

# PROGRAMME NOTES

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## INTRODUCTION

We may not have achieved our aim of sending the programme out in advance, but we have adopted a new format for the programme information in the shape of these handy-to-carry-around Programme Notes which, hopefully, give a better guide to the various functions. If not, you can always use them to mop up your beer. Included in these notes are maps of the hotel layouts and basic information on meal times, bar times, etc.

The Main Programme and Fan Programme will run day and evening in the Dragonara. The events in the Queens will close at 7:00p.m., except for the Masquerade on Saturday night. The locations of events are:

Main Programme:	Brigantes Suite, Dragonara
Fan Programme:	Neville Suite, Dragonara
Creche:	Saville and Danby rooms, Dragonara
Film Programme:	Ballroom, Queens
Video Programme:	(day) Room 108, Queens (evening) Thoresby room, Dragonara
Art Show:	Knaresborough Room, Queens
Book Room:	Bronte Suite, Queens
Gaming Room:	Airedale Room, Queens

Please try to read these Programme Notes (yes, we know you are) and take part in the items. In particular, we hope that the events on Monday will develop into a truly participative programme. I mean, after three days of high living we need something to bring us down to earth on the Monday.

## MAIN PROGRAMME (Brigantes Suite, Dragonara, unless otherwise stated)

The following are notes on selected programme items; for a complete timetable, please refer to the centre pages.

### Friday

#### Alternative Endings (2:00 p.m.)

Have you ever wondered what would have happened to the Astronaut in 2001 if Arthur C. Clarke had died before writing the sequel, 2010 (or perhaps you are still wondering). What would have happened if J. G. Ballard had been asked to finish Dr Who and the Loch Ness Monster? Could anyone have attempted to establish an ending for Crash? What would Robert Heinlein have done to The

Man in the High Castle? These and other alternative endings will be the subject of serious and frivolous speculation, with readings from selected alternative works. A truly alternative programme item.

Life After Death (3:00 p.m.)

Reincarnation has long been a theme popular with SF authors spanning mummified creatures, romantic notions, and the first SF novel which attempted to develop "scientific" logic for straightforward reincarnation, Sheckley's *Immortality, Inc. We Can Build You* and *The Transmigration of Timothy Archer* showed Philip K. Dick's attachment to the subject and Philip Jose Farmer has made extensive use of the idea in his Riverworld series. But what factual or scientific evidence is now available to support the notion of life after death? Pete Garratt provides a critical evaluation of recent suggestions that life after death and reincarnation are real phenomena.

Opening Ceremony (4:00 p.m.)

Where you can meet the Guests and Committee, and the Guests and Committee can meet you... at arms length. Our plans and ideas for the convention should be finalized by this time.

What do we do Now the Future is Here? (5:00 p.m.)

"Science fiction is continually changing and, in some respects, becoming more and more eclectic. If the future is constantly surprising us, so too is the fiction which purports to reflect its possibilities." This was the setting for our competition in PRI, and the winning contribution from Richard A. Slaughter appears in the Programme Book. The panellists will be exploring the future of SF and trying to improve somewhat on Kingsley Amis' notion that SF is dead since it has run out of plot scenarios!

Magic... For Beginners (7:00 p.m.)

Many SF authors have written stories using alternative relationships between magic and science. Cast aside the science and the science fiction. Josephine Saxton seeks to explore the magic.

Play: The Transmigration of Timothy Archer (8:30 p.m.)

One of the major highlights of our programme and a first for the Eastercon. SF holds many possibilities for the performing arts. The cinema has long since realized its potential (well, at least in terms of visual coverage, if not in terms of its intellectual levels). Live performance has surfaced in one or two room parties and with Ken Campbell, but in terms of SF conventions the translation has been limited to fancy dress with the occasional dialogue and swashbuckling sword fight. Within those cameos some performances have been noteworthy, but a full-scale dramatic adaptation of a novel had not been attempted before *Mexicon* last year and Geoff Ryman's play adaptation of *The Transmigration of Timothy Archer*. The novel, by Philip K. Dick, was well chosen. It is partly about Berkely, and living there in the 70s and 80s. It's about three people who died, and why they died, and how they seem to keep coming back. They're interesting people, and the woman who tells the story loved them very much. It's about her too, and how extremely fed up she is with death and being alone, and how, in the end, she is saved from death herself. Like all of Philip K. Dick's stories, it's full of feeling and concern for the characters. It's also very funny.

SaturdayCardboard Broadwords -- Scenes of Violence in Fantasy (11:00 a.m.)

Scenes of violence are often discussed by the Leeds SF Group, and in some cases practiced, though usually it is along the lines of "Why doesn't D West's arm come off when he does that?" or "Have you ever seen anyone held up by the ankles and shaken till his money falls out before?" So, having seen all this, Mal Ashworth (famed Bowie-knife collector) is just the man to tell us where all fantasy authors get it wrong. Demonstrations included. Grisly archaeological data thrown in. But why the fascination?

Fantasy Rules K.O. (12 noon)

The three writers who compose the panel all write fantasy of a very different sort, with little or no overlap. We will ask each one to make a brief statement about how they see fantasy, with special reference to their own work, what they consider fantasy to be, and what ground-rules they follow. They will then say a few disparaging remarks about mainstream Science Fiction and conclude that Fantasy Rules K.O.! O.K.?

Turkeys in Space (1:30 p.m.)

We've searched the cosmos for the dregs of science fiction. Only you can save the world by giving us money to stop reading them out. Only you can destroy it by giving us money to start again. Pete Garratt and Roz Kaveney have their fingers on the button.

Children's Fiction (2:30 p.m.)

It's not just children who read children's fiction, and, according to Tom Shippey, children shouldn't be allowed to! Have you read some of that stuff? Like Alan Garner's *Red Shift*, or William Mayne's *A Game of Dark*, or the books by Robert Westall? "Makes Oedipus Rex look like the vicarage tea-party." An inquiry into Freud and family drama.

Guest of Honour Speech: Gregory Benford (Ballroom, Queens, 4:00 p.m.)

A full article on Gregory Benford appears in the Programme Book. This item carries a Government Health Warning for the faint-hearted. As an alternative, there will be a magic show for children in the Creche.

Publishers' Panel (5:30 p.m.)

