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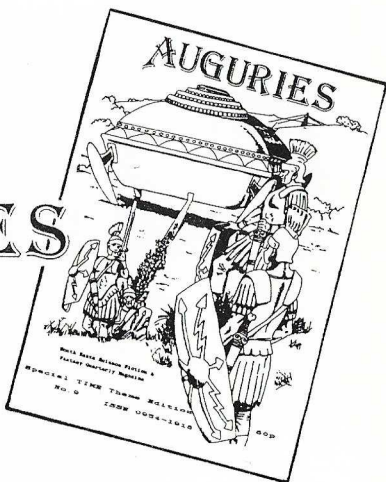


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19th-21st AUGUST 1988
KING ALFRED'S COLLEGE
WINCHESTER

GUESTS
MICHAEL DE LARRABEITI
GEOFF RYMAN
PATRICK TILLEY

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Introduction

by John Bark

Welcome to the WINCON Souvenir Programme book, which contains some information on our Guests, films and what to see and where to eat in Winchester. Details of the planned Programme and any changes will be found in a set of programme notes provided with your registration pack - not here.

Armed with all this information, I hope you have (or had) an enjoyable time. We've tried to pack as much of the fun of the fair as we could into WINCON, without it costing you an arm and a leg.

I would like to take this opportunity to thank all the programme participants and contributors to the Souvenir Book, especially our Guests **Michael De Larrabeiti**, **Patrick Tilley** and **Geoff Ryman** and of course, the gophers, without whom the cogs would seize up completely. I would also like to acknowledge the assistance of: Sphere Books, Pavilion Books, The National Viewers and Listeners Association, Tony Chapman and Mrs Eileen Jones. Special thanks to **Andy Morris** for his help with the film programme and long hours in the projection booth.

Finally, our best wishes to the staff and management of King Alfred's College, for whom this is also one big step into the unknown.

The Committee

John Bark, Publications, Publicity, Guest Liaison, Site Liaison* and Programming

Mike Cheater, Secretary and Programming

Joy Hibbert, Treasurer and Workshops

Phil Plumbly, Guest Liaison

John Richards, Presentations and Programming

Dave Rowley, Membership Secretary

Guinness Thanks, Chairbear

* Site liaison by **Peter Cohen** until forced to resign from the committee due to ill-health.

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Souvenir Book produced by **John Bark**.

John Bark

Anglo-Scot now resident in cyberpunk enclave of nascent M4 corridor megalopolis after lengthy South Coast exile made bearable only by South Hants Science Fiction Group (SHSFG). Ex-Treasurer of Edinburgh University SF Soc., Chairman SHSFG, groupzine editor and prize-winning author, he strenuously denies accusations of omnicompetence in case invited onto another con committee.

Mike Cheater

Entered Fandom at Seacon '79 and spent the next 8 years contributing to the odd fanzine and attending the odd convention but spent most of his time getting drunk with the SHSFG. Fatal turning point occurred at Consept when he thought "Hey! This looks fun. I could do that" and recruited a committee in a drunken haze on a Sunday night. Has regretted this ever since.

Joy Hibbert

Entered Fandom via the Star Trek Action Group. I have since been to 52 conventions, including Nicon 2 at which I was Fan Guest of Honour. I was on the committees of Seacon 84 and Hitchercon (1980). I currently run The Organisation APA, and am in three more: GAP, Touch and apa (ambda). I also administrate the Independent Round Robins (ask me for details) I have heard rumours that I am the current UK SEFF administrator, but there's nothing official yet (7/8/88).

Phil Plumbly

Born 25 years ago, I started to grow up, but at the age of eighteen I joined the SHSFG instead. I then spent four years in fannish apprenticeship with the SHSFG before graduating to my first con (Abacon 85). I now regularly attend cons, but have somehow still avoided growing up. Two years ago I was press-ganged onto the WINCON committee as Committee Scapegoat by Mr. Guinness Thanks the Chairbear. So if anything goes wrong, it's my fault, blame me. See if I care. Sniff! Boo-hoo!

John Richards

John Richards was born in Oxfordshire and over 21 years grew to loathe England's gentle sloping grass lands passionately. Educated as a pedant in Liverpool he moved to Portsmouth in 1983 to work in the computing industry. He first became involved in SF when he organised a visit by Brian Aldiss to his school only to be forbidden to attend the talk as he was too young. He has been involved with the SHSFG since January 1984. When not too much under the influence he can be found either at Rainbow's End in Oxford or at the Tun.

Dave Rowley

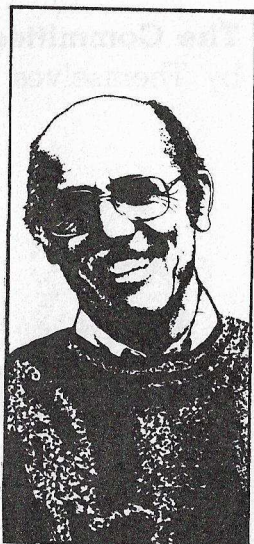
Dave Rowley's first convention was Seacon 79 and his most recent, Albacon 88 was his 42nd con. He was on the committees of Unicon 3 and Seacon 84. Produced fanzine *Mica*. Was founder member of PAPA but has since left. Still in The Organisation.

Guinness Thanks

Life is strange, a retired Rupert once told me. First they go to loads of trouble to build you out of bits of cloth and wood and plastic. Then it's off to a garish hell-hole full of brats screaming gimme-gimme while some pervert in a bizarre red and white gown goes "Ho-ho-ho have I got a surprise for you, little girl." And it turns out *you're* the bleeding surprise. This horrible sticky child fondles you, takes you to bed, dresses you up and generally treats you like a brain-damaged hamster. Then you know what? The same little poppet one day tears your head off and kicks the stuffing out of you. He'd seen a thing or too that old timer. But he'd never chaired a UNICON committee. Boy have I got a few things to tell him...

The Committee by Themselves





**Freedom's
Work of Art**
by Mike
Cheater

Just about the time that "Dark They Were and Golden Eyed" moved from Berwick street to St. Annes Court (I think) I was worried that I was reading far too many comics and not enough books. Therefore on my next monthly visit, I made sure that I spent more time perusing the novels upstairs and less time in the comics dungeons below. I know that some booksellers base their purchases of new novels solely on their perception of the cover and not the contents and for that Saturday only they were right: I bought a book by a (to me) unknown author not through reading a review or a personal recommendation but simply because the cover intrigued me. The book was called *The Borribles*. The cover showed a malevolent-looking elfin character, armed with a knife, facing a menacing bipedal five foot rat carrying a fearsome spiked club (obviously Americans haven't seen the paper-spearling implements carried by British "parkies" and the derivation of "rumble stick" was lost on them).

What was even more intriguing, when I got the book home, was although the book was published by American publisher Del Ray and the author's name had an Italian ring to it, the book was set in London and satirized a series of books and a resultant television series that to my knowledge had only ever gained a following in this country. I liked the book a lot; enough to thrust my copy on unsuspecting friends and demand that they read it and tell me how much they enjoyed it, not realising that the book had also been published in Britain.

