

# 2 KON

Progress  
Report 3

## Eastercon: the British National SF Convention



## The Pushmi-Pullyu speaks

(The scene – Gytha's house, putting PR3 together.)

How about triangular bullets? Or we could get the Babylon 5 font and have PsiCorps logo-shaped bullets, or Vorlon cruiser shaped bullets. Or smiley bullets! They come in normal fonts.

Die! I can't think of anything humorous to say to that. That's evil, truly evil.

*No it isn't. It's just enhancing the overall impression with interesting details.*

But it's messy and cluttered and looks incredibly amateurish.

*Only if used to excess. I don't want you to use a different type for each article, just something a little more exciting than a filled circle.*

But there's only one article that's got bullets in it so it doesn't matter. Besides, I'm the one who's got the computer.

*That's not the point. Where's your sense of adventure? If the world didn't contain people who were willing to use creative alternatives to the filled circle then we wouldn't have put men on the moon thirty years ago.*

[But the filled circle is the point! – Gytha]

No, we'd have put men on the moon forty years ago because we'd have been concentrating on doing it rather than on deciding which circle to use.

*What about the parapsychology article then? That has bullets, and parapsychology circles aren't filled. Nor are the stars, triangles or squares for that matter.*

But the crosses are. And the waves. And I'm not using crosses or waves either.

*You could use the PsiCorps logos.*

You know, I really hate people who use multiple exclamation marks.

*Sorry? Ah, a subtle change of topic. We're onto pet hates then? OK. I hate people who think that space research is a waste of time and money.*

So do I. We can be controversial and agree with each other for once.

*Is that allowed?*

Probably not, but it would be controversial.

*So we need to find something about space research that we don't agree upon. How about 'I'll willingly sign up for the first manned mission to Mars, irrespective of the danger involved'?*

Fine. Go ahead. I'll come along later once it's proven technology.

*No sense of adventure, that's what it is. I bet that everyone else on the first flight to Mars would use symbols other than filled circles for their bullets.*

[They'd use a ♂, wouldn't they? – Gytha]

I reckon they'd use little parabola-shaped pieces of lead, otherwise they wouldn't do much damage to the Martians.

*That's another reason for me going first – to warn them what's coming next. Like the rest of this PR...*

## 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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P 244

Greetings from Holland in 1990 to:



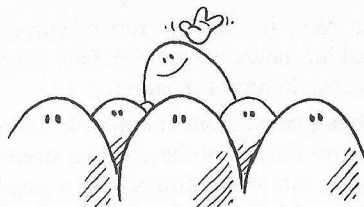
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## Access Volunteers Appeal

This is a special announcement from **Electrical Eggs UK**, which is the fan organisation responsible for disabled access provision at the convention. We are looking to recruit a small team of volunteers to operate a range of services at the convention. This will include 'Seeing Eyes', Personal Aides, Animal Carers, First Aid Staff and Information Staff. We also hope to have an Access Office and will be selling merchandise to raise funds.



If you would be interested in working for **Electrical Eggs UK** at the convention, please contact Cuddles at her home address. Email enquiries should be directed to [hatchery@ndirect.co.uk](mailto:hatchery@ndirect.co.uk) with the subject heading 2Kon Volunteer.

Special note: First Aid Volunteers must have a First Aid at Work certificate which is valid for Easter 2000.

### 2Kon would like to thank...

Mark Plummer, Jennie Kermode and Miriam Moss, for their articles.

Ian M. Brooks, for the cover art.

Gytha North, for proofreading this PR.

The Pushmi-Pullyu would also like to thank Micro\$oft for making copies of the same piece of software mutually incompatible, Gytha and Richard for the electronic scissors and glue required to stick it all together (and that really stunning fruit dessert!), and of course, Sammi, Squooshie Bear and our respective therapists for keeping us relatively sane during the process.

## Thoughts from the Chair

Science fiction is often seen by outsiders as an attempt to “predict the future”. This is an unsophisticated view, as most of us realise, but it can be a useful starting point when looking at the overlap between science and science fiction. Not all scientists read, or even respect, science fiction. Not all science fiction fans are interested in the latest developments in laser technology, space exploration or genetic modification. There’s enough of an overlap, however, that it’s an interesting area to regard. The University of Glamorgan launching a BSc in Science and Science Fiction, the cloning of Dolly the sheep in Scotland, and the public furore over genetically modified foods all show the overlap to be something worth looking at. I’ll leave the details of our science fact/science fiction crossover programme theme to our Head of Programming, but here are some of my thoughts on the links, as a fan, a reader of science fiction, and a working scientist.

Many of the SF authors I know read *New Scientist*, in fact a higher proportion of SF authors seem to read it than people in my own field (computer science). As someone commented to me at a conference recently: “That’s an awful lot of fields to keep up with.” So it is, in a time when the depth and breadth of knowledge in one’s own field is sufficient to take up all the time in the world and more. However, I regard reading *New Scientist* as both work and play: advances in other sciences can have an impact, at least in the eventual applications of one’s own work, if not as background to it.