There have been publishers' panels before, but this is different. This is the publishers' revenge. Why they don't buy manuscripts. What would happen to them if they did. Why they think people write unreadable manuscripts. What they get down on their knees and pray for every night (apart from the usual, that is). This is a preview for Monday, when the real work will be in small groups, each led by a publisher and a published author. If you are ambitious, curious, want to talk frankly, now's your chance.

Masquerade (Ballroom, Queens, 8:30 p.m.)

This is where you may get the chance to unmask the Committee. The theme for this year's Masquerade is "Heroes and Villains". We cannot guarantee entries from Katie Davies (she's now devoted to more serious studies) or Brian Burgess (he's retired) or even Peter Weston (since we haven't heard from him), but we will guarantee that this event will be handled by Anne Page in her usual inimitable style. Worth the price of admission on its own.

SundayEastercon Bidding Session (10:45 a.m.)

Apart from last year when Yorcon went unchallenged, but not unopposed, previous years have seen healthy competition for the unenviable right to stage the next year's Eastercon: Seacon outsmarted 1984con, Albacon outstripped Metrocon. Will Contravention overturn Albacon III or will a yet unrevealed bid upstage all? Vote with your feet.

The Future of British SF Magazines (12 noon)

The future... it lies with Arts Councils, they say. A discussion on why Britain can support magazines on angling, slimming, knitting and motor-bikes, but not SF. Interzone itself has its origins in Yorcon II, and Yorcon III gives it an opportunity, along with Cassandra Magazine, to demonstrate its robust and radical future.

Computer Hacking (1:00 p.m.)

There is a theory that when everyone's talking about buying Krugerrands, you should sell. And everybody's talking about computer hacking. But do you know anyone who can really do it? This is likely to be the most mysterious item on our programme.

Dreams of Freedom -- Dreams of Power: SF Utopias (2:00 p.m.)

According to Gregory Benford, the visions of many supposedly progressive Utopias are downright reactionary. This might be a slur on Ursula Le Guin. John Christie will attempt to set the record straight as he spans the dreams of SF's visionaries.

SF and Politics (4:00 p.m.)

The motion at Yorcon II that "This SF Convention Supports Unilateral Disarmament" was arguably the best attended and most controversial programme item ever. Lynching mobs assembled in the bar and many scores have yet to be settled. We can assure you that, in the absence of Ian Watson, no referenda will be called for nor will any motions be submitted to Maggie Thatcher. This item is definitely not of the party-political variety, particularly since the politics of the protagonists are not really classifiable.

The Shape of Time-Travel Stories (5:30 p.m.)

Tony Sudbery used to be a keen and true fan, but went GAFIA ten years ago. Now he is back, looking more like Einstein than ever, and waving strange models because he has no words for what he needs to say. It's like that scene on TV: Dumb Interviewer (with portentous voice, holding out to Great Physicist a bog-roll core): "So this, sir, is your image of the Universe." Great Physicist (convulsed with giggles): "You've got it the wrong way up."

Buffet and Awards/Pork Pie Race (7:00 p.m.)

Most want to see the awards presented, but no-one ever bothers to go to banquets. We've arranged for the cheapo meals and some more exciting fare to be available in the Brigantes Suite for a combined buffet and Awards Ceremony. Vote for the BSFA Awards and witness the live presentations. There will be various other performances, including the Great Pork Pie Race which has proved to be one of the most popular silly events at recent Eastercons. If you haven't already entered, all you need to do is dream up and build a mechanical or other means of transporting a standard Brian Burgess Pork Pie across, or above, forty feet of flat smooth floor. This will be followed by a Disco/Dance.

Monday

Publishers/Authors/Fans Workshops (11:00 a.m.)

The preview for this item is on Saturday at 5:30p.m. The aim is to assemble all willing surviving fans to discuss with publishers and authors the realities of publishing fiction. Representatives from the major publishers, Victor Gollancz, Sphere, Granada, Futura, Arrow and Methuen, will be there. Authors, including John Brunner, Gregory Benford, Dave Langford and Ramsey Campbell, will be present together with Tom Shippey and David Pringle. In bringing together fans, authors and publishers we hope to explore ideas on the written SF side and, hopefully, inject more realism into the notions that SF readers and prospective writers have about the publishing field. This will be done by dividing all the members present into four to six groups and putting a publisher and author "in charge" of each group. One group will be devoted specifically to magazine publishing. After the workshops, the members will join together to review their discussions in a plenary session. The success of this event will depend very much on the input from members and what they want to achieve. The authors and publishers have guaranteed their time -- we hope you will join in and respond.

Graham James & Tom Shippey

FAN PROGRAMME

Programme Notes? We don't need no steenkin' etc...

Friday

2:00 p.m. The Fan Room opens. If you don't know what the Fan Room is about, come along and ask or just hang around. Don't be put off too soon.

3:00 p.m. Amateur Fiction Panel. A current and an ex-editor of Focus, the BSFA writers' magazine, will discuss with interested parties the purpose and usefulness of fiction-zines and workshops, and the standard of amateur fiction generally.

5:00 p.m. TAFF: Transatlantic Fan Fund. What it is for those who don't know and then The Martha Beck Affair And What It Means For TAFF. British and American TAFF winners Rob Hansen and Patrick & Teresa Nielsen Hayden dish the dirt.

6:00 p.m. The BSFA AGM. Will Chairman Dorey still reign supreme? What is the future of the BSFA? Who will be the next editor of Vectrix? Who will be elected to the BSFA Council? Does anybody care? These and many other stimulating questions may or may not be answered at the BSFA AGM. Members only, or join up in advance and make your contribution to British Science Fiction while it lasts.

10:30 p.m. Fantomime. Frolics from that musical maestro of Scottish fandom, the doyen-esque Ian Sorensen, hunk about town (be still my beating heart).

followed by

Party, Get down and. Courtesy of Worldcon 87 bid. Britain is Heaven in 87.

Saturday

12:30 p.m. 1984 And All That. People who were there or thereabouts in 84 discuss fanzines and fandom this last year. Lilian Edwards, Nigel Richardson, Anne Warren, and Dave Wood do the business.

2:30 p.m. Stomach Pump 8: R.I.P. The British Fanzine, 1936-78: A Post Mortem. Steve Higgins edits this panel-issue of Stomach Pump. Contributors Chuck Connor, Abi Frost and Paul Kincaid summarise their pieces from Stomach Pump 6 and take it from there. Criticism: is it art? or what?