However, it was the second in the series *The Borribles Go For Broke*, and *The Borribles: Across the Dark Metropolis* (where incidentally, I discovered that Michael was born in London and lived in Oxfordshire) that really interested me. I found the first book to be an agreeably fast-paced adventure story and a mild satire on current children's literature. There were a number of sequences that I found especially memorable, particularly those featuring the Wendles and their disturbing militaristic civilisation in the sewers and underground rivers of London. However in the later volumes, the series becomes dangerous and subversive. The antagonists are not now an alien species of caricatures but the police and the Wendles' corrupt authoritarianism. The Borribles themselves are revealed in their true guises, not as junior thugs revelling in violence, but as miniature anarchists defending their personal freedom against the power of the state.

The whole basis of the Borrible culture is the absence of greed and materialism. It is the desire for the Rumbles' treasure, not for its intrinsic value or for what it can buy, but the *power* that it can give that is the downfall of both Borribles and their Wendle cousins. The treasure is the antithesis of all the Borribles hold dear. Borrible world revolves around complete and utter freedom. They only desire the basis necessities of food and shelter which they steal only through necessity from the poor bound slaves of the adult world. They steal solely from necessity. The adult world revolves around possessions, and to gain possessions one must work and sacrifice personal freedom. Borribles may not read "Freedom" or "Class War", but you know that their hearts are with their comrades in the Peace Convoy striving to reach Stonehenge.

The attraction of the Borribles for kids is easy to see, they can easily identify with eternal truants who, with weapons and skills available to children have built their own society and have epic adventures in a familiar urban environment. They so much more accessible than bourgeois Hobbits who indulge in an inordinate number of birthday parties and cap it all by smoking behind the bicycle sheds - or middle class kids who suddenly find themselves rulers of an entire country because they have found the right wardrobe.

Harlan Ellison defined "High Art" as something which explains the human condition. Any work of fiction that strives towards this nebulous quality

must therefore do more than entertain. It must challenge the sensibilities and force the reader to question the commonplace and mundane. The Borribles manage this perfectly. Any child who has read these will never again meekly accept the status quo. He is going to look with a critical eye at the pillars of authority and at the lifestyles of his parents - and his own.

Michael de Larrabeiti. I'm sure there's a story behind his name, and I'm sure that this weekend we'll hear it.

Don't get caught...

In the late 1950's, Michael De Larrabeiti took part in the transhumance, a 120 mile sheep-drive from the Cote D'Azur to the mountains of Provence. Thirty years later, this experience has inspired *The Provencal Tales*.

Cast in the form of a first-person travelogue interleaved with stories ostensibly told by the shepherds en route, this book brilliantly captures the clarity and rhythms of the folk tale. Set at around the time of the Crusades, the stories deal in a fable-like manner with themes familiar to readers of the Borribles trilogy - greed, possessiveness, the corrosive effects of the lust for power.

A Saracen Caliph's treasure brings madness to unwary shepherds. A Prince's desire to possess a troubadour's art leads only to misery and despair. Wicked Barons, Archbishops and soldiers exploit the poor and innocent and get away with it. Poetic justice operates intermittently to destroy the proud and greedy. Nevertheless, the world of *The Provencal Tales* - our world seen in parable - is a hard place, full of snares for the unwary.

The Provencal Tales also demonstrates and comments upon the magical power of The Tale (in particular see "The Curse of Igamor"), but without the heavily self-conscious literary conceits we find in say Calvino or John Crowley. It is as though the author has stripped away centuries of literary embellishment to discover unexpectedly polished works of art. His skill and pleasure in story-telling is evident in the tales' inventive plotting and spine-chilling detail. But there is more than surface action. Throughout we sense a personal search for a solution to the age-old problem of how to live in a complex world of temptation and sin. We see this in his treatment of the role of the artist. The free artist, the troubadour who possesses only a goat-skin bag and lute, is exalted above the acolytes of the system - provided he lives in the service of his art. A Faustian sculptor who accepts patronage and dabbles in magic to gain immortality loses both his art and his freedom.

As Michael walks away carrying only his duffle-bag and note-book after the last Provencal tale has been told, the troubadour seems an idealised version of himself as artist, glimpsed like a shadow behind the old shepherds on the transhumance.

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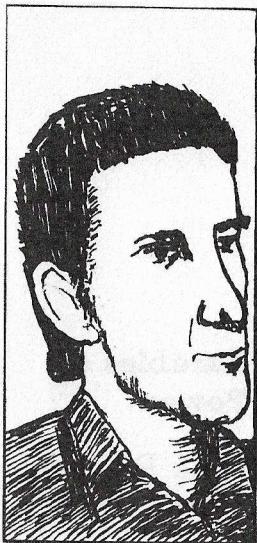
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- The Borribles* The Bodley Head (1976)
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Parables of Power

"The Provencal Tales" by
Michael De
Larrabeiti
(Pavilion 1988)

Reviewed by
John Bark





**Riotous with
Miracles by
Nick Lowe**

It's hard to remember now, but five years ago we really thought the garden was dying. Over that side, SF seemed to have come out for Reagan and (much more alarmingly) Reagan had come out for SF. Over here, the age of silver was sliding gracefully into the age of bronze, as the seventies generation of boy wonders settled into a tranquil middle age of pseudonymous TV novelisations and the occasional fine, quiet novel that didn't kick up the mud. The most successful new writers of fantasy were Stephen Donaldson and Ian Livingstone. At the time, it truly seemed like the end of everything. Bindweeds and burdock were strangling the new blooms and draining the life from the soil. We couldn't know then that the space of a year would give us Mary Gentle, Gwyneth Jones, cyberpunk, the Women's Press SF... and a giant, a real one, breathing our air and writing our language: the kind of SF we'd almost forgotten how to want. The best. The absolute best. The real thing.

Five years ago, we knew who Geoff Ryman was: the impossibly nice, outrageously good-looking twelve-foot-four Canadian boy, who'd written a few stories and even squeezed a sale into a late incarnation of *New Worlds* before it went under. There was a novel somewhere, one of those difficult ones that were slow to find publishers. Those who read it tended to go glassy and sweat a lot when they tried to explain what it was like. There was a novella, too, a magic realist (remember? this was 1983) fable of Cambodia (this hardly meant anything, then). *Interzone* was looking at it, which we took in those early days to mean it was probably worthy and hard to chew. We had no idea, then.