As play, it’s always fun to come across stuff that used to be science fiction now making news as science fact. Here’re some individual items that have caught my interest in recent months:

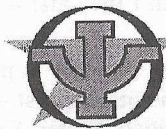
**Flying cars:** from Heinlein’s “Duo” in *Number of the Beast* (et al) and *Back to the Future Part II* in the eighties stretching right back to some of the earliest SF stories, flying cars were always only a step away. An inventor in the US wants to make this a reality. Modern safety requirements and an understanding of the irresponsibility of most drivers on the road (let alone letting them into the sky) means that the prototype is still restricted to airport take off and landing and requires a pilot license. Developments in computer control of vehicles are likely to be one of the primary developments needed for this to become widespread. The death of JFK Jr. whilst flying his own private plane shows just how dangerous taking to the skies can actually be.

**Cloning:** One of the stalwart members of the science fiction writer’s stable of ideas. From ethical considerations and political ramifications (e.g. Niven’s *A Gift from Earth* and Cherryh’s *Cyteen*) to the science problems of replication errors and differential aging, the issues explored in science fiction for close to a century are now becoming real subjects for political and scientific debate. The UK is a leading player in the cloning market but cloning of human tissue is still banned, giving less ethically-aware nations (such as the US) an easier hand in the short-term. Uncontrolled developments could lead to a backlash (see GM foods) but the possibilities for growing replacement organs, bones, even whole limbs, are becoming subjects for actual research.

**Genetic Modification of Foods:** So-called Frankenstein foods. Called such by whom?

This tag seems to have come from a single tabloid rag and been taken up by the whole media. Even BBC Radio current affairs recently lumped BSE and the Belgian food contamination problem with GM foods. If you think that the anti-GM crops people are becoming a scary mob, imagine what will happen when people link this with cloning and start producing GM animals (if they haven't already). It's a small step from GM animals to GM humans. Lots of places in the world where an unethical scientist can find a place to work. Luckily it takes lots of money to do this research and no-one seems to have been stupid enough to fund it on the sly yet...

These topics and many others are set to be hot for debate in the next few years. 2Kon, as the last Eastercon of the millennium, will be looking back on story-telling traditions and the history of SF over the last thousand years as well as forward into the future as we enter the undiscovered country with a set of directions gleaned from the pages of SF novels old and new.

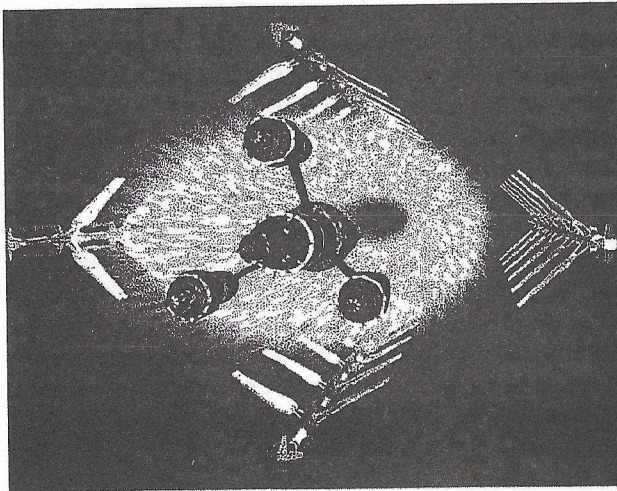


# REDEMPTION '01

23 — 25 February 2001

Ashford International Hotel, Ashford, Kent, UK

## The Blake's 7/Babylon 5 Convention



For more information, send an SAE  
to Lesley Rhodes, 26 Kings Meadow  
View, Wetherby LS22 7FX

Email: [redemptioninfo@smof.com](mailto:redemptioninfo@smof.com)  
<http://www.smof.com/redemption/>

## Eastercon, an Elf, and a Can of Worms

I was strolling across the lounge of the Adelphi Hotel in Liverpool, full of the joys of spring, when I was accosted by an elf.

Now this apparition was less startling than it might have been; I mean, it was Eastercon and I had been talking to Anders Holmström earlier in the day, after which *nothing* comes as a surprise really. So I was unfazed when the elf spoke to me. Would I, said the elf, write a piece for the 2Kon PR which explained the difference between science fiction and fantasy.

Now I should perhaps clarify, just in case you're curious, that this particular elf wasn't simply wandering around the hotel dishing out random writing assignments to whoever happened to be passing. It's not the case, for example, that had I happened to walk past that point five minutes later then somebody else would have got this particular essay while I would have ended up with, say, the difference between aubergines and tortoisés. No, this was a cunning elf – aren't they all? – and there was method here.

See, I wrote this article for a fanzine called *Banana Wings*, and as I'm pretty sure that most of you won't have seen it – 'cos I know who's on the mailing list – I will briefly summarise it here. My point was that 2Kon is the British Easter *Science Fiction* Convention, yet all their guests are primarily, if not exclusively, known as *Fantasy* writers. I wasn't saying that there was anything wrong with fantasy *per se*, or with 2Kon's guests in particular. Fantasy authors have been relatively scarce as Eastercon guests, yet here was a convention where *all* the guests were fantasy writers. I thought this was noteworthy, yet nobody else seemed to have even noticed.

