

Wooden shoes and Cotton t-shirts

Some fans really believe that Holland is the place for the 1990 worldcon. They had so much faith in us that they gave us money before we had anything save our name to give back.

Don't Panic ... Get Your Button!

That's now changed. Annemarie has already mentioned in an earlier article that we have goodies like buttons with our brave mouse sailing in front of our slogan 'Don't panic - Holland in 1990!' on a field of red, white and blue. Or little wooden shoes to hang beneath the button. Or even t-shirts, for which we do have to ask for money, pity.

We'll be giving out the buttons and wooden shoes to presupporting members of Holland in 1990 at the conventions where the Dutch committee members themselves can be present, either at parties or at booths set up near the registration desk. Be sure to look for us if you don't have your button or your wooden shoes yet.

We'll meet you at...

We know a fact that at least one committee member will be attending the following conven-

tions: Confederation, in Atlanta, Georgia, USA, 28 August - September 1986; Perry Rhodan Weltcon, Saarbrücken, Germany, 6-7 September 1986; Boskone, in Boston, Massachusetts, USA, 13-15 February 1987; and of course Conspiracy '87, Brighton, England, 27 August - 1 September 1987. Currently on our 'possible' list is - Coloniacon, Cologne, Germany, 14-15 June 1986; Ballcon, Zagreb, Yugoslavia, 10-13 July 1986; Science Fiction Club Deutschland Jahrescon 1986, Saarbrücken, Germany, 25-27 July 1986. Still others can be added, and there are always the conventions covered by our agents, where you can convince a friend to take a supporting membership.

T-shirts coming up...

T-shirts are available in various sizes. They can be picked up at conventions where you can get your buttons and wooden shoes, or you can order them directly from us for \$10.00 US, £6.00, or f25.00, return postage included. The t-shirts are 100% cotton, so no matter how hot it gets, you'll be comfortable declaring your support for Holland in 1990.

High Tide

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Greetings from Holland in 1990 to:

P 244

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Progress Report 1



Chair's bit.

Well, I suppose it is traditional for the chair (sofa / futon / other piece of seating furniture) to write something for each of the Progress Reports, so here it is.

After winning the bid at Intuition, we're now an Eastercon, not just a bid. The 51st, according to the numbering system worked out in the last few years. When I started attending Eastercons (not that long ago: Eastcon in 1990 was my first) no-one paid any attention to which number it was. Maybe it's the dread five-oh that's making Eastercon nervous, or maybe it was a feeling of having to legitimise ourselves to wary hotels and bank managers, that brought on this desire to know how many have gone before.

Given that we've had so many, why do we keep doing it? Surely we must have got it right by now, and could move on to other things. Well, it's not a question of 'getting it right' so much as a question of 'this should be fun'. No matter how many you've been to, or even how many you've helped to run, my personal philosophy of conrunning is that it should be fun. Both for the committee and the members. Of course not everything is going to be fun for the committee. Running round at 2am trying to persuade a night-manager that you do have the right to bring those bottles of alcohol in for a party is hardly

going to be anyone's idea of fun. Sitting in the party drinking it once you've solved the problem (and watching everyone else enjoying the party) is what's fun. From the social mixing around our committee meetings to seeing people enjoying the con on the day. From talking to people on our con desk at earlier cons, to handing out membership packs as people arrive, the whole purpose of Eastercon is to be enjoyable. It's somewhat unfortunate that there's some tedious bits that have to be done to ensure the enjoyment, but that's life, and we knew what we were getting into when we started the bid. At least we thought we did. Two years is a long run in, although looking on how much work we'll have to put in during those two years, I'm glad we're on a two-year bidding cycle. I'm looking forward to these two years, and we'll be keeping in touch with people throughout the run-up.

Please do contact us if you have any ideas for fun things to do at the convention (fun can be serious, so offers of participation in, or ideas for, serious programming items are as welcome as silly game participants / ideas). We're the committee, but a convention is about the members enjoying themselves by participating. Turn up, join in, have fun!

A^3 (more than square)

Guy Gavriel Kay

Guy Kay is a lawyer by training, but don't let that put you off his fantasy novels. He co-edited *The Silmarillion* with Christopher Tolkien, and it is largely due to his influence, I think, that *The Silmarillion* is a coherent (if rather unpolished in places) work of fiction rather than the minute analysis of JRR Tolkien's unpublished work that Christopher Tolkien later embarked upon.

