

WINCON V

Unicon 1999

Programme Book



13-15 August 1999
King Alfred's College, Winchester

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LARGE PRINT VERSIONS of Wincon V publications are available on request from the convention's address:

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Wincon V Con Chair's Bit

Phil Plumbly

How do I start this piece? I know, let's paraphrase a TV series I enjoy!

"Wincon V was the last of the Wincon conventions and this is the story of its last commander! Wincon V could be a home away from home, a shining beacon in the night!"

Well, that's not quite right because this isn't necessarily the last of the Wincon conventions, and if a story has to be told then it must be about more than any one person. How about,

"Wincon V was the latest of the Wincon conventions and this is the story of its commander and command crew..."

Hmm, not quite right, Wincon is still about more than a committee, and a con chair. There is a lot more needed to make it a successful convention. How about,

"Wincon V was the latest of the Wincon conventions and this is the story of the commander, command crew, and honoured passengers..."

Erm, a bit better, but missing something, it takes more than a good con chair, a good committee and excellent Guests of Honour to make a good convention. Let's try for more,

"Wincon V was the latest of the Wincon conventions and this is the story of the commander, command crew, honoured guests, and ships crew..."

Almost there, I feel. To get a good convention, you need a good con chair, a good committee, excellent Guests of Honour, and dedicated hard working gophers, stewards, and techies. Still room for improvement though; something's still missing. How about,

"Wincon V was the latest of the Wincon conventions and this is the story of the commander, command crew, honoured guests, ships crew, and the station itself..."

That's better, to get a good con, you need a good con committee, good GoHs, hard working con staff, and a friendly, helpful site. Still missing out on a vital piece of the puzzle though. Hah! I know, what about this?

"Wincon V was the latest of the Wincon conventions and this is the story of the commander, command crew, honoured guests, ships crew, the station, and its population of traders, wanderers, drinkers, talkers, readers, doers, makers, and singers."

That's it! To get a good convention you have to have what the Irish call a good 'craic'. But truly the only way to get a good convention is to have a concoction of a good committee, site, entertaining Guests of Honour, hardworking helpers, and a good bunch of con members. Mix this all up, and hopefully, you achieve a good craic, which is the aim of the Wincon committee this weekend. If we are to be the last of the current run of Unicons—and I hope this is not the case—then I want the series to end on a high. I want you, the con membership, to look back in later years when cons are talked about round the metaphorical fannish camp fires, in a bar somewhere, to be able to say with fond memories "I was there..."

If we can achieve this, then the last two years of hard work will have been worth the doing to bring you Wincon V. I hope you find that this is so. We are already halfway there with our Guests, and the King Alfred's College site, who have been most helpful and enthusiastic. The rest is up to the committee to arrange for you. Now go ye forth and have some fun...

A Note of Thanks

Conventions aren't possible without staggering amounts of hard work. The Wincon V committee would like to thank *everyone* who has helped us to host this event. We offer our Guests; the programme participants; the gophers; everyone who has helped—and those who volunteered, whether or not we could use you this time; the College and, of course, the membership, our heartfelt thanks. Maybe we'll do this again.

Wincon V's Guests of Honour

The Curse of Wincon struck again and unfortunately both John Barnes and Kara Dalkey had to cancel a couple of weeks before Wincon V. This keeps up a long-established tradition of Wincon losing a Guest of Honour, although the business of losing them two at a time is an innovation that we hope to leave behind.

Warren Ellis

by Mike Abbott

I've never actually met Warren Ellis, but I know exactly what he looks like. He's tall, extremely thin, and his head—and apparently his entire body—is shaved. He has these weird black tattoos and funky red-and-green glasses. No, hang on, that's Spider Jerusalem, the protagonist of Warren Ellis's comic *Transmetropolitan* (published by DC Comics' Vertigo imprint).

Transmetropolitan is unlike most mainstream comic books in that it's real SF. Most comics that claim to be SF (like a lot of books that claim to be SF) are actually adventure stories in a futuristic setting. Some of the better ones have good plots, interesting characters and what-have-you, but they're really just stories. In contrast, *Transmetropolitan* depicts a real future, the way it's probably going to be. It's horribly confusing, dangerous, cynical, and packed with new ideas. Imagine how our society would look to a Victorian, and you'll get the general idea. Spider Jerusalem is a gonzo journalist who hates politicians, the (unnamed) city he lives in, the people he shares it with, his editor and, of course, politicians. The only thing he likes is shocking people, which his job lets him do regularly. Underneath all the bile, he has his principles and beliefs; but one of the strengths of the comics is that Spider is a bastard first, and never plays on our sympathy.

Another strength of the comic is its name. Look along the shelves of a comic shop, and you'll see comics named after their hero, comics named after their heroine, and comics named after their team. But Spider takes second billing below the city he lives in, and that's entirely appropriate. *Transmetropolitan* links Spider's own columns and interviews, direct narration and Darick Robertson's superb artwork to add to the depth of description of the city. It's London, it's New York, it's our own present expanded into the future, and it's familiar and frightening at the same time. The effect is strengthened by little vignettes and tidbits scattered through the comic that flesh out the world; Spider meeting Christian fundamentalists who are reviving the traditional custom of stoning sinners, or the news that the last major war was the conquest by the US of France because it insisted on using French after the rest of the world switched to English. Both of these give me a real SF I-never-thought-of-that-but-it-could-happen-couldn't-it feeling, a lot like John Brunner's best work.

On top of that, there's some serious—and very cynical—political satire, and it's here, if anywhere, ~~that~~ ^{then} a "story" of *Transmetropolitan* happens. Future parallels of Nixon, Gingrich and, above all, Tony Blair, mix it up with Spider and proclaim their creeds to him. None of them are at all nice; all of them are worryingly believable.