My original article attracted some comment. BSFA reviews editor Steve Jeffery found my approach "unusually 'purist'" whilst George Flynn argued that "the great majority of what's sold as sf is really fantasy in all but superficial details of terminology." Tony Berry wrote to proclaim himself a "Hard sf, hammer-masonry-nails-in-with-it sf" sort of fan and wondered whether Fantasycon would invite a writer such as Stephen Baxter to be their guest. At which point Steve promptly went off and wrote a talking mammoth book...

But the cunning elf had worked out that if I was going to try to make a distinction between sf and fantasy then I must, presumably, be working to some definitions. And actual cast-iron indisputable definitions are a little tricky.

Now I did have this plan. I thought I could say, "Well, yersee, science fiction is [definition of 'science fiction' from *The Encyclopaedia of Science Fiction*] whereas fantasy is [definition of 'fantasy' from *The Encyclopaedia of Fantasy*]. If anybody wants to argue, go and have a chat with that nice Mr Clute fellow." However, constraints on space, copyright law and the lingering spectre of a mad elf who's expecting creativity demand a little more.

But the reason why the entries defining sf and fantasy are so long is that nobody has ever really managed to agree on anything definitive. Look at sf: *The Book of Science Fiction Lists* (ed: Mike Ashley, Virgin Books, 1982) offers ten possibilities, whilst omitting Damon Knight's legendary "Science fiction is what we point to when we say

it.” It does however offer this from Miriam Allen de Ford which conveniently essays the difference between sf and fantasy: “Science fiction deals with improbable possibilities, fantasy with plausible impossibilities.” Similar to what Clute has to say in *The Encyclopaedia of Fantasy*: “the most significant difference is that sf tales are written and read on the presumption that they are *possible* – if perhaps not yet.” Clear enough?

One of the other definitions Ashley omits is Norman Spinrad’s “Science fiction is anything published as science fiction.” Now on that basis the difference is nicely straightforward, because, conversely, fantasy must be anything that’s published as fantasy. Back in the early-Nineties, Pan neatened things up comprehensively by putting little symbols on the spines of their books: Eric Brown’s *The Time-Lapsed Man* had a picture of a rocket-ship; Melanie Rawn’s ‘Dragon Prince’ series came emblazoned with little dragon; and Graham Joyce’s first novel *Dreamside* was badged with a ghost. We all knew where we stood there: no danger of buying the wrong sort of books by mistake.

But not all publishers feel the same way. Patrick Nielsen Hayden, editor with US publisher Tor, says, in the introduction to the second of his *Starlight* anthologies, that the industry sees the two genres as “joined at the hip: they share the same shelves in bookstores because they share the same readers, and I have yet to hear a definition of science fiction or fantasy that cleanly separates them from one another.” If you really want a difference, look to the props, like those little labels on the Pan books: swords equals fantasy and rockets equals science fiction. But swords *and* rockets? Patrick poses the question: “Once a story-in-progress has thoroughly established itself as sf, what single piece of set-dressing might transform it back into fantasy?” As an answer he offers that given by Teresa Nielsen Hayden: the Holy Grail. And if the publishers see sf and fantasy as all the same – if Patrick is right, as I’m sure he is, and that little thing with Pan was just an aberration – what useful purpose is made by a reader insisting on a distinction? Oh sure, if you are, say, a judge on the Arthur C Clarke Award jury, an award that is specifically for an *sf* novel (unlike the British Science Fiction Association Awards which allow for sf or fantasy) then maybe you have to decide whether a particular work meets whatever definition of sf you chose to work to. But the Clarke jury short-listed Christopher Priest’s excellent novel *The Prestige*, a book that also won the World Fantasy Award...

Maybe the answer actually lies with that elf in the lounge of the Adelphi Hotel. I’ve known this particular elf – Mad Elf – for a number of years. Nice chap and everything but... well, the thing is that he’s never struck me as being particularly *elfin*, you know? And maybe that’s the moral: that we shouldn’t judge by appearances.

Mark Plummer

## Oops!

The price for Attending Membership will be increasing on the 1<sup>st</sup> of December, regardless of what some earlier publications may have said.

## Hotel Update

We have already received a large volume of booking forms, and I am grateful to those fans that have returned them so promptly. Final placements will be made in late November, once all the forms from Novacon have been processed. Here is a reminder of the priority categories for placement of fans in the Central Hotel:

- Convention guests.
- Convention staff.
- Dealers.
- Fans with young children.
- Single women travelling alone.
- Fans with disabilities.

The Lodge Inn (formerly the Charing Cross Tower) and Carrick Hotel will be our overflows.

The Post House Forte Hotel has also offered Twin & Double rooms, at the higher rate of £45 per person per night, and is slightly closer to the Central Hotel (5 minutes walk directly from the main entrance). 2Kon will **not** be processing bookings for the Post House Forte Hotel, therefore fans wishing to book with them should do so directly, ensuring that you clearly state you are with Eastercon! Anyone that has already submitted a booking form and wishes to change to the Post House Forte, please notify me as soon as possible.

Some parents have been asking about breakfast rates, as the hotels do not charge room occupancy for under 12's. The average cost is around £2.50 – £4.50 for a full breakfast but a concise list is currently being prepared.

