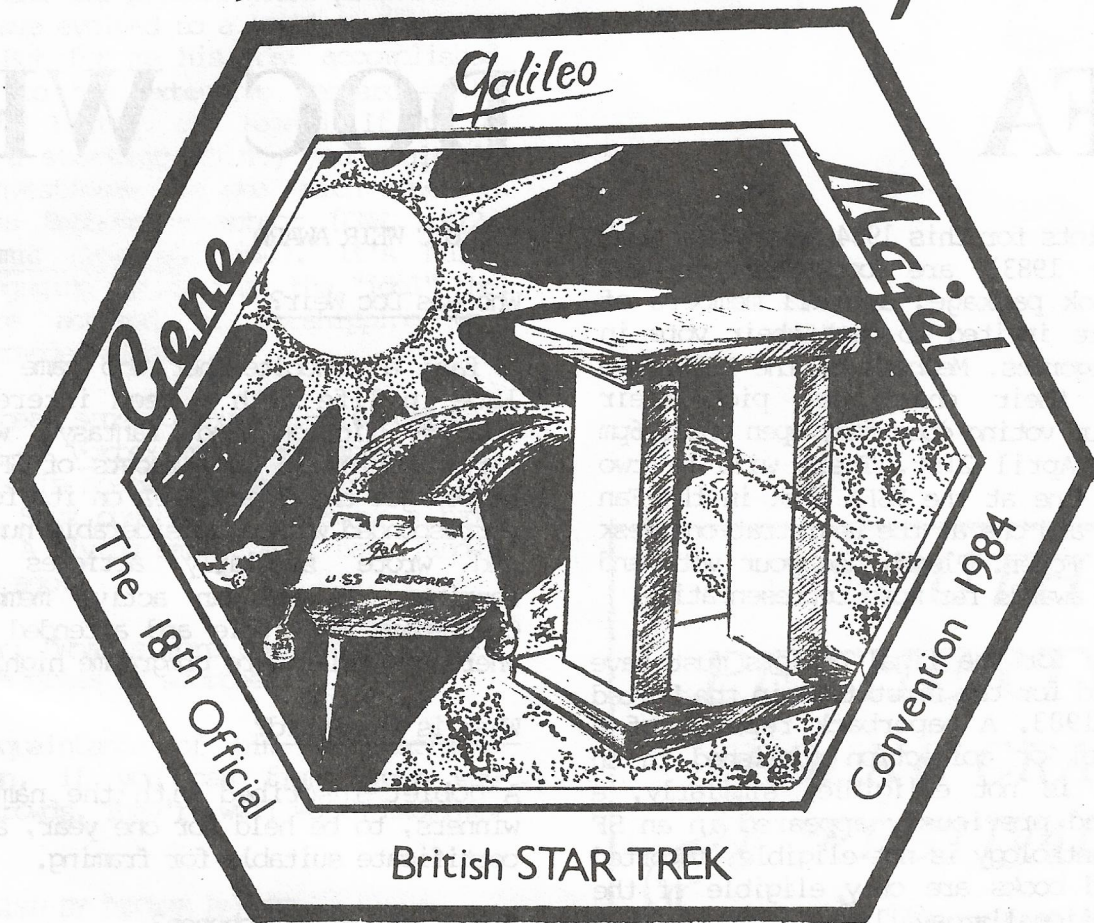


RETURNED TAFF CANDIDATE
TELLING INNOCENT YOUNG
NEOFANS THE USUAL LIES
ABOUT HIS AMAZING TRIP

Galileo Con '84

*The 18th Official British
STAR TREK Convention*

The Crest Hotel Newcastle upon Tyne



*guests Gene Roddenberry &
Majel Barrett*

24th - 26th Aug '84

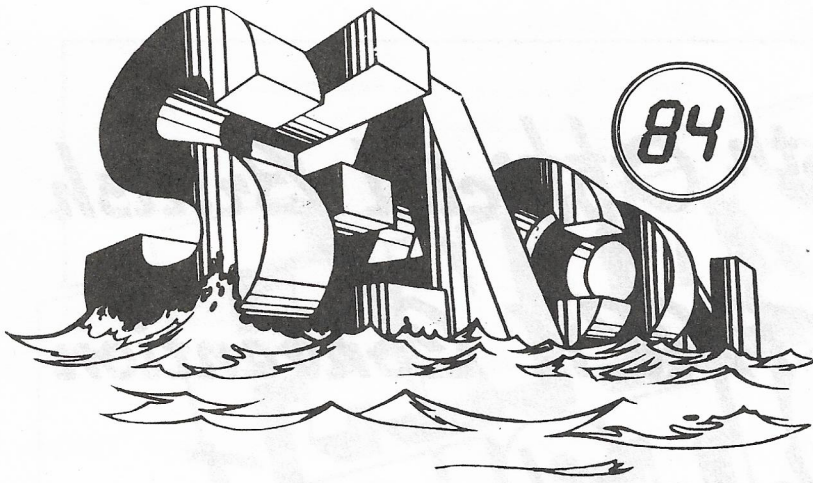
SASE to Ms C Richardson.

30 Kirkdale Green,

Rye Hill,

Newcastle upon Tyne,

NE4 6HU England.



AWARDS

BSFA

The final ballots for this 1984 Award (for work published in 1983) are contained in the Programme Book package, and all members of Seacon '84 are invited to cast their vote in the four categories. Members of the BSFA have already had their chance to pick their selections, but voting does stay open until 6pm on Saturday, April 21st. There will be two voting boxes; one at the BSFA desk in the Fan Room (Hall 4) and one at the Registrations desk in the Hotel Foyer. Please use your vote and thus make the awards far more representative.

Work eligible for the final ballots must have been published for the first time in the United Kingdom in 1983. A paperback reprint of a hardback novel or collection published in an earlier year is not eligible; similarly, a work that had previously appeared in an SF magazine or anthology is not eligible. Imported magazines and books are only eligible if the work was nationally available, rather than through specialist bookshops. The selections on the final ballot have been selected by members of the BSFA in an open vote, and the awards as a whole have been administered by Joseph Nicholas.

The Four Categories are as follows:

- 1) Novel
- 2) Short Story
- 3) Media Presentation
- 4) Cover Artist

Please take the time to vote - we shall be announcing the winners at the Seacon '84 Awards Ceremony on Sunday evening.

GOOD VOTING!

DOC WEIR

THE DOC WEIR AWARD

Who was Doc Weir?

A fan; a schoolteacher who came into fandom late in life with a keen interest in both science fiction and fantasy, who enjoyed participating in many facets of SF fandom. He helped get the infant BSFA on its feet in 1958, corresponded with a considerable number of fans and wrote scholarly articles for their fanzines. He was an active member of the Cheltenham SF Circle and attended conventions where his talks were programme highlights.

What is the Award?

A goblet inscribed with the names of past winners, to be held for one year, and a signed certificate suitable for framing.

How is the Winner chosen?

By YOU.

The Award is not given for any specific activity in the fannish arena, but for things in general. The Award should go to the person you think to be the most deserving, be it in the field of fanzines, conventions, groups, BSFA and so on. It is usually awarded to someone who has not been previously recognised.

The award is decided by secret ballot, administered by the British Science Fiction Association, and ballot boxes will be in the Fan Room in Hall 4, and at the Registrations desk in the Hotel Foyer. Counting will be

carried out by the BSFA committee, and only the winner's name will be announced. This will be at the Seacon '84 Award Ceremony on Sunday evening.

The Award itself is a valuable item, and general insurance cover will be arranged by the BSFA.

Who are the past winners?

1963 - Peter Mabey
1964 - Archie Mercer
1965 - Terry Jeeves
1966 - Ken Slater
1967 - Doreen Parker
1968 - Mary Reed
1969 - Beryl Mercer
1970 - Michael Rosenblum
1971 - Phil Rogers
1972 - Jill Adams
1973 - Ethel Lindsay
1974 - Malcolm Edwards
1975 - Peter Weston
1976 - Ina Shorrocks
1977 - Keith Freeman
1978 - Greg Pickersgill
1979 - Roger Peyton
1980 - Bob Shaw
1981 - John Brunner
1982 - No Award
1983 - No Award

Alan Dorey - for the BSFA COMMITTEE

THE KEN MCINTYRE MEMORIAL AWARD

Who was Ken McIntyre?

Ken McIntyre was an artist whose work appeared during the fifties in New Worlds, Nebula and Science Fantasy. Ken was a keen SF fan, a regular attendee of the Easter SF conventions and a Knight of St. Fantony. He was always willing to do work for amateur publications completely free and his work can be seen in many fanzines of the last twenty-five years. Ken died from a heart attack in 1968.

Why an award?

Three people suggested independantly that some form of memorial was needed and after discussion, the Ken McIntyre Award was formulated. Although there are awards presented in the SF field, there is no award for artwork presented in Britain. It was felt that an award for art would help give encouragement to young artists in the field as well as giving some form of reward to established artists.

Rules for Entry

- 1) The Award will be presented annually. Each year it will be presented to the artist who, in the opinion of the judges, submits the most deserving piece of artwork.
- 2) The artists must be resident in the UK
- 3) The piece of artwork must have appeared in an amateur publication during the 12 months preceding the Easter at which the award is made.
- 4) The artwork must be accompanied by a copy of the publication in which it appeared.
- 5) The subject matter of the piece must, in the opinion of the judges, be fantasy or Science Fiction.

