

From the Chair

Less than a month to go now, so of course things are getting very busy. In the process of putting the programme schedule together I discovered one of the unforeseen hazards of being a convention chair - you get to know well in advance of the con all of the programme items you rather like the look of but know that you'll have no chance of actually attending.

We're trying out a couple of new ideas with programme this year. Firstly, we're planning to tweet the start of every item on @2011illustrious just as a reminder. Secondly, and a bit more experimentally, we're going to use ninety minute slots rather than sixty minutes. We're not planning to run events to ninety minutes, but rather to allow them their full sixty plus a bit of time for over-runs and a trip to the bar or bathroom before the next item starts. Hopefully this will make life a little less stressful for everyone.

In the meantime we still have 1001 things to do so I'd better get back to work. I look forward to seeing you at the con!

Nik Whitehead

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A Quick Summary

Our Dates and Location:

22nd — 25th April 2011

The Hilton Birmingham Metropole, NEC, Birmingham, UK

Our Guests of Honour:

David Weber: Author

Peter F. Hamilton: Author

David A. Hardy: Artist

Roz Kaveney: Poet

Vince Docherty: Fan

Our Committee and Senior Staff:

Nik Whitehead: Chair

Fran & John Dowd: Finance & Membership team

John Harold: Services

Richard Crawshaw: Hotel Liaison

Liam Proven: Programme

Becky Duty: Guest Liaison

James Bacon: Dealers' Room

Robbie Bourget: Art Show

Mark Young: Operations

DC: Gopher Mum

Carrie Mowatt: Newsletter

Mad Elf: Website & Publications

Our Contact Details:

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Hotel: hotel@illustrious.org.uk

114 Bassnage Road, Halesowen, B63 4HF

Other contact information is available on the website:

www.illustrious.org.uk

Hotel Update

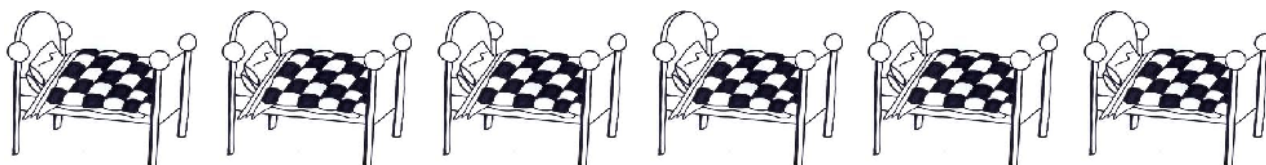
The recent level of room bookings remains strong. At mid-March we are rapidly approaching 1000 room nights. Rooms are still available, but they're going quickly.

To book a room at the hotel, either use the link from the hotel page on the Illustrious web-site, or 'phone the hotel on 0121 780 6381 and ask for Leah Rushton. The hotel recommends that telephone bookings be made between 9am and 5pm, Monday to Friday. Calls outside those times will be transferred to the Hilton's central call centre in Tampa.

Room rates are:

Single: £60 + VAT (£72 inc. VAT) per person per night

Double: £50 + VAT (£60 inc. VAT) per person per night
(£120 for the room)



How to get to the Hilton Birmingham Metropole

The address of the hotel is:

The Hilton Birmingham Metropole Hotel,
National Exhibition Centre Birmingham,
United Kingdom,
B40 1PP



Their telephone number is 0121 780 4242
(or from outside the UK +44 212 780 4242).

Searching for the post code on Google Maps should give a good overview of the relationship between the hotel, the station, the airport and the NEC, as well as the access roads from the M42 and A45.



Arriving by Car

The post code should be suitable for a SatNav to plan a route to the hotel.

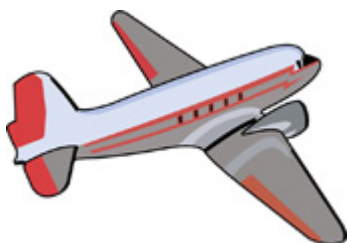
For those coming by car but without a SatNav, the hotel is situated just off J6 of the M42, where the M42 crosses the A45.

If coming from the north down the M42, there is a dedicated route off the south-bound slip-road into the NEC complex which removes the need to go all the way round the roundabout: take the very left lane of the slip-road and follow it round join the straight road coming from the right, go back over the motorway, turn right at the end, then left at the roundabout. This will bring you into the hotel car park.

If coming up the M42 from the south or along the A45 from either Birmingham or Coventry, take the exit off the roundabout immediately after the exit to the A45 to Birmingham and before the exit to the M42 North. This brings you into the NEC complex at the very south-eastern corner. Follow the road round, bear right where there's a left turn, go straight at the following roundabout then left at the next roundabout. This will bring you into the hotel car park.

Arriving by Air or Rail — walking route

This route should take between 20 and 30 minutes depending on fitness and luggage. It is entirely flat (with ramps and lifts for changes in height); about half the route is inside. This route is also suitable for anyone who is staying in the hotels by the airport. The NEC is open from 6am to 11pm every day, including Bank Holidays.



From Birmingham International Airport take the SkyRail link (from the first floor) to Birmingham International Railway Station and follow the signs to the NEC. You will pass the access to the station on your right.

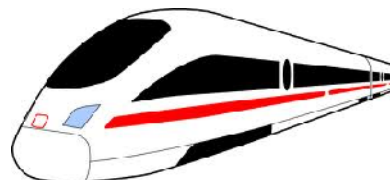
From Birmingham International Railway Station go up to the concourse on the first floor; there are stairs and lifts from each platform. Go out past the ticket office and turn right, follow the signs to the NEC.

The route through the NEC is straightforward. From the station walk

along the straight corridor to the end; go down the escalator or stairs or lift. The lift is on the left and isn't immediately obvious.

Go through the doors at the bottom and turn right.

There is a half-height flight of steps ahead with a wide ramp on the left; the ramp is marked as unsuitable for wheelchairs, but there is a lift. Go down these and head to the doors to the outside world ahead; these stretch away to the left.



Go through the doors and head to their left extremity. You are now outside.

Angle right and walk past a bus shelter on your right. Cross over the pedestrian crossing: continue in a straight line. There is a car park to your right and a lake off in front.

At the next junction in the footpath head left: again continue in a straight line, though there is a slight wiggle part way along. The lake is now on your right and the car park on your left. After the wiggle the lake is closer to the path.

After a short distance there are trees to your right, the car park is still on the left. Take the sign-posted path through the trees to the hotel.

Cross over the hotel access road and enter the hotel. Follow the signs to reception.



Arriving by Air or Rail — taxi route

Take a taxi from either the airport or the station. It should drop you outside the front door of the hotel.

Richard Crawshaw

Richard can be reached by email at hotel@illustrious.org.uk
or by post at:
Richard Crawshaw, 114 Bassnage Road, Halesowen, United Kingdom B63 4HF



Alternative Hotels

Crown Plaza

2, Birmingham NEC,
Pendigo Way,
National Exhibition Centre,
Birmingham,
B40 1PS

Reservations: 0871 423 4896

This is just round the other side of the lake from the Hilton Birmingham Metropole. It has on-site parking, which is quoted at £15 per day.

Ramada Encore

Bickenhill Lane,
Birmingham,
B40 1PJ

Bookings: 0121 780 5900

Just to the north of the NEC Complex. There is on-site parking.

Etap

Ambassador Road,
Birmingham International Airport,
B26 3QL

Bookings: 0121 780 5858

This is adjacent to Birmingham International Airport. Parking is on-site at the airport.