"The Unconquered Country" hit us in the spring of 1984, with the merry jolt of a cattle-prod to the base of the spine. So much seemed new that we now recognise as quintessential Ryman: the quiet atrocity, the rococo transmutation of real peoples and myths, the toe-curling understatement of pain and the sudden vertigo as hard human reality drops without warning into soaring flights of magic. I remember a distinct feeling: this is too good, too strong. We're not trained for this. Yet Third's story remains a painfully simple, accessible one: the vastness and mystery of great evil to the uncomprehending small people who find themselves at the centre. The sparing, brilliant touches of fantasy are delicately dabbed on to make strange those parts of the image that have become dull by familiarity: peasant life, traditions, the technology of horror. The story remains (unfairly, I think) the best known and most-awarded item in the Ryman canon, winning the BSFA and World Fantasy Awards in 1985, and making the Nebula shortlist for its Bantam publication last year, of course it didn't win. You don't let *homo erectus* win Mr Australopithecine universe.

The real chef d'oeuvre to date, without a doubt, is the novel that saw light in 1985, *The Warrior Who Carried Life*: beyond rival, the perfect fantasy novel of its decade, and a work any one of whose modest family of pages makes water from a height on a whole year's output of obese, pathetic trilogies. *The Warrior* is a perversely classical fantasy, a revenge and quest tale of good wrestling evil, ingeniously moulded around myths of Gilgamesh and Eden. What lifts it above the enveloping deluge of drudgery is that these familiar elements are not contrivances, shorthands, convenient devices and labels, but real imaginative forces given full weight. *The Warrior* is centrally concerned with apprehending the fullness and nature of evil, of the creation which accepts it, and the moral praxis of confronting it without succumbing to its terms. It's a novel of appalling horrors and, at the same time, tremendous poetry and joy: lush with surprise and invention, beautifully written, and immensely moving in its strange, tortured heroine's struggles with the ordinary and extraordinary relationships that snare her. Grand Ryman themes weave in and around: forbidden and dangerous loves, the politics of sexual identity, the fecundity of violence and the resilience of the oppressed, the victory of faith and spirit and the permanence of goodness. Poignant.

uplifting, riotous with miracles, it looms head and ribcage over its genre rivals; as for that matter, does its author.

The Warrior was followed by a remarkable string of smaller works in various media, from the ironic novelette "O Happy Day", through a series of much-acclaimed dramatic adaptations, to a recent comics debut in the anti-Clause 28 anthology AARGH! But the major work from this period is undoubtedly the debut SF novel *A Low Comedy*, whose opening third appeared last year in *Interzone* as the award-scooping "Love Sickness". On the evidence of the story so far - and we may have to rest content for a while yet, as the full manuscript is still roaming publishers' desks - this could be the big one, the great British SF novel of the eighties, and by far the most ambitious Ryman product to date.

"Love Sickness" gave us an unforgettable myth of human simplicities in a world of tragic complexity, a tale of perilous love and viral nightmare in a haunting third-world London of bamboozed ruins. This is not, for once, a tale of overt atrocities, but the trademarks are all there: precise contemporary horrors reinvented in estranging new guises; the sad, ridiculous tyranny of correct thinking; the effortless rightness of love in the wrong places, and the tragic daftness of a world's attempts to control it. Above all, the novella shares with *The Warrior Who Carried Life* the astonishing orchestration of a giddy cascade of themes and ideas towards a perfect resolution of real sublimity and heartbreaking uplift - so much so that it's only vaguely possible to glimpse how the full novel can build on the novella's apparent completeness. Whatever, there can't be another novel that the British SF world's awaiting with remotely comparable bating of breath. Right now, there isn't a writer on the planet who's even got his measure. (A word of warning: don't try these stupid height jokes on the live thing. He really is an *awful* lot bigger than you.) What's more, if you ask him nicely enough he'll put on pointy ears and a bondage suit in front of two hundred salivating fans. To music.

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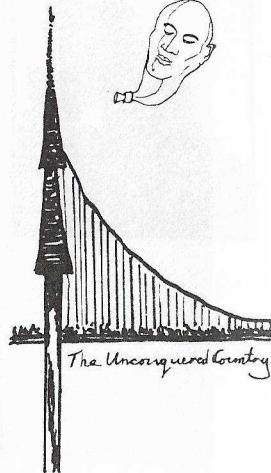
Script for "Insanity Clause" in *AARGH! Mad Love* (Publishing) 1988

Plays

Disappearing Acts (adaptations of stories by Alfred Bester) 1987

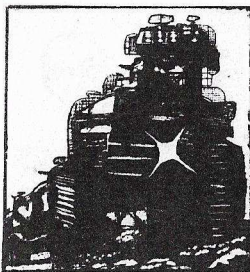
The Transmigration of Timothy Archer (based on the novel by Philip K Dick) 1984

Like balloons, thousands of them, the People, her friends, the Dead, rose up.





Escape into Books: Interview by John Bark



Writing for illiterates

With screenwriting, the pressure is to complete on time. The same is true for books, but publishers are more gentlemanly about it. I scored an all-time record with *Mission*, which went two years over deadline. One of *The Amtrak Wars* series over-ran by a year. But they took it all very kindly. It drives Sales round the bend though. If they're not getting a book a year to keep up sales momentum, they're worried.

Scripts are often written in a slap-dash fashion because very few people involved with the movie bother to read them. When I was commissioned to work on "Wuthering Heights", I took the book home. I read it 5 times, read Lord David Cecil's essays, found guys who'd gone though it collecting all the violent verbs such as punch, screw and bludgeon.

I was the only person on the film who had done all this. The Director hadn't read the book. Nor had the Executive Producer. No-one. Then, halfway through production, the leads, Timothy Dalton and Anna Calder-Marshall, took a look and decided they wanted to re-write their parts. Which is what they did. Emily Bronte tells a great story, but she can't write screen dialogue... People don't bother to look at a film globally. Only the writer does that. The Production Manager looks in the script to see how much it is going to cost. The Actors read their words. Heathcliffe underlines his words. Cathy all hers. They count the words to see how many everyone else has got. Then start complaining. Everyone from the director to the teaboy has a say and they do it without regard for its effect on the whole of the story. It's a very interesting process. But you have to realise that it's not like a book, which is your own guts. You shouldn't put your heart and mind into it because people will take your baby and kill it.

There are some good things about screenwriting. You get a marvellous charge when someone like Gielgud delivers one of your speeches. On the whole though, the pain outweighs the benefits. That's why, after working for six months with Michael Winner, I thought: "This was such a horrendous experience. There has to be life beyond films." So I went off and wrote my first book. I wanted to still write, but I can't bear writing for illiterate people. In a way, I escaped into books.

Live and die by the print-out

I was very lucky. I met a lady at a writers' conference who said, "I know you've had three books published, but how many have you actually written?" So I said, "Three." "You mean you've written three books and you've had them all published?" I said, quite naively. "What would be the point of writing a book if it wasn't going to be published?" And she said, "I wrote seven before I got my first book published!" I thought: you've got courage. I can't understand how anyone can write six books, see them go down the tube and keep writing the seventh.