How to Enter

The piece of artwork may be submitted by the artist himself or by the editor of the publication in which it appeared. The original together with a copy of the publication, must be handed into the Art Show desk in Hall 9 by 4pm on Saturday, April 21st. The entries submitted will be displayed in the Art Show and the award presented at the Seacon Awards Ceremony on Sunday evening.

Keith Freeman, Award Administrator, 269 Wykeham Road, READING, Berks, RG6 1PL.



CLASSIFIED ADS

HITCH-HIKER'S GUIDE to the Galaxy Appreciation Society. Newsletters, meetings, alcohol, Fun! SAE to 110a Green Walk, Crayford, Kent, DA1 4JT.

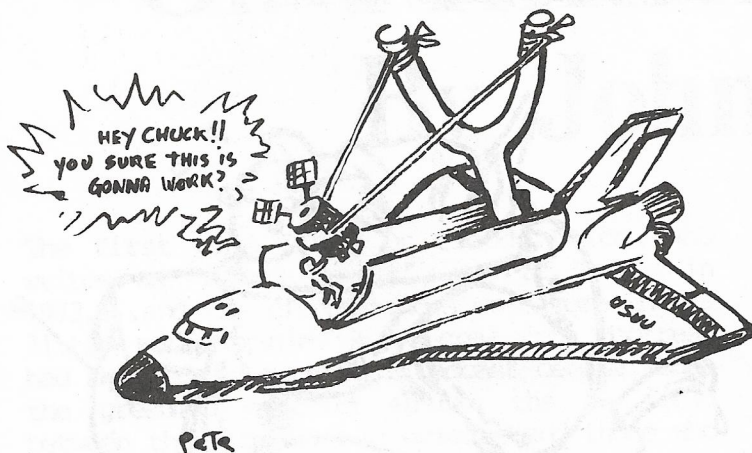
UNIQUE HANDMADE badges, figures, masks and photo-keyrings. Dr. Who, Blakes 7, Hitchhiker, Gerry Anderson. Send SAE for list to Panic Products, 69 Charnwood Road, South Norwood, LONDON, SE25 6NT.

VIVA SANDINISTA! We, the peace-loving people of Pimlico, utterly condemn US attempts to destabilise the Nicaraguan revolution, and call for the complete withdrawal of CIA forces from Central America.

WANTED TO complete F&SF collection: American editions of January 1959, April 1960 and July 1970 issues. Offers to: Joseph Nicholas, 22 Denbigh Street, Pimlico, LONDON, SW1V 2ER, UK.

AUTOGRAPHED FIRST edition of Dave Kyle's Illustrated History of Science Fiction (Hamlyn, 1976) for sale. £15 O.N.O. Contact: Joseph Nicholas, 22 Denbigh Street, Pimlico, LONDON, SW1V 2ER, UK.

AMERICAN FAN needs place in London downtown for three days after Seacon. Paul Covington, 206 Pierron Street, Northvale, NJ 07647, USA.



SF, FANTASY, Horror. Your typescripts read and suggestions for improvement and publication provided by a publisher's reader/reviewer, critic/writer/creative writing teacher specialising in this genre. 50p per 1000 words. Minimum £3.00. Chris Morgan, 321 Sarehole Road, Hall Green, BIRMINGHAM, B28 0AL (021-777-2777).

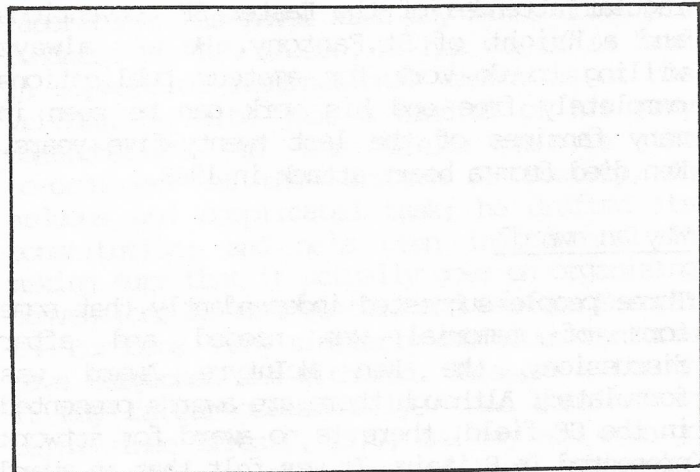
UNIQUE SOFT toys, handmade, replicas of cartoon characters from fact of fancy. See Jane Reynolds at Seacon or phone: 01-515-8751.

WHEN ON Venus - you are probably lost. When in England - we recommend Andromeda Bookshop. When in Germany - the best place to get all the F&SF (paperbacks, hardcovers, magazines, comics, movie material, games and miniatures) you ever dreamed of is Germany's leading shop: Fantasy & Science Fiction Buchhandlung Thomas M. Look. Write or come to: Wandsbeker Chaussee 45, D-2000 Hamburg 76, West Germany. - When in Brighton, have fun!

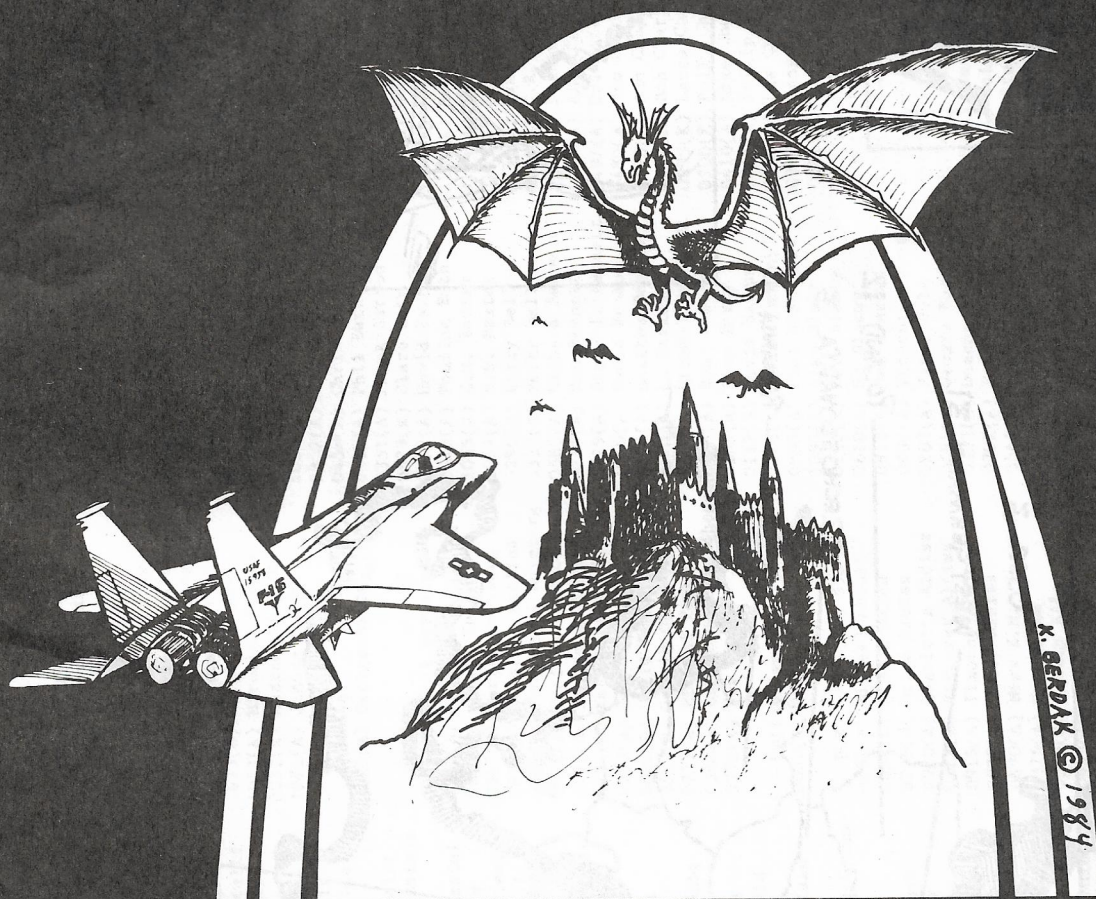
ANSIBLE IS the British SF newsletter, from six-time Hugo nominee Dave Langford. Only £2.00 for six issues, to Ansible, 94 London Road, READING, Berkshire, RG1 5AU. Testimonials and lawsuit threats may be inspected by appointment.

RARE BOOKS? No, just Dave Langford's hardbacks at bargain rates. War in 2080: The Future of Military Technology (£3.00); Account of a Meeting with Denizens of Another World (£2.50); Facts and Fallacies - Definitive Mistakes and Misguided Predictions (£3.50). All post free from the Ansible address above ... or ask at Seacon.

SCIENCE FICTION Fan? Then the British Science Fiction Association is for You; bi-monthly mailings to all members - 20 magazines a year covering News, Reviews, Publishing, Information. Membership is just £7 to: Sandy Brown, 18 Gordon Road, BLANTYRE, Lanarks, G72 9NA. See our full page ad for more details!



ENTER THE
GATEWAY...