Ibis

Ambassador Road,
Birmingham International Airport,
B26 3AW

Bookings: 0121 780 5800

This is adjacent to Birmingham International Airport. Parking is on-site at the airport.

Novotel

Novotel Way,
Birmingham International Airport,
B26 3QL

Bookings: 0121 782 7000

This is adjacent to Birmingham International Airport. Parking is on-site at the airport.

Holiday Inn Express

Bickenhill Parkway,
Birmingham
B40 1QA

Bookings: 0870 720 2297

This is adjacent to the Crown Plaza, but a little bit further away from the Hilton. There is parking.

Richard Crawshaw

David Hardy rocks, and other geological features.

A personal view by Smuzz

Time is subjective.

When I was a young kid, the just-gone Fifties was ancient, barely credible as a decade. Now, when I read of the establishment of the Welfare State, I think 'That was just before I was born'.

David Hardy is ancient.

He was present when Thea crashed into Terra and produced Luna, he was quick enough to sketch the arrival of the K2 asteroid before the first shockwave tore his easel to pieces. He kept his paints fluid during the ice ages of Wurm, Riss, Mindel, and Gunz and had produced landscapes of all the rocky planets by the time I was at



secondary school. If ever you were lucky enough to find a realistic picture of a planetary surface it would be by either of two people: Chesley Bonestel or David Hardy. When *Science Fiction Monthly* came out in '75, most pictures were of Space Opera or Cosmic Symbolism. The pictures of flowing magma and starfields lowering over metamorphic rock formations were David Hardy. When *SFM* did a David Hardy issue, it featured an understated picture of a planet of 'larva lamp' type alien life forms which was so eerie I had to buy another copy to be able to put the poster on my wall. That issue also included an interview with David Hardy and a picture of the man and you know what? He looked barely any older than 30's!

David Hardy's biography is much the same as it was in 1975, but moreso. Born in Brum in '36, he spent a while in the air force, illustrated his first book in 1954 and his first SF art in 1970. Inspired by Chesley Bonestell (with whom he became friends), he's always painted astronomically accurate scenes rather than whatever art style is fashionable at the time. This is why he's not only illustrated SF mags like *Fantasy & Science Fiction* and *Analog*, but also *Astronomy*, *Sky and Telescope*, *Astronomy Now* etc.

He's produced 7 illustrated books, beginning in '72 with Patrick Moore's *Challenge of the Stars* in '72. He's European Vice president of the International Association of Astronomical Artists and been Guest Artist to more SF Cons than I suspect even he can remember. He's received more Awards to list (go Google!) and inspired a generation of space artists such as Mark Garlick and Rick Sternbach. But, somehow, I suspect the most important thing to David is the asteroid 13329 Davidhardy, named after him in 1998.

More important than this is his art.

In a world in which Cute Dragons (see, I got that mention in) and militaristic space hardware holds sway, Dave's artwork is — like seascapes or studies of the alps in a gallery of Greek myths and Pre-Raphaelite tableaux — easy to take for granted. His lighting and composition are generally realistic, depending on whatever's available in the Real World of physics rather than following the fashions of film and TV.

Most SF art follows the Illustrative tradition, taking the most dramatic part of a story and heightening it through distortion or dramatic angles to a combination of melodrama, design and eye-catching invention. This is the lineage of Frank R Paul, Bruce Pennington, Josh Kirby or Jim Burns. Hardy is more in the 'Landscape' tradition of Caspar Freidrich, William Dyce, Alexey Leonov (Who's been there!) or — strange comparison — Constable. It just happens that Hardy's Landscapes are



not of sunlight on meadows but of hard radiation on basalt. In David Hardy's pictures your gaze is unlikely to be distracted from the horizon by women in metallic lingerie.

He does, it's true, make excursions into whimsy and fantasy on occasion (his little alien inspecting the Viking probe is a NASA classic) but it's his carefully researched views of space with their eerie suns, hostile vacuum and brutal lithic forms that are, if you pardon me, Hard Hardy and regularly sell well at Art Auctions.

The David Hardy of my imagination wore a suit and a white coat (because he was bound

to be in an observatory some of the time) and was quiet and earnest. In fact Dave is a very open, breezy and very friendly man with a peaked cap and casual denims emblazoned with patches from Space Centres from all over the world, and a passion for motorbikes.

This is a man who, rather than trying to out-imagine the next Star Trek film, is actually collecting the badges to go into real space and paint the thing first hand.

Yes, like Leonov, but not quite so ancient.

In fact, I'm beginning to suspect he's getting younger than me.

But then, time is subjective and Dave Hardy probably measures time in Aeons.

Smuzz

<http://www.hardyart.demon.co.uk/html/main.html>

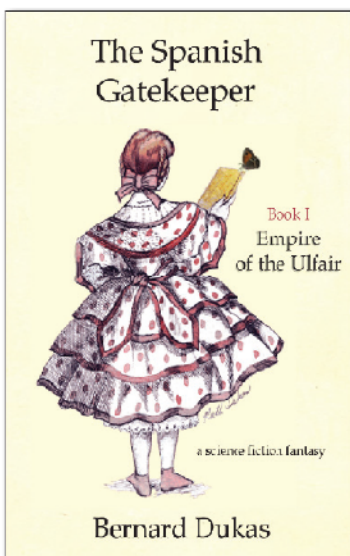
2011 Compton Crook Award Finalist

The Spanish Gatekeeper

Book I - Empire of the Ulfair



Debut sci-fi fantasy adventure novel by Bernard Dukas



An imaginative unearthing of Spain's long forgotten links to another world, written in the best traditions of Wells, Verne and Rider Haggard. This is old-school speculative fiction crafted from a 21st century perspective.

Read it now! on **eBook** from
Amazon.co.uk

learn more

www.kaladarbooks.com

Coming Spring 2011 by Bernard Dukas! Book II - *Gwellem's Hitch*

2011 Beyond Cyberdrome — Seige!

As Smuzz wrote in the previous PR, Beyond Cyberdrome is going back to its roots in 2011 with a contest of engineering skill and military mechanical mayhem. The theme this year is *siege*. We want you to build scale models of ancient siege engines: catapults, battering rams, siege towers, trojan horses, and so on. You can either build them ahead of time, or come to the Chaos Robotics workshops we will be running at the con.

The event will have two parts: the **Cunning Catapult Contest**, and **Capture the Castle**.

The **Cunning Catapult Contest** will be divided into two broad categories of catapult: bolt-throwers like the ballista, and rock-throwers like the trebuchet and the onager. Both fairness and safety (of the judges!) are of concern, so the 'rocks' used will be standard 40mm ping pong balls, and the bolts will be 5mm diameter by 150mm long plastic drinking straws with a small blob of hot melt glue on one end to blunt the tip.

We will further subdivide the categories into *classic*, eg. torsion or gravity power, and *freestyle*, eg. electricity or compressed air — no fire or explosives though please! Eligible catapults must be floor-standing and have a self-contained energy store and a trigger mechanism: no hand-held crossbows or traction trebuchets. The contest will be judged on accuracy, range, ingenuity and artistic flair.