6:00 p.m. Question Time. This is a rip-off of the well-known TV quiz show. Question blanks will be available in the Fan Room up until the off; fill 'em in. Various faces will sensibly discuss burning topics of the day or not as the occasion merits. You can come on down and ask your own questions if you like. Pundits appearing subject to availability on the day. This will be the one to be at. Make it happen. Bow-ties optional. Panellists will be co-opted to answer specific questions in advance.

10:00 p.m. Quiz. Devised and directed by your quiz inquisitor Alan "Open the Box" Dorey. You should be fairly drunk by then anyway but this is followed by

Party, Another. This one is brought to you by the Contravention (86 Eastercon) Bid. Get your back up off the wall... Dance... Come on... boogie etc.

Sunday

12:30 p.m. 50s, 60s, 70s, 80s: 4 Fandoms?. Mal Ashworth, Harry Bell, Rob Hansen, and Pam Wells talk about respective decades of fandom. What has changed and what has remained the same.

2:00 p.m. Patrick and Teresa Nielsen Hayden. The winners from America of this year's TAFF race talk about whatever they feel like. Hands across the sea an all that stuff. Come and complain about Reagan.

5:00 p.m. What can I say? Linda Pickersgill testifies. The Fan Guest of Honour presents the Fannish Revival. Hallelujah. Keep the Faith.

6:30 p.m. Debate. An informal debate of the proposition "Apas have been a shot in the arm for Fandom". Peter-Fred Thompson and Kate Davies support this against the malignant moaners Malcolm Edwards and Simon Ounsley. Difficult and bitchy questions from the floor will be sought.

10:00 p.m. Let Me Tell You What's Wrong With Cons These Days. As this is the last item on the fan programme I've decided to leave it accessible to almost anyone with an axe to grind. Have a few minutes to tell somebody about it why don't you? Bitch. Be sensible and constructive. Singalong. I'm certainly going to. After this will come:-

Party, The. Rock your Box with the compliments of The Fan Room. For poppers everywhere. Includes a Dance Contest. Go for it.

The Fan Room hopes you have a good time. Be there, or not. So it goes.

Jimmy Robertson

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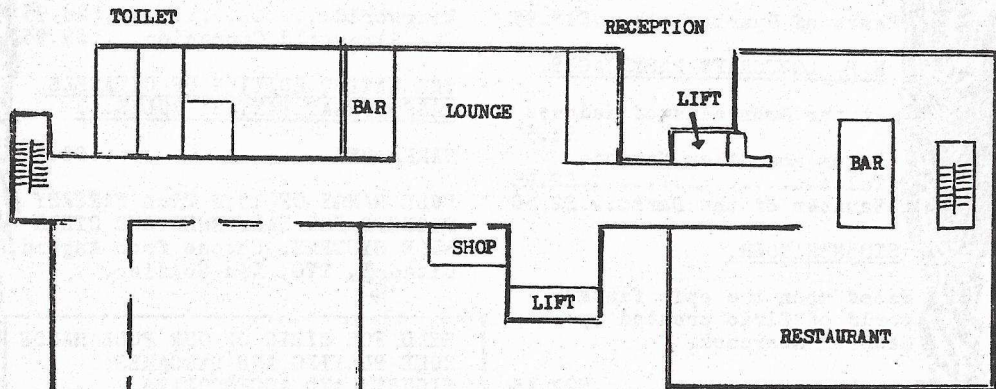
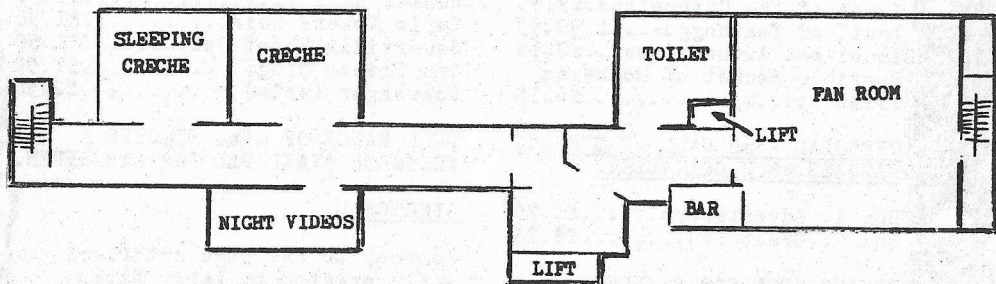
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# Dragonara

## MEZZANINE LEVEL



## RECEPTION LEVEL



FRIDAY PROGRAMMING

TIME	BRIGANTES - DRAGONARA MAIN PROGRAMME	NEVILLE SUITE - DRAGONARA FAN ROOM PROGRAMME	BALLROOM - QUEENS FILM PROGRAMME	TIME
11:00	THE LITTLE SHOP OF HORRORS			
12:00			THE TWILIGHT ZONE	1:30
2:00	ALTERNATIVE ENDINGS Chair: Mike Dickinson; Bob Shaw, Dave Langford, Gregory Benford, Geoff Ryman	FAN ROOM OPENS		
3:00	LIFE AFTER DEATH Pete Garratt	AMATEUR FICTION Dave Swinden, Sue Thomason	THE DEAD ZONE	3:30
4:00	OPENING CEREMONY Tom Shippey, Linda Strickler James, Simon Polliey, Graham James and Guests of Honour			
5:00	WHAT DO WE DO NOW THE FUTURE'S HERE? Chair: Kate Jeary; Richard Slaughter, Elizabeth Sourbut, John Brunner, Mike Dickinson		MAD MAX	5:15
7:00	MAGIC . . . FOR BEGINNERS Josephine Saxton			6:00
8:30	THE TRANSMIGRATION OF TIMOTHY ARCHER Play adapted from Phillip K Dick by Geoff Ryman			
10:30	THE RIGHT STUFF			
11:00		FANTOMIME Ian Sorenson		
		WORLDCON IN '87 PARTY		