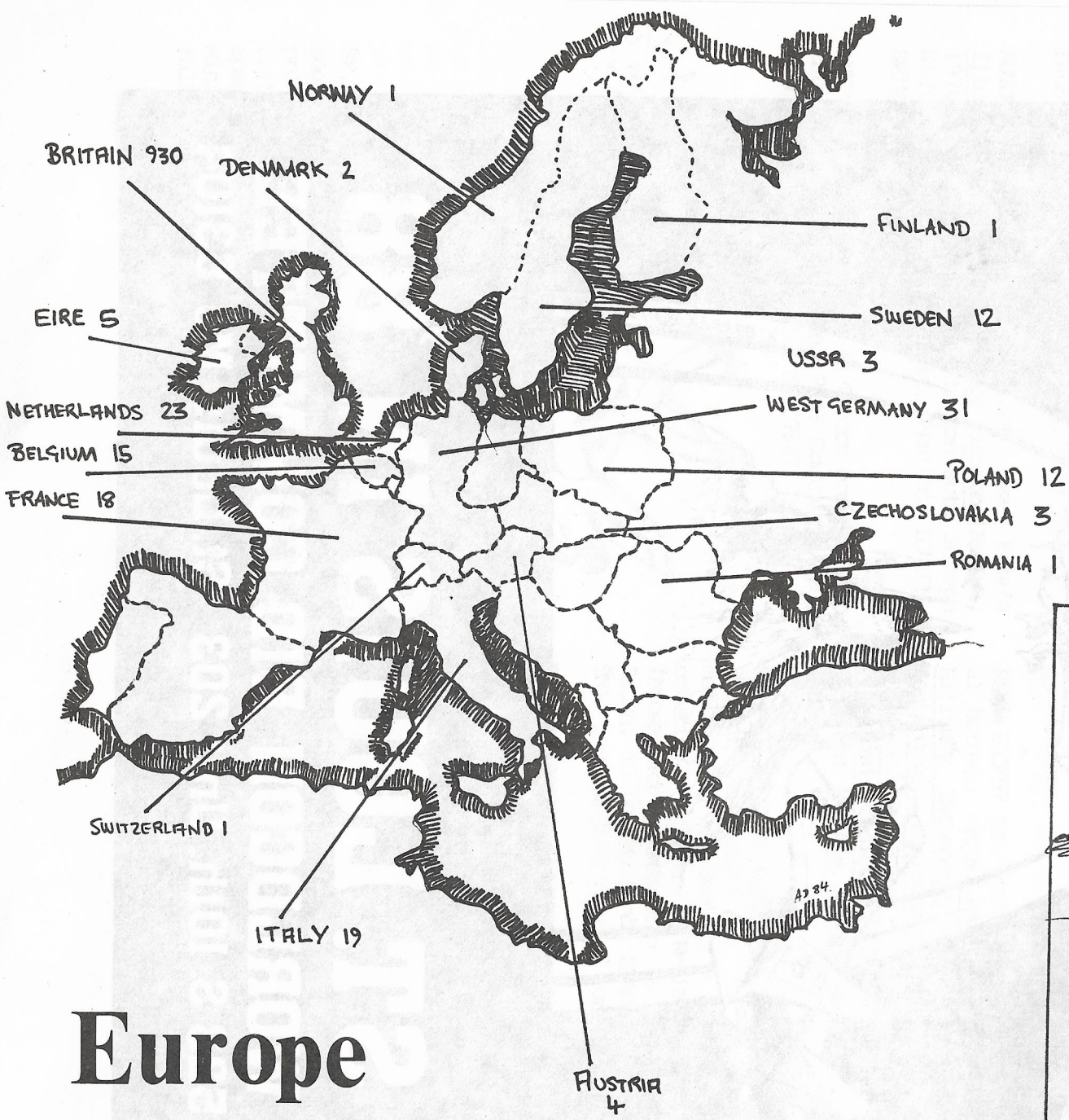


ST. LOUIS IN '88

WORLDCON BID COMMITTEE

1523 S. 10th, Unit 203 St. Louis, Mo 63104

Seacon '84 List Of Members



Europe



SEACON 84 MEMBERSHIP LIST on 13
March 1984

Australia 2
GUFF(G) Justin Ackroyd
0445(S) David Foley

Austria 4
1097(A) Robert Christ
1094(A) Viktor Farkas
1095(A) Hermann Urbanek
1096(A) Wolfgang Zettl

Belgium 15
0677(A) Agnes Andrews
0676(A) Graham Andrews
0613(A) W. Belpaeme
0084(A) Jose Bernard
0558(A) Jef Bryant
0646(A) Eric "J.S." Coune
0647(A) Frank Coune
0645(A) Georges "Count" Coune
0372(A) Jeanne-Marie Feron
0067(A) Michel Feron
0836(A) Bernard Goorden
0837(A) Mrs. B. Goorden
0648(A) Brigitte Morue
0875(A) Rudi Vantilborgh
0876(A) Chris van den Brande

Czechoslovakia 3
JN(G) Josef Nesvadba
LN(G) Libuse Nesvadba
1052(A) Jaroslav Olsa

Denmark 2
0304(A) B. Lund-Jensen
0303(A) Ellen Pedersen

Eire 5
0767(A) Bibs Ernsting
0766(A) Walter Ernsting
0244(A) Harry Harrison
0245(A) Joan Harrison
0447(S) Brendan Ryder

Falkland I. 1
0560(A) John Dell

Finland 1
0227(A) Timo Pietila

France 18
0893(A) Ellen Allouche
MA(G) Marianne Avice
PB(G) Pierre Barbet
0403(A) Martine Blond
0436(A) Ron Bounds
0408(A) Jean-Daniel Breque
0031(A) Evelyn Cronimus
0030(A) Jean-Paul Cronimus
1067(A) Yves Fremion
0455(A) Patrick Marcel
0891(A) Dominique Martel

0892(A) Francoise Monteil
0404(A) Jean-Pierre Moumon
1068(A) Chritine Poutout
0142(A) Olivier Raynaud
0069(S) Pascal J. Thomas
1099(A) Joelle Wintrebert
1100(A) M. Wintrebert

Italy 19
0662(A) Francaluisa
0250(A) Alessandro Bani
0251(A) Marinella Bertolli
0663(A) Giuseppe Caimmi
0572(S) Diana Cossato
0570(S) Gian Paolo Cossato
0661(A) Giuseppe Festino
0499(A) Sergio Guiffrida
0664(A) Fabio Guriani
0248(A) Stefania Mainelli
0573(S) Gian Luigi Missiaja
0223(A) Piergiorgio Nicolazzini
0571(S) Agnes Peterffy
0222(A) Liliana Quaratesi
0574(S) Libreria Solaris
0621(A) Karel Thole
0224(A) Ernesto Vegetti
0218(A) Gianfranco Viviani
0660(A) Alex Voglino

Japan 2
1065(A) Kikue Ichita
1064(A) Michie Takahashi

Netherlands 23
0611(S) Elly Besterveld
0319(A) M.P. Beukers
0056(A) Roelof Goudriaan
0873(A) Dicky Groenendijk-Grimme
0352(A) Eef Hartman
0622(A) Simon Joukes
0624(A) Sheila Kavanagh
0874(A) Zweitse Klous
0618(S) Henk Langeveld
0616(A) Gijs de Leeuw
van Weenen
0614(A) Paul de Leeuw
van Weenen
0068(A) Hans Loose
0612(A) Jeroen Nijenhuis
0617(S) Nellie Pardoel
0320(A) Nico Poppelier
0168(A) John Paul Smit
0383(A) Gerard Suurmeijer
0623(A) Jo Thomas
0339(A) Jan Veldhoen
0340(A) Cobi van Hemmen
0619(A) Kees van Toorn
0083(A) Larry van der Putte
0620(A) Angelique van der Werff

Norway 1
1063(A) Johannes Berg

Poland 12
1070(A) Krzysztof Borun
0179(A) Wiktor Bukota
1075(A) Piotr Cholewa
1078(A) Wojciech Jaros
1074(A) Piotr Kasprowski
1076(A) Andrzej Kowalski
1072(A) Zdzislaw Lekiewicz
1069(A) Tadeusz Markowski
1073(A) Marek Milewski
1077(A) Mirosław Pokora
0033(A) Andrzej Wojcik
1071(A) Janusz Zajdel

Romania 1
1080(A) George Aaron

Sweden 12
0361(A) Kjell Borgstrom
0980(A) Lars Ekman
0141(A) Ahrvid Engholm
0317(A) Jorgen Forsberg
0872(A) Kristina Hallind
0450(A) John-Henri Holmberg
0774(A) Gunilla Jonsson
0777(A) Ann-Marie Larsson
0724(K) Karin Lundwall
0263(A) Sam J. Lundwall
SEFF(G) David Nettle
0587(A) Ingrid Olofsdotter
0773(A) Michael Petersen
0360(A) Lars-Olov Strandberg
0778(A) Siv Tapper

Switzerland 1
0032(A) Pascal Ducommun

U.K. 930
0853(A) Michael Abbott
0038(C) Arnold Akiem
0209(A) Brian Aldiss
0920(A) Charlotte Aldiss
0918(A) Margaret Aldiss
0919(A) Timothy Aldiss
0939(A) Wendy Aldiss
0690(A) Miss E.M. Alexander
0375(A) Kay Allan
0506(A) Philip Allcock
0423(A) Brian Ameringen
0548(A) Dafnisha the Ample
0417(A) Michael Ancell
1089(A) Barry Anderson
0797(A) Fiona Anderson
0889(A) Lin Anderson
1106(A) Clint Andrews
0162(A) Stuart Andrews
0528(A) David Angus
1088(A) David Arnold
1087(A) Steve Arnold
0333(A) Penny Ashburner