Following this Guy Kay wrote his own "High Fantasy" trilogy: *The Fionavar Tapestry*. It was his aim to show that you could write High Fantasy in a Tolkien-esque setting without being completely derivative in style and plot. *The Fionavar Tapestry* suffers, in my opinion, from being Guy's first major work. Others disagree and view it as a masterpiece that he has yet to surpass.

In the three novels that follow, Guy Kay has moved away from High Fantasy into worlds closer to real history, but transplanted to a world where (at least some) magic works, often rewriting the terrible outcomes of European history. *Tigana* is set in an analogue of Italy, and in my opinion is one of the best fantasy books ever written. The story is a tragedy, though not in the sense of Shakespeare's tragedies: some good comes from his endings, but at terrible cost to some of the people involved.

In this he mirrors Tolkien and the price Frodo and Sam pay for destroying the Ring: personally and in the devastation of The Shire.

The two novels following *Tigana: A Song for Arbonne* and *The Lions of Al-Rassan*, move progressively away from major magical backgrounds. In fact, the only definite magic in *Lions* is a young boy with some clairvoyance. While still very well written I find these books less satisfying than *Tigana*, but, again, others feel he is improving with each book.

Lately Guy Kay wrote a television adaptation of Robertson Davies' novel *What's Bred in the Bone*, and he is now working on the sequel to the recently-released *Sailing to Sarantium*. On previous form, and in his own estimates, the next book should be out before 2Kon.

Guy Kay's books:

The Fionavar Tapestry:

- 1: The Summer Tree
- 2: The Wandering Fire
- 3: The Darkest Road

Tigana

A Song for Arbonne

The Lions of Al-Rassan

Sailing to Sarantium (just out; book 1 of 2)

Edited:

The Silmarillion (with Christopher Tolkien)

Katherine Kurtz

Katherine's first novel was *Deryni Rising*. This is set in the early 1100's of an analogue of Great Britain and Ireland. The main difference (apart from some geographical changes) is that magic works. There is a breed of humans who have magic that falls basically into two categories: ritual magic and psionic powers.

The theme of this book and the other dozen or so in the same series is the use and abuse of power: magical, temporal, spiritual. Following the trilogy featuring King Kelson and friends, Katherine returned to the start of the dark age, and showed the uses and abuses of power which led to the suppression of magic (and the populations able to wield it) two hundred years before the events in *Deryni Rising*. She has expanded the timeline now to include another trilogy following each of the original ones. Her stated plans are to gradually fill in the two hundred years of the dark age, although her next book will be a final look forward (for the moment) called *King Kelson's Bride* (commonly referred to by her fans as *King Kelson Gets Laid*).

There is a distinct difference in style between the early *Chronicles of the Deryni* trilogy and the subsequent novels. Katherine's writing style developed and she has developed the

world substantially. A reader new to her work is probably better off starting with *Deryni Rising* et seq. despite the internal chronology of the novels.

Katherine's work in the Deryni setting is not restricted to novels. She has also published a number of short stories (collected in *The Deryni Archives*) and also a grimoire of how Deryni magic is performed (particularly the ritual magic). I find her integration of the magical powers of the Deryni into their daily medieval lives to be one of the most convincing I've come across. In addition the political and military events in the novels bring a sense of a real history being told, with characters you can grow to know and love (or hate).

Katherine Kurtz' books:

The Legacy of Lehr

Deryni (in internal chronological order):

The Legends of Camber of Culdi:

- 1: Camber of Culdi
- 2: Saint Camber
- 3: Camber the Heretic

The Heirs of Saint Camber:

- 1: The Harrowing of Gwynedd
- 2: King Javan's Year
- 3: The Bastard Prince

The Chronicles of The Deryni:

- 1: Deryni Rising
- 2: Deryni Checkmate
- 3: High Deryni

The Histories of King Kelson:

- 1: The Bishop's Heir
- 2: The King's Justice
- 3: The Quest for Saint Camber

King Kelson's Bride (forthcoming)

Deryni Archives (short story collection)

Deryni Magic: A Grimoire

Deborah Turner-Harris

Deborah Turner-Harris is another American with a love for things Celtic (such as her husband, games designer and author Bob Harris) that has led her to settle on this side of the Atlantic, this time here in Scotland.

Her first novels, the *Mages of Garillon* series, are fantasies in the classic mould, set in a land whose celtic influences are exposed in the pot-pourri of Scots and Welsh placenames nestled in amongst more familiar English forms.