From a commercial point of view, if I'm going to invest nine months of my time in a story it's got to be a) a book I believe in - this is not a cynical exercise b) a book I can write to the best of my ability and c) have a chance of being bought. Nowadays books live and die by the computer sales print out. Don't kid yourself it's any other way. There isn't any other way. But it's got to be an idea that interests you. An idea that will keep you fired up for six-nine months, however long it takes. My first book, *Fade-Out*, took me three years and close to penury. It was just an idea that took hold of me. In fact it wasn't even my idea, it was my son's. He said, suppose something landed from outer space. No Green Men, no Death Rays, nothing belligerent at all, but no-one can understand what it is. Why is it just sitting there?

I set it in America for the US market, where it was published first. If you want to break into America, don't set your story in England. We go to see Westerns - they don't go to see our films except in Art Houses.

You've also got to give your book a chance of being translated into foreign languages. Everybody is interested in America. Very few people are interested in England. You "add value". So you at least write something that might have a chance of being turned into a movie. But never turn a bad idea into a book because its the kind of thing they do in the movies. People say "If only I could write a Mills and Boon." And I say: "If it's not inside you, you cannot do it, because people know when you're faking it. This woman I know who's written forty-four novels for M & B and run out of things for 28 year-old virgins to do... She *believes* all this. She actually lives in this world. I couldn't do that. I read one of her stories once and thought: this would make a terrific comedy. Just take this story, with my cynicism about human nature and do it again. Very funny. My friend Len Deighton once met Ian Fleming and he told me that Fleming thought he was James Bond. Fleming wasn't faking it. He was writing to his top ability.

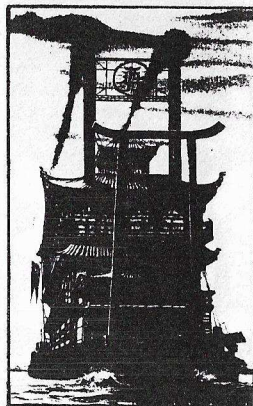
A superbly written book will get published - some publisher will be prepared to take a flyer. But there are a lot that are very well written, but don't. There's no hook - it's about some guy growing up in rural England. They've got ten of those on the shelves. If you want to be published, you've got to think about the market. It's all part of the equation.

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Screen Credits

Three episodes of *Crane* ATV 1959-60
Wuthering Heights American International/AIP (1970)
The People that Time Forgot Amicus Productions for AIP (1977)
The Legacy Universal (1978)



FILMS

The Tin Drum (*Die Blechtrommel*) 1979 dir. Volker Schlöndorff from the novel by Gunter Grass (Colour)

A German feature set against the background of the rise of Nazism, showing the ultimate child's protest against the insanity of the adult world. Our hero decides, quite simply, to have no part of growing up and so stops doing so. The child moves through the film, punctuating the action with a staccato beat on the tin drum from which the film takes its title. On the whole the background is rather more interesting than the boy himself but the film grasps the viewer from the start and never lets go.

The Phantom Tollbooth 1969 cartoon feature dir. Chuck Jones (Colour) from the book by Norton Juster

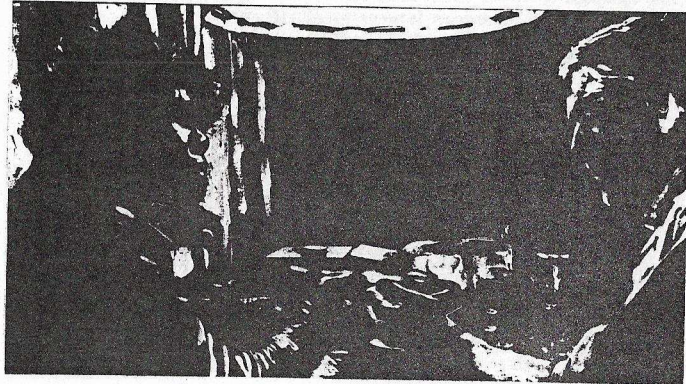
A present arrives for Milo who dreams of travel in far off lands. Within this mysterious package is a toy car, tollbooth and a few coins. This is the start of Norton Juster's allegorical search for Rhyme and Reason amidst a jumble of words and numbers. The style is definitely sub-Disney but the images and characters, particularly the demons of confusion, have a magic of their own. Heartily recommended by at least two of the bigger children on the committee.

The Witches of Eastwick 1987 dir. George Miller from the novel by John Updike (Colour)

Splendid performances from the four stars make this one of my favourite films of the last five years. The three women, played by Cher, Michelle Pfeiffer and Susan Sarandon are far more innocent than the characters in the original book. Jack Nicholson's Damien Van Horn is far more obvious and the whole ending of the story has been changed, but it works on the screen. Subtlety is almost entirely lacking and some of the Devil's speeches are alarmingly seductive - but then again evil has always been attractive. In the end, Jack Nicholson steals the film by going completely over the top to where the others can only watch his delivery with stunned admiration.

The Last Wave 1977 dir. Peter Weir (Colour)

One of the most atmospheric of the clutch of Australian horror films to come out at the end of the 1970's. Richard Chamberlain plays a lawyer, needless to say a brilliant one, brought in to defend an aborigine on a murder charge. Slowly he is led into what is known to devotees of mixed metaphors as a mounting web of suspense. What with lost tribes living in the Sydney sewers and re-emergent psychic powers, the final denouement might almost be seen as a relief. Chamberlain's performance is excellent. The effects are breath-taking, particularly the scenes of a drowned city seen through a windscreen. If nothing else this film is a great chance to see a horror film with almost no blood at all.



In the unlikely event that you find time on your hands between programme items, take the opportunity to look around Winchester. It's a much-restored, reasonably compact city with over 1,000 years of continuous history as a Royal City behind it. Here's a short list of some sights you might like to visit.

The Cathedral

You may not be impressed by Winchester Cathedral from the outside, but don't let that deter you from going in. It is the longest medieval cathedral in Europe, and Tardis-like, seems much larger and grander inside. Jane Austen, Isaac Walton and William Rufus are amongst the famous buried or commemorated here. This is probably the only Cathedral in the world ever to be saved single-handedly by an underwater diver.

The Round Table of King Arthur

The Round Table is 18ft in diameter and situated high on the wall of Winchester Great Hall. It dates from the 13th Century but was probably painted for a visit by Charles V and Henry VIII in 1522. Why anyone should want to stick a table up on a wall is a mind-boggling mystery. (Dart board of the gods?)

King Alfred's Statue & The Guildhall

Hamo Thornycroft's 1901 bronze statue of Alfred the Great stands at the end of the Broadway, just down from the Guildhall. You will recognise it from countless reams of WINCON publicity material. The imposing spick-and-span Victorian Guildhall was restored after a fire in 1969. It has a built-in barometer, an altitude marker and a direction indicator to help you orientate yourself after that late Saturday-night pub-crawl. City tours start from here.