0655(A) Hazel Ashworth
0654(A) Mal Ashworth
0942(A) Julie Atkin
0386(S) Denise Atkinson
0753(A) Kevin Austin
0389(A) Margaret Austin
0557(A) Nick Austin
0953(A) Rafik Avandil
1117(A) Allan Axton
1032(A) Pam Baddeley
0354(A) Linda Bagley
0448(S) Helen Baldwin
0240(A) Henry Balen
0257(A) Ted Ball
0071(A) Margaret Banks
0409(A) John Bark
1053(S) Jim Barker
0857(A) Trevor Barker
0438(A) Chris Barlow
0166(A) Phil Barnard
0351(A) Frank Barron
0879(K) Clare Bath
0877(A) David Bath
0878(A) Pauline Bath
1055(A) G.M. Baxter
1054(A) N.S. Baxter
0299(A) Harry Bell
0337(A) Peter Bell
0580(A) Richard Bennett
0715(A) Ron Bennett
0729(A) Simon J. Bennett
1050(A) David Benson
0802(A) Matthes Benzie
0170(A) L. Berkeley
0045(A) Michael Bernardi
0807(A) Brad the Berry
0269(A) Tony Berry
0117(S) David Bevan
0378(A) Alan Blackley
0593(A) Paul Blackwell
1093(A) Alan Blair
0136(A) Pete Blakey
0610(A) Su Blakey
0810(A) San Blarnoi
0930(A) Vincent Blount
0202(A) Peter Bole
0495(A) Geogre Bondar
0232(A) Duncan Booth
0722(A) Susan Booth
0346(A) Robert Boslem
0279(A) John Botham
0816(A) Dolan the Bow
0106(A) Allen Boyd-Newton
0683(A) Paul Brazier
0578(A) David Breen
1034(A) Tim Breslain
0787(A) Matthew Brock
1027(A) John Brosnan
0012(A) Helen Brown
0504(A) Ken Brown
0652(A) Pat Brown
0011(A) Sandy Brown
0651(A) Vernon Brown
0001(C) John Brunner

0002(C) Marjorie Brunner
0101(A) Ed Buckley
0100(A) Pamela Buckmaster
0849(A) Stephen J. Bull
0543(A) Barkindrar the Bullet
0374(A) Charlotte Bulmer
0512(A) Ken Bulmer
0451(A) Mark Bunce
0605(A) Eddie Bundred
1110(A) S.A. Bura
0719(S) Liz Burak
0994(A) Brian Burgess
0348(A) Bill Burns
0439(A) Chris Bursey
0650(A) Kevin Busby
0985(A) John Butcher
0602(A) Mike Bywater
0603(A) R. Bywater
0991(A) Colin Campbell
0195(A) Jenny Campbell
0535(A) K.I.M. Campbell
0267(A) Ken Campbell
0582(A) Linda Campbell
0197(K) Matthew Campbell
0194(A) Ramsey Campbell
0131(S) Roger Campbell
0196(K) Tamsin Campbell
0721(A) C.R. Casey
0720(A) Keiron Casey
1058(A) Alan Cash
0497(A) Dr. Peter Cattermole
0480(A) Jim Cawthorn
0698(A) Ann Charlesworth
0697(A) Bob Charlesworth
0699(K) Laura Charlesworth
0700(K) Polly Charlesworth
0410(A) Mike Cheater
0461(A) Philip Chee
0364(A) Les Chester
0363(A) Tony Chester
0806(A) Alison Christie
0534(A) Mike Christie
0384(A) Ewan Chrystal
0280(A) David Clark
0508(A) A.Vincent Clarke
0419(A) George Clarke
0420(A) Kathy Clarke
0674(A) Pam Clarke
1019(A) Celia Cockburn
0863(A) Stephen Coffin
0790(A) David Cohen
0839(A) Malcolm Cohen
0421(A) Peter Cohen
0890(A) Peter Colley
0466(A) Carlton Collister
0050(A) Clare Coney
0270(A) Helen Conner
0359(A) Brigid Cooling
0453(S) Chris Cooper
0714(A) Richard Cooper
1045(A) S. Cooper
0540(A) O. Fellin Coper
0689(A) Elaine Coventry
0332(A) Mike Cowan

0157(A) Jonathan Cowie
0656(A) Richard Cowper
1092(A) Pamela Buckmaster
0735(A) Dave Cox
0367(A) Jonathan Coxhead
0407(A) Neil Craig
1038(A) Jeremy Crampton
0072(A) Mark Craske
0087(A) Arthur Cruttenden
0154(A) Wendy Cruttenden
0058(A) Michael Cule
0092(A) Tony Cullen
0191(A) Benedict S. Cullum
0979(A) Rafe Culpin
0659(A) James A. Cunningham
0858(A) Ian Curtis
0532(A) Mick Curtis
0705(A) Patrick Curzon
0625(A) Amanda Dakin
0748(A) Richard Dalby
0467(A) Oscar Daigleish
0037(A) John Dallman
0424(A) Mike Damesick
0026(A) Jim Darroch
0415(A) Chris Davenport
0826(A) Huw Davies
0260(A) John I. Davies
0738(A) Kate Davies
0739(A) Malcolm Davies
0178(A) Steve Davies
0237(S) Phil Dawson
0186(A) Peter Day
0316(A) Robert Day
0238(S) Lawrence Dean
0368(A) Paul Dembina
1030(A) Heidi Dennis
1031(A) Michele Dennis
0854(A) Zoe Deterling
0726(A) Christine Dewis
0089(A) Iain Dickson
0696(A) Beng Dikkane
0974(A) Dougal Dixon
0727(A) Kev Dixon
0728(A) Val Dixon
0307(A) Dermot Dobson
0703(A) Perdy Dobson
0463(A) Vincent Docherty
0995(A) Mike Don
0628(A) Elsie Donald
0016(C) Chris Donaldson
0668(A) Jean Donkin
0669(A) Peter Donkin
0078(C) Alan Dorey
0077(C) Rochelle Dorey
0063(C) Paul Dormer
0547(A) K. Kholin Dorn
1018(A) Ryan Driscoll
0594(A) Alistair J.L. Drurie
0934(K) Marcus Drurie
0398(A) Roger Earnshaw
0177(A) Martin Easterbrook
0561(A) Colin Edwards
0515(A) Lillian Edwards
0327(A) Malcolm Edwards