In **Capture the Castle** contestants will be divided into two teams; the attackers and the defenders. Unfortunately the hotel management is quite fond of their carpet, so Greek Fire and boiling oil won't be allowed, and countermining is right out. They weren't too keen on the idea of us chucking diseased corpses over the walls either. Spoil-sports. Projectiles will be the same as used in the Cunning Catapult Contest. The castle will be built by the lowest bidder so don't worry about it being too sturdy to demolish with ping-pong balls!

Maximus Curius Holdenus
◁alex@beyondcyberdrome.org.uk>,
praefectus fabrum under emperor Illustrus Smuzzus.

Your Eastercon needs you!



Unless *Illustrious* is your first SF con, you probably know Eastercon is run entirely from volunteers. Everyone from the Chair down is giving their time and energy to making the con as good as possible — but we need more than the people whose names are listed in the con literature. In a word, we need gophers. And that's where you come in.

However much you might think you don't have any skills or abilities to offer, you're wrong: some of gophering comes down to nothing more complicated than moving stuff from A to B, or perhaps guarding a function room door. If you are concerned about missing programme items you're desperate to see, don't worry: you choose when you volunteer. Even doing one two-hour stint during the whole con is a valuable contribution to making the convention work.

If it's your first con, you may well feel a bit shy, and maybe a little reluctant to volunteer. This is where we skip the stuff about how good it is to volunteer, how valuable it is, and all that worthy stuff and reveal the best reason for volunteering for even a little gophering, the secret of why so many of us do it: it's fun. It's especially fun if you don't know many people, because you are part of a team and get to meet lots of con members you otherwise wouldn't. I wish someone had explained this to me at my first con, because although I enjoyed it as it was I would have got so much more out of it if I had got involved.



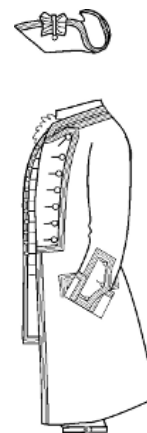
So come on, why not be a gopher this Eastercon and help make the con happen! Volunteering for gophering is easy, just come to the Gopher Hole (in "York", next door to Ops) and offer your services.

DC, Gopher Mum

Heroes wanted — Dress to thrill!

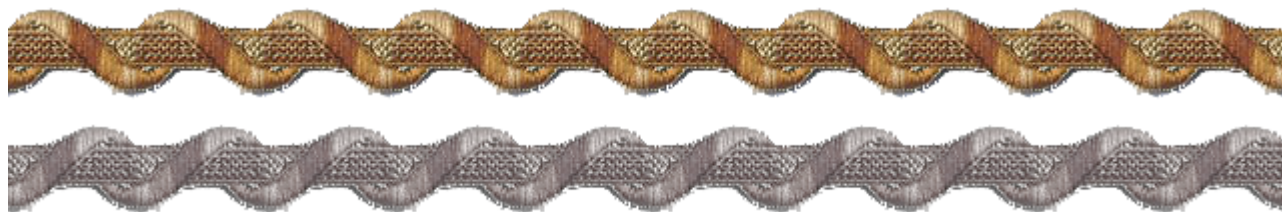


If you are a budding hero, a budding Action Man or even a budding space captain, please come and design your own uniform at this workshop. For 2 hours you can design, make and decorate your own piece of military fashion wear. We will supply paper suits and various paints, you supply your imagination. You can always bring a few things on your own, if you already have an idea in mind. The workshop is aimed at children and teenagers and run by Sabine Furlong, who can actively advise you on camouflage patterns for any occasion. Stand out,



blend in, we can solve all your uniform needs, well... with sticky tape and paint!

Sabine Furlong



Insignia Workshop

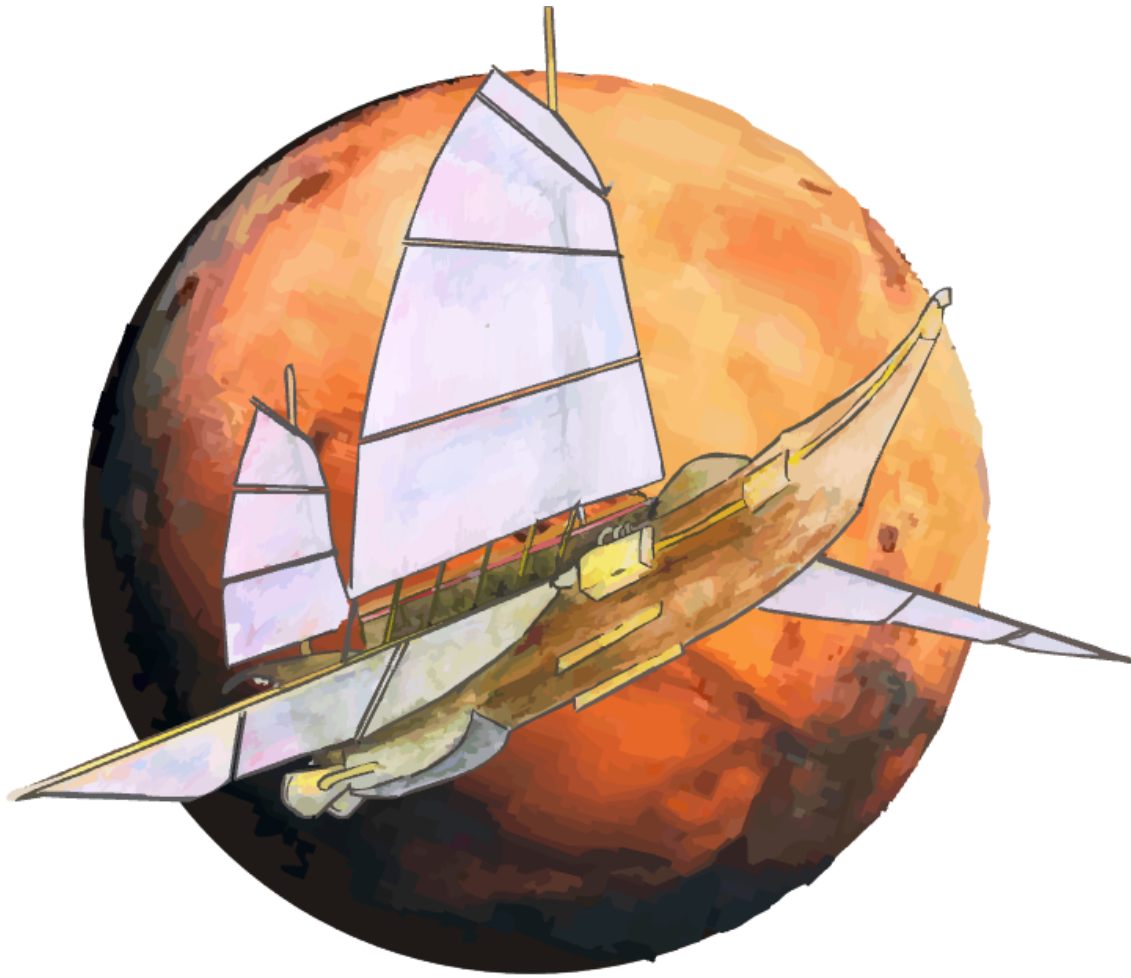


Where would a birthday cake be without candles? Where would an ice-cream sundae be without its chocolate sprinkles? And where would your uniform be with some insignia?

In the insignia workshop we can help you make that perfect finishing touch. We will have a range of materials to allow different styles of insignia or ID cards to be created from fabric or plastics and finished with paints and metallic looks. Come along with a good idea of the insignia you want, or create your own Illustrious badge from one of our designs. Older children welcome, but must be accompanied by an adult.