### Guidelines for Booking a Hotel Room:

- Use one form and clearly state who will be staying in the room.
- Enclose a booking deposit of £10 with the form.
- State clearly if you wish a sharer arranged, with preferences.
- State clearly the age of any children staying in your room.
- Everyone stated on the form should be a member of the convention.
- If you have special requirements, please tell us about them.
- If you have a preferred option for overflow, note it on the form.
- Forms can be sent directly to Cuddles.

If there are any queries about the hotels or your booking, please do not hesitate to contact me:

Address: Flat 1/2, 10 Atlas Road, Glasgow G21 4TE

Tel: +44 [0]141 558 2862

Email: [cuddles.batcave@ndirect.co.uk](mailto:cuddles.batcave@ndirect.co.uk)

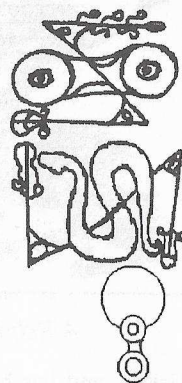
You can get copies of the Hotel Booking Form from:

<http://www-theory.dcs.st-and.ac.uk/2Kon/publications/Forms/Hotel.html>

Cuddles

## Fantastic Tales

Since earliest times, and long before the advent of popular written fiction, the fantastic has been an integral part of the Scottish storytelling tradition. When Celtic settlers first encountered the native Picts, they became heirs to an ancient mythology influenced by Scotland's wild landscape and unpredictable weather patterns, a mythology which they adopted and adapted into their own folklore over successive generations. Storytelling played a crucial role in the cultural life of isolated highland and island communities. Often these stories were sung or set to music, more easily remembered as ballads. They often took the form of cautionary tales, in times when witches, selkies, brownies and brollachan were taken very seriously. It is a credit to Scottish literature that that seriousness has remained an aspect of the fantasy genre.



Much of early Scottish folklore, particularly as it was incorporated *Pictish Symbols* into tales and ballads, was heavily influenced by the Norse traditions imported by Scandinavian visitors and settlers. In the northern islands, where the language itself incorporated major elements of Norse, the saga was adopted as a form for recording the exploits of heroes, lending a more human-centred element to musings on the supernatural. Some Scandinavian myths and mythological creatures were also incorporated in this manner, and the Norse habit of collecting tales from all over Europe added to the wealth of ideas available to Scottish storytellers.

The arrival of Christianity did little to annihilate these old myths, with superstition fortified by its inclusion in orally transmitted histories. Many surviving stories from this period consider a world where fantastic creatures live alongside Christian folk; some of them are inimical, and accordingly are ascribed to the Devil; others are just *there*. As time went on, however, they gradually ceased to be at the forefront of the tales. Linguistic changes and shifting dialects caused the sense of some ballads to be lost even by the people who kept them alive, though they remained largely intact and available for later analysis.

Whilst the old tales flourished in isolated places, the people of Scotland's growing cities considered themselves more civilised, and with the advent of literature designed to please more than to preserve fact, poets, who were Scotland's first writers of fiction, most often looked to Classical mythology to borrow themes and examples. Their early romantic writings were influenced by the fashions of the French and Italian courts. Traditionally Scottish imagery remained in the background, preserved in writing only by those rare individuals who could afford an education without become dependent on the salaries and indulgences offered by courtly patrons.

With the arrival of the gothic novel, however, that practice was to change. Writers of gothic fiction eagerly sought to include the supernatural within their work, and more obscure supernatural notions were all the more popular. Many great Scottish authors explored Scotland's own mythology as a setting for their darker tales. Sir Walter Scott wrote several times of women possessing the old highland talent of scrying, or seeing



*A Kelpie*

the future; James Hogg, while he focused on modern religious notions, never lost sight of the influence effected on his characters by a society in which the supernatural was half expected everywhere. This was taken a step further by Robert Louis Stevenson in his famous *The Strange Case of Dr Jekyll and Mr Hyde*, which eschewed folklore in favour of a newly developed fantastic notion, enjoying the support of a people accustomed to the supernatural in literature. This provides an early demonstration of the manner in which Scotland's rich tradition of folklore assisted latter day writers of the fantastic in being taken seriously. The Scottish literary establishment has always been welcoming to fantastic and speculative

fiction, and has been more inclined to treat it as serious literary endeavour than have other such groups.

Latterly, with the shift in focus of the themes popular with the novelist, traditional supernatural notions have again been confined to the background in mainstream fiction. It is in science fiction and fantasy that they have found a natural home. Writers as diverse as Alan Garner, Iain Banks, Julian May and Martin Miller have delved into Scottish tradition for the fantastic elements central to their books. Scotland's population has for several centuries now had the distinction of consuming more books *per capita* than almost any other nation; it continues to welcome and support new writers in diverse genres, with speculative fiction among the more popular. This country provides as eager a home for modern fantasy as it has always done for the fantastic.