0189(A) Richard Edwards	1046(A) P. Gill	0164(A) Teresa Hehir	0886(K) Natasha Jakubowski	0894(A) Lushfymi of Lome	0051(A) Alasdair Montgomery
0121(A) Helen Eling	1049(A) R. Gillet	1118(A) John Hennessy	0665(A) Daniel James	0800(A) Robert Low	0563(A) Kate Moore
0120(A) Stan Eling	0334(A) Pete Gilligan	1119(A) Julia Hennessy	0331(A) Neil James	0796(A) John Lucas	0581(A) Martin Moore
0158(A) Dave Ellis	0036(A) Wendy Glover	0462(A) Kevin Henwood	0827(A) Lewis Jardine	0179(A) Murray J. Lynes	0007(A) Chris Morgan
0586(S) Jerry Elsmore	0630(A) James Goddard	0673(A) R.L. Hewison	0601(A) John Jarrold	0110(C) Pete Lyon	0006(C) Pauline Morgan
0740(A) David Elworthy	0941(A) John Goggin	0757(A) Sara Hewitt	0632(A) Mike Jarvis	0027(A) Adrian Lyth	0845(A) Vicky Morland
0491(A) C.N. England	0530(A) Charles Goodwin	0859(A) Barbara Heywood	0626(A) Mark Jeffcock	0190(A) Peter Mabey	0688(A) Alan Morris
0637(A) Toby English	0085(A) Michael Gould	0028(C) Joy Hibbert	0185(A) Chris Jennings	0746(A) Patricia MacLennan	1115(A) William Morris
0649(A) P. Eschrich	0936(A) Mary Gray	0866(A) Greg Hill	0862(A) John Jennings	0402(A) Bruce John Macdonald	0490(A) Steph Mortimer
0631(A) Les Escott	0935(A) Mike Gray	0556(A) Justin Hill	0475(C) Bob Jewett	1061(A) Neil Mackie	0627(A) Sylvia Moss
0020(A) Bernie Evans	0396(A) Roberta Gray	0771(A) Patricia Hill	0667(A) Kevin Johnson	0470(A) Brian Magorrian	0213(A) Steve Mowbray
0830(A) John F. Evans	1098(A) David Green	0531(A) Roy Hill	0086(C) Anthony Johnston	0954(A) Rashenka of Mahendrasmot	0090(A) Caroline Mullan
0831(A) Julia Evans	0687(A) Kevin Green	0330(A) Steve Hill	0736(A) Marsha Jones	0442(A) Joyce Mains	0041(A) C.S.H. Murphy
0478(A) Mick Evans	0255(A) Steve Green	0228(A) Terry Hill	0848(A) Michael John Jones	0947(A) Himet the Mak	0768(A) John Myhill
1060(A) Roger Evans	0008(A) Colin Greenland	0923(A) Marilla Hills	0976(A) Stephen Jones	0335(A) K.C. Mann	0850(A) Karen Naylor
0779(A) Penny Fabb	0217(S) Brian Griffin	0922(A) Norman Hills	0981(A) Steve Jones	0944(A) Kosil yasi of Maorcrcay	0342(A) Alastair Neil
0780(A) Penny Fabb	0544(A) Makki Grodno	0916(A) Dominic Hindmarsh	0287(A) Niall Judge	0546(A) Kov Pando Marsilus	0239(A) Frances Jane Nelson
0053(A) David Fairey	0290(A) Paul Groom	0914(A) John Hindmarsh	0236(A) Michael Robert Kaill	0476(C) Hugh Mascetti	0702(A) Joan Newman
0055(A) Friend of D. Fairey	0459(A) Susan Grose	0917(A) Rachael Hindmarsh	0811(A) Mefto the Kazzur	0286(A) Susan Mason	0187(A) John Newman
0003(C) John Fairey	0678(A) Steve Grover	0915(A) Ronnie Hindmarsh	0284(A) Audrey Kellow	0285(A) Angela Masters	0517(A) Joseph Nicholas
0241(A) Elfquest Fan club	1041(A) Neil Guiman	0152(A) Joe Hirst	0847(A) Andrew Kelly	0285(A) Phil Masters	0048(A) Peter Nicholls
0242(A) Elfquest Fan club	0538(A) Tilda the Gullible	0129(A) Katie Hoare	0258(A) Peter Kemsley	0896(A) Rosala of Match urt	0496(A) Dr. Iain Nicolson
0823(A) Fangorn	0021(A) Dave Haden	0130(C) Martin Hoare	0489(A) Richard Kennaway	0977(A) Andrew Matthews	0745(A) Andy Nimmo
0931(A) Gary Farrant	1051(A) Andrew Hain	0341(A) Malcolm Hodkin	0924(A) Eileen Kenny	0575(A) Ian Maule	0441(A) Lisanne Norman
0770(A) Keith Fearnley	0231(A) John Hale	0418(A) Andy Hogbin	0925(A) Rory Kenny	0576(A) Janice Maule	0855(A) Gytha North
0533(A) Ian Ferebee	0180(A) Andrew Hall	0040(A) John Holburn	0429(A) Nev Kent	0171(A) Charles Mawdsley	0984(A) Heather North
0524(A) Tim Fern	0201(A) Kevin Ham	0440(S) Chris Holdstock	0636(A) Andrew Kerley	0701(A) Jon May	1016(A) Simon Norton
0013(C) Colin Fine	0542(A) Rees Ham Harshur	0325(A) Rob Holdstock	0511(A) Morag Kerr	1107(A) C.M. Mayers	0755(A) Rodney O'Connor
0411(A) Joan Fine	1014(A) Saffi Ham Harshur	0469(A) Nicholas Holland	0910(A) Khe-hi-bjanching	0484(A) William McCabe	0522(A) Andrew O'Donnell
0597(A) Paul Fleming	0902(A) Lobur Ham Hufadet	0430(A) Marina Holroyd	0901(A) Lara Kholin domon	0569(A) Glenn McCauley	0167(A) Laurence O'Donnell
0235(A) Jane Fletcher	0694(A) Cnido Ham Thafey	0377(A) Derek Holt	0971(A) Garry Kilworth	0851(A) Alison McDonald	0474(A) Stephen O'Kane
0975(A) Jo Fletcher	0903(A) Nedfar of Hamal	1113(A) Graham Holt	0109(A) Paul Kincaid	0293(A) F. Gwynplaine McIntyre	0599(A) Keith Oborn
0972(A) Jonathan Flint	1009(A) Thyllis of Hamal	0584(A) Kenneth Horton	0733(A) Paul King	0388(S) Samuel McKay	0600(A) Krystyna Oborn
0099(A) Les Flood	0809(A) Tyfar of Hamal	0057(A) Valerie Housden	0493(A) Paddy Kingsland	0526(A) Ian McKeown	0695(A) Nath the Obscure
0102(A) Susan Flood	0426(A) Tony Hammond	0226(A) Robin House	0861(A) C. Kirby	0525(A) John McKeown	0781(A) Roger Oqton
0273(A) Mike Ford	0865(A) Anthony Hampton	0091(A) Nic Howard	1105(A) Tim Knott	0431(A) Rory McLean	0988(A) Heather Ogilvie
0969(A) Pascal Forneri	0500(A) David Hampton	0373(A) Denis Howe	0537(A) Pompino the Kregoiny	0997(A) Helen McNabb	0989(A) Neil Ogilvie
0982(A) Rich Fox	0741(A) Judge (Miles) Hams	0933(A) Simin Howe	0818(A) Zarando Krzy	0998(A) Mike McNabb	0017(C) Paul Oldroyd
0126(A) Susan Francis	0516(A) Judith Hanna	0562(A) Martin Howell	0821(A) Zunder Krzy	0122(A) Ann McPhail	0754(A) John D. Olsen
1056(A) Christian Franklin	0161(A) Mark Hansen	0783(A) L. Hoyle	0513(A) Christina Lake	0843(A) Simon Meacock	0708(A) Andie Oppenheimer
0801(A) Dominic Franklin	0964(A) Rob Hansen	0107(C) Chris Hughes	0640(A) Ken Lake	0731(A) Robert Meades	0792(K) Abbie Orton
1057(A) friend of C. Franklin	0460(S) Dave Harbud	0464(A) Peter Hulme	0884(A) C.R. Laker	1029(A) John Meaney	0793(K) Emily Orton
0428(A) Dave French	0629(A) David A. Hardy	0181(A) Susan Humphries	0784(A) David Lally	1028(A) Yvonne Meaney	0791(A) Jenny Orton
0059(A) Gwen Funnell	0685(A) Derek Hare	0577(A) John Hunt	0653(A) Lawrence Lambourne	0323(A) Richard Meehan	1104(A) Richard Osborne
1091(A) Malcolm Furnass	1103(A) Phil Harmston	0174(A) P. Hutson	0794(A) Dave Lampen	0819(A) Ashti Meleghi	0288(A) Simon Ounsley
0313(A) T.J. Furniss	0392(A) Robin Harper	0108(C) Jan Huxley	0795(A) Linda Lampen	0551(A) Peter Memmott	0329(A) Julie Owen
0820(A) Rog Gafard	0432(A) Gill Harris	1010(A) Fahla of Hyrklana	0789(A) Geoffrey Landergeran	0225(C) Graham Middleton	0282(C) Anne Page
0502(A) Marilyn Gallagher	1033(A) Tom Harris	0658(A) Ieish	0691(A) John Lang	0899(A) Mog the Mighty	0987(A) K.S. Page
0501(A) Steven Gallagher	0381(A) Sue Harrison	0371(A) Tim Illingworth	0590(A) Colin Langeveld	0803(A) Geoff Miles	0272(A) Phil Palmer
0833(A) Kandar Galvaries	0898(A) Hanitcha the Harrower	0541(A) Inch	0156(A) Dave Langford	0824(A) Peter Miles	0804(A) Deborah Pankhurst
0832(A) Vala Galvaries	0074(A) Eve Harvey	0742(A) Shelley Ingram	0492(A) Hazel Langford	0018(A) Jackie Miller	0468(A) Paul Paolini
0657(A) Talena Gamah	0073(A) John Harvey	1048(A) A. Insole	0278(A) Steve Lawson	0019(A) Laurence Miller	0310(A) Darroll Pardoe
0357(A) Paul Gamble	0552(A) M.J. Harwin	0405(A) Aandi Inston	1109(A) Beverley Legge	0358(A) Ray Miller	0311(A) Rosemary Pardoe
0326(A) Pete Game	0465(A) S.C. Hatch	0343(A) Andrew Irvine	0970(A) Christian Lehmann	0986(A) Andy Mills	0846(A) Diane Parfitt
0481(A) Pat Gardner	0379(A) Martin Hatfield	0446(A) David Irvine	0844(A) Shelagh Lewins	0509(A) Nick Mills	1020(A) Margaret Parker
0295(A) Dave Garnett	0336(A) Gerry Hattricke	0393(A) Les Isbister	0387(A) Ethel Lindsay	0717(A) Rod Milner	1114(A) Stephen Parker
0153(C) Peter T. Garratt	0523(A) Brian Haunton	0950(A) Yasuri Iucrina	0798(A) Steve Linton	1047(A) D.H. Mitchell	0888(A) Sue Parker
0289(A) Mike Garvey	0788(A) Anne Haward	0817(A) Zena Iztar	1017(A) Mike Llewellyn	1101(A) Mike Mitchell	0210(A) Nigel Parsons
0315(A) Linda B. Gautrey	0549(A) Balaro the Hawk	0380(A) Coral Jackson	1001(A) Brian Locke	0565(A) Debby Moir	0452(A) Dave Patterson
0604(A) Dave George	0759(A) Tim Hayward	0635(A) James Jackson	0999(A) George Locke	0564(A) Mike Moir	0485(A) Chrissie Pearson
0065(C) Ye Gerbish	0369(A) Graham Head	0306(A) Rob Jackson	1000(A) Rita Locke	1112(A) Lee Montgomerie	0776(A) Nigel Pearson
1086(A) Joseph Gibbons	0233(A) Julian Headlong	0887(K) Adam Jakubowski	0536(A) Hap Loder		0281(A) Elise Pechersky
0081(A) Dave Gibson	0454(A) Anthony Heathcote	0885(A) Dolores Jakubowski	0940(A) Mark Lodge		0088(A) Howard T. Pell
1042(A) J. Gill	1085(A) Roger Heggadon	0015(A) Maxim Jakubowski	0253(A) Janet Lomas		1036(A) Chrys Perera