SATURDAY PROGRAMMING

TIME	BRIGANTES - DRAGONARA MAIN PROGRAMME	NEVILLE SUITE - DRAGONARA FAN ROOM PROGRAMME	BALLROOM - QUEENS FILM & MAIN PROGRAMME	TIME
11:00	CARDBOARD BROADSWORDS - SCENES OF VIOLENCE IN FANTASY Mal Ashworth		THE DAY MARS INVADED EARTH	11:00
12:00	FANTASY RULES K.O. Chair: Paul Kincaid; Ramsey Campbell, Terry Pratchett, Josephine Saxton	1984 AND ALL THAT Lillian Edwards, Anne Warren, Nigel Richardson, Dave Wood	ANDROID	12:30
1:00	WORLDCON '87 - THE BRITISH BID Paul Oldroyd, Malcolm Edwards			
1:30	TURKEYS IN SPACE - SPONSORED READING Pete Garratt, Roz Kaveney		LA BELLE ET LA BETE	2:00
2:30	CHILDREN'S FICTION Tom Shippey			
4:00	(Magic show in creche for kids)	STOMACH PUMP 8 - R.I.P. THE BRITISH FANZINE: 1936 - 1978 A POST-MORTEM Steve Higgins, Paul Kincaid, Chuck Connor, Abi Frost	GUEST OF HONOUR SPEECH Gregory Benford	4:00
5:30	PUBLISHERS' PANEL Malcolm Edwards, Toby Roxburgh, Elsbeth Lindner, Richard Evans		ZELIG	5:30
7:00	BOOK AUCTION: TAFF & GUFF, 808 SHAW FUND Auctioneer: Greg Pickersgill	QUESTION TIME Hand in your question early; get form in Fan Room		6:00
10:00	DANCE TO LIVE BAND "CLIMATE"	THE ALAN DOREY QUIZ	HEROES & VILLAINS MASQUERADE MC: Anne Page	8:30
11:00		CONTRAVENTION PARTY		
12:00	ASSAULT ON PRECINCT 13			

SUNDAY PROGRAMMING

TIME	BRIGANTES - DRAGONARA MAIN PROGRAMME	NEVILLE SUITE - DRAGONARA FAN ROOM PROGRAMME	BALLROOM - QUEENS FILM PROGRAMME	TIME
10:45	EASTERCON BIDDING SESSION Chair: Mike Ford		THE LITTLE SHOP OF HORRORS	11:00
12:00	THE FUTURE OF BRITISH SF MAGAZINES Chair: Simon Ounsley; Dave Pringle, Bernard Smith, Pete Weston	50s/60s/70s/80s - FOUR FANDOMS? Mal Ashworth, Harry Bell, Rob Hansen, Pam Wells	GREYSTOKE	12:30
1:00	COMPUTER HACKING Martin Hoare			
2:00	DREAMS OF FREEDOM, DREAMS OF POWER: SF UTOPIAS John Christie	THE NIELSEN HAYDENS TALK		
4:00	SF & POLITICS Chair: Graham James; Gregory Benford, Ed James, John Brunner		ART AUCTION Auctioneer: Rog Peyton	3:00
5:30	SHAPE OF TIME TRAVEL STORIES Tony Sudbery		MAD MAX 2	5:00
7:00	BUFFET PORK PIE RACE - Rob Jackson AWARDS CEREMONY - MC: John Harvey			6:30
9:00	DISCO/DANCE			
10:00				
12:00	THE EVIL DEAD			

FAN GUEST OF HONOUR SPEECH  
Linda Pickersgill

INFORMAL DEBATE: APAS HAVE BEEN A  
SHOT IN THE ARM FOR FANDOM  
Simon Ounsley, Malcolm Edwards,  
Peter-Fred Thompson, Kate Davies

LET ME TELL YOU WHAT'S WRONG WITH  
CONS THESE DAYS  
Jimmy Robertson

PARTY

MONDAY PROGRAMMING

TIME	BRIGANTES - DRAGONARA MAIN PROGRAMME	NEVILLE SUITE - DRAGONARA FAN ROOM PROGRAMME	BALLROOM - QUEENS FILM PROGRAMME	TIME
11:00	PUBLISHERS/AUTHORS/FANS WORKSHOPS Malcolm Edwards, Nick Austin, Richard Evans, Toby Roxburgh, John Brunner, Dave Pringle, Dave Langford, Gregory Benford, Tom Shippey, Peter Nicholls, Clare Coney, others	EASTERCON BUSINESS MEETING - TWO-YEAR BIDS? Paul Oldroyd	MAD MAX	10:30
2:00	PLENARY SESSION - RESULTS OF WORKSHOPS		MAD MAX 2	11:00
3:00	CLOSING CEREMONY		ANDROID	12:45
				2:30

OTHER EVENTS

DRAGONARA HOTEL

CRECHE is located in two rooms:  
SAVILLE is the ACTIVITY ROOM  
DANBY is the SLEEPING ROOM

FIRST AID FACILITIES ARE IN THE CRECHE

VIDEOS through HOTEL TELEVISIONS COST £3.50  
PER SHOW (YOU HAVE BEEN WARNED AGAIN)  
PROGRAMME in THORBESBY ROOM in evening  
(see separate video schedule)

COMMITTEE ROOM/REGISTRATIONS - RIVERSIDE ROOM

MEAL TIMES:

BREAKFAST	7:30 am to 10:30 am
LUNCH	12:30 pm to 2:00 pm
TEA	6:00 pm to 7:30 pm
SUPPER	11:30 pm to 12:30 am

GALERIA BAR OPENS 10 AM DAILY IN HOTEL LOBBY

QUEENS HOTEL

BOOK ROOM in the BRONTE SUITE open from 10 am to 6 pm

ART SHOW in the KWARESBOROUGH ROOM from 10 am to 6 pm

GAMING ROOM in the AIREDALE ROOM from 10 am to 6 pm

VIDEO PROGRAMME in ROOM 108 during the daytime  
(see separate video schedule)