Jennie Kermode

## Contenders for the next OED

Beelzebug, n: — Satan in the form of a mosquito that gets into your bedroom at 3 in the morning and cannot be cast out.

bozone, n: — The substance surrounding stupid people that stops bright ideas penetrating. The bozone layer, unfortunately, shows little sign of breaking down at any time in the future.

dopelar effect, n: — (1) The tendency of stupid ideas to seem smarter when you come at them rapidly. (2) The tendency of stupid ideas to seem smarter when they come at you rapidly.

extraterrestaurant, n: — An eating place where you feel you've been abducted and experimented on. Also known as ETry.

kinstirpation, n: — A painful inability to get rid of relatives who come to visit.

lullabuoy, n: — An idea that keeps floating into your head and prevents you from drifting off to sleep.

## Parapsychology – Science (Fiction)?

The pun may be painful, but it remains an apt description of the way parapsychology is viewed by the majority of the scientific community. I think it is a legitimate form of intellectual endeavour, and you can make up your own minds.

### What Is Parapsychology?

Put simply, parapsychology is the empirical investigation of environmental phenomena which do not yield to traditional scientific explanation and appear to fall outside known physical laws. Within that category are encompassed phenomena such as telepathy, clairvoyance, precognition, psychokinesis, out of body experiences, lucid dreams, hauntings, poltergeists, and what is referred to as post-mortem survival – life after death. Though operating from within the academic discipline of psychology, there are those involved in physics, philosophy, history, and cognitive science who also feel they can make valid contributions to the field.

Parapsychology predominantly uses two forms of investigation: experimental and what is known as spontaneous case research.

Spontaneous case research is concerned with gathering information on people's experiences which are claimed to be paranormal. It could be argued that this represents the bread and butter of parapsychology. After all, if people didn't report such happenings, there would be nothing for the scientists to reproduce and investigate in the laboratory. Whether, of course, the laboratory can reliably approximate the 'real world' conditions is a bone of contention.

Very broadly, case studies fall into two categories, though there are varying degrees of cross-fertilisation within that remit. Proof-based studies are geared towards proving the existence of the phenomena concerned beyond reasonable doubt and tend to use interviews, case collections, surveys, and so forth. Process-oriented research is more concerned with establishing the various mechanisms of the unknown phenomena.

### What It Is Not

Okay, here goes – parapsychology does not investigate tarot, astrology, UFO sightings, alien abductions, corn circles, and other regular guests within the pages of Fortean Times.

### The Edinburgh Scene – Koestler Unit Of Parapsychology

This unit was set up in 1985 and is the only chair of parapsychology in the United Kingdom, though not the only venue where research is being conducted. Aside from the Chair of the Unit, Professor Robert Morris, we have two staff researchers, a number of individuals on research fellowships, and approximately half a dozen post-grads such as myself.

The areas of research that have been undertaken by people at the Unit include:

- experimental investigation of probability-based accounts of precognition;
- the role of electro-magnetism and paranormal phenomena;
- paranormal phenomena and the internet;

- hypnagogic (pre-sleep) and hypnopompic (post-sleep) experiences;
- investigations of the role of volition (intent);
- second sight experiences in the Highlands.

We contribute regularly to journals within the field of parapsychology, for example the Journal of the Society for Psychical Research, the Journal of Parapsychology, and the European Journal of Parapsychology (which is based at the Unit in Edinburgh).

As you might expect, there is a fair degree of spread as regards belief in the phenomena. Obviously, this does not include anyone at extremes of the spectrum, i.e. total uncritical belief or total non-belief. There would be little point in such individuals engaging in scientific enquiry, as they have already made up their mind. In such eyes, there is nothing to prove one way or the other.

## Mell

I am currently investigating Media and the Paranormal, in order to investigate conceptual issues around communication, interpretation and the boundaries between fact and fiction. To this end, I have a survey running, which should be on the KPU web page by end of July 1999.

## Why Bother?

From a purely scientific basis, we must assume there is an explanation for such phenomena. We need not assume any paranormal origin. We merely work on the basis that something is happening and we would like to know what and why.

If paranormal phenomena were proved beyond doubt, reassessments of the link between humans and the physical environment would be unavoidable. If traditional explanations were found, we would have learned more about the arcane ways of the human mind.

Yes, it is hard to replicate results in the laboratory. It is my view that there are social psychological reasons for people having paranormal experiences, and I personally do not know of any convincing laboratory analogue. If these phenomena are real, it is my personal belief that we should be looking at two distinct types of phenomena, inside and outside the laboratory.

If it wasn't for SF, I wouldn't be doing parapsychology in the first place. No two ways about it, from an SF perspective, I desperately want these phenomena to be proven. If the laws of physics stubbornly refuse to bend enough to allow us to cross sabres in galaxies across the known universe, I would like to think that the human mind could stick two fingers up at Einstein and his crew and beat them to it!

For further information on the Unit in Edinburgh plus on-line experiments pay a visit to our site at:

<http://moebius.psy.ed.ac.uk/index.html>

Miriam Moss



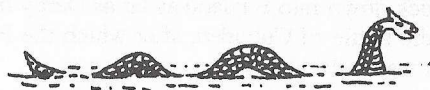
## Scotland – the land

So Eastercon is in Scotland again. “Why?” I hear you think, “What’s so special about Scotland that we should have Eastercon up there? Isn’t it all haggis, kilts, whisky and bagpipes?” Not exactly. Scotland has much more to offer in terms of history, art, culture, cookery and really good landscapes. Trust me on this – I’m an ex-pat Englishwoman living here by choice.