Andrew Patterson



...the next giant leap



Guest of Honour
Charles Stross

Grand Central Hotel, Glasgow
25-26th February 2012

www.satellite3.org.uk

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Weapons policy for Illustrious

As it has been at previous conventions for some time now, the weapons policy for Illustrious will be that: No weapon whether edged or projectile firing, or facsimiles thereof will be allowed to be carried at the convention. Light emitting pens or wands may be termed as weapons at the discretion of the Ops team. A variance this year will be that anyone wishing to attend the Admiralty ball wearing edged side arms may do so as long as the object is peace bonded to the satisfaction of Ops rovers. Since we are near an airport/ major conurbation/ motorway nexus, and there will be non convention members at the hotel it is with regret that anything that does look like a modern firearm under the rules above will not be allowed. Polearms will only be allowed in demonstration areas. The Operations teams decision on any of these points is final.

John Harold, for The Committee

Workshops at Illustrious

At Illustrious we're running a wide selection of workshops, competitions, and games, some of which need participants to bring something with them, others need submissions before the convention.

We're keeping you informed of these items and their requirements, both through our PRs and on the website. Please remember to check up the website (<http://illustrious.org.uk>) regularly for any updates!

One workshop in particular is asking for your submissions: the **Writers' First Impressions Workshop**. As the organiser Terry Edge says: "The first couple of pages of your story are crucial. If they don't immediately establish your voice, an editor will simply stop reading. It's the same when you walk in a room: what kind of first impression do you give?"

Bring the first two pages of your story to this workshop and Terry will give feed-back on how your writing voice comes across and how your personal projection may be influencing it. All are welcome; you just need to be willing to try something different that's positive, revealing and possibly somewhat unexpected. First come, first served; email Terry at terryedge@ntlworld.com to book a place.

SF Media Through the Ages

Part Two: 1981 to Present

This topic (dealing with all 3 forms of media SF) is so vast that Dave Lally's choice of items within this huge area and his comments about them are very selective — and are solely his own views (and not necessarily those of Illustrious).

DELIBERATE MISTAKE DEPARTMENT (in Part One in PR2)

This was inserted to see who would pick it up! (These are specifically put in to see who is actually paying attention!) My thanks to the small number who did and who contacted me. In the 1930s, of course it was *Things To Come* (based on Wells' *The Shape of Things to Come*) not *Brave New World* (which was Huxley and which was only made into a film in the 80s).

Wake up there at the back! (There are no purposely inserted mistakes this time but any corrections: see me at Illustrious or some other Con).

We are looking at the world of media SF (which chronologically means cinema, radio and TV).

The 1980s

[Developments in cinematography and especially in the improvement in resolution of the actual grains on the film stock meant better and better movie quality. Although 70mm film was used for a while (and gave of course much better images), the cost was much greater than the equivalent 35mm. Square 70mm film (requiring special cameras and projectors) did emerge and the resultant IMAX system is perhaps the ultimate in full screen experience.

The ubiquitous digital computer began to impinge more and more upon our lives¹.

1 The other computer type (the analogue computer) is used in complex functions. For example, a world-wide famous, Dublin-based, brewer of a black (but sadly, when served in a pub, not "real ale") stout used this computer type in measuring up the various components (eg. burnt barley, malt, yeast etc.) in each separate brew (since their quality does vary in each batch).
Fen at the two main Irish Cons (PhoenixCon and Octocon) however are fortunate. They are able to partake of a Dublin stout (served in a "real ale" style) — amongst other fine ales (Irish and foreign) — at their respective "dead dog", Monday, post-Con events (hosted by this writer) in Dublin's Porterhouse pub (porterhouse.ie).
That brewer does produce a real ale Oyster Stout and London-based fans can also avail of all of their fine brews in their Maiden Lane Covent Garden branch (which some recently visiting Czech fans described as "steampunkish" in style (due to the plentiful copper piping therein).

Moving from the heat generating valves, though transistors through integrated circuits they emerged with very miniscule “chips”. Their ability to carry out every possible permutation and combination of actions in very high speed (coupled with huge advances in electronics) allowed VFX (visual effects) to emerge. Sound effects improvements (eg Dolby and DTS) also followed.

Early TV VFX systems (such as Chromakey/Colour Separation Overlay and later Quantel’s Paintbox) were soon replaced by even more sophisticated systems. Computer Graphics Interfaces (GCI) emerged (at first using blue- and later green-screen backgrounds). These backgrounds allowed the VFX boys in both film and TV to put in the effects later, after the actors had done their bit.

TV had gone from black and white 405 lines to full colour 625, to all day broadcasting, and with the arrival of digital techniques (over the old analogue) gave us more channels, surround sound and with up to 1080p lines resolution, high definition (and now 3D) images.

The VCR format wars of the 70s (VHS v Betamax) re-appeared 20 or so years later when the better-resolution than-Video VHS Digital Versatile Discs (DVDs) themselves were in turn upgraded to High Definition (HD-DVD vs. Blue-Ray DVD). Again both formats appeared (with machines carrying both formats) but in the end, as with VHS over Betamax, Blue-Ray triumphed).

Although not strictly within this topic, computers began to talk to one another and a UK citizen at CERN called Tim Berners-Lee invented the Hyper Text Transfer Protocol which allowed just that². The beginnings of the Internet and World Wide Web resulted from this (and many other computer developments).]



There was from now on, literally an explosion of SF and SF-related cinema (with much of the emphasis on the explosions). George Lucas’ success with Episode IV (the first film) of *Star Wars* bought two follow ups and certainly Episode V (*The Empire Strikes Back*, with the father-son dilemma between Darth Vader and Luke Skywalker) made it the most popular of the three — Episode VI being *Return of the Jedi* (with those irritating Ewoks). Other film successes included John

2 The (in)famous ‘http’ of course. It is interesting in that early computers required the full “address” later removing the need for it and indeed later still, removing the “www” prefix. For example, in the early days, to hear about Gerry Anderson’s great puppet (and live action shows, eg. *UFO*) you had to type in the full <http://www.fanderson.org.uk>. Later, for example, to find out about Barry Gray’s great music for Gerry’s shows, it was merely www.barrygray.co.uk. Now (for example, to know about Robert Rankin and his hilarious SF works) it is merely thegoldensprout.com. Of course search engines now make it even easier still.

Also notable is that up to the introduction of the PC on one’s desk in the mid 80s, almost all SF media had portrayed computers as large boxes with either flashing lights or tape decks (or both).

Carpenter's superb (no SFX, all animatronics-based) version of the Campbell story, *The Thing*³. Then we had the wonderfully camp *Flash Gordon* (with music by Queen and with the loudest actor voice in the universe⁴), Australia's *Mad Max 2* (a worthy successor to the only slightly SF *Mad Max*), and Sean Connery in (basically *High Noon* in space): *Outland*.