Transmetropolitan is the real thing. It has a good story, with some stunning changes of direction, and lots of good one-liners. It talks about the future, and it tells us about the present. It's genuinely cutting-edge, and it's very, very, angry.

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Current Issues

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Diana Wynne Jones

by Tom Holt

It was in the main lounge of the Adelphi, the one that looks like something rescued from the Fall of Byzantium, that Diana Wynne Jones and I discovered balloon tennis. Its main advantages over the conventional game are that you can play it sitting down, any number of people from two to a hundred can take part at any given moment, and nobody has to win. Diana, needless to say, was rather better at it than me; she has a backhand return that'll catch you out every time. It's typical of Diana, of course, that when someone sitting across a low table from her suddenly grabbed a passing balloon out of the air and batted it in her direction with the flat of his hand, she understood exactly what was going on and knew precisely what to do next. None of that "Why did you just hit a balloon at me?" nonsense, such as you'd get from a grown-up; just a smooth, controlled return of service, and no McEnroesque histrionics over a marginal line call.

Most of us make the transition between childhood and adulthood by renouncing our citizenship of one in favour of the other. Diana has dual nationality, which enables her to write childrens' books that children actually like to read, and prepares her for any eventuality, from inconsiderate ghosts pacing noisily to and fro in the room directly above, to finding out that her neck had been broken for something like twenty years without anybody noticing, to impromptu balloon services from middle-aged chainmail-wearing authors over a cup of afternoon tea.

Diana's own childhood was wretched and bizarre; so, like any good war correspondent, she's reported back from that bleak, foreign country so that the rest of us can understand.

Her world has always been a strange place. As a child, she used to dream that a panel would slide back in her bedroom wall to reveal her grandfather, preaching ferociously in Welsh. She was shouted at by an angry man with a beard (who turned out to be Arthur Ransome) and a strange old woman with a sack over her shoulders (who turned out to be Beatrix Potter), and the pencil scribbles she rubbed out because she wanted the paper to draw on were flower sketches by Ruskin. Sometimes her parents forgot to feed her, being too wrapped up in their work. She was taught to knit left-handed, by an Icelandic. Today, she is the victim of a well-documented travel jinx that blights any aircraft, car or train she tries to go anywhere in, and her books have a disconcerting habit of coming true.

In her aspect as a force of nature, Diana can be as formidable as any tornado, as witness the occasion (duly recorded by her prophets) when she strode in silent wrath through a corridor at Contrivance, leaving behind her a trail of spontaneously-combusting quarrels like the wake of a Tartar horde. Her usual aspect, fortunately, is that of a still eye of calm, reassurance, good manners and good humour in a surrounding storm of confusion. Seeing Diana across a crowded room inspires a feeling of relief such as heroes of Victorian adventure novels used to feel as they stumbled across lost cities among the deserts, jungles or mountains; here is an enclave of civilisation hidden in the wastes.

I suspect Diana undervalues herself to an appalling degree. Someone meeting her for the first time would have no idea that she's written more than two dozen books that are landmarks in their genre; she's as far removed from the stereotype of the big-name author as it's possible to get. There's no sense of being 'on duty' when talking to her readers, no business personality to get in the way. Instead, there's a wicked sense of humour, a wonderful gift for wry, accurate observation and an unfailing reserve of understanding and compassion for the inhabitants of the unruly world around her. Not to mention a deceptive overhead lob and a devastating volley awaiting any balloon foolish enough to invade her airspace.

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Michael Sheard

by Pete Wright

How does one introduce Michael Sheard? His face is known to millions, perhaps most of all as *Grange Hill*'s Mr Bronson. You'll probably also have seen him as Hitler signing his autograph in the senior Dr Jones' archaeological notebook in *Indiana Jones and the Last Crusade*, and as the late Admiral Ozzel in *Star*

Wars—*The Empire Strikes Back*, which filled in a month in his schedule and provided an opportunity to do a 'rather nice death' thanks to one of Darth Vader's extraordinary staff motivation techniques. Take a look through the list of credits given below, and you'll find that he's appeared in a lot of TV programmes and films, including *Space 1999*, *Dr Who?* (several times), *Blake's Seven*, *The New Avengers*, *Tales of the Unexpected* and *The Tomorrow People*. Far more than you might have thought, and he's had two books of his memoirs published, as well.

A native of Aberdeen, Michael was an avid cinema-goer and trained at RADA before joining Perth Rep, and has acted with more Dr Whos than any other actor. Might this prepare him for taking on the role of the Doctor? Time, as they say, will tell.

Although we have been plagued by our regular and recurring problem of Guest-of-Honour Loss, for once circumstances have worked in reverse, and we are all hoping that this heralds the end of the dreaded Curse of Wincon. Our arrangements to bring Michael and LightWorX to Wincon were made entirely independently of each other, and the fact that Michael is one of the stars of LightWorX' new TV series *First Frontier* is a very fortunate coincidence indeed.

Oh, and he enjoys conventions, too.