0189(A) Richard Edwards	1046(A) P. Gill	0164(A) Teresa Hehir	0886(K) Natasha Jakubowski	0894(A) Lushfymi of Lome	0051(A) Alasdair Montgomery
0121(A) Helen Eling	1049(A) R. Gillet	1118(A) John Hennessy	0665(A) Daniel James	0800(A) Robert Low	0563(A) Kate Moore
0120(A) Stan Eling	0334(A) Pete Gilligan	1119(A) Julia Hennessy	0331(A) Neil James	0796(A) John Lucas	0581(A) Martin Moore
0158(A) Dave Ellis	0036(A) Wendy Glover	0462(A) Kevin Henwood	0827(A) Lewis Jardine	0179(A) Murray J. Lynes	0007(A) Chris Morgan
0586(S) Jerry Elsmore	0630(A) James Goddard	0673(A) R.L. Hewison	0601(A) John Jarrold	0110(C) Pete Lyon	0006(C) Pauline Morgan
0740(A) David Elworthy	0941(A) John Goggin	0757(A) Sara Hewitt	0632(A) Mike Jarvis	0027(A) Adrian Lyth	0845(A) Vicky Morland
0491(A) C.N. England	0530(A) Charles Goodwin	0859(A) Barbara Heywood	0626(A) Mark Jeffcock	0190(A) Peter Mabey	0688(A) Alan Morris
0637(A) Toby English	0085(A) Michael Gould	0028(C) Joy Hibbert	0185(A) Chris Jennings	0746(A) Patricia MacLennan	1115(A) William Morris
0649(A) P. Eschrich	0936(A) Mary Gray	0866(A) Greg Hill	0862(A) John Jennings	0402(A) Bruce John Macdonald	0490(A) Steph Mortimer
0631(A) Les Escott	0935(A) Mike Gray	0556(A) Justin Hill	0475(C) Bob Jewett	1061(A) Neil Mackie	0627(A) Sylvia Moss
0020(A) Bernie Evans	0396(A) Roberta Gray	0771(A) Patricia Hill	0667(A) Kevin Johnson	0470(A) Brian Magorrian	0213(A) Steve Mowbray
0830(A) John F. Evans	1098(A) David Green	0531(A) Roy Hill	0086(C) Anthony Johnston	0954(A) Rashenka of Mahendrasmot	0090(A) Caroline Mullan
0831(A) Julia Evans	0687(A) Kevin Green	0330(A) Steve Hill	0736(A) Marsha Jones		0041(A) C.S.H. Murphy
0478(A) Mick Evans	0255(A) Steve Green	0228(A) Terry Hill	0848(A) Michael John Jones	0442(A) Joyce Mains	0768(A) John Myhill
1060(A) Roger Evans	0008(A) Colin Greenland	0923(A) Marilla Hills	0976(A) Stephen Jones	0947(A) Himet the Mak	0850(A) Karen Naylor
0779(A) Penny Fabb	0217(S) Brian Griffin	0922(A) Norman Hills	0981(A) Steve Jones	0335(A) K.C. Mann	0342(A) Alastair Neil
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0241(A) Elfquest Fan club	0678(A) Steve Grover	0915(A) Ronnie Hindmarsh	0284(A) Audrey Kellow	0476(C) Hugh Mascetti	0517(A) Joseph Nicholas
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Mention must be made of IAN WILLIAMS, who started the Fan Room off before reluctantly having to withdraw, and also, SIMON OUNSLY, who initiated the Seacon Publicity Machine before he too had to withdraw. Your efforts are very much appreciated.

An asterisk thus * denotes a member of the Steering group

YOUR SEACON 84 STEERING COMMITTEE

ARNOLD AKIEN

Arnold, in his own inimitable manner, has been knocking around conventions since at least the 1974 Tynescon, the first of the Biggies. An inveterate letter writer, all in long hand, Arnold's forte is knowing the right person at the right time. It is almost entirely down to him that we managed to secure such cheap rail travel to and from Seacon '84.

JOHN & MARJORIE BRUNNER

Between the two of them, John & Marjorie, have made an enormous contribution to the smooth-running of Seacon. From hosting committee meetings, to sending out reminders, to coming up with ideas and then seeing them through, they've hardly had a moment's rest. John, apart from being a well known writer (!), has always involved himself to a greater or lesser degree in the convention side of things. He helped organise the Oxford convention in 1969; he was a Guest of Honour at Novacon 7; he won the Doc Weir Award in 1981, and of course, he is known throughout the continent for his patience and interest in things European.

Both are committed to CND, and I'm sure Marjorie will be able to keep you up to date of any of the latest developments if you ask nicely!

CHRIS DONALDSON

Chris discovered fandom through Paul; Chris is also female, a fact which many correspondents haven't twigged, although a refreshing number when responding did leave the question of gender open. Chris reads a lot; four or five novels barely last a day and she fairly zips through all the American SF magazines. The proud mother of Helen (now nearly 18 months old), she successfully manages to combine organising cons, family life and an active, high-powered job all into one.

ALAN DOREY

Alan discovered fandom at the same time as he came across his first fanzine, and having done previous magazines of a non-SF nature, he claimed that "I can do that". Some fifty

fanzines later, he is now Chairman of the British SF Association (five years), an editor of Interzone, past winner of the Nova Award (1978), past Fan Guest of Honour (1981 at Unicon II), organiser of conventions (Yorcons I and II, Seacon '84 and 1986!) and contributor to two APAs. In real life, he is a Life Assurance Office Manager, married to Rochelle, has a daughter, Amanda, and lives for the day that some of his work will see professional publication. Not SF, though - no, he wants to get work into Modern Railways, Private Eye, The Geographical Magazine and Rolling Stone. His dream is to run a free convention for all the best fans and come up with a truly effective cure for hangovers.

ROCHELLE DOREY - CRECHE

Rochelle first encountered conventions four years ago at Seacon '79. Although living in the USA at the time, she'd long had a burning desire to visit the UK, and when the opportunity of combining a trip to England with a visit to a World Science Fiction Convention presented itself, she grabbed it with both hands. She reluctantly returned to the USA after the con, returned for Novacon 9, Unicon I and after going to her first American con (Noreascon in 1980) she decided to move permanently to England.

Since then she has been instrumental in starting the Women's meetings in London, is an active member of three apas and busy mother (of Amanda). She also has to put up with a certain Programme Book editor whose name escapes her for the moment.

JOHN FAIREY - TREASURER

He first encountered fannish activities at Tynescon in 1974 - a result of the long lost Science Fiction Monthly, but did little other than attend conventions and read thrilling fanzines from the BSFA until getting involved with the newly formed Keele SF Society.

For various odd reasons this led to him being chairman of the first (very successful) Unicon. He says that the trouble is "fannish activities are more habit-forming than the wife, two kids, two dogs and mortgage that I have acquired

recently". Hence his stint as Master of the Purse Strings for Seacon '84.

COLIN FINE

Colin is a member of that illustrious SF group, the Cambridge University SF Society, or CUSFS as it is more usually referred to. Having a great interest in languages (especially inventing new ones!), Colin has been a boon to the committee in terms of dealing with the European side of Seacon '84. Colin is also involved with the Surrey Limpwrist, even though Cambridge it has been pointed out, isn't in Surrey.

YE GERBISH - WORLDCON/HOTEL LIASON

The legendary Gerbish has been involved with practically every Easter convention since Ompacon in 1973. His expertise in showing films has been of great value, and when you can get him to stop talking about beer or whisky, you begin to understand just how much he has involved himself in SF circles in recent years.

He is currently European Secretary for World SF and also continues to publish that useful listing, "Science Fiction Books Published in Great Britain" through the ever so famous Aardvark House. He will be easily recognised at Seacon - he's the one smoking a pipe and wearing a T-Shirt with the message "I must give up organising conventions".

MARTIN HOARE - CO-CHAIRMAN

Martin has been knocking around fandom for a number of years, being a product of Oxford along with other notables such as Kev Smith and Dave Langford. He was heavily involved with Skycon '78 at the infamous Heathrow Hotel, and since then has masterminded ops for many other cons, including both Albacons in Scotland.

Martin doesn't write much, but his frame is easily recognised at cons and One Tun meetings. His knowledge of (and liking for) traditional ales makes him a useful member of the committee. Just recently he has given up working to form his own company, and no doubt you'll come across the Pangolin Systems ad elsewhere in this programme book.

CHRIS HUGHES

Chris was forced to join fandom in 1979 when our treasurer, John Fairey, threatened to reveal full details of the sordid incident he had just witnessed to the young lady's fiance. Chris has since written a 110,000 word semi-autobiographical work entitled "Determinants of Visual Cliff Behaviour of the Mongolian Gerbil" and has had a follow-up article published in the April issue of What Micro?

He loves Genesis, belly pork, games, good books, Hill Street Blues, Chris Priest's novels, women called Jan Huxley, drinking, cabbage, pinball, togetherness and dynamism (in others).

He hates low ceilings, jazz, gerbils, bad books, people who earn more than £210 per week, butter beans, toothache, washing up, yellow fish, cold bathrooms and sloth (in others).