The (now recently ceased to be California's) 'Governator' appeared in *The Terminator* (to be followed up in the 90s by an excellent "reverse role" sequel in *Terminator 2 — Judgment Day*). *Starman* enthralled us (especially the deer revival scene) and Big Brother gone mad or wrong (or both!) appeared in Terry Gilliam's excellent, satirical, *Brazil*. Ridley Scott took Philip K Dick's story about counting Electric Sheep and turned it into *Blade Runner* (though later video/DVD issues multiplied, with director's cuts, alternative endings etc. etc.)⁵. His first success (*Alien*) in the late 1970s had an equally exciting sequel, but directed by another (James Cameron). *Aliens* allowed Ripley (Sigourney Weaver), the only survivor from the first movie, to kick more "monster ass". The first Star Trek film (*Star Trek: The Motion Picture*), more accurately called "ST: The Motion(less) Picture", was followed up by a much better sequel (*Star Trek 2: The Wrath of Khan*) based on the original TV series episode *Space Seed*. Subsequent ST follow up movies seemed to be good when even numbered, poor when odd-numbered!



We had the charming revival of old people in *Cocoon* and superb time travel in *Back to The Future (BTTF)*. Each of these spawned sequels (though you'd almost need a science masters degree to fathom the time travelling via the De Lorean car in the two *BTTF* follow ups). Japanese manga comics spawned one of the first Anime movies (*Akira*) to be

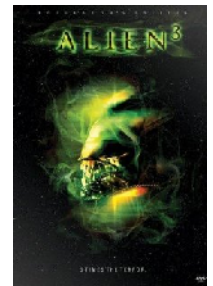
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- 3 Many of us fen eagerly await the prequel due out in October 2011 (just what did happen at that Norwegian base when they thawed *The Thing* out?).
 - 4 The mountaineering actor Brian Blessed is reputed to have one of the loudest voices going. As the flying Prince Vulcan in the film, he shouts GORDON'S ALIVE?
 - 5 Before Ridley Scott tore down the Bladerunner set, he returned to his advert director days and did 3 commercials for Barclays Bank using it. This writer has shown one of those within his SF-related TV adverts compilation at Cons (he has a very big collection of these: one of the largest in the UK). It includes not only the iconic For Mash Get Smash (those metal robots discussing potatoes) but also the AOL Discuss series of commercials (which ask is the Internet a good thing or a bad thing).



followed by huge interest from western SF fen⁶. Other favourites on the big screen were *Robocop*, *Alien Nation* (this film, with a clever 'tolerate other races' undercurrent, spawned a successful TV series), *They Live*⁷ and excellent VFX in Cameron's *The Abyss*. New Zealand's *The Quiet Earth* clearly showed, with just 3 actors in it, that good media SF didn't need a lot of SFX to convey a good story. (Lally's Mantra No. 1: it's the story not the FX that makes a good SF film/TV show.)

We also had a view of DNA manipulation in *Gattica* (whose letters are used by geneticists/biologists to mark the components of life on the famous double helix).

Probably the most astounding use of enhanced computer VFX at the end of this decade, was in the original *The Matrix* (both the story and the stop/slow motion sequences were ground-breaking). Sadly the follow ups for *Aliens*, *Terminator 2*, and the two for *The Matrix* were — to me — dull affairs (they broke Mantra No. 1).



On the small screen, the BBC finally allowed 1964's *The War Game* to be shown on TV (in 1985 — to commemorate Hiroshima's 40th anniversary) and then proceeded to update it (with the post-nuclear winter and probable human deformities) in *Threads*⁸. *Battlestar Galactica* (the original series) arrived from the US with Lorne Green but many fen said he should have stayed "on the Ponderosa"⁹. *Star Trek: The Next Generation* began on the small screen to good reviews. Another US export (*The X-Files*) certainly in its first and perhaps in its second series was excellent (but from series 3 on, this writer lost interest). The lizard eating invaders in *V* and its sequel certainly had some great VFX. TV SF from the UK had successes: BBC's Play for Today produced the delightful time traveller story *The Flip Side of Dominic Hide* and with its success,

6 Other notable anime films were *My Neighbour Totoro* and — eventually leading not only to a Hugo (an SF Oscar at the World SF Cons) but to an actual Oscar itself — *Spirited Away*.

7 This is reputed to have the longest fight scene in any movie.

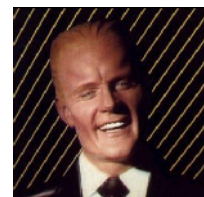
8 *Threads* used Sheffield as its location: the use of the Yorkshire city in the subsequent SF TV series *The Last Train* meant it began to be dubbed 'Disaster City' amongst some fen... However, in this City's defence, it has the marvellous Supertram, is on the edge of the lovely Peak District National Park, is reputed to have more trees per person than any other UK City and is a hotbed of SF fandom activity.

9 See Dave Lally at a Con for the reason for this reference (if you don't understand it).



they did a sequel (*Another Flip for Dominic*). We also had the BAFTA award-winning C4 political SF thriller *A Very British Coup* (where the Labour PM — Ray MacAnally — takes the UK out of NATO and dismantles the UK's nuclear weapons)¹⁰.

Further, deserved BAFTAs, success occurred with the nuclear storage conspiracy series *Edge of Darkness* (music by Eric Clapton)¹¹. Near the end of this decade, BBC2 again scored with the International Space Police Force on the moon — under Commander Nathan Smith in *Star Cops* (music by Justin Hayward). We also must not forget the Beeb's fine treatment of Wyndham's *Day of The Triffids*", and the black humour in *Red Dwarf* and C4's *Max Headroom*. However, this decade also saw the demise (and it wasn't much lamented) of the old Dr Who series. We were to wait 16 years...



The 1990s



In this decade, personally there were only a few good movies from the US: *Stargate* which then returned as a successful TV show (*Stargate SG-1*, which itself had its own, later, follow up, TV spin off). It is agreed that the VFX in *Jurassic Park* (and the follow ups) were great but — again — this writer got no inspiration from the stories. Comic spin-offs into film allowed *Judge Dredd* (I am the Law) to appear, but there were also turkeys (and these following two were with the same actor in the leading role: *The Postman* and *Waterworld*). Remakes of either previous SF films (or movies of SF TV shows) began to increase, saving the Film Companies copyright fees. Disappointing examples here include *Village of the Damned* and *The Avengers* (Lally's Mantra No. 2: leave well enough alone — go for original scripts not re-makes!).

Apple computer's ex MD bought a piece of Lucasfilms and turned it into Pixar which was to show how animation par excellence was done (their

10 The PM was based — again it's 'Disaster City' — in Sheffield. C4 very cleverly showed this again on its network the day before polling day in the UK's 1997 General Election (eh the one where Blair got in...).

11 The scene where Joe Don Baker (Darius Jedburgh), with radiation burns, holds two pieces of 'weapons grade plutonium' in his hands at a NATO meeting is iconic. (It seems that this dull grey metal's toxicity is so great though skin absorption that you'd be likely to die from that before the radiation sickness kicked in!)

Toy Story for Disney was a great success). We also had the Guvernator's return in *Total Recall* (with an early appearance by the then gorgeous Sharon Stone), *12 Monkeys*, and two similar earth-about-to-be-destroyed movies: *Armageddon* and *Deep Impact*. *Cube* came to puzzle us, *The X-Files* unsuccessfully went onto the big screen and for political SF, *The Truman Show* had strong *Prisoner*-esque aspects. We also had the superb tongue in cheek *Mars Attacks* (loved the Tom Jones section).



On the small screen, JMS's *Babylon 5* came and (frankly) conquered most SF fen viewing time (especially with the sultry Claudia Christian as Commander Ivanova), even though the proposed 5-year story arc was later curtailed by Warner Bros. The then late Dennis Potter had a unique BBC/C4 double tribute (the Beeb did a non-SF play and then the other side did a futuristic follow on — *Cold Lazarus*). *The Avengers'* Brian Clemens had a hand in the futuristic *Bugs* (mostly filmed round the newish London Docklands area). From New Zealand we had *Xena* and the associated *Hercules* (such NZ locations, like in the earlier *The Quiet Earth* were to emerge on the big screen later for the superb, excellent, top-class, Tolkein's *Lord of The Rings* trilogy).