Let’s start with a little about the country itself. Scotland is divided into three main regions; the Highlands, the Midland Valley and the Southern Uplands, each divided from its neighbours by major geological faults. The cities of Edinburgh, Glasgow and Dundee together with numerous towns and most of the population are located within the Midland Valley. This broad valley averages 50 miles across and runs WSW to ENE across the centre of the country. Scotland includes 787 islands, of which most belong to groups known as the Hebrides, Orkney and Shetland. These islands are almost uniformly small – only 62 exceed three square miles in area.

26 rivers flowing directly into the sea, the most significant of which are the Rivers Clyde, Forth and Tay and which support three of the major cities of Scotland (Glasgow, Edinburgh and Dundee respectively).

Scotland is well known for its mountainous and beautiful scenery. Much of the upland within the UK is contained within the borders of Scotland, along with the highest peaks. Scotland is also noted for its lochs (pronounced ‘lokh’, not ‘lock’). Much of the west coast is intersected by Sea Lochs, the longest of which, Loch Fyne, penetrates more than 40 miles inland. Notable freshwater lochs include Loch Ness (the one with the monster).



So much for the geography lesson. What have people done on all of this land? There is plenty of evidence of mesolithic and neolithic cultures, particularly up in the highlands and islands. Maes Howe and Skara Brae in Orkney are well worth a visit as examples of stone-age structures, as is the beautiful Ring of Brodgar, one of many stone circles that Scotland can boast.

More recently, the Midland Valley of Scotland represented the most northern extent of the Roman conquest of Britain after 79 A.D. Remnants of the Antonine Wall, which the Romans built between the River Forth and the River Clyde to defend this frontier, can still be seen in Falkirk. The lands to the north (known to the Romans as *Caledonia*) were occupied by the war-like Picts. The more famous Hadrian’s Wall which is over 100 miles long and lies close to the current border between England and Scotland was built by the retreating Romans (having been harried by continuous Pictish attacks) around 119 A.D.

In the 5th Century the “Scots” came from their home in Ireland and settled in the West of Scotland. After centuries of wars with the Picts, they put the crown of Scots and Picts on the head of their king, Kenneth MacAlpin, in 843. The reign of Malcolm Canmore (1057 – 93) was a time of great social, political and religious revolution. Malcolm had spent much time in England and he and his saintly queen Margaret

encouraged the introduction of English customs, civilisation, the English language and settlers. Many Normans brought French culture to Scotland. Scotland's Coronation Stone – the “Stone of Destiny” or “Stone of Scone” – was removed to Westminster Abbey (in London) by the English King Edward I. The stone was temporarily returned to Scotland in 1950 and permanently returned in 1996.

The defeat of Edward II at Bannockburn in 1314 was a great victory, reflected in the songs and spirit of Scottish nationalism until present times (and a certain film starring Mel Gibson). The desire to preserve independence was embodied in a plea to the Pope, known as the Declaration of Arbroath. Long, bloody and destructive wars over the succeeding 300 years ensured that, while Scotland remained free, it was also poor.

England and Scotland were linked through James VI of Scotland acceding to the English throne in 1603, following the death of Queen Elizabeth I. Elizabeth had persecuted (and finally executed) James' mother, Mary Queen of Scots, but died childless.

Succeeding English monarchs were not as well disposed towards Scotland as James had been. During the English Civil Wars many Scots fought beside the forces of Parliament against Charles I. Unfortunately the Earl of Montrose sided with the king, so the civil strife spilled over into Scotland itself. Following the formal Act of Union in 1707, displeasure particularly amongst Highland Scots, supported the rebellions of 1715 and 1745 which attempted to restore respectively the Old and Young (Bonnie Prince Charlie) Pretenders to the throne of Scotland. Bonnie Prince Charlie's army struck down into England as far as Derby before retreating. They were finally defeated at the battle of Culloden, after which the Prince fled to France and the wearing of the kilt was forbidden.

After the 1745 rebellion, which was effectively a Civil War, the Highland Clearances began. Thousands were evicted from their rented crofts and the mass migration of Scots to other parts of the world began. Despite the popular view that the landlords were English, the majority were Scots, but not of the Gaelic-speaking, Roman Catholic tradition who had fought for the ‘Bonnie Prince’. This led to huge numbers of people in America, Canada, Australia and New Zealand who still consider themselves Scots at heart.

The expansion of the British Empire during the 19<sup>th</sup> century was, in many ways, thanks to the Scots. The English knew from experience that the Scots were fierce warriors and now these same warriors provided Queen Victoria with some of her most effective troops. She, in turn, visited Scotland regularly and preferred a peaceful life at Balmoral, walking and riding through the Scottish countryside to her more restrictive life in London.

The 20<sup>th</sup> century has been one in which the cries for freedom and independence have again been heard in Scotland, although thankfully without the bloodshed of previous years. Now, at the end of the millennium, Scotland has its own parliament again for the first time in nearly 300 years. It may have seemed a long time to the nationalists, but it is barely the wink of an eye in the life of the land itself.