He has two CSEs, 10 'O' Levels, 2 'A' Levels, a BA and a PhD, and consequently, has been unemployed for a year and a half. He had mumps when he was ten, is a Capricorn and his ambition is to be ambitious. All this is true.

JAN HUXLEY

Jan was educated at a Convent school and was once extremely religious. A few hours later, however, she discovered science fiction and she has not looked up since. She made fannish history in 1981 by being the first female chairperson of a science fiction convention to be called Jan Huxley. Ruffled at the failure of the Guinness Book of Records to record this event she decided to repeat the feat the following year. She loves books of all kinds (which is rather fortunate as she works in a library) and also likes to volunteer for things - much to the delight of her 6'7" manservant who keenly wades through the paperwork associated with his mistresses activity. Jan does not possess a complete collection of Andre Norton novels and will definitely not be selling them in the Seacon Book Room disguised as Dave Langford. She has never had an intimate relationship with Shocker Boldrott, much to the disappointment of one of them, but she is particularly fond of anagrams.

PAULINE MORGAN - REGISTRATIONS/HOTEL BOOKING

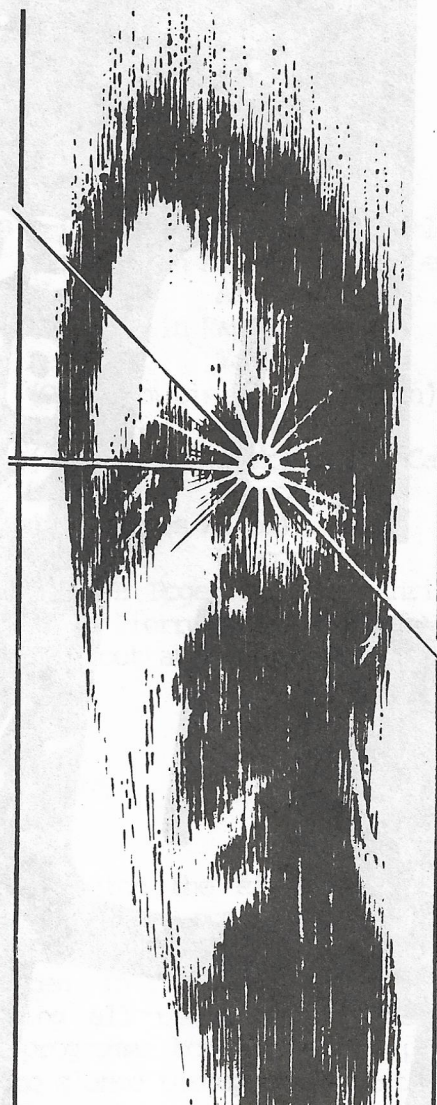
Pauline is an integral part of perhaps

Britain's longest surviving organised SF group, the Birmingham Group. She has been involved in numerous Novacons over the years, has edited the Brum Group's own newsletter, and has brought her expertise as a teacher to bear in keeping all you members under control when you've written in for information.

Pauline is also interested in rats (of the rodent variety) and was instrumenatl in getting Seacon to have a Rat Room, which of course, is very appropriate to the year 1984.

PAUL OLDROYD

There was a time when Paul didn't run conventions, didn't know anything about Novacon and generally knew little about SF fandom. That time wasn't all that long ago, either. However, in the last three or four years, there hasn't been a convention practically which he hasn't been involved in. Last year it was Novacon, this year Seacon, next year maybe, Yorcon III and already the mind is working overtime in an effort to schedule a convention in 1986!. Paul doesn't publish a fanzine, doesn't write letters of comment, tends to throw copies of magazines away when read, and who can blame him when he obviosuly has so little other time!



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 03 - 1941 London
 04 - 1943 Leicester
 05 - 1944 Manchester
- 1 - 1948 London
 2 - 1949 London
 3 - 1951 London Festivention
 4 - 1952 London
 5 - 1953 London Coroncon
 6 - 1954 Manchester Supermancon
 7 - 1955 Kettering Cytricon I
 8 - 1956 Kettering Cytricon II
 - 1957 London Loncon (Worldcon)
 9 - 1958 Kettering Cytricon III
 10 - 1959 Birmingham
 11 - 1960 London
 12 - 1961 Gloucester LXIcon
 (GoH: Kingsley Amis)
 13 - 1962 Harrogate Ronvention
 14 - 1963 Peterborough Bullcon
 15 - 1964 Peterborough Repetercon
 16 - 1965 Birmingham Brumcon II
 - 1965 London Loncon II (Worldcon)
 17 - 1966 Yarmouth Yarcon
 (GoH: Ron Whiting)
 18 - 1967 Bristol Briscon
 (GoH: John Brunner)
 19 - 1968 Buxton Thirdmancon
 (GoH: Ken Bulmer)
 20 - 1969 Oxford Galactic Fair
 (GoH: Judith Merrill)
 21 - 1970 London Scicon '70
 (GoH: James Blish)
 22 - 1971 Worcester Eastercon 22
 (GoH: Anne McCaffrey)
 23 - 1972 Chester Chessmancon
 (GoH: Larry Niven)
 24 - 1973 Bristol OMPAcon
 (GoH: Samuel R Delany)
 25 - 1974 Newcastle Tynecon
 (GoH: Bob Shaw)
 26 - 1975 Coventry Seacon
 (GoH: Harry Harrison)
 27 - 1976 Manchester Mancon V
 (GoH: Robert Silverberg)
 28 - 1977 Coventry Eastercon '77
 (GoH: John Bush)
 29 - 1978 Heathrow Skycon
 (GoH: Robert Sheckley)
- 30 - 1979 Leeds Yorcon I
 (GoH: Richard Cowper)
 - 1979 Brighton Seacon '79 (World Con)
 (GoH: Brian Aldiss, Fritz Leiber)
 31 - 1980 Glasgow Albacon I
 (GoH: Colin Kapp)
 32 - 1981 Leeds Yorcon II
 (GoH: Tom Disch, Ian Watson)
 33 - 1982 Brighton Channelcon
 (GoH: John Sladek, Angela Carter)
 34 - 1983 Glasgow Albacon II
 (GoH: James White)
 35 - 1984 Brighton Seacon '84
 (GoH: Roger Zelazny, Chris Priest,
 Pierre Barbet, Josef Nesvadba)
 36 - 1985 Find out at the Bidding Session!

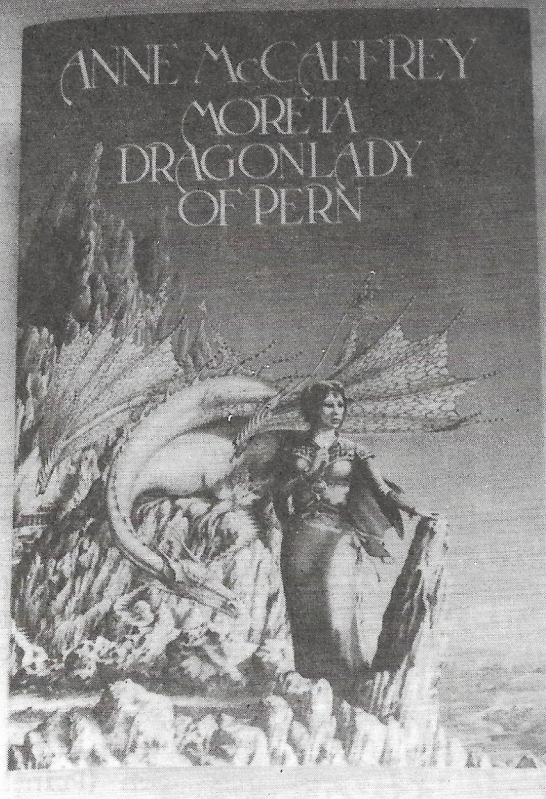
ACKNOWLEDGEMENTS

With a convention the size and magnitude of Seacon '84, we have numerous people we should like to thank for their generous help in making Seacon happen. To list the exact reasons why we are thanking all these people would take up half the programme book; however, please take the time to glance through this list, a list of people without whom etc....

Shape Data Ltd (Computer Facilities); Sweet St Information Technology Centre, Leeds (Typesetting facilities); Andi Openheimer (Stationery and Press Liason); Roger Robinson (Photo-copying); NASA & ESA (Display material); Gerry Webb (Display material); John Harvey & the BSFA (Printing facilities); Vernon Brown, Bernie Evans, Vicki Morton, Chris Morgan (Collation of PR3); Mary Burns, Sam Lundwall, Waldemar Kunning, Jean-Paul Cronimus, Roelof Goudriaan (Foreign distribution of PR3); Graham & Linda James (Accommodation & friendship); Tony Ward (For printing the Programme Book); Mission Electronics (Sponsorship & Equipment); Lindsay Whitehouse & The Metropole Staff (For all their efforts to make Seacon a success); Theatre & Concert Rail Club (For those marvellously inexpensive rail fares); National Bus Company (For cheap fare facilities); Geoff Rippington (Pre-supporting publicity); Anthea Fairey (For patience); all those of you who voted for us at Albacon II; Tyneside Video (for equipment leant); all our advertisers; all our gophers; all of our members, whether pre-supporting or attending and anyone else who in whatever capacity has helped Seacon '84 happen.