A vampire hunter from Josh Wheedon called *Buffy* arrived (with another associated series: *Angel*) to great success¹².

The 2000s

Amongst the best films in this decade, definitely the taking-the-mickey-out-of-us-fans, *Galaxy Quest* stands out. *Pitch Black* (which required special cinematographic emulsion to get the correct "feel" on film, of the two-suns planet) had unusual ideas about being scared in the dark (and those planetary "birds" were scary). Pixar scored again with *Monsters Inc.*, whilst we had excellent central London desolation scenes in *28 Days Later* (its sequel *28 Weeks Later*¹³ was OK but this writer thinks it is unlikely there will be a *28 Months Later*).



12 Although this writer is not a great Buffy fan, two episodes do stand out: the silent one (*Hush*) and the one comprised solely of song (*Once More With Feeling*).

13 All of these received early showings at the now well established SciFiLondon Festival (www.sci-fi-london.com). It's always in late April at the Apollo Cinema, Piccadilly Circus). Its 10th anniversary — with 10 days of events — and the lateness of Easter in this year 2011 does unfortunately mean an overlap between Illustrious and SciFiLondon 10.



The sequel to the original and very laid back, tongue-in-cheek *Men In Black* scored, like the original, in the ratings (loved that dog in *MIB II*). *Pirates of the Caribbean* (with Johnny Depp) began a successful series of movies. Canada produced the intriguing and complex time travel story *Primer*¹³ and Russia burst out on the scene with the incredible *Night Watch* (the two follow ups to this were OK). For sheer fun, however, Pixar's excellent super heroes *The Incredibles* brought us all joy (and more deserved awards). This superb studio — now back with Disney — also had the excellent and award winning *Wall-E*. The animated *Aeon Flux* was interesting but fans were divided on two movies of this time: *Children of Men* and (especially) on the film version of Moore's classic comic, *Watchmen*.

On TV , there was certainly a 'sexing up' of shows (eg. *Lost*, the revived *Battlestar Galactica* (those Xylons!!), *Heroes*, and the controversial *Dollhouse*. Indeed there is an interesting recent item in the *Foundation SF Journal* regarding this aspect¹⁴).

And of course *Dr Who* successfully returned (along with *Torchwood* and *The Sarah Jane Adventures*) on the Beeb, introducing us to new writers such as Russell T Davies, Steve Moffat and the very popular Paul Cornell (who also did some *Primeval* for ITV and *Robin Hood* for BBC).



The 2010s



This decade's films so far include *Inception* (with recent Oscars for VFX but not for anything else — see Lally's Mantra No. 1 again), *The Adjustment Bureau* (another Philip K Dick inspiration), and *Never Let Me Go* (about cloning).

The real highlight here must be Cameron's *Avatar* with mega-superb VFX (though again there is division amongst fans over the story). Others notable so far here are Switzerland's first major SF film (*Cargo*)¹³ and the under-rated *Moon* (done by David Bowie's son). Indeed VFX is beginning to itself have a history¹⁵.

14 *Foundation*, Vol 39, No 108 Spring 2010 (Sherry Ginn: *For Women its Love, for Men its Sex: Evolutionary Psychology meets Science Fiction*). *Foundation* (Journal of the SF Foundation) (charity), Liverpool Univ, POB 123, Liverpool L69 4DA. ISSN: 0306-4964258. www.sf-foundation.org.

15 *VFX -the BBC Effects History* (Aurum Press: ISBN: 978-1-84513-556-0) by Matt Irvine and

TV SF certainly appeared to have gone vampirish (eg. *True Blood*, *Being Human*, etc.) but this format has little appeal to this writer.

Radio by this time had also gone digital and many of the older, best BBC radio SF stories (and those TV ones adapted for radio) are now available on www.bbc.co.uk/bbc7. Through the web, these can now be accessed by almost anyone worldwide.

[The apparent clear convergence on mobile/cellular digital phones' screens of telephony, the availability of the internet/web and of course films/live TV, all on one hand-held device, clearly surpass Captain Kirk's Star Trek communicator of the 60s. We now have i-Tablets, Android applications, QR codes (those odd little 'squares' you see on adverts) Plasma, LCD and LED TV screens, autostereoscopic devices (3D with no glasses needed) and soon, digital 4K projection (which will match most film projection)

But the question I leave fans is, will there emerge soon — like in *Next Generation* — a simple, lapel-borne, fingerprint-activated, voice-directed device giving not only all of these but also services in holographic, colour 3D?

Fans can discuss this at what we call SF Conventions (Lally's Mantra No. 3: Blogs etc. are great but Cons are the very lifeblood of SF fandom — not only due to the interaction of attending fans with guests, but of fans with fans. This piece, for example, is being finalised via the net from Dublin's PhoenixCon VIII: GoH Ian — *Rivers of God / Brasyf* — Macdonald)¹⁶.]

“Be Seeing You” at the next Con!

Dave Lally

Dave Lally handled the Video Programmes for Worldcons 1990 (The Hague), 1995 and 2005 (Glasgow). He also did the same for most UK NatCons (Eastercons) between 1991-2005. He has continued this role for all the Octocons (Irish NatCons) now in their 21st year, for the last 20 of the Novacons (now in their 41st year) and recently for Newcons. His speciality is Political SF. He is esp interested in *The Prisoner* (1967) and *The Wicker Man* (1973). Since 2005, to keep him out of SF mischief, he has chaired ESFS (The European SF Society-home of the Eurocons — The European SF Conventions (2011: Stockholm, 2012: Zagreb): www.esfs.info).

Mike Tucker is an excellent recent example, ranging from the 50s *Quatermass* though *Dr Who*, *Edge of Darkness* and *Horizon* to current shows).

16 Amongst the panel items were SF/fantasy publishing, zombies, Juliet McKenna's marvellous writer workshops and (of course) future Irish Cons. But not only were the usual P-Cons (March) and Octocons (Oct) dealt with, but also the 2nd Irish Discworld Con (in late Nov), the two Belfast based events (in May and in Sept) and of course the two major European-based SF events being bid for in 2012 for 2014 (London Worldcon 14-18 Aug 2014: www.londonin2014.org) and one week later the Dublin-based Eurocon (2014.scifi.ie).