Nik

## A little light Humour

Fannish messages heard on answering machines:

- \* This is not an answering machine this is a telepathic thought-recording device. After the tone, think about your name, your reason for calling and a number where I can reach you, and I'll think about returning your call.
- \* If you are a burglar, then we're probably at home cleaning our weapons right now and can't come to the phone. Otherwise, we probably aren't home and it's safe to leave us a message.



## Masquerade

There will be a Masquerade on Saturday 22<sup>nd</sup> April. (Old hands can skip the next bit.) This is the time of the convention when the costumers strut their stuff so costumes of all sorts and sizes will be displayed for your entertainment. Some costumes will have been worked on for a long time and some will have been created at the con in the Chaos Costuming Workshop.

The convention's weapons policy may be modified for the masquerade only and this is entirely at the discretion of the Masquerade director. In no circumstances will projectiles or explosives be permitted. Any weapons permitted during the masquerade must be secured safely for transport before and afterwards.

Only those persons who attend the Technical Rehearsal in the morning or the Chaos Rehearsal will be able to compete. Entry forms will be available at the rehearsals. If you have music on tape or CD to accompany your entry please bring it to the rehearsal.

## 2Kon Contacts and Prices

**UK:** 2Kon, 30 Woodburn Terrace, St Andrews, KY18 8BA  
**US:** 2Kon, c/o Ben Yalow, 3242 Tibbett Avenue, Bronx, NY10463  
**Sweden:** Linnéa Anglemark, Eddagatan 4A, Uppsala, SE-75332  
**Norway:** Bjørn Tore Sund, Løbergsveien 100 A, Bergen, N-5073  
**Euros:** Larry van der Putte, Kotter 5, Amsteveveen, 1186 WH, Netherlands  
**email:** 2kon@dcs.st-and.ac.uk  
**Web:** <http://www-theory.dcs.st-and.ac.uk/2Kon>

### The Complete Price List

|                                            | £ Sterling  | US \$       | EUROs       | Krona  |
|--------------------------------------------|-------------|-------------|-------------|--------|
| Hotel .....                                | 10.00 ..... | 20.00 ..... | 20.00 ..... | 150.00 |
| Supporting / Junior .....                  | 15.00 ..... | 25.00 ..... | 25.00 ..... | 225.00 |
| Unwaged .....                              | 20.00 ..... | 35.00 ..... | 35.00 ..... | 300.00 |
| Attending (to 30 <sup>th</sup> Nov) .....  | 25.00 ..... | 45.00 ..... | 45.00 ..... | 375.00 |
| Attending (from 1 <sup>st</sup> Dec) ..... | 30.00 ..... | 55.00 ..... | 55.00 ..... | 450.00 |