Selected Credits

Television Includes:

The Invisible Man
Caught on a Train
An Enemy of the People
If the Face Fits
The Darling Buds of May
Dr Who
Killer Exposed
The Fear of God
Grange Hill
Danger UXB
Mind Your Language
The Dancing Years
Murder Rap
Tales of the Unexpected
The Sandbaggers
The Squad
One by One
All Creatures Great and Small
The Cedar Tree
Rogue Male
Space 1999
Take the High Road
Crown Court
The Five Red Herrings
The Foundation
Tickets for the Titanic
The Professionals
Shackleton
Maggie
The Outsider
Auf Wiedersehen Pet
Murder Not Proven

Enemy at the Door
Thieves
'Allo, 'Allo!
Minder
Van Der Valk
Knights Of God
Press Gang
Plain Murder
Lovely Couple
Jukes of Piccadilly
Grandad
Square Mile of Murder
Airline
Shine On Harvey Moon
Cold Warrior
The Many Wives of Patrick
Law and Order
The New Avengers
Bulman
Stewart Jones
The Best of Enemies
Blake's Seven
The Tomorrow People
Coronation Street
A Hole in Babylon
Hannay
The Dark Side of the Sun
Inspector Alleyn

Over Thirty Five Feature Films Include:

High Road to China
Indiana Jones and the Last Crusade
The Empire Strikes Back
Doombeach
Holiday on the Buses
The Bunker
The Dirty Dozen—Second Assignment
Les Miserables
The Hiding Place
England Made Me
Escape to Athena
The Riddle of the Sands
All Quiet on the Western Front
Space
Hitler—The Last Ten Days
Nobody Runs Forever
Rough Cut
Soft Beds, Hard Battles
The Mackenzie Break
Force Ten From Navarone

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John Whitbourn

by Prof. E. Griffiths

To give you the standard biographical details and bibliography: John Whitbourn is an Archaeology graduate and a published author since 1987. About the rest he maintains a traditional and admirable British reticence.

His first book, *A Dangerous Energy*, won the 'BBC Radio 4/Victor Gollancz Fantasy Novel Prize' in 1991. Two novels located in his own preferred—and wildly skewed—version of history, followed that success—*Popes and Phantoms* and *To Build Jerusalem*. *A Dangerous Energy* was deservedly described as 'the first Counter-Reformation science fiction novel' and *To Build Jerusalem* furthered the story of that alternate history. A third volume in this trilogy, *The Two Confessions*, is now complete (publishers take note!).

Popes and Phantoms is even less classifiable—a novel of an alternative Renaissance or perhaps a truthful history of the real Renaissance, with much to say about Stoicism and survival in an amoral age without despair (and it gives practical advice on gun-running to the Elves).

In the course of a secret—or at least, obscure—second life, he also writes in the continuing 'English Ghost Story' tradition. His widely scattered publications in this field are loosely referred to as *The Binscombe Tales*, wherein he moves beyond the plain and simple ghost story into stranger realms and he is on record as defining this as an attempt 'to construct an alternative mythology for modern England'. These stories have now been collected in the Ash-Tree Press's *Binscombe Tales—Sinister Saxon Stories* and *More Binscombe Tales—Sinister Sutangli Stories* in 1998 and 1999. A further volume of collected short stories is planned for 2000. (I confess to being the perpetrator of the introduction to the first volume—wherein the curious can find more on my interpretation of what the Binscombe Tales are about).

Much of John Whitbourn's work is set in his ancestral homeland, in southern England's 'Downs Country', wherein (evidence suggests) ten generations (at least) of Whitbourns have lived out blameless yeoman lives. 'Roots' are a driving force in his writing and his own are deeply sunk there. Aiding and abetting him in that place are his wife, Liz, and three children (generation eleven!), Joseph, Rebecca and Esther.

In 1998 Simon & Schuster's 'Earthlight' released John Whitbourn's fifth novel, *The Royal Changeling*, surely the first work of Jacobite propaganda for several centuries. This enlarges on the Whitbournian universe (multiverse?), with some small but significant links back to the themes of the Binscombe Tales and forward to his latest work.

By co-incidence today (2 August 1999) sees publication of the first volume in his 'Downs-Lord Triptych': *Downs-Lord Dawn*, wherein England rises anew—in strange, baroque form—through the efforts of a timid curate cast into a hostile parallel world.

A short story in *Interzone* no. 135 (September 1998), marked a new departure in Whitbourn's writing—darker, richer and even more 'fantastick'. Another, featuring Mary Anning, the 19th century pioneer of scientific fossil hunting, should see publication in America later this year.

Privileged as I am to see some of his recent work, I believe the best is yet to come: Fantasy in the grand manner in the 'Downs Lord Triptych' (the best sort of Fantasy, not the sort so ably described in Diana Wynne Jones' *Tough Guide to Fantasyland*!) but thoughtful pieces, provoking a strong, emotional, response, as in his latest short story writing.

To give a useful summary: I refer you again to that ambition regarding the 'alternative mythology for England', as well as the charge of 'wreaking stylish havoc' (*Time Out*) with orthodox history. I wish him well in his vendetta.

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[(N) = novel. (A) = article. Otherwise, short stories/story collections.]

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Introducing LightWorX

What, with that money?

That is the question pondered by all film and TV producers. How to achieve a product for a budget that has been set by a TV exec or a broadcaster. Sometimes it is possible, other times, well let's say most of us have watched a film where they seemed to just run out of money. Why is this a problem and what causes it? To answer the question and talk you through the process are European Award winning Producer/Director Andrew Dymond and graphics guru Simon Lewis.

Who are they?

Andrew is the founder of the company LightWorX CGI limited which started work on projects in 1994; primarily his company specializes in all visual effects for TV and Film Studios. He has worked on projects such as *Who Framed Roger Rabbit?*, *Casualty*, *House of Elliot*, *BBC Final Frontiers*, *BBC Open University*, *Cable Television* (commercials), *Dubai Television*, etc. (a list of his credits is given below). Simon is a co-worker at LightWorX, and he has worked on BBC programmes through to commercials (too many to list), Simon is currently the head of the modelling department at LightWorX which involves using software packages such as AutoCAD, Maya, Lightwave and 3D Studio Max.

LightWorX is working on several projects: a feature film called *Download* starring Chase Masterson, Walter Koenig and John Carrigan; a TV SF series called *First Frontier* starring Claudia Christian, Michael Sheard and Jeremy Bulloch—of which Andrew is a co-creator and producer; and ongoing work for the BBC Open University.