REDEMPTION '13

22 – 24 February 2013

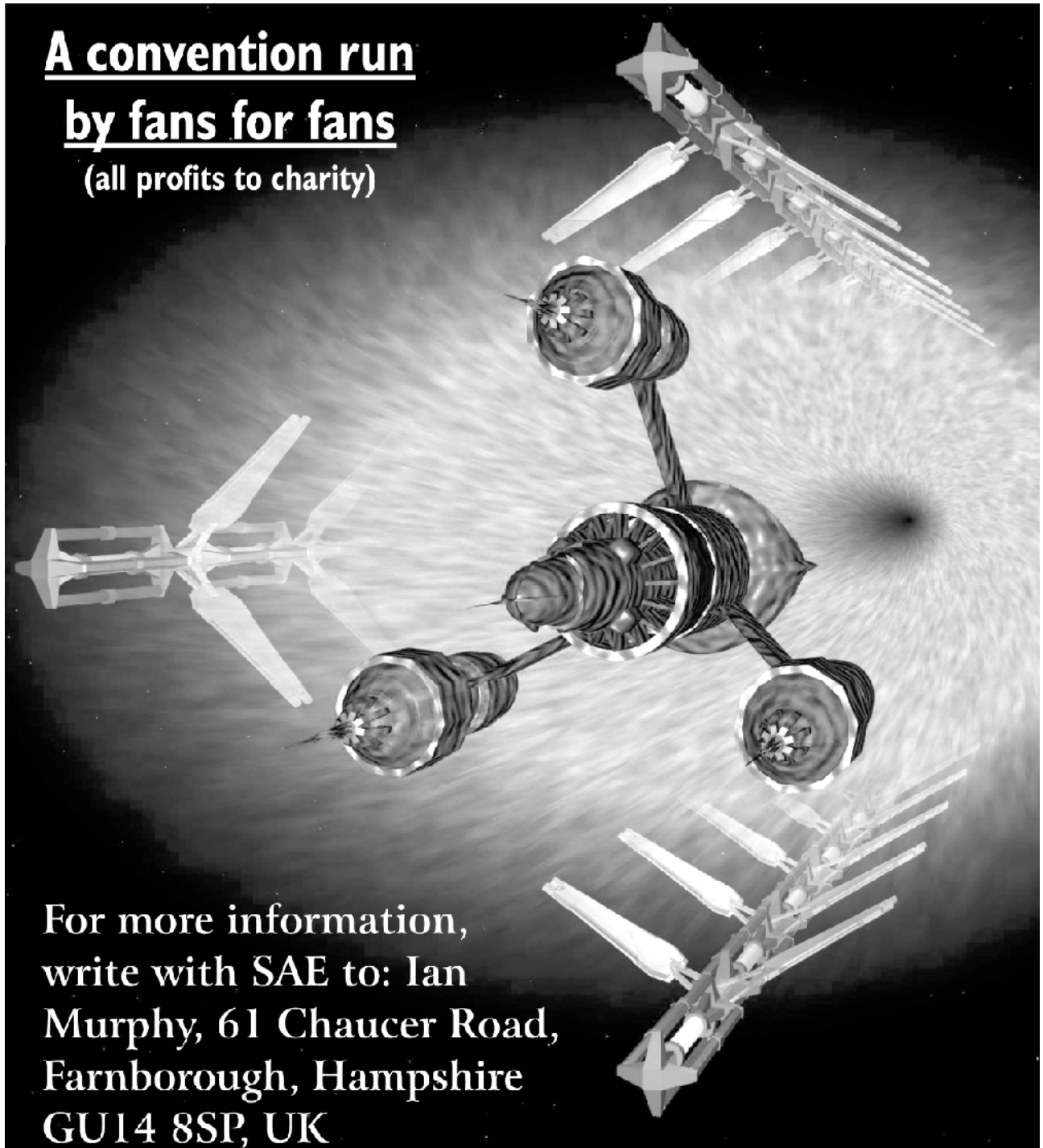
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Membership List

As of 2000 hours on the 28th March, 2011, we have 780 members (including guests), and 7 apocryphals.

This list contains the names of those members who have joined since PR2, and who did not express a wish for their names to be withheld from publications.

If the preference was for badgename only, that is shown. If the preference is for both and a badgename has been given, the badgename appears after the real name in brackets. Otherwise the real name appear. Names are sorted as far as possible by surname or apparent surname.

Type	No.	Name	Type	No.	Name
A	607	Dan Abnett	A	722	Helen Callaghan
A	668	John Aitken	A	674	Graham Carter (Graham)
A	679	Nina Allan	YA	629	Cathy
A	799	Charlie Allery	A	689	Kathryn Cheetham
A	723	Chris Amies	A	626	Adam Christopher
A	789	andrew	A	760	Anne Clarke
A	725	Tina Anghelatos	A	621	Mike Cobley
A	666	Sandy Auden	A	763	Eddie Cochrane
A	635	Christopher Baker (Fangorn)	A	623	Peter Coleborn
A	765	S. Barlaam	A	633	John Collier
A	738	Susan Bartholomeusz	A	613	David T Cooper
A	622	Kurt Baty	J	616	Matthew Cooper
J	786	Joshua Bentley (Joshua)	A	614	Jane Cooper
A	731	Rachel Berkson (Rachel (Liv))	C	618	Libby Cooper (Libby)
A	620	John Berlyne (John Berlyne - Zeno agency)	YA	615	Will Cooper
A	768	Lauren Beukes	A	640	Paul Cornell
YA	782	Matthew Binyon (Charles East)	A	715	Jon Courtenay Grimwood
A	606	Neil K Bond	A	770	Marie Cousens
A	708	Clare Boothby	A	716	Julie Crisp Editorial Director Tor UK
A	612	Edward Boreham (Maredudd ap Gwylim)	A	806	Serena Culfeather (Serena)
A	775	Jim Braiden (Jim Braiden)	A	790	Nelson Cunnington (NelC)
A	684	Saxon Bullock	J	720	Dan the Man
A	696	Stephanie Burgis	I	698	Mr Darcy
A	699	Jim Burns	A	704	DarkishMike
A	632	Chris Butler	A	630	David
			A	761	Al Davison (Astral Gypsy)

Type	No.	Name	Type	No.	Name
A	762	Maggie Davison	YA	753	Khaos Kostumes- Tab Kimpton
A	681	Paul Dion (Mycroft)	A	677	Eduard Klima
A	691	Tom Dodds	A	685	Jan Kotouc (Johnak)
A	746	Doubtful Guest	A	743	Del Lakin-Smith
A	791	Owen Dunn	A	742	Kim Lakin-Smith
A	809	Charlotte Edmundson (Helpin Hands)	A	740	Tiffany Lau
A	653	John Edwards	A	665	Erhard Leder
A	624	Jan Edwards	A	728	Heidi Lee
A	755	Martin Ellis	A	686	Jethro Lentle
A	676	Philip English	J	776	Joshua Lloyd Braiden
A	701	Marcel Fanara	A	748	Ian R MacLeod
A	672	Adrian Faulkner (@Figures)	A	733	Gordon MacNeill (Gordon)
YA	754	Khaos Kostumes- Matthew Fielder	A	673	Mark Bilsborough (Mark)
A	628	Terie Garrison	A	683	Hall Matthew (Matthew)
A	741	Gary Gibson	A	773	Jennifer McGowan
A	780	Giles Golding (GilesG)	A	703	Kevin McVeigh (Kev mcVeigh)
A	781	Kelly Golding (Pooks)	A	766	Barbara Melville
A	759	Anna Gregson	A	739	Deborah Miller (Debbie Miller)
A	675	Dominic Gugas (Dominic)	A	745	Mochashiroku
A	727	Charlie Harbour	A	808	Sam Moffat
A	726	Christine Harrison	A	732	Chris Moore
A	792	Colin Harvey	A	671	Simon Morden
A	787	Anders Hedenlund	A	688	Louise Morgan
A	694	Alice Hendry (Alice)	A	744	Sara Mulryan
A	796	Tony Hills (Shadow)	A	705	Cara Murphy
C	721	Hippychick	A	756	Tony Naggs (Tony N)
A	656	Martin Hoare	A	802	Charlotte Naylor
A	603	Alex Holden	A	670	Dave Nichols
A	702	Marcela Holecková (Maril)	A	736	Missing Opossum
A	692	Paul Holroyd	A	785	Tracey Jane O'Rourke (TraceyJane)
A	700	Nick Hubble	A	758	Bella Pagan
A	779	Ian	A	784	Colum Paget
J	655	Thomas Ibbs	A	713	Philip Palmer
J	654	Michael Ibbs	APO	657	Panda
A	714	terry jackman	A	800	Tom 'palfrey' Parker
A	717	Ros Jackson (Warpcore SF)	A	788	Craig Pay
A	709	Ian Jackson	YA	609	Hal Payne
A	803	MISTRESS JANE	A	729	Pepper
YA	617	Emma Jenkin (Emz)	A	752	Desislava Petkova (Dessy)
A	627	Jane Killick	A	658	Martin Potts