As she becomes more confident in her writing her skills as a chronicler of great events viewed from unusual angles show through. Her ability to bring characters to life is obvious even in her first novel, *The Burning Stone*, and this improves with every work.

Her second trilogy, the *Caledon* series, are set in a Scotland that could almost have been, where a young queen arrives in a foreign land to win the trust and affection of its people while avoiding destruction at the hands of both natural and supernatural enemies. Rather than limit herself to drawing inspiration from a single period in Scottish (and English, for that matter) history, she brings together ingredients from the twelfth to seventeenth centuries to create a rich brew of conflict, magic and political intrigue.

Apart from the fact that Debby's books are rollicking good yarns, she writes wonderful villains. I *like* her villains. No mysterious ciphers who lurk in the shadows here, but rather full-blooded characters crafted with as much care and attention as the heroes. They are the kind you would boo at during children's cinema without reaching the caricature style of the pantomime villain.

As well as her solo work, Debby has worked in collaboration with Katherine on the *Adept* series, and with her husband Bob (J. Robert Harris) on a number of short stories. These collaborative works will be covered in PR2.

If you want to talk to Debby on subjects other than her books, she can generally be expected to wax lyrical over the joys of roleplaying, Blues music and her three sons, Matthew, Robert and Jamie.

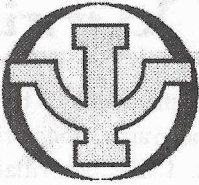
Deborah Turner-Harris' books:

The *Mages of Garillon*:

- 1: *The Burning Stone*
- 2: *The Gauntlet of Malice*
- 3: *The Spiral of Fire*

The *Caledon* Novels:

- 1: *Caledon of the Mists*
- 2: *The Queen of Ashes*
- 3: *The City of Exile*



REDEMPTION '99

26 – 28 February 1999

Ashford International Hotel, Ashford, Kent

The Blake's 7/Babylon 5 Convention

GUESTS OF HONOUR

Gareth Thomas

Sheelagh Wells

Jane Killick

Joe Nazzaro

This will be a fannish event concentrating on activities that let people join in rather than just sit in an audience and listen. Events will include workshops, role-playing games, other games, panels, debates, masquerade, drinking and so on.

For more information about the convention, write enclosing an SAE to Judith Proctor, Waveney, 28 Diprose Rd, Corfe Mullen, Wimborne, Dorset BH21 3QY. Judith@Blakes-7.demon.co.uk www.smof.com/redemption

The Pushmi-Pullyu speaks

When A³ was told of the title for this bit over the phone he was silent for a few seconds. Silent! Now what, I ask you, is a more fitting fantastical animal to describe a two-headed publications team than a pushmi-pullyu? Except maybe a two-headed toucan, but more of that anon.

Not if I've got anything to do with it, there won't be. Two-headed bears were cool at first, but there will be no bicephalic avians anywhere around me. Anyway, to get back to more important issues: what is this thing you have about measuring documents in centimetres?

What's wrong with centimetres? I like them. They're small and cuddly. Besides, I only work in centimetres or light-years, and unless you fancy describing page margins in terms of 10⁻¹⁸ ly. I'm afraid you're stuck with them. I suppose I could push it to parsecs if you **really** don't like centimetres. Now that we've got our units sorted out, what else do we have to say?

Aside from "why has my PC's keyboard

suddenly decided to put the double-quotes where a Mac would"?

That's because your keyboard mapping has just changed. They do that from time to time, just to keep you on your toes. Or hooves, in our case.

*And here was me thinking it had decided to turn into a **good** computer. Ah well. Maybe we should detail some of the important things, such as the publication schedule for the PRs and so on, and the fact that we're happy to prepare A4 and Talking Book versions for anyone who needs it.*

What, like the Talking Book in English and Glaswegian? So long as you don't make me do the Glaswegian one, I don't mind. I think I can manage to record a couple of those in time for Burns Night and Eastercon.

We can't put a Talking Book in Glaswegian, it'd have to be subtitled and that would remove the whole point of it talking. As for A4 versions of the publications, that shouldn't take more than a day to run off, so anyone who wants one could get it really quickly.

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2Kon is a member of the Scottish Science Fiction Federation,
 and is registered with Electrical Eggs (UK).

DPA Notice

Details submitted will be held on computer for the purposes of running the convention. A set of mailing labels may be passed to future conventions for the purposes of informing you of their event. No electronic copies of the membership list will be passed outside the convention.

Membership List

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Cover Art by Sue Mason and Deby Kay.