How is that possible...?

Andrew and Simon will be giving a few tricks of the trade to your home/group productions or answer your questions on technical issues that you face, when or starting a production. How to control a budget, and make sure that you come under in the final production stages. Also have you ever considered that your old 8mm (Sony) is excellent for stunt work?

Andrew Dymond's Credit List

Produced / Directed

A Right Charlie—Nemesis Video

Black Ice—Nemesis Video

Star Runners—Nemesis Video

Director (Music Video)

Mammal—*Planet Dog* LP

Producer / Director (Commercials)

Colston Motor Company—Cable Television

Bombay Bhel—Cable Television

Italian Connection—Cable Television

Kitchen Store—Cable Television

Rajani Superstores—Cable Television

Gloucester Road Gearboxes—Cable Television

Club IQ—Cable Television

Mainline Employment—Cable Television

CR Windows Ltd.—Cable Television

Sextons (In Car Music)—Cable Television

David Wilcox sci-fi—Cable Television

Awards

European Video & Film Award 96 (Best Special Effects)

European Video & Film Award 97 (Best Short Video)

Cult TV '94 (Best Short Video)

Director

Past times—India soap—Dubai Television—choreographed all the fight scenes

Visual Effects Director

Final Frontier—BBC 2 (Starting Sept 99)

Download Animatic—LightWorX CGI

First Frontier—Frontier Productions LTD

Demo Tape—Partridge Films

CGI Action Sequences for Forbidden Planet Ltd.

Director / Editor

YMCA Documentary—YMCA BATH funding

Animation Support

Who Framed Roger Rabbit?—Touchstone Pictures

Rolf Harris Cartoon Time—HTV Television

2nd Unit Director Assistant

Casualty (season 2)—BBC Television

House of Elliot—BBC Television

Assistant / runner

BBC South West News—BBC

Wincon V Programme

The WINCON Win A Million Mixer Quiz—Friday 18:00 Arts Centre

A traditional WINCON event with an exciting providing your standards are not too high, new twist fearlessly stolen from TV. The whole convention membership is invited to take part in the knockout circle quiz which will lead to the selection of those 5 lucky contestants who have a chance to WIN A MILLION.

Question Master: Phil Plumbly

Participants: YOU!

The Opening Ceremony—Friday 19:00 John Stripe Theatre

Having demonstrated the committee's largesse by giving away a million WINCON V attempts to keep up the tension by introducing the Guests and the Committee. The Opening Ceremony provides a chance to remind people of things that they may have forgotten since they last looked at the PRs and to inform them of high lights of the convention ahead. It should also identify people for whom drinks should be brought and to whom complaints may be directed.

Committee and Guests of Honour

Guest Of Honour: John Whitbourn—Friday 20:00 John Stripe Theatre

How Green Was My Warp Drive?—Friday 21:00 Studio 1

The Traditional Wincon game of strict scientific speculation in which our panel get to comment on certain of the more unfortunate implications of standard SF gadgetry.

Peter Wright, Andy Croft, Paul Dormer, Pat McMurray, Simon Bradshaw

Original Ideas In A Shared Universe—Friday 21:00 Arts Centre

This item examines the effects on an imaginative genre of the constraints imposed by the practicalities and contractual obligations of working with others. Is it possible to write a truly good SF novel with the constraint that the events of the story should have no effect? When the lead characters are immutable what is the point of them being there? If *Star Trek* and *Star Wars* are training grounds for new talent why have so few names emerged? Would you buy a book by Gentry Lee?

JFWR, Warren Ellis, Ben Jeapes

Dark City—Friday 22:00 Studio 1

Alex Projas, director of "The Crow" pays more than a passing tribute to Fritz Lang in this hugo nominated film. Our hero (Rufus Sewell) wakes up in a cheap hotel in a mysterious city with no idea of who he is, why there is a body in the corner and a goldfish in the sink, or how to get anywhere else.

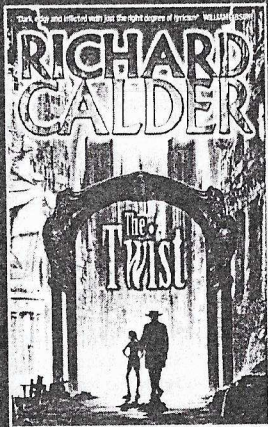
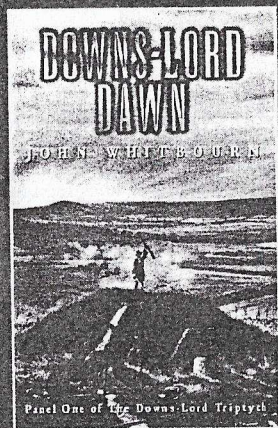
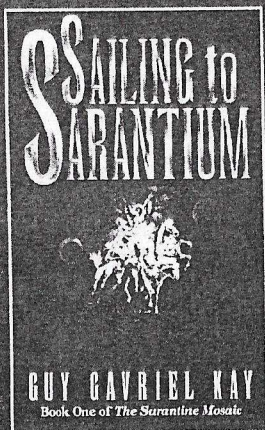
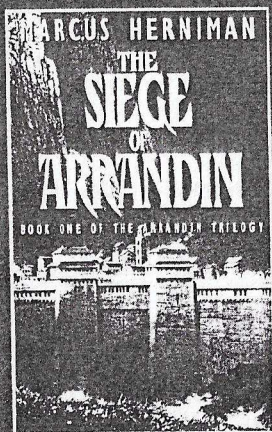
The story is rather telegraphed by the opening narration by Kiefer Sutherland making a fair old stab in the obligatory Peter Lorre role and the lighting crews appear at times to have forgotten to pay their electricity bills but on the whole a good cast and a definite sense of style and spectacular make this a thoroughly engrossing effort.