Type	No.	Name
J	659	James Potts
A	678	Christopher Priest (Chris Priest)
A	16	Liam Proven
A	667	Carmelo Rafalá
A	695	Mike Ramalho (Angry Robot)
A	646	Bill Ray (Bill)
C	645	Ariane Ray (Ariane)
A	643	Aletia Ray (Aletia)
C	644	Pandora Ray (Pandora)
I	647	Zachary Ray (Zachary)
A	611	REES NELLI (NELLI REES)
A	610	REES ROD (ROD REES)
A	631	Andrew Reid
A	750	Emma Rendle
A	749	Peter Rendle
A	664	Jordan Reyne
A	682	Dan Roper (Dan)
A	669	Martin Rothery
C	771	Alice Rowbottom (Alice Mary Rowbottom)
I	772	Michael Rowbottom (Michael John Rowbottom)
A	769	John Rowbottom
A	711	Edwin Rydberg
A	697	Patrick Samphire
A	605	Donna Scott
A	661	Hillary Simpson
C	662	Thomas Simpson
A	660	MJ Simpson (Simo)
A	719	Rosaleen Sketchley
A	718	Martin Sketchley
A	807	Paul Skevington
A	651	Gavin Smith (Gavin G Smith)
A	747	Rosemary Smith
A	795	Jasper Smithers
A	778	V Anne Stokes (V Anne Arden)
A	777	David Stokes
A	735	Ekin Blikken Stokstad (Elin)
A	801	Sam Strong
A	604	Tricia Sullivan
A	737	Katrín Sigurbjörg Sveinsdóttir (Sam)

Type	No.	Name
A	641	James Swallow
A	680	Kat Takenaka
A	636	Martyn Taylor
A	637	Cathie Taylor
YA	638	Melissa Taylor
YA	639	Aaron Taylor
A	648	luke tennant (lucsan)
A	751	Sten Thaning
A	625	Lavie Tidhar
A	783	Cath Trechman
A	649	ali tucker
A	706	James Turner
A	707	Tanya Turner
A	730	Jack V
A	774	Alex Veasey (Alex)
A	608	Nicola Vincent-Abnett (Nik Vincent)
A	712	Jim Walker
A	687	Luke Walker
A	619	Stuart Wallace
A	693	Paul Watts (Paul)
A	757	Cel West
A	805	John Wilson
A	764	Michael Windsor-Smith (Mike)
A	710	Chris Wooding
A	804	Sylvia Wrigley (Sylvia)
A	690	Xantheus
A	652	Not sure yet
A	798	Michal Ziv
A	797	Alon Ziv

Membership Types

G	Guest
A	Attending Member
YA	Young Adult
J	Junior
C	Child
I	Infant
APO	Apocryphal (Toys,Mascots)

Bristol-CON¹¹

GUESTS OF HONOUR

JULIET MCKENNA, JUSTINA ROBSON, KEITH BLOUNT (SCRIVENER)

ARTIST GUEST OF HONOUR

JIM BURNS

DISCUSSION PANELS

ART SHOW

DEALERS' TABLES

BOOK READINGS

BOOK LAUNCH

LIVE MUSIC by TALIS KIMBERLEY

BAR

QUIZ

ALSO ATTENDING

STEPHANIE BURGIS

PAUL CORNELL

COLIN HARVEY

JOHN MEANEY

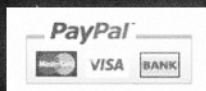
GARETH L. POWELL

ALISTAIR REYNOLDS

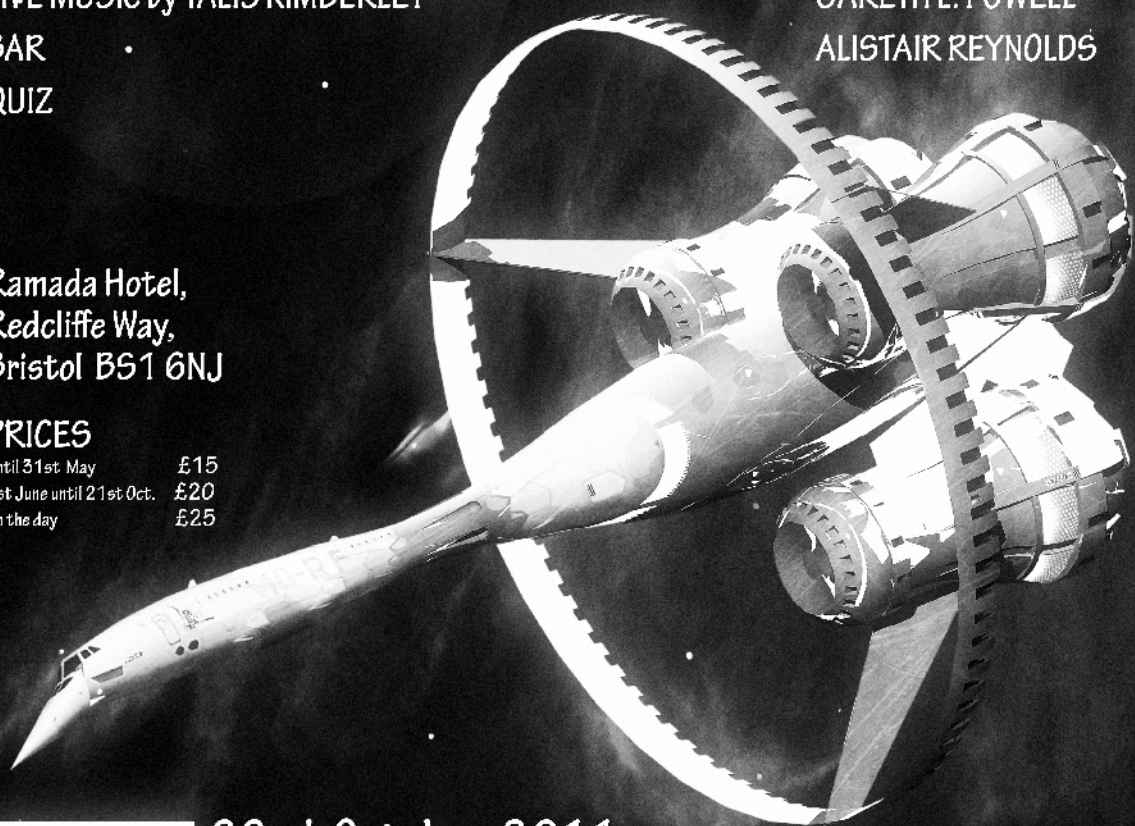
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Jim Burns
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