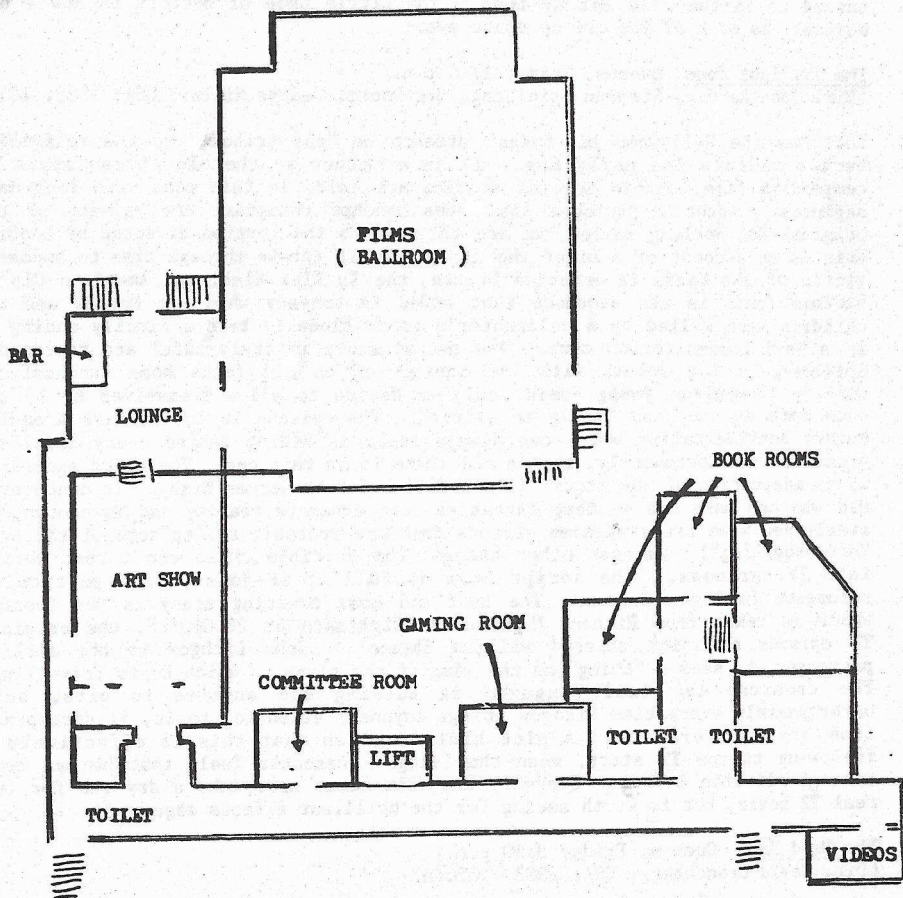
COMMITTEE ROOM - WHARFEDAILE ROOM

MEAL TIMES:

BREAKFAST	7:00 am to 10:00 am	Friday & Saturday
LUNCH	12 noon to 2:30 pm	Sunday & Monday
TEA	6:00 pm to 7:30 pm	

BEER AND LAGER BAR AVAILABLE OUTSIDE BALLROOM

# Queens



FILMS

The Little Shop of Horrors Dragonara, Fri. 11:00 a.m.; Queens, Sun. 11:00 a.m.  
(Dir. Roger Corman; USA; 1960. 73min)

One of Corman's famous el-cheapo movies, which was shot in only two days! The story concerns the wonderfully named Seymour Krelboined, who invents a new plant and promptly names it after his girlfriend, Audry Jr. Unfortunately, the plant proves somewhat difficult to feed as it survives on human flesh, so Seymour decides that he must murder a few people. Meanwhile, the plant plaintively cries out "Feed me, feed me." The movie is interesting for the early appearance of Jack Nicholson as a masochistic dental patient. With amazing dialogue and the wonderful character names, how can it lose? By the way, the plant also turned up in the film Eat My Dust. The Little Shop of Horrors is now a hit musical, as most of you are no doubt aware.

The Twilight Zone Queens, Friday 1:30 p.m.  
(Dir. John Landis, Stephen Spielberg, Joe Dante, George Miller; USA; 1983. 101m)

This was the Hollywood big-budget attempt to "pay tribute" to the television series made in the early 60s. It is a return to the old Amicus style of compendium film wherein several stories are told, in this case with four main segments. After a prologue that does somehow recapture the naivety of the original Rod Serling series, we are thrust into the portion directed by Landis. This is an account of a bigot who finds himself thrown through time to become a victim of the Nazis in occupied France, the Ku Klux Klan, and American GIs in Vietnam (this is the sequence that ended in tragedy when Vic Morrow and two children were killed by a helicopter's rotor blades), before finally ending up in a Nazi concentration camp. The second story is truly awful and represents Spielberg at his worst, with the inmates of an old folks home successfully wishing themselves young again, only to decide to allow themselves to be old once more as they are "young in spirit"! The episode is loaded with dreadful sugary sentimentality which one always feels is hiding behind every Spielberg production; unfortunately, that's all there is in this one. The third excursion is an adaptation of the story "It's a GOOD Life" by Jerome Bixby. It concerns a kid who can make his wildest fantasies into concrete reality and is enormously overloaded with truly awesome effects that are probably the epitome of the term "mind-boggling". Amongst other things, the horrible child can thrust people into TV cartoons. The script here is full of in-jokes, with particular reference to Roger Corman. The best and most exciting story is the fourth, which is taken from Richard Matheson's "Nightmare at 20,000ft", the original TZ episode of which starred William Shatner. John Lithgow is the airline passenger who sees a "thing" on the wing of the plane in which he is travelling. The creature is busily engaged in pulling the engines to bits, but, unfortunately every time Lithgow brings anyone's attention to it, it disappears from sight. Paranoia. A nice hint is given that this is effectively a follow-up to the TZ story, when the Lithgow character feels that he has been through all this before. Overall, the film seems more like a dry run for the real TZ movie, but is worth seeing for the brilliant effects sequences.

The Dead Zone Queens, Friday 3:30 p.m.  
(Dir. David Cronenberg; USA; 1983. 103min)

An adaptation of Stephen King's novel. A teacher emerges from a coma and discovers that he has both telepathic and precognitive powers. Unfortunately for him, the powers turn out to be a curse, as he comes to detest everything that they convey to him. Initially, he is able to help people, and helps the local sheriff to solve a series of sex killings, but the horror of what his abilities reveal are draining the strength from his body. When he gets a flash that a future president will be responsible for a nuclear war, he realises that he can change the future, but should he? This is an unusual film in the Cronenberg canon, in that there are no visual fireworks. Indeed, everything is underplayed, and the film is almost surreal in its treatment of what could have

been a sensational subject. Cronenberg is one of the people whose films are persistently misunderstood in this country, as can be witnessed by the furore over Videodrome which has now resulted in a very curtailed video-tape release.