A Last Chance To See The Moon—Friday 22:00 Arts Centre

Our astronomical item. A month before the moon blasts out of orbit we examine our nearest neighbour. The item could either concentrate on the details of what's actually there or could spin off into speculation on the effects of the forth coming disaster. With Terry Hunt.

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What The Papers Say—Saturday 10:00 Arts Centre

An early morning combination of news, comment and previews of what the day at WINCON holds.

This item will be broken down into sections and will include a gripe session/agonny aunt.

- 1) News Headlines.
- 2) Weather Forecast
- 3) Programme Highlights
- 4) Problem Corner
- 5) What The Papers Say
- 6) Interview

Radio Tape 1—Saturday 10:00 John Stripe Theater

Start Times Are Approximate.

- 10:00 *Star Wars - A Wind To Shake The Stars*
- 10:25 *Star Wars - Second Episode*
- 10:50 *The First Men In The Moon (Part One and Part Two)*
- 11:45 *The Kraken Wakes*
- 13:15 *The Hitch Hiker's Guide To The Galaxy - Fit The First*
- 13:45 *Childhood's End (Part One)*

LightWorX: First Frontier—Saturday 09:45 Studio 1

The various production elements of how a programme is put together and the elements that go into it.

Andrew Dymond, Simon Lewis

Children Get The Best Fantasy—Saturday 11:00 Arts Centre

Fantasies written for adults tend to fall into patterns of quasi-medieval or Ruritanian societies which never existed outside Hollywood and Hammer films. Evil races whose inability to aim is matched only by the unpronouncability of their names and bad guys whose grandiose schemes are thwarted by the mind staggering incompetence of their personnel departments.

On the other hand books written for children retain a capacity to surprise and delight. These present worlds where the threat of a road widening scheme can only be overcome by the choice of spoon to use in opening one's soft boiled egg, where its vitally important to do up one's shoe laces correctly and where goddesses can only be appeased by an offering of a complete set of *Chalet School* novels.

Is this because children have a less rigorous distinction between the trivial and the important? That they have less regard for the fixed nature of things? Are they simply a tougher audience who won't accept the kind of tat that grown ups are prepared to swallow? Or are we comparing the top end of one genre with the bottom end of the other?

Peter Wareham, Janet Figg, Diana Wynne Jones, John Whitbourn

Reconciling The Familiar With The Real—Saturday 12:00 Studio 1

"It's a UNIX system." Says Ellie in the film of *Jurassic Park* staring at what is patently obviously a Windows emulation.

Everyone knows about Cyberspace. Everyone knows about Virtual Reality. We seen it on the TV and at the Movies. We've read about it for years. We're wrong. William Gibson invented the modern view of computers while still using a manual type writers. Michael Crichton's vision of a Data Base interface is a cinematographers dream but a Data Analysts nightmare. The BBC discusses recent breakthroughs in

physics in terms of a Star Trek maguffin introduced to save money in stock shots. How can we deal with a population whose every idea of technology is wrong?

JFWR, Liam Proven

How To Be Original And Still Get Published—Saturday 12:00 Arts Centre

Taking off from ideas raised in Can a good writer remain unique we examine the problems inherent in getting a genuinely new work before the public. Does a writer need a track record before originality can be attempted?

Juliet McKenna, Jo Walton, Ben Jeapes

Kari On Hong Kong—Saturday 14:00 Studio 1

Having dealt with King Alfred and Viking Trade Routes our Cambridge trained historian turns her attention to something *really* worth studying.

On The Fifth Day Of Our Journey: The Conventions Of Quest Fantasies—Saturday 14:00 Arts Centre

An examination of the conventions of Quest Fantasies. A Diana Wynne Jones production.

Diana Wynne Jones, Juliet McKenna, Tanya Brown

Guest Of Honour: Warren Ellis—Saturday 15:00 John Stripe Theatre

The Pictures Are Better (SF On the Radio)—Saturday 16:00 Studio 1

The TV version of the *Hitch Hiker's Guide to the Galaxy* was a bitter disappointment to those of us who had first heard the Radio 4 series. Whatever Marvin the android looked like it wasn't a collection of cardboard boxes piled up on one another. The vast starscapes and boiling sunsets were never designed to be made up from old squeezy bottles and sticky backed plastic.

Childhood's End would be a phenomenally expensive film to make. Radio 4 can do it on a Sunday afternoon. Even Stephen King's most risible visions can chill the blood on a clapped out train heading for Portsmouth on a Thursday evening.

With all these advantages why don't we get more radio SF? And why do series like *Doctor Who* which epitomise the "quarry outside Slough" school of TV fail when the imagination provides so much greater a budget?

Alex McClintock, Paul Beardsley (Moderator), Jane Killick

Is The Future Closer Than The Past?—Saturday 16:00 Arts Centre

"The past is a another country. They do things differently there."

In the 70's a movement began to teach children history by empathising with people living in the past. But is it possible for young people who have grown up with one set of cultural assumptions to set them aside even for an hour and really appreciate a different view?

In historical fiction we are presented with characters with views that quite simply did not exist at the time. People express attitudes and ideas that would get them ostracised and, in extreme cases, burned at the stake. Is it possible to avoid this and still produce a work with which the reader can sympathise?

Have we produced a generation who are more familiar with the Kittomer Treaty than the Yalta Conference, to whom 2063 is home while 1943 is alien landscape? Should we care?