The High Street

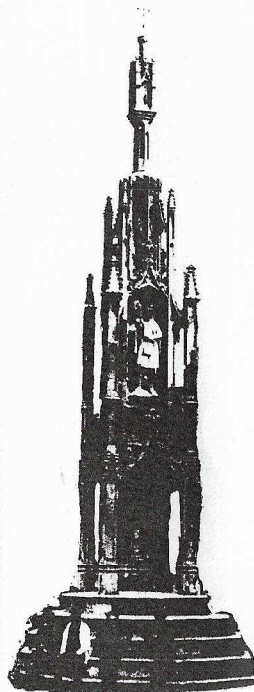
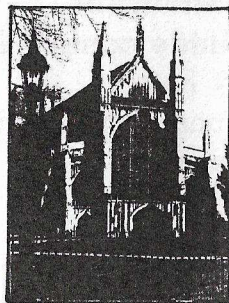
This tries hard to pretend that the 20th Century hasn't happened. There are some fine Tudor buildings (eg Godbegot House) and two interesting landmarks: the Buttercross, an intricate 15th Century construction restored in 1865, now a hang-out for some of the most bored teenagers in Britain, and a magnificent clock presented to the city in 1713 to commemorate the Treaty of Utrecht. At 8.00pm every day, a curfew bell tolls in the tower behind the clock, as it has done since the time of William the Conqueror.

The Westgate

The Westgate houses a small museum with a splendid painted wood-panelled ceiling. It contains a collection of armour and an enormous oak chest which was once the City Coffer. You can get a good view of the High Street and the surrounding countryside from the roof of this building. There is also a City Museum just off the High Street.

The Weirs

If you want to blow away the cobwebs on Sunday morning, take a walk from the end of College St. to the City Bridge and Mill along the bank of the River Itchen. Gentle flowing water, fish, ducks, cots, the works.



Restaurant

Guide compiled

by Peter

Cohen and John

Bark

1. • Avocados, 3 Eastgate Street Tel. 69739

Cocktail bar/restaurant. Mixed menu, not our first recommendation - but reasonably priced (£4-£8) and the only site visited twice. Standard vegetarian options plus a special (look closely at the blackboard) Hawaiian night with half-price cocktails on 19th August!

2. Castle Hotel, Upper High Street Tel. 61171

3. • Cellar Peking, 32 Jewry Street Tel. 64178

Expensive Chinese, probably the best in Winchester

4. Old Chesil Rectory, Chesil St. Tel. 53177

Interesting-looking selection

5. Curry and Tandoori Centre, 24 Jewry St. Tel. 65803

6. Elizabethan Restaurant, 18 Jewry St. Tel. 53566

English, recommended by Andy Robertson. Beware of penguins though.

7. Gandhi, 163 High St. Tel. 63940

Pricey Indian

8. Georgian, 29 Jewry St. Tel. 66500

English with penguins

9. • Golden House, 6 St. Cross Rd. Tel. 840626

Cheapest Chinese in town and closest restaurant of any kind to the con. Genuine Chinese wine.

10. • Golshan Tandoori, 8 St. Georges St. Tel. 62838

I (PC) have eaten here three times. Last occasion was not very good at all.

11. Laura's Restaurant, 17 City Road Tel. 840358

12. • Lockes, 5 Jewry St. Tel. 60007

Restaurant/Delicatessen. English new cuisine. In Egon Ronay Light Bite Guide. Price range: £4-£12.

13. • Minstrel's, 18 Little Minster St. Tel. 67212

Large portions. Anglo-French. Received high marks from some members of the committee for its good quality at a reasonable price (£7-£11)

14. • Mr Pitkin's, 4 Jewry St. Tel. 65626/69630

Wine Bar and Restaurant. We have not researched the Wine Bar downstairs, but it does offer a good selection of vegetarian food (eg. Winter vegetable hotpot, stilton pate and lentil croquettes it says here). The restaurant upstairs is good, with food prepared and presented with some imagination (also offering vegetarian a la carte) and I (JB) had my best meal here. Not too expensive either (£10-£16) In Egon Ronay Light Bite Guide.

15. • Mr So's, 3 Jewry St. Tel. 61234

An expensive Chinese with a vegetarian set meal available for 2+ people.

16. New York Pizza Co., 12 Upper High St. Tel. 840384

17. Old Mill Restaurant, 1 Bridge Street Tel. 63151

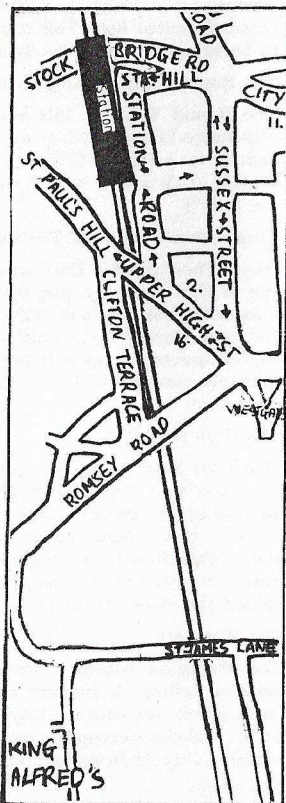
Looked about the same price range as Mr Pitkin's, but was unaccountably not open for business when the WINCON team visited it on a Saturday evening in mid-July!

18. Raffaele at St. Georges St. Tel. 63515

Cheapish, but none of us liked the look of it much, so untested.

19. Sestos, 6 Bridge Rd Tel. 62004

Italian



20. Shahee Mahal, 1 & 2 Gatehouse, City Rd Tel. 63988

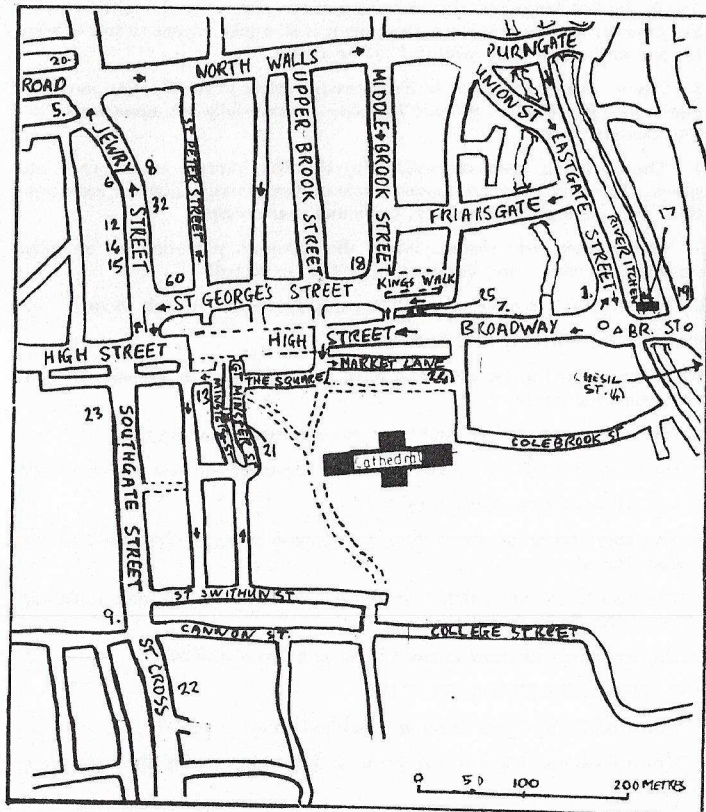
Indian

21. • Spys, 9 Minster St. Tel. 64004

"If you like your Salmon En Croute complete with skin and bones" (PC)

22. • The Jazz Brazzerie, 17 St. Cross Road Tel. 64819

One of the closest to the con (across the road from The Golden House) Potted palms, unlovely modern art, service slow for small though nicely presented portions. Delicious tropical fruit ice cream (IB). Beware of the muzak.