Mad Max Queens, Friday 5:15 p.m.; Queens, Monday 11:00 a.m.  
(Dir. George Miller; Australia; 1979. 91min)

One of the great action flicks of recent years. The best way to describe it is to call it a cross between a biker and a horror movie, concerning a Clint Eastwood-type fascist anti-hero! The story is set in the desolate near-future where civilisation has collapsed and mad bikers do continual battle with the Bronze (cops, to you), who use Interceptors, not just your ordinary cars. Max Rockatansky is a cop who is pretty sickened by it all anyway, but when his wife and kid fall foul of the crazy bikers, he wants Revenge. Max and his family are completely believable and in a sense represent all that's left of civilisation, so when they go, everything goes. The film is certainly not for the squeamish, but is a helter skelter of brilliant stunt driving, editing and camerawork. An extra note of chaos is lent to the society depicted in that the only difference between the cops and the bikers is that they dress differently. This terrific movie was dubbed into "American" as the US distributors thought that no one would (a) want to see an Australian film or (b) be able to understand Aussie dialect. Unfortunately, the only version available is the dubbed version -- you'll have to go to Australia to see the original! A further curious piece of information is that Mad Max was given an X Certificate in France, which signifies Pornography (with a capital P). Strange. You can gain an insight into George Miller's thoughts when making the film from the following quote: "...every year about a thousand people die on Victoria (State) roads. The statistics are constant, it's as though we're operating under some immutable law of nature".

The Right Stuff Dragonara, Friday evening after play.  
(Dir. Philip Kaufman; USA; 1983. 193min)

A true epic. It covers the period 1947-1963, from Chuck Yeager taking the experimental X-1 rocket plane through the sound barrier, through the flight of Yuri Gagarin, to the last solo mission of the Mercury programme. The film is taken from Tom Wolfe's book of the same name and is an astonishingly successful treatment of the romance and the naked reality of the quest for the last frontier... Space. The Right Stuff is an obscure, almost mystical quality that men who would aspire to the heights are supposed to have. In essence, it is what the mythical pioneers of the Old American West had, or were meant to have, in folklore. This parallel with the Old West days of the USA is constantly referred to, with the person of Yeager representing the frontiersman. A particularly striking scene occurs early on, where Yeager on horseback comes across a gleaming, thundering prototype rocket plane in the desert. The contrast between old and new could not be more pointed. The magnificent seven astronauts are presented with warts intact and the tale itself swerves from satire to irony to documentary to true heroics. It is certainly true that a few of the politicians do not come out of it very well, notably Lyndon Johnson who comes over as a bit of a buffoon. There are also moments of pathos, including one that exists outside the film in that we know Gus Grissom will ultimately die in the fire on board Apollo 1. The acting throughout is brilliant, achieving something many thought impossible. In a sense, the film succeeds so well that the original men and women around whom the story revolves are now less important than the screen image, or rather the truth from now on and forever more is what we experience through the film. The original documentary pictures, etc., suddenly become less real than this "fiction". The impression one is left with at the end is that this is what America was like in the "great" years before Vietnam and Watergate. What would be even more interesting would be to see if they could make a film of the Apollo missions, where we already possess film images of a unique potency.

The Day Mars Invaded Earth Queens, Saturday 11:00 a.m.  
(Dir. Maury Dexter; USA; 1962. 70min)

The one you've all been waiting for. Worth every penny (or cent, whichever is worth more) of your membership. Intelligent energy beings travel along one of Earth's radio beams and proceed to invade! Gosh. The film is a sort of invasion of the body snatchers with a twist ending. The director (I use the term loosely) also made such Truly Great films as *The High-Powered Rifle*, *The Mini-Skirt Mob*, and *Police Nurse*.

Android Queens, Saturday 12:30 p.m.; Queens, Monday 2:30 p.m.  
(Dir. Aaron Lipstadt; USA; 1982. 80min)

This is an exciting thriller set on a remote space station run by evil-looking Klaus Kinski. The android of the title is Kinski's assistant on the station, and when we first see him we are presented with a complete innocent whose whole life has been formed from playing video games, watching old films and looking at tapes of old TV programmes. The android, Max, also performs impersonations to himself, especially James Stewart, who he believes is the archetypal human. He even walks like him. However, Max's innocence soon comes under fire when three criminals appear and attempt a takeover of the station. Max slowly becomes aware of the true state of humanity and is changed irrevocably. Don Opper as the android is completely believable and he also wrote the script, which is full of good SF ideas and SF/cinema in-jokes. The film has been written from a "left-wing" point of view, with the Kinski character being the employee of a multi-national company which is attempting to create a slave workforce who will be kept in ignorance of what is really happening on Earth. There is a reference to an android revolt on Earth of which Max is obviously completely unaware. This film is one of the output of New World Studios, Roger Corman's production line that frequently brings out superb new talent. Apparently, Corman usually steps in and cuts all films down to 80 or 90 minutes, but he was thwarted in doing so here, as the film was short to start with so that directorial integrity remained.

La Belle Et La Bete Queens, Saturday 2:00 p.m.  
(Dir. Jean Cocteau & Rene Clement; France; 1946. 89min. Subtitled)

Cocteau — poet, novelist, painter, playwright, actor, and film director. This was his first full length film and is an astonishing, surreal treatment of the classic fairytale. The film was made under enormous difficulties due to the minuscule budget, lack of food and materials, and the severe illnesses of both Cocteau and Jean Marais, who plays the beast and was, incidentally, Cocteau's lover. Scene and atmosphere are concentrated on, instead of the individual characters, and remarkable transformations are wrought whereby simple rustic scenes become magically altered into overpowering landscapes from the imagination of Gustav Dore. The film is also useful for a number of innovative techniques, such as reverse motion and Cocteau's oft-used image of mirrors as doorways between worlds (as in *Orphee*). The haunting images of living statues and of living limbs appearing through walls have been used extensively by film makers since, such as Roman Polanski in *Repulsion*. Cocteau intended the extensive symbology to show "the reality of the unreal", this even extending to the music rhythms, which are often completely at odds with what is happening on screen. The beauty of the Beast is such that after the metamorphosis at the climax, we are left wondering what has truly been gained. This is further pointed up by Cocteau's moral: "Love can make man a beast, but it can also turn ugliness to beauty." An interesting angle can be thrown upon his treatment of the Beast when we learn that Cocteau was suffering from an awful facial skin infection while making the film.