Juliet McKenna, Caroline Bott, Mike Stone, Tanya Brown

Video: *Lost In Space* or *Star Trek: Insurrection*—Saturday 17:00 John Stripe Theatre

Why Don't Comics Make Good Movies?—Saturday 17:00 Arts Centre

Well they don't, do they? Compared with the plot of the *Spider Man* movie Stan Lee's original 8 page script was a masterpiece of angst and hubris. Recent Batman films have concentrated on remaking the 60's TV series whilst ignoring the psychological thrust that has characterised the comics for the past two decades. *Superman IV* was so bad that even Jeanette Kahn, the publisher of DC comics, admitted that she didn't like it.

However when starting from a clean slate the movies can do super heroes quite successfully. *Darkman* and *Robocop* both had style and élan. They were also both 18 certificates. They also did not make particularly good comics.

Is the level of intensity necessary for a good comic book too much for a popular movie? Do the producers have the right target audience? Are the differences between these two visual media simply too great for transference?

JFWR, Steve Green, Andy Dymond, Simon Lewis, Michael Sheard

Suzanna Raymond's Comic Art Workshop—Saturday 18:00 John Stripe Theatre

A crash course in the comics medium. Create your own comics page. Learn some basic principles for creating a comic and put them into practice. No previous writing or drawing experience required.

Suzanna Raymond

Guest Of Honour: Michael Sheard—Saturday 20:00 John Stripe Theatre

Film Quiz—Saturday 21:00 Studio 1

Last time we held a film quiz it was won by the audience. This time we hope to liven things up a bit.

Anne-Marie Wright (Question Master)

You Can't Take It With You—Saturday 21:00 Arts Centre

It is an unfortunate fact that Fandom is no longer as young as it might be. This item is intended to provide information for those who want their collections to go to a worthy home once they have shuffled off this mortal coil.

Pat McMurray, Brian Ameringan, Caroline Mullan

The Truman Show—Saturday 22:00 Studio 1

Our second Hugo nominated film. In any rational universe the name that most people would associate with The Truman Show would be that of the director Peter Weir rather than the star Jim Carrey. Weir was one of the great stars of the emergent Australian cinema of the mid 70's providing not only the wonderful *Picnic At Hanging Rock* but also *The Cars That Ate Paris* and *The Last Wave*. With the notable exception of *Witness* Weir has not been quite so wonderful since he came to America (no I don't like *Dead Poets Society*). With *The Truman Show* Weir comes back to form. Jim Carrey shows immense restraint – judging from previous offerings – and ends up as an engaging screen presence nicely balanced against Ed Harris (who is normally able to blow other actors off the screen without half trying).

Teasing The Americans—Saturday 22:00 Art Centre

The comic book industry was created by and, for years, dominated by the USA and seemed dedicated to the proposition that "International" means "Americans abroad". This has been exemplified by the fact that DC's greatest heroes fought menaces to the planet under the guise of The Justice League of America while Marvel's UN sanctioned Avengers took their orders from a member of the National Secu-

rity Commission.

Recently the industry has been swamped by alien invaders in the shape of the wave of British comic writers. Alan Moore, Neil Gaiman, Garth Ennis, Alan Grant, James Robertson, Warren Ellis and quite a few others. These quite naturally see America in a different light.

In *StormWatch* the battle between the US government and the UN team is overt and it is clear that the USA are not the good guys in this. In *Preacher* and *Hitman* the good old attitudes are challenged by an Irish sensibility and the most feared military unit is not the US Marines but the SAS.

How far can this trend go before the backlash hits? After all Justice League International didn't make it past the first year before reverting to the America title. Which aspects of national pride is it safe to play with and which have to be left strictly alone? Can American writers be trusted to deal with characters who have been created with a non-USA background?

JFWR, Warren Ellis, Michael Abbott

Radio Tape 2—Sunday 10:00 John Stripe Theatre

Start Times Are Approximate.

10:00 *Childhood's End* (Part Two)

10:50 *The First Men In The Moon* (Part Three and Part Four)

11:45 *Blakes 7: The Seven Fold Crown*

13:15 *A Clockwork Orange*

What The Papers Say—Sunday 10:00 Arts Centre

The same mix as for Saturday

Pleasantville—Sunday 10:00 Studio 1

The idea of a protagonist being transferred to a fantasy world which "strangely resembles our own" is hardly original. It has even been done with people being sucked into TV shows. Damn it, it is so much of a cliché that it has even been done in *The Simpsons*. The fact that the main thrust of the film depends on piece of camera trickery also gives pause. It, therefore is a very good thing that this picture also makes the best use of a good cast.

It's A Bird, It's A Plane: Plagiarising Superman—Sunday 11:00 Arts Centre

What makes Superman Superman? A character designed by two struggling Van Vogt fans has, over the 60 years since his debut, become an almost universal icon. When the X-Men contend against Gladiator of the Imperial Guard or *StormWatch* take on The High can we doubt that it is the Man of Steel in a thin disguise. But is he just a man in a blue suit and a red cape? (if so where has he been for the last year or so?) What are the attributes that make him special? And have they survived in the transition to the Radio, the TV and the Movie Screen?

JFWR, Mike Abbott, Ali

UNICON Election—Sunday 12:00 Studio 1

Phil Plumbly

History With A Twist—Sunday 12:00 Arts Centre

Whence comes the modern passion for alternative histories? In the past these were a rare breed with only *Bring The Jubilee* and *The Man In The High Castle* attracting much comment (although several other examples such as *Pavane* and *A Transatlantic Tunnel, Hurrah!* were around at the time). Even when Kingsley Amis wrote *The Alteration*, a novel set in an England where the reformation had not happened, this did not mark the start of a trend.

However when Robert Harris brought out *Fatherland* it seemed as though every other book was a twisted history. It seemed to be game that everyone was playing. What has led to this?

How easy is to alter the past convincingly? Do we require external influences such as time travellers from the future (*The Guns of the South*) or alien invaders (*World War*)? Can we change things dramatically by a slight altering of dates (*Marching through Georgia*)? Does it matter whether we regard history as a matter of men or of masses?