# Members since PR2

|                           |       |                                |       |                                               |       |
|---------------------------|-------|--------------------------------|-------|-----------------------------------------------|-------|
| Dawn Abigail.....         | 406 A | Susie Haynes.....              | 470 A | Lisanne Norman.....                           | 465 A |
| Iain Alexander.....       | 503 A | Edgar Held.....                | 419 A | James Odell.....                              | 422 A |
| Ellen T Andresen.....     | 379 A | Jim Held.....                  | 423 A | Paul Oldroyd.....                             | 517 A |
| Jan Armitage.....         | 521 A | Marianne Held.....             | 424 A | Omega.....                                    | 438 A |
| Sion Arrowsmith.....      | 460 A | Lee Hendley.....               | 431 A | Dave O'Neill.....                             | 462 A |
| Mark Bailey.....          | 511 A | Alasdair Hepburn.....          | 524 A | Paul Paolini.....                             | 505 A |
| Jane Barnett.....         | 474 A | Hex.....                       | 435 A | Brian Parsons.....                            | 384 A |
| Andrew Barton.....        | 408 A | Kath Hodges.....               | 469 A | Linda Paul.....                               | 514 A |
| Bazooka!.....             | 437 A | Mary Ann Hollingsworth.....    | 464 A | David Peak.....                               | 444 A |
| Covert Beach.....         | 455 A | Anders Holmström.....          | 432 A | Susan Peak.....                               | 442 A |
| Austin Benson.....        | 412 A | Warren Hudson.....             | 397 A | Ped.....                                      | 450 A |
| Kirsty Berg.....          | 421 A | Graeme Hurry.....              | 504 S | David Peek.....                               | 377 A |
| Jaap Bergestein.....      | 373 A | Helen Hurry.....               | 461 J | Pete the Pete.....                            | 413 S |
| Kent Bloom.....           | 368 A | Daniel James.....              | 528 A | Rog Peyton.....                               | 449 A |
| Chris Boyce.....          | 370 A | Jim Trash.....                 | 472 A | Beluga Post.....                              | 467 A |
| Richard Brandshaft.....   | 536 A | Jeremy Johnson.....            | 429 S | Psy Barnsley.....                             | 389 A |
| Barbara Brooks.....       | 382 A | Dick Jude.....                 | 369 A | Phil Raines.....                              | 371 A |
| Ian Brooks.....           | 383 A | Peter Keivits.....             | 453 A | Return of Captain Showercurtain.....          | 418 A |
| Andrew M Butler.....      | 410 A | Eileen Kenny.....              | 479 A | Andy Richards.....                            | 501 A |
| Chris Butterworth.....    | 466 A | Rory Kenny.....                | 478 A | John D Rickett.....                           | 378 A |
| Jane Carnall.....         | 512 A | Keris.....                     | 452 A | Julie Rigby.....                              | 486 A |
| Caro.....                 | 411 A | Paul Knibbs.....               | 374 A | Michelle Rosenblum.....                       | 459 J |
| Arthur Chappell.....      | 482 A | Karin Lagesen.....             | 491 A | Rufus.....                                    | 404 A |
| Mark Charsley.....        | 417 A | Dave Langford.....             | 526 A | John Edmund Rupik.....                        | 451 A |
| Tony Chester.....         | 519 U | Eira Latham.....               | 399 A | Christi Scarborough.....                      | 416 A |
| Del Cotter.....           | 447 A | Sheila Lightsey.....           | 530 A | Shriley.....                                  | 440 A |
| Robert Coward.....        | 420 A | Saku Lindhén.....              | 436 U | Sigma.....                                    | 380 A |
| Stephen Cowley.....       | 402 A | Alistair Llyod.....            | 489 A | Smitty.....                                   | 385 A |
| Julia Daly.....           | 506 A | Gav Long.....                  | 483 A | SMS.....                                      | 398 A |
| DC.....                   | 493 A | Cal Loveridge.....             | 484 A | Kate Soley Barton.....                        | 407 A |
| Simon Dearn.....          | 487 A | Maniac.....                    | 490 A | Michael Spiller.....                          | 458 A |
| Jack Deighton.....        | 520 A | Marc Gervais Alysadre.....     | 509 A | Jesper Stage.....                             | 372 A |
| Dayle Dermatis.....       | 531 A | Craig Marnock.....             | 525 A | June Strachan.....                            | 428 S |
| Christine Donaldson.....  | 518 A | Keith Marsland.....            | 494 A | Anne Sudworth.....                            | 396 A |
| Steve Dunn.....           | 495 A | Janet Maughan.....             | 516 A | Rod Summers.....                              | 497 A |
| E P.....                  | 386 A | Robert Maughan.....            | 515 A | Lor Sweetman.....                             | 400 A |
| Martin Easterbrook.....   | 510 A | Angus McAllister.....          | 496 A | Tara Green.....                               | 388 A |
| Lillian Edwards.....      | 533 A | Pauline McKendrick.....        | 500 A | Neville Taylor.....                           | 401 A |
| Michael Ehrh.....         | 488 A | Richard McKendrick.....        | 499 A | Teddy.....                                    | 376 A |
| Sean Ellis.....           | 457 A | Ken Meese.....                 | 532 A | Kluggers The Bard.....                        | 445 A |
| Allison Ewing.....        | 523 A | David Melling.....             | 454 A | The Emperor Penguin.....                      | 366 U |
| Elizabeth Ewing.....      | 430 A | Sue Miller.....                | 477 A | The Jade Demon.....                           | 475 A |
| Fantom.....               | 375 A | Nick Mills.....                | 481 A | The Tyrrell Corp, "Better<br>than Human"..... | 480 A |
| Flick.....                | 446 U | Chrissie Mittenshaw-Hodge..... | 390 A | Jean Thompson.....                            | 492 A |
| Maryse Fluieriot.....     | 463 A | Neale Mittenshaw-Hodge.....    | 391 A | Deborah Tompkinson.....                       | 529 A |
| Mandy Foster.....         | 409 S | Chris Morgan.....              | 414 A | Neal Tringham.....                            | 394 A |
| Lynn Fotheringham.....    | 485 A | Pauline Morgan.....            | 415 A | Frances Tucker.....                           | 508 A |
| Foz.....                  | 393 S | Mary Morman.....               | 367 A | Lennart Uhlin.....                            | 392 A |
| Dave French.....          | 456 A | Morningstar.....               | 476 A | Mark Waller.....                              | 425 A |
| Karen Furlong.....        | 535 I | Carol Morton.....              | 427 A | Wearable Starscapes.....                      | 443 A |
| Joe Gibbons.....          | 534 A | Tony Morton.....               | 426 A | Jaine Weddell.....                            | 405 A |
| Carrie Gillespie.....     | 473 A | Miriam Moss.....               | 527 U | Eileen Weston.....                            | 433 A |
| Andreas L Gustafsson..... | 395 U | Richard Mowatt.....            | 471 J | Peter Weston.....                             | 434 A |
| Helen Hall.....           | 502 A | J Murnin.....                  | 513 A | Robert Williams.....                          | 448 S |
| Dave Hardy.....           | 387 A | Murphy's Lawyer.....           | 439 A | Anne F Wilson.....                            | 403 A |
| Sue Harrison.....         | 507 A | Nhoj.....                      | 498 A | Dave Wilson.....                              | 381 A |
| Kirsty Hartsiotis.....    | 441 A | Nolly.....                     | 468 A |                                               |       |

## 2Kon – Eastercon 2000

Central Hotel, Glasgow

21st – 24th April 2000

*With Guests of Honour:*

**Guy Gavriel Kay**

**Deborah Turner-Harris**

**Katherine Kurtz**