Zelig Queens, Saturday 5:30 p.m.  
(Dir. Woody Allen; USA; 1983. 79min)

Zelig is a film about the ultimate "nobody", a person so lacking in any



personal charisma or individuality that he is a human chameleon who takes on the physical characteristics of those around him. He becomes a circus freak and finishes up sitting behind Adolf Hitler at a huge rally. The superb integration of the newsreel footage of the time (the 1920s) in which the film takes place inevitably has one wondering most of the time just how they managed it. It is undoubtedly Allen's most innovative film and again reflects his own personality as he takes on the characteristics of Fellini, Bergman, etc. Apart from his usual self-parody, there are also brilliant parodies of the films *Reds*, *Citizen Kane*, and *The Elephant Man*, together with an extremely funny Warner Brothers bio-pic supposedly based on the life of Zelig.

Assault on Precinct 13 Dragonara, Saturday night after live band.  
(Dir. John Carpenter; USA; 1977. 91min)

J. C.'s second feature film and a remake of the classic Western *Rio Bravo*. As in *Dark Star*, Carpenter seems to have done virtually everything and as the editing credit is given to one "John T. Chance", the character played by John Wayne in the original film, this no doubt was his responsibility as well. The first half-hour of the film drifts on with apparently unconnected scenes, including an old-fashioned prologue which explains that the tale features a gang called Street Thunder. The scenes are presented as taking place at specific times on one night. Eventually everything falls together and we are in a Los Angeles police station under siege by almost-unseen hordes of youths, the core of which is formed by Street Thunder. Inside the station is a typical cross-section of the type of characters you would expect to find in a film like this -- a lone black cop, a sultry, plucky secretary and, chief amongst them all, the notorious, laid-back murderer Napoleon (Why do they call you Napoleon?) Wilson, who has an answer to everything, the favourite being "Got a smoke?". The action sequences as the gang swoops down upon the police station are beautifully done, with some hauntingly violent images, while the dialogue is full of brilliant one-line exchanges that all help to make this one of the 70s' cult films.

Greystoke: the Legend of Tarzan, Lord of the Apes Queens, Sunday 12:30 p.m.  
(Dir. Hugh Hudson; not so Great Britain; 1984. 130min)

This is the story of Big T from birth and is without any question at all the best of the Tarzan films, with glorious photography, realistic primates, excellent acting, suitably impressive music and, of course, the great Ralph Richardson. *Greystoke* is not just the story of Tarzan (the name Tarzan is never actually used outside of the film's subtitle), but is also a study of what the English class system represents, with its bigotry, brutality and elitism. In this context, John Clayton is used as the alien outsider, who is innocent and upon whom all these forces can play. So it's really a typically British view of an American hero! Bravely, the tale actually commences where the first book begins, with the voyage and subsequent shipwreck of Tarzan's parents. Apparently, the scenes showing them staggering through the jungle were drastically cut down, which is a shame, especially in view of the difficulties the actors experienced. After T's birth and the death of his parents, the long dialogue-less sequences show his "survival of the fittest", as he grows up amidst the wholly believable primates, by his ability to use weapons and by his supreme agility. These scenes are perfect and are what all T followers have hoped would one day appear. When *Greystoke* is later taken from the jungle (the beautiful Cameroons) to "civilization", he integrates himself by imitation of those around him, but we know that this must ultimately break down. The love scenes with Jane were cut by the distributors in order to keep the PG rating.

Mad Max 2 Queens, Sunday 5:00 p.m.; Queens, Monday 12:45 p.m.  
(Dir. George Miller; Australia; 1981. 96min)

Thankfully not dubbed into "American", so we can enjoy the rich Aussie accents. MM2 is that rare breed, a sequel that is better than the original film. We could describe this epic as an SF western comic strip, with mythological

overtones. The adventure follows on almost immediately from the end of *Mad Max*, with a resumé of what led to the end of civilization. Again, petrol is the only real form of exchange, with everyone seemingly hell-bent on using it all up as soon as possible. An amazing collection of loony bikers (led by a faceless character called Humungus) are besieging a collection of slightly more civilized families who are encamped around a lone oil-well. Max arrives upon the scene after some bizarre *Boy-and-his-Dog*-type adventures and eventually, after gentle persuasion, decides to help out the good guys and takes on the barbarian hordes. One of Max's helpers is the Feral Kid who has a neat trick with a metal boomerang. Throughout all this, the action crashes on mercilessly and leaves you exhausted, particularly after the road chase to end all road chases which serves as the finale.

The Evil Dead Dragonara, Sunday night after disco.  
(Dir. Sam Raimi; USA; 1982. 85min (from 86min))

This is a tale of the supernatural powers that haunt the realm of man and of the ancient incantations that will bring them out from Beyond. A group of college kids arrive at a cottage in the centre of a vast, dark forest to vacation, but soon the Lovecraftian demons (unseen) are after them. One after another they become ghouls, but they can be destroyed by dismemberment. Much play is made of the standard horror clichés like awful laughter, astonishingly fast putrefaction, plumbing that gushes blood and Things around corners!! Made on a miniscule budget, it is quite obviously not entirely serious and indeed the horror is deliberately over-the-top in order to give it a comic element, as in the tin of Band Aid floating in the lakes of blood in the cellar. *The Evil Dead* is an important film, apart from its merits purely as a film, in that it has come to represent the so-called video nasty. Tapes of this film are constantly taken away from the video rental shops. It has yet to be declared obscene by the courts, but still the police bring cases against it. The principle is that they will eventually find a sympathetic judge. On a recent BBC programme, a film clip supposedly showed a group of kids cringing in terror from "a typical nasty". The film in question turned out to be the 1951 version of *The Thing From Another World*! Interestingly, no one seems to know precisely what a video nasty is. The term does not exist in relation to a category of film; it's purely an invented term with no relationship to what actually goes on in the film world. Under the new Video Act, about half of approved "18" videos are now cut by the BBFC for unknown reasons. This is after previous cinema or distributor cuts! Britain is now the most heavily-censored country in Western Europe and, interestingly, if the present laws had been in force in 1960, then *Psycho* and *Peeping Tom* would have been outlawed. All videos are now censored in the context of viewing with children present, which is obviously ridiculous. All cinema and TV viewers must now suffer because some parents can't control their kids "viewing". Theoretically, video magazines and some video games now have to be approved by the BBFC, but this cannot be resolved without test cases. The last British Act to impose censorship was in 1737 (regarding theatre). It took 220 years to repeal, and now we have the situation where we cannot circulate information and entertainment without interference from the courts. Did you know that if you sell someone a video of, say, your wedding then this also should be approved under the new Act? What is happening is that the courts are imposing their ideals of morals and taste upon us. Among the films raided by the police recently have been films already granted a BBFC certificate! *Children of the Corn*, for example. It seems that there are laws and laws. According to *Sight & Sound* magazine, the Video Act is in breach of the European Convention of Human Rights since the total censorship being enacted is totally out of proportion to the supposed aim of protecting children from a few "nasties" and is therefore not relevant in a democratic society. How long, I wonder, till the censorship is extended to books (it has been showing increasing signs of doing so: ask Savoy Books or Knockabout Comics) and then to the people who write them??