Ben Jeapes, John Whitbourn, Tanya Brown, Mike Stone

Why Star Trek Is Not Science Fiction—Sunday 14:00 Studio 1

Can a genre of imagination and speculation embrace an object where political and moral views are fixed and elementary extrapolation of concepts introduced to avoid complications when the plot gets too close to changing anything are outlawed?

JFWR

Guest Of Honour: Diana Wynne Jones—Sunday 15:00 John Stripe Theatre

A reading by Diana Wynne Jones

Business Meeting—Sunday 16:00 Studio 1

If a UNICON committee has been elected then this will be a chance by the membership to explain what they want and what they don't want from a UNICON. If no committee has been elected then this will provide a second chance for a bid to come forward (note: bids will be accepted only if a new committee is standing).

If no committee has been elected and there is no new bid then this will be a discussion as to what to do next.

JFWR, Phil Plumbly, New Committee or Steering Committee

Grand Finale: Inimitable?—Sunday 17:00 John Stripe Theatre

Who are the truly unique creators? The people whose work we can recognise as soon as look at them? Are they all in the past or do giants still walk among us? Will there ever be another Jack Kirby or another Philip K Dick. Can we prevent their being another Lionel Fanthorpe, Ed Wood or Jonathan Ross? Where does their genius lie? Or is it the case that if we could analyse what they did we could duplicate it?

JFWR, Warren Ellis, Diana Wynne Jones, John Whitbourn

The Closing Ceremony—Sunday 18:00 John Stripe Theatre

Well did you enjoy it? A chance to say bye bye. The Committee and Guests talk about their future plans, virtue is rewarded although I don't think we can arrange to have evil punished. The drum roll for the explosion of the moon will begin.

Committee and Guests of Honour

See you next time!

Wincon V Committee

Between them, the members of the Wincon V committee have experience of working on virtually every style and size of science fiction convention, as well as events with fantasy and horror themes; previous postings range from Unicons to Novacons, Eastercons to Worldcons (European and U.S.), with more than half of the committee being veterans of previous Wincons. Alphabetically, we are:

John Bark—*Promotions and Programming*

Former treasurer, Edinburgh University SF Society; former chair, South Hants SF Group; committee member, Wincons I - III, Intervention; area head, Intersection.

Keith Cosslett—*Secretary and Treasurer*

First con, 1987 (Conspiracy '87 was the second); Wincon II - III, Intervention; edits South Hants fanzine *Cyberspace*.

Andy Croft—*Tech, Safety and Electrical Eggs*

As electrician turned stage technician, tech on Wincon I; since then has worked on three Worldcons, Wincon II - III and every Eastercon since. Was on Intervention's committee.

Steve Green—*Fan Room*

First con and debut fanzine, 1977; ran alternative programme, Novacon 13; chair, Novacon 14; fan room, Intervention; From 1987 - 96 was co-editor (with Martin Tudor) of *Critical Wave*.

Pat McMurray—*Services*

Enthusiastic, but lacks x-ray vision. Usually found Running Things at Eastercons with a radio in his ear. Not actually part of the Borg collective. Yet.

Val Phillips—*Memberships and Guest Liaison*

Underwent baptism of fire—Intervention was her first con committee, and now she's back for more.

Phil Plumbly—*Chairman*

Security and guest liaison, Wincon I; secretary, Wincon II; secretary and guest liaison, Wincon III; deputy ops, Confiction; historical exhibits, Magicon; all recent Eastercons except Contrivance; secretary and vice chair, Intervention. Edits newszine *Terminus Borealis Times*.

John Richards—*Programming*

In 1975, as head of school SF group, invited Intervention guest Brian W. Aldiss to speak; Wincons I - III; Helicon; Thirtycon; Starwinds; Intervention.

Anne-Marie Wright—*Site Liaison*

First con, Grovecon IV; has worked on Wincon II; Wincon III and Intervention committee member.

Pete Wright—*Publications and Webmaster*

First con, Albacon; co-founder—with Kev Dixon—of the Harrow College SF Society; debut fanzine *Old Scrodd's Almanac* (with Dave Hicks), 1981 [I think]; 'finally press-ganged into conrunning' for Wincon II; committee of Wincon III, Starwinds and Intervention.

The 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 business 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 case the time limit shall be set by the current Unicon.
- ii. Voting will be carried out by any reasonable means determined by the current Unicon committee.

b) Steering Committee

- i. This shall be responsible for the 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 transferring 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 chairperson 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 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 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 4(a) and the remainder 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, fixture 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 cancellation, curtailment, postponement or abandonment in whole or in part of the convention, the non-appearance of a principal speaker or failure of the convention to vacate the premises at the end 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 general public arising out of an occurrence in connection with the convention.

6. The convention committee shall 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 the funds passed to them by the previous Unicon or by the steering committee.

7. The convention Committee shall agree to abide by the regulations present in this document and shall send a written letter undertaking to this effect (signed at minimum by the chairperson, secretary and treasurer, 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 common sense and with a view to the continuity of the Unicon series.