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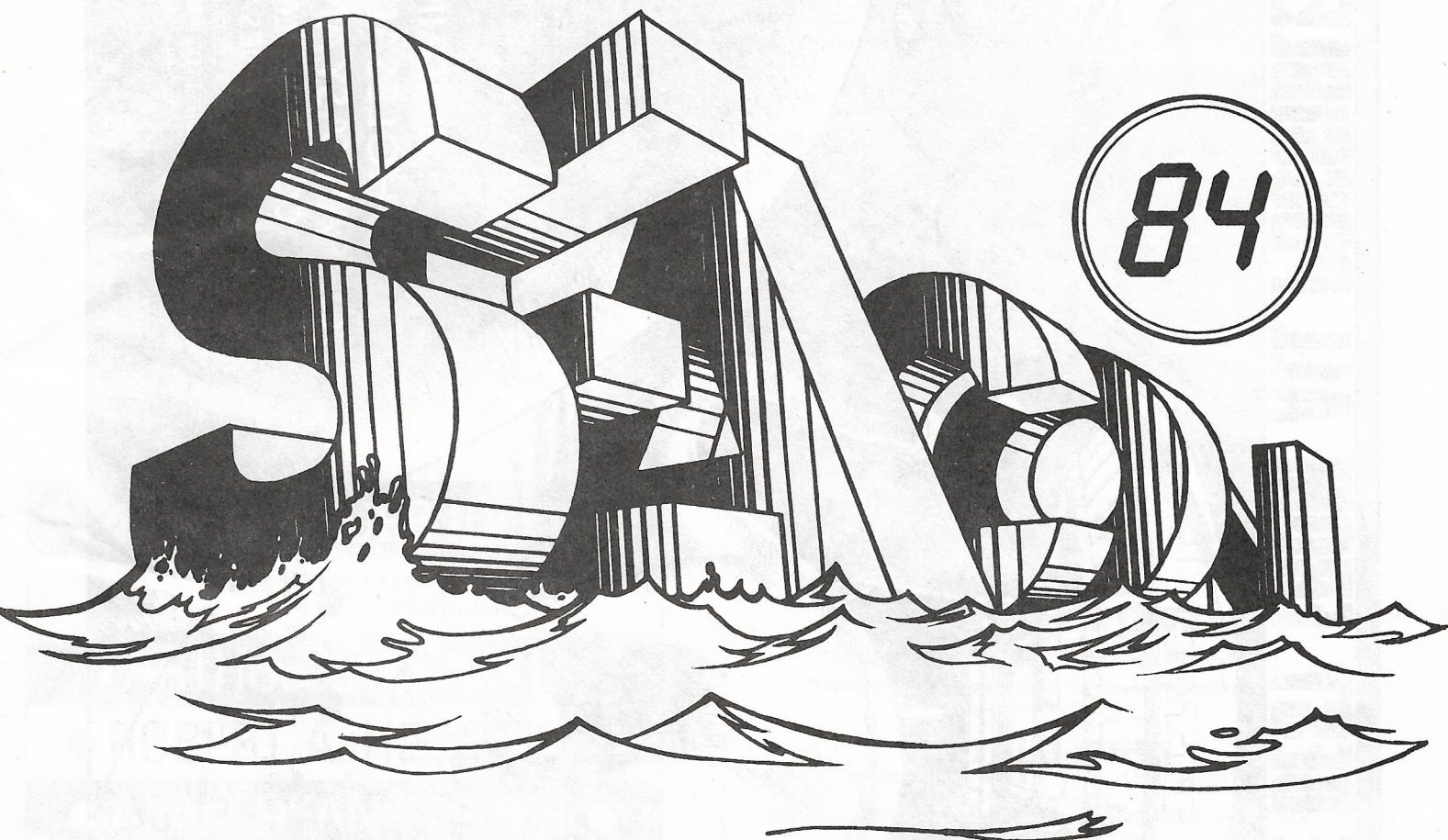


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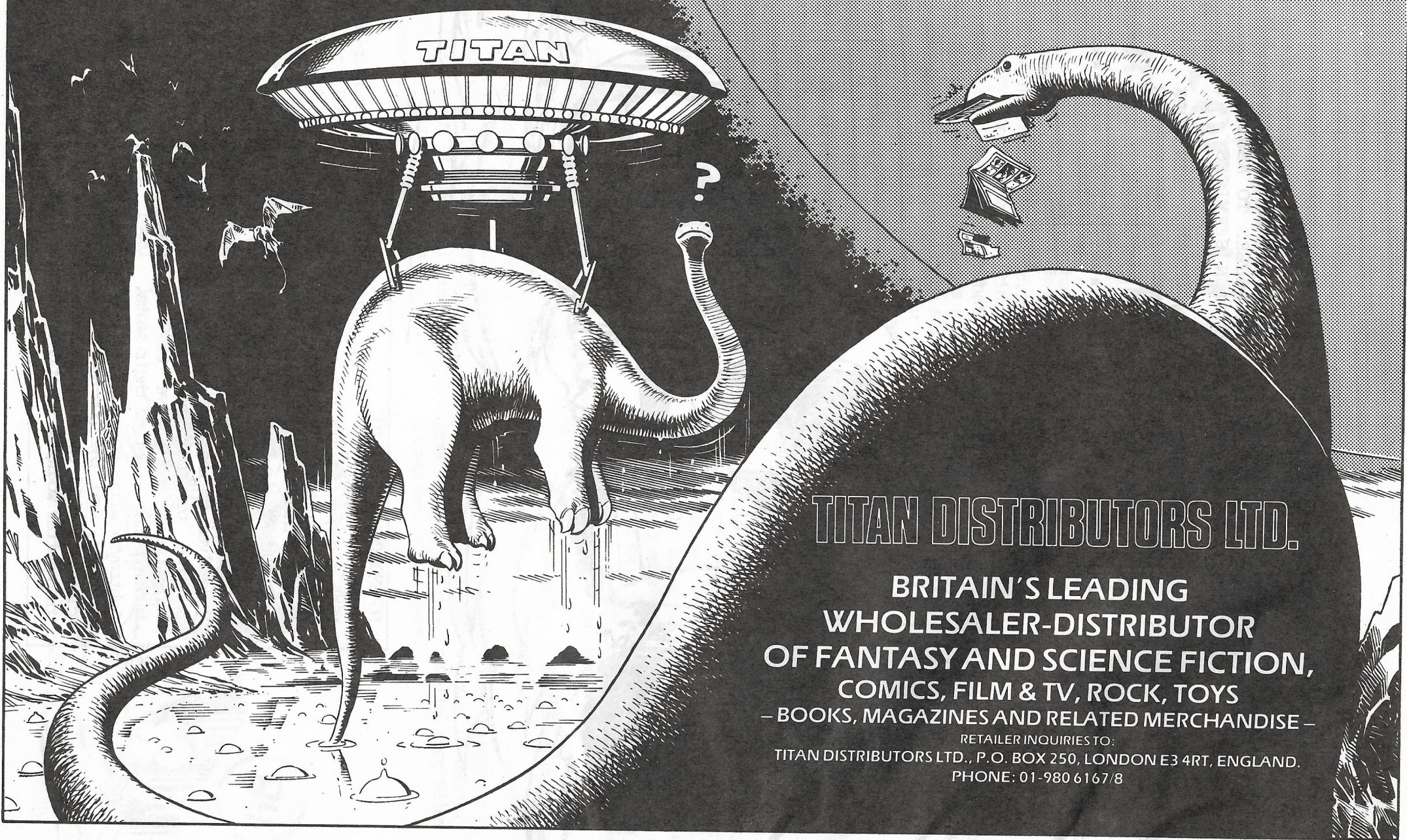
NO SMOKING ZONES

With a convention the size of Seacon, we won't be able to please everybody all of the time. However, there is one simple rule we would like all users of the Programme Halls to observe:

A REQUEST TO SMOKERS:- Could you please seat yourselves on the side furthest from the Main Entrance to each and every room so that non-smokers don't have to walk through a smoking zone to get to their seats.

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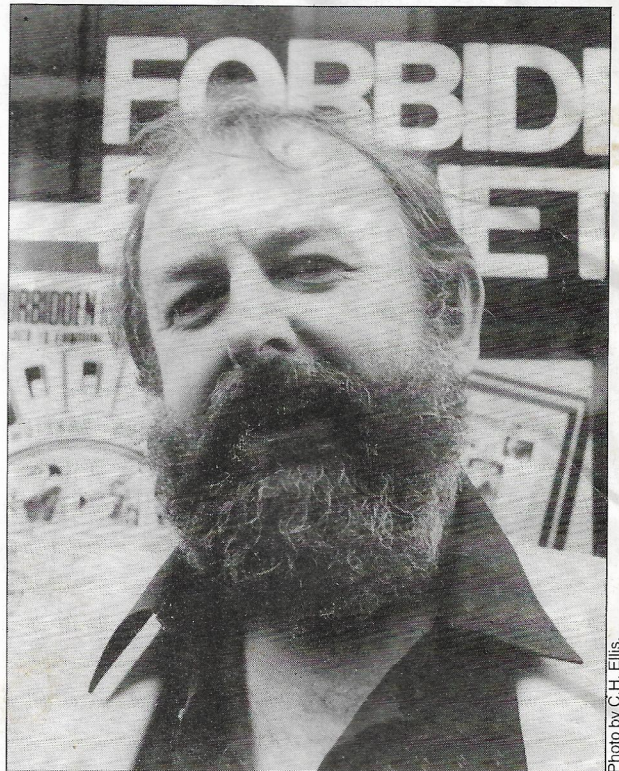
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