23. The Uppercrust 2 Black Swan Buildings, South Gate St. Tel. 66341

24. Wessex Hotel, Pater Noster Row Tel. 61611

THF hotel with restaurant in Egon Ronay Light Bite Guide.

25. Wimpy, 14 1/2 High St. 61409

Minced cow, perhaps.

WINCON QUIZ

Each of our Progress Reports carried a quiz with a theme. Here is a replay of the questions together with the sometimes surprising (even downright bizarre) answers.

PR0 - THE BLURB QUIZ

All the following appeared as paperback blurbs or advertisements. Name the books and authors.

1. "A person of rare goodness and sanity." - *The Sun*
2. "As a piece of writing — - soars to the level of mediocrity. Maybe the crassly explicit language, the obscenity of the plot, were thought to strike an agreeably avant-garde note. Perhaps it is all a joke, meant to fool literary London into respect for rubbish." - *The Times*
3. "The — - series is similar in its mesmeric effect to the Martian novels of Edgar Rice Burroughs... galactic in scope... wonderfully outrageous epics." - *The Sunday Times*.
4. "The terrifying world discovered by the first interpid adventurers into space... This is no longer a shadowy tale of wierd fantasy and the inconceivable - it is gradually, inexorably, becoming *stark reality!*"
5. "Daring men and women brave the unknown potentials of an alien transport machine - and discover more than expected!"
6. "Fascinating... it could so easily have happened." - Patrick Moore

PR1 - THE FAMOUS PEOPLE QUIZ

Well-known real life personages have often featured in various SF contexts. Can you name:

- 1) The novel where Prince Andrew turns up drunk at a party?
- 2) The borderline SF TV thriller series that featured Michael Meacher MP?
- 3) Any SF novel by Adolph Hitler?
- 4) The short story in which Marilyn Munroe becomes President of the United States?
- 5) The disaster movie which featured an ex-*Daily Express* editor playing editor of the *Daily Express*
- 6) The novel that pictured Jesus Christ as a drooling idiot?

PR2 - MESSAGE IN A BATH TUB

1. Which book was found floating in a glass bottle in space?
2. Which book was found in the form of clay tablets during the excavation of Knossos?
3. Which series of books were narrated across the Solar system telepathically to their "editor" on the island of Oahu?
4. Which series of books are delivered to the home of a New England lawyer by agents of an alien race?
5. Which book was discussed during "The International Historical Association Convention which took place at the University of Denay, Nunavit on June 25, 2195"?
6. Which series of books form part of the "Avian Apocrypha"?

PR3 - AS OTHERS SEE US

The following are all descriptions of SF/Fantasy writers. Who are they? And who said these *things* about them?

- 1) " — — — was chinless, bald and shaped like a shmoo."
- 2) "...what I'm trying to encapsulate with these mere words is the absolute, utter charismatic *hipness* of — — —, a man who knows more about everything there is to know about than any other writer I've ever met."
- 3) " — — —, face shattered and beautiful, in jeans and blue turtleneck."
- 4) "...the Charles Dickens of our times... an immensely fertile writer whose work ranges from popular thrillers...to poetic novels."
- 5) "A princely sort of raconteur,
An off-the-cuffer, genial japer.
His words are sparkling literacheur
Except the ones he puts on paper."
- 6) "...an aesthete with some decadent leanings but all of a rather feeble kind."
- 7) "He is a tall, solidly built man with a cheery manner, and he did his job much as a worker in the Chicago Meat Yards might, with jovial pride in a job well done."

PR4 - WHAT THE BEEB!

All the following questions relate to SF on BBC TV.

- 1) When do you hold a Peace Crime trial?
- 2) What the devil was at Hob's Lane?
- 3) Who, at first, was the only one of them not a convicted criminal?
- 4) Who went off to find out if her son had got over the Flu?
- 5) Who discovered the real meaning of "international"?
- 6) If the Russians had 1 and the Americans 2, who had 3?

QUIZ ANSWERS

PR0

- 1) Michael Moorcock (on the Mayflower 1977 edition of *The Queen of Swords*) 2) *The Wasp Factory* by Iain Banks (Futura 1985) 3) The "Lensmen" series on *Second Stage Lensmen* by EE "Doc" Smith (Panther 1973) 4) *The First Men in the Moon* by HG Wells 5) Advertisement for *The Avatar* by Poul Anderson 6) *West of Eden* by Harry Harrison

PR1

- 1) *Timescape* by Gregory Benford (although not in all editions) 2) *Edge of Darkness* 3) *Lord of the Swastika, Emperor of the Asteroids, The Builders of Mars, Fight for the Stars, The Twilight of Terra, Saviour from Space, The Master Race, The Thousand Year Rule, The Triumph of the Will, Tomorrow the World* (not *The Iron Dream*, which contains LotS and other material. That is by Norman Spinrad! If there are any others I do not want to know about them.) 4) "The Munroe Doctrine" by Neil Fergusson 5) *The Day the Earth Caught Fire* 6) *Behold the Man* by Michael Moorcock.

PR2

1) *Monkey Planet* by Pierre Boule 2) *Day of the Minotaur* by Thomas Burnett Swan. 3) Edgar Rice Burroughs' Venusian series 4) The *Gor* novels by John Norman 5) *The Handmaid's Tale* by Margaret Atwood 6) *The White Bird of Kinship* series by Richard Cowper.

PR3

1) Abraham Merritt described by Damon Knight (*In Search of Wonder*) 2) Bernard Wolfe eulogised by Harlan Ellison (*Again, Dangerous Visions*) 3) Christopher Priest unrecognisable in Samuel R Delany's *The Jewel-Hinged Jaw* 4) Michael Moorcock collectively praised by *Interzone* 1 5) John Brunner victimised by RA Lafferty (*Foundation* 20) 6) Brian Aldiss dismissed by Franz Rottensteiner (*Foundation* 30) 7) Thomas M Disch seen at work on the gibbering body of SF by Peter Nicholls (*Explorations of the Marvellous*).

PR4

1) 1990 2) A Martian space ship (*Quatermass and the Pit*) 3) Cally (*Blake's 7*) 4) Abi Grant (*Survivors*) 5) Nathan Spring (*Star Cops*: it means "no Americans") 6) The Europeans (*Moonbase 3*)

Special Guests:
Katherine Kurtz
Adrian Cole
and others ...