Past Unicons

Year	Name	Place	Guests of Honour
1980	Unicon 80	Keele	Harry Harrison
1981	Unicon 2	Keele	John Sladek
1982	Unicon 3	Keele	Richard Cowper
1983	Unicon 4	Essex	Ian Watson
1984	Oxcon	St Catherine's College, Oxford	Brian Aldiss
1985	Camcon	New Hall, Cambridge	John Christopher
1986	Consept	Guildford	Taniith Lee
1987	Connote8	New Hall, Cambridge	Geraldine Harris
			Diana Wynne Jones
1988	Wincon	King Alfred's College, Winchester	Patrick Tilley
			Geoff Ryman
			Michael de Larrabeiti
1989	uNIcon	Queen's, Belfast	Harry Harrison
			Terry Pratchett
			James White
			Will Simpson
			Ian McDonald
			Iain Thomas

1990	Uniconze	New Hall, Cambridge	Barrington J. Bayley Lionel Fanthorpe Dave Langford Bill Sanderson Ian Watson
1991	Mabinogicon	UCNW, Bangor	Anne McCaffrey Gael Baudino Stephen Gregory Iain Banks
1992	Scone	Glasgow	Roger Zelazny
1993	Lunicon	Leeds	Colin Greenland Michael Scott Rohan Jack Cohen Geoff Ryman Simon Ings Steven Brust James Wallis Andrew Rilstone
1994	BAcon	New Hall, Cambridge	
1997	Convocation	New Hall, Cambridge	

Membership List

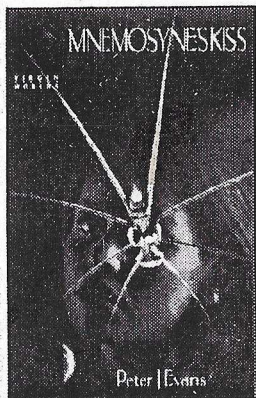
No.	Type	Name			
54	A	Abbott, Michael	51	<8	Cain, Marianne
86	A	Alexander, Iain	50	A	Cain, Steven
75	A	Allcock, Philip	145	A	Cal
76	A	Allcock, Lissa	102	A	Campbell, Val
60	A	Allum, Mike	23	A	Campbell Rees, John
179	A	Allwood, Paul	111	A	Camus, Dawn
122	A	Alver, Liv Margareth	112	A	Camus, Dom
43	A	Ameringen, Brian	158	A	CAT
74	A	Amies, Chris	174	A	Catie
167	A	Amos, Simon	181	A	Cheater, Mike
104	A	Andrew	113	A	Chris
142	A	Arrowsmith, Sion	171	A	Chuck
89	A	Baker, Amanda	88	A	Clements, Dave
165	A	Baldry, Cherith	98	A	Coast, Cat
14	C	Bark, John	59	A	Cochrane, Eddie
184	A	Beardsley, Clare	46	A	Cohen, Peter
183	A	Beardsley, Paul	69	A	Cooper, Ric
61	A	Bell, Chris	84	A	Cooper, Steve
136	A	Benzler, Meike	10	C	Cosslett, Keith
148	A	Bernardi, Michael	131	A	Cotter, Del
52	A	Bisson, Simon	144	A	Couzens, Gary
150	S	Bjorn	7	C	Croft, Andy
55	A	Blackwell, Paul	32	A	Culpin, Rafe
166	A	Bond, Sandra	70	A	Dallman, John
128	A	Bott, Caroline	143	A	Damesick, Mike
94	A	Bradshaw, Simon	83	A	Day, Ros
53	A	Branscombe, Mary	135	A	De Liscard, Jim
133	A	Bray, John	29	A	Denzil
68	A	Brialey, Claire	161	A	Dixon, Aidan
78	A	Brice, Martin	130	A	Docherty, Vincent
87	A	Brignal, G W	19	A	Dormer, Paul
85	A	Brown, John	103	A	Earnshaw, Roger
91	A	Bugshaw	31	A	EDM
33	A	Burton-West, Roger	180	A	Edwards, Lilian

45 A Edwards, Sue
 3 G Ellis, Warren
 123 A Erfjord, Jo
 66 A Etherington, Bob
 26 S Figg, Mike
 153 S Foz
 35 A Francis, Susan
 18 A Funnell, Gwen
 107 S Furniss, T J
 152 S Garratt, Peter T
 146 A Gav
 121 A Grant, Michael
 8 C Green, Steve
 71 A Green, Ann
 155 A Greenaway, Phil
 65 Toy Gromit The Dog
 96 A Harris, Colin
 82 A Harvey, David A
 38 A Hayton, Andy
 15 A Headlong, Julian
 173 A Hewett, Rick
 97 A Hicks, Dave
 178 A Hill, Greg
 21 A Hill, Geoff
 118 A Howarth, Chris
 105 A Hunt, Terry
 127 A Hunter, Gwylim
 28 A Illingworth, Marcia
 27 A Illingworth, Tim
 115 A Interrupting Giraffe
 160 A James
 37 A James, Rhodri
 25 S Janet
 72 A Jeapes, Ben
 114 A Jess
 175 A Johnson, Alan
 2 G Jones, Diana Wynne
 116 A Jonny S
 138 A Kari
 151 S Keris
 172 A Killick, Jane
 182 A Lake, Christina
 162 A Langford, David
 185 A Lawrence, Lee
 95 A Leder, Erhard
 100 S Liam
 58 A M@
 77 A Mackie, Gary
 156 A Marshall, Paul
 124 A Maureen
 79 A McGrave, Maurice
 168 A McKenna, Juliet E
 41 A McLean, Rory
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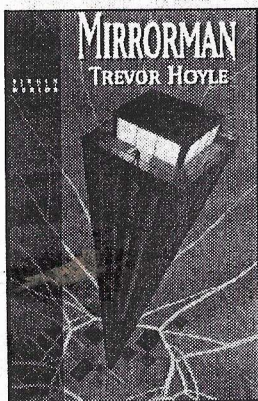
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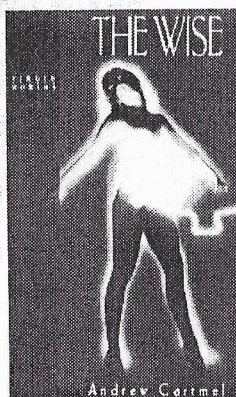
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