## MISCELLANEOUS INFORMATION

**PUB LICENSING TIMES:** THURSDAY 11am to 3pm; 6pm to 10:30pm  
 FRIDAY 12 to 2pm; 7pm to 10:30pm  
 SATURDAY 11am to 3pm; 6pm to 11:00pm  
 SUNDAY 12 to 2pm; 7pm to 10:30pm  
 MONDAY SOME PUBS WILL BE CLOSED

**CASH POINTS:** NAT WEST ) ALL ON PARK ROW -- WALK STRAIGHT  
 MIDLANDS ) UP FROM DRAGONARA PAST THE QUEENS  
 LLOYDS ) PAST CITY SQUARE - BY LLOYDS BANK

BARCLAYS ) ALBION STREET -- WALK RIGHT DOWN  
 TSB ) BOAR LANE, TURN LEFT AFTER BOND STREET  
 CENTRE PAST GREENHEAD BOOKS

**RESTAURANTS:** ITALIAN - BIBI'S - ON BOAR LANE OPPOSITE ALBION ST  
 TURN RIGHT DOWN SMALL ROAD  
 BURGERS - BISTRO 5 - OPPOSITE QUEENS HOTEL ON CORNER  
 CHINESE - ORIENT - DOWN EASTGATE ON LEFT SIDE PAST  
 ODEON THEATRE  
 INDIAN - SHABAB - DOWN EASTGATE FROM ORIENT ON RIGHT  
 TRIPTI - UP BRIGGATE, RIGHT AT TOWER CINEMA  
 GREEK - SCORPIOS - BACK OF THE MERRION CENTER

SEE MAP OF LOCAL LEEDS AREA ENCLOSED IN PROGRAMME PACKAGE

## REPEAT OF MEAL TIMES AT HOTELS:

**DRAGONARA** BREAKFAST 7:30 am to 10:30 am  
 LUNCH 12:30 pm to 2:00 pm  
 TEA 6:00 pm to 7:30 pm  
 SUPPER 11:30 pm to 12:30 am

**QUEENS** BREAKFAST 7:00 am to 10:00 am Fri & Sat  
 8:00 am to 10:00 am Sun & Mon  
 LUNCH 12:00 to 2:30 pm  
 TEA 6:00 pm to 7:30 pm

**NB:** THERE WILL BE A LIGHT MEAL AVAILABLE AT THE DRAGONARA HOTEL  
 ON THURSDAY EVENING FROM 8:30 pm to 9:30 pm

PRICES OF SNACK MEALS WILL RANGE FROM SANDWICHES OR SOUP AT 60p  
 TO PLATED SALADS AT £1.75 TO HOT MEAL OR PLOUGHMANS LUNCH AT £2.00

ON SUNDAY EVENING TEA WILL BE COMBINED WITH A BUFFET-STYLE  
 SERVICE IN THE BRIGANTES ROOM TO BE FOLLOWED BY THE AWARDS  
 CEREMONY, THE PORK PIE RACE, AND THEN A DISCO DANCE

PLEASE ENQUIRE FROM A COMMITTEE MEMBER IF YOU WISH TO PUT UP  
 ANY NOTICES ON HOTEL WALLS SO WE DO NOT DAMAGE ANY PROPERTY

SPACE INVADER MACHINES ARE AVAILABLE NEAR THE FAN ROOM IN THE  
 DRAGONARA AND NEAR THE BALLROOM AND BOOK ROOM IN THE QUEENS

**NB:** PLEASE REMEMBER THAT VIDEOS THROUGH THE HOTEL TELEVISIONS IN  
 THE DRAGONARA COST £3.50 PER SHOW - SEE SEPARATE SCHEDULE

TRAVEL BETWEEN THE HOTELS

Queens to Dragonara

From the main entrance to the Queens, turn right, then take the second road on the right (Bishopgate Street) leading down under the bridge. You will soon see the Dragonara on the right. From the Queens side entrance (slightly quicker), turn right then cross the station car park to the cylindrical building marked "WAY OUT. BISHOPGATE". This conceals a flight of steps leading down onto Neville Street. At the bottom of the steps, just turn right and you will soon see the Dragonara on the right.

Dragonara to Queens

Turn left out of the hotel, go under the railway bridge, then look for an opening on your left just after the bridge, beside a pedestrian crossing. You will see a flight of steps leading upwards. (Just before you come to the steps, you will see a door marked "BRSA Police Branch". I'm not sure what that is, but I suggest you give it a miss.) At the top of the steps, cross the car park to the railway station entrance then turn right. You will soon arrive at the side entrance to the Queens on your left. This is the quickest route between the hotels, but if you wish to avoid the steps you can do so by carrying on past the pedestrian crossing to the main set of traffic lights at the top of the hill. Turn left here. You will soon see the main entrance to the Queens on your left.

Please Note that the side-entrance to the Queens will close each evening after the events in the Queens have finished.

Across the inky blackness of the star-studded empyrean the silvery spaceship went very fast. Suddenly lights flashed and alarm bells began to ring. "This means trouble!" rasped Arth Pudor through gritted jaws. A second Later, shuddering in every rivet, the mighty ship plunged headlong into the roaring inferno of a giant meteor storm!