For information
please contact:
Marion N Cornell
4 Gleneagle Ave
Mannamead
Plymouth, Devon PL3 5HL



Plymouth '88
September 23-25

WINCON is the ninth Unicon, a series that was started by the Science Fiction society at Keele University in 1980 and has run yearly since. Though initially student run, later Unicons have been run by committees drawn from both students and fans from elsewhere. WINCON is the first Unicon to be held in a Teacher Training college. All previous Unicons were held in Universities rather than the hotels used by larger conventions.

Previous Unicons

1. Unicon 80 - held at Keele University, 5th to 7th September 1980. Guest of Honour, Harry Harrison.
2. Unicon 2 - held at Keele University, 11th to 13th September 1981. Guest of Honour, John Sladek.
3. Unicon 3 - held at Keele University, 10th to 12th September 1982. Guest of Honour, Richard Cowper.
4. Unicon 4 - held at Essex University, 2nd to 4th September 1983. Guest of Honour, Ian Watson.
5. Oxcon (Unicon 5) - held at St. Catherine's College, Oxford. 24th to 27th August 1984. Guest of Honour, Brian Aldiss
6. Camcon (Unicon 6) - held at New Hall, Cambridge, 13th to 15th September 1985. Guest of Honour John Christopher.
7. Consept (Un7con) - held at the University of Surrey, Guildford, 8th to 10th August 1986. Guest of Honour Tanith Lee.
8. Connote8 (Unicon 8) - held at New Hall, Cambridge. Guest of Honour, Geraldine Harris. 3rd to 5th July 1987. Special Guest Diana Wynne Jones.
9. WINCON (Unicon 9) - held at King Alfred's College, Winchester. 19th to 21st August 1988. Guests: Michael De Larrabeiti, Geoff Ryman and Patrick Tilley

There is a bid for Unicon 10 - uNIcon to be held at Queen's University, Belfast. We wish them and any other bids that might emerge at the convention, luck in the bidding session and hope that whoever wins puts on a good convention. We are also aware of a bid for Unicon 11 - Uniconze at New Hall, Cambridge. With considerable interest in University/College based cons elsewhere, the Unicon is clearly an Idea whose Time Has Come!

UNICON CHARTER

Insofar as it has been deemed necessary to perpetuate the Unicon series of science fiction conventions the following regulations are presented to distinguish these conventions from similar events:

(1) They shall bear the name Unicon and have a consecutive numbering or year suffix as all or part of their title.

(2) They shall be held in residential establishments of higher education, and shall use the accommodation and facilities there provided.

(3) The site of the convention shall be decided at the previous Unicon in a properly conducted bidding session or, failing this, by the Unicon Steering Committee:

(a) Bidding Session

(i) All potential bidding committees who have made their presence known shall be invited to present their bid for a period not exceeding one half hour, except where only one bid exists in which the time limit shall be set by the current Unicon committee.

(ii) Voting will be carried out by a show of hands.

BY ANY MEANS
CHOSEN BY CURRENT
COMMITTEE

(b) Steering Committee

(i) This shall be responsible for maintenance and amendment of this charter, the administration of excess funds should no convention win the bidding ceremony, and shall act as arbitrator should disputes concerning Unicon arise.

(ii) Each past and present Unicon committee shall nominate one member of the steering committee.

(iii) The acting chairperson of the steering committee shall be the member nominated by the current Unicon and his functions will include: notifying steering committee members of transfer of excess funds from his convention, notifying all potential convention bids of these regulations, and providing for each member of the steering committee and for both the treasurer and chairman of the next Unicon an accurate statement of accounts for his convention.

(iv) The voting membership of the steering committee shall be the nominees of the last seven Unicons. A quorum shall consist of four voting members, and decisions shall be taken by a majority of the voting members, whether or not present at the voting meeting. Meetings of the steering committee shall be notified at least one month in advance to all members of the steering committee, whether or not they are voting members. A meeting shall be held at Unicon, and a written undertaking required by clause (7) shall be the notice of this meeting.

(4) The surplus funds from a Unicon convention shall be disposed of as follows:

(a) Where the sum does not exceed £200 the surplus shall be passed within a reasonable time to the convention that wins the bidding ceremony.

(b) Where the sum exceeds £200, 50% or £200 (whichever is the greater) shall be passed on as in 5(a) and the remainder shall be disposed of as the convention committee sees fit in a manner to benefit fandom, subject to the approval of the steering committee.

(c) Where no convention bid has been successfully made for the coming year the surplus funds shall be passed to the steering committee within a reasonable time.

(5) The convention shall be insured:

(a) Against loss of, or damage to, its property and that for which it is legally responsible, including building, machinery, plant, fixtures and fittings provided to it by the property owners or management of the venue for the purpose of the convention.

(b) Against loss resulting from the cancellation, curtailment, postponement or abandonment in whole or part of the convention the non-appearance of a principal speaker or failure of the convention to vacate the premises at the termination of its tenancy.

(c) So as to be indemnified for all sums which the committee shall be legally liable for arising from bodily injury and property damage to employees and the general public arising out of an occurrence in connection with the convention.

(6) The convention committee undertake:

(a) To be liable for any deficit arising from their own convention.

(b) To cover any debts occurring in connection with any past Unicon which no longer holds funds, providing such debts do not exceed the value of funds passed to them by the previous Unicon or by the steering committee.

(7) The convention committee shall agree to abide by the regulations presented in this document, and shall send a written undertaking to this effect (signed at minimum by the chairperson, secretary and treasurer of the convention, or the equivalent posts) to each member of the steering committee. Ambiguities and disputes arising from these regulations shall be settled by the steering committee in the light of commonsense and with a view to the continuity of the Unicon series.

Membership of the steering committee as at 20th August 1988:

John Fairey
 Chrissie Pearson
 Jan Huxley
 Alex Stewart
 Hugh Mascetti
 Tim Illingworth
 Caroline Mullan
 Mike Abbott
 Mike Cheater (Chair)

MEMBERSHIP LIST

List correct as of 7th August 1988. (a) Attending (s) supporting (k) child (t) toy (d) day (c) committee (g) guest

Mike Abbott	(a)	057	Gwen Funnell	(a)	019	Steve Robbins	(a)	098
Philip Alcock	(a)	061	Brian Garrod	(s)	048	A W Robertson	(a)	151
Brian Ameringen	(a)	041	Jennifer Glover	(a)	093	Sylvia Robertson	(a)	143
Sally Ayers	(a)	154	Steven Glover	(a)	094	Elizabeth Robinson	(a)	149
Babydyke	(t)	138	Mike Gould	(a)	017	Roger Robinson	(a)	011
John Bark	(c)	002	Philip Groves	(a)	089	Kenia Rose	(a)	028
Trevor Barker	(a)	065	Maria Hamilton	(s)	023	Stephen Rothman	(a)	035
Norman Baxter	(a)	115	Tony Hammond	(s)	119	Dave Row	(a)	124
Michael Bernardi	(a)	073	Susan E. Harding	(a)	159	Marcus L Rowland	(a)	014
Matt Bishop	(a)	145	Jackie Hawkins	(s)	163	Dave Rowley	(c)	009
Harry Bond	(a)	107	Julian Headlong	(a)	049	Geoff Ryman	(g)	
John Botham	(a)	032	Heath	(t)	137	Michael Sandy	(a)	049
Paul Bowden	(s)	178	Lee Hendley	(a)	095	Lynne Savage	(a)	156
John Bray	(a)	128	Joy Hibbert	(c)	006	Alison Scott	(a)	074
Paul Brazier	(a)	133	Steven R Hill	(a)	171	Mike Scott	(a)	141
Martin Brice	(a)	157	Neil Hoggarth	(a)	127	Eugene V Simeon	(t)	162
Ben Brown	(a)	112	Valerie Housden	(a)	059	Joyce Slater	(a)	015
Denzil Brown	(a)	177	Tim Illingworth	(a)	043	Ken Slater	(a)	016
Richard Bugg	(a)	170	Rhodri James	(a)	147	Gerald Smith	(a)	142
Steve Bull	(a)	070	Wilf James	(s)	081	Peter Smith	(a)	086
Steve Cain	(a)	099	Jane Killick	(a)	096	Jane Smithers	(a)	117
Jane Carnall	(a)	134	Vicki King	(a)	160	Phil Spencer	(a)	037
Mike Cheater	(c)	003	Alice Kohler	(a)	148	James Steel	(s)	069
Michael Clarke	(a)	169	Pompino the Kregoyne	(a)	021	Alex Stewart	(s)	027
Tim Concannon	(a)	152	Michael de Larrabeiti	(g)		John Stewart	(a)	090
Chuck Connor	(s)	042	Patrick A Lawford	(a)	040	Mike Stone	(a)	097
Ric Cooper	(a)	051	Ruth Le Sueur	(a)	071	Marcus Streets	(a)	062
RCA Cordingley	(a)	173	Steve Linton	(s)	046	John Styles	(a)	077
Marion N Cornell	(s)	139	Bill Longley	(a)	101	Jeff Suter	(a)	167
Keith D Cosslett	(a)	012	Annette Lotz	(s)	072	Dierdre Szczepanic	(a)	150
Adrian Cox	(a)	122	Kay Lynch	(a)	153	Gill Taylor	(a)	067
Jonathan Coxhead	(a)	078	Rory O McClean	(a)	125	Graham Taylor	(a)	116
Nicholas Cramp	(a)	123	Joe McNally	(a)	069	Neil Taylor	(a)	047
Mark Craske	(a)	085	Peter Mabey	(a)	045	T.D.	(t)	131
Paul M Cray	(a)	058	Amanda Marriot	(a)	054	Little Ted	(t)	068
Andy Croft	(a)	056	Chris Marriot	(a)	166	Daniel C Thacker	(k)	135
Jackie Crooks	(a)	052	Paul Marrow	(a)	144	Pamela M Thacker	(a)	136
Neville Crooks	(a)	053	Kari Maund	(a)	038	Guinness Thanks	(t)	001
Rafe Culpin	(a)	036	Rob Meades	(a)	080	Paul Thorley	(a)	088
Jan Cuthbertson	(a)	176	Richard Meehan	(a)	155	Tibs	(s)	030
John Dallman	(a)	076	Mark Meenan	(a)	120	Patrick Tilley	(g)	
Mike Damesick	(a)	111	Mike Molloy	(a)	130	Angelique van Toorn	(s)	108
Steve Davies	(a)	039	Andy Morris	(a)	024	Kees van Toorn	(s)	109
Peter Day	(s)	105	Nik Morton	(d)	172	Lennart van Toorn	(k)	110
Lawrence Dean	(s)	168	Eckhard D Morwitz	(a)	075	Ivan Towlson	(a)	025
Roger Dearnaley	(a)	100	Steve Mowbray	(a)	087	Edward Ursine	(t)	103
Zoe Deterding	(a)	064	Caroline Mullan	(a)	020	Richard Vine	(s)	083
Iain Dickson	(s)	104	Phil Nanson	(a)	146	Peter Wareham	(a)	018
Paul Dormer	(a)	044	Darren Newbury	(a)	161	Len Wein	(s)	063
Dave Ellis	(s)	114	Jeroen Nijenhuis	(a)	106	Kathy Westhead	(a)	033
Elvie	(a)	092	Linda O'Donnell	(s)	121	Mike Westhead	(a)	034
John English	(a)	140	Chris O'Shea II	(a)	066	Elda Wheeler	(a)	129
Bernie Evans	(s)	113	Joan Paterson	(s)	029	Steve White	(a)	055
Juliet Eyerons	(a)	132	Roger Perkins	(a)	084	Fiona Whitehouse	(a)	126
Mike Figg	(a)	118	Alexander Perry	(s)	022	Paul Winslip	(a)	013
Colin Fine	(a)	025	Phil Plumby	(c)	007	Wolf	(a)	175
Paul Fitt	(a)	158	Norman Plumpton	(a)	079	Graham Woodland	(a)	165
Syd Foster	(a)	091	Larry van der Putte	(a)	151	Diana Wynne Jones	(a)	031
Susan Francis	(a)	082	John Richards	(c)	008	Worldcon in Zagreb	(s)	102

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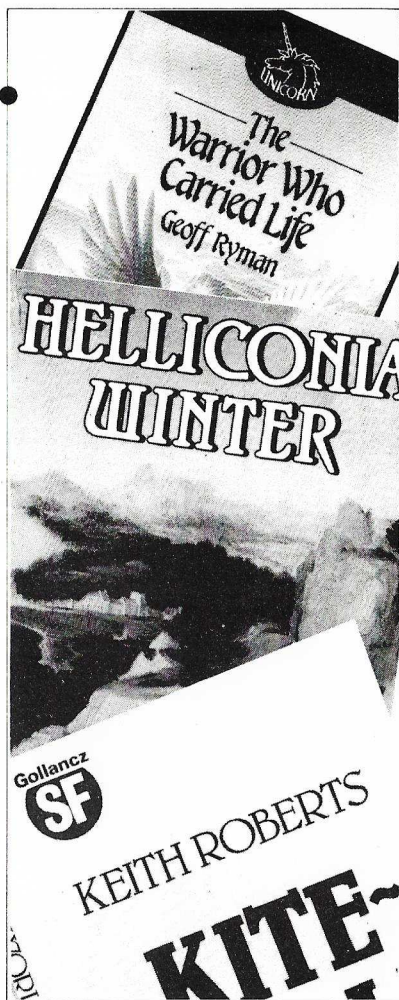
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