

THE SPECULATOR

inc. LADY BICYCLIST & AVIATRIX



no. 3

Established 1890

Editor: Amelia-Jane Polley

November 1910

EDITORIAL

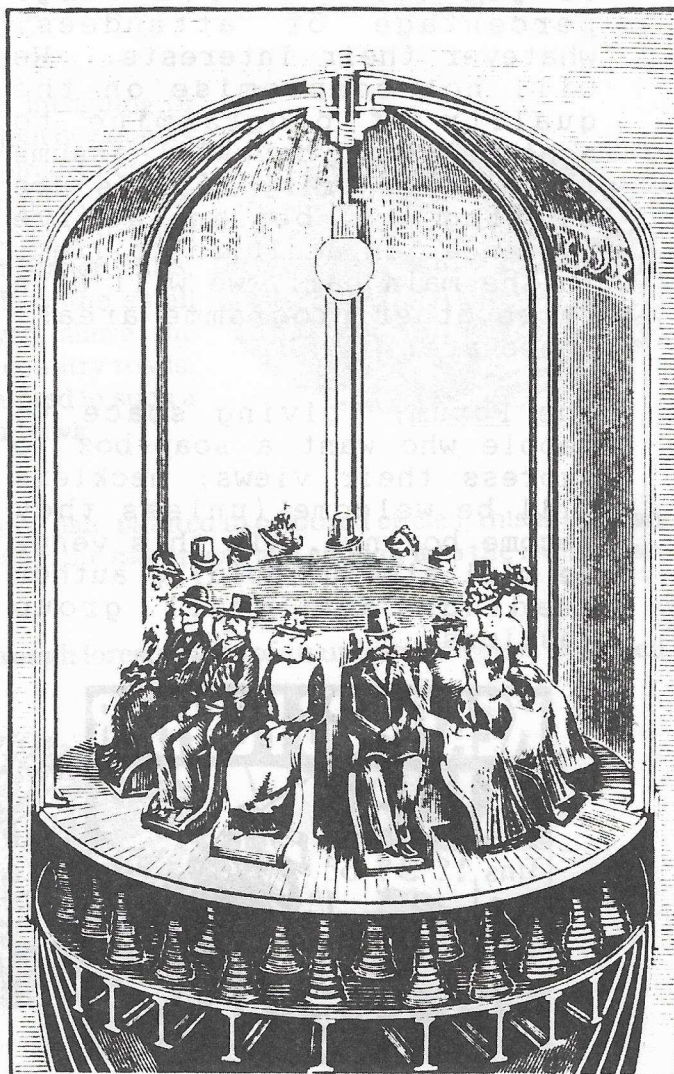
Gentle reader, be warned - that which follows is not, of course, the reliable old "Spec". Instead, as a matter of whimsy, we dare to speculate (how apt, surely?) on the nature of our gatherings at the other end of the century, in the year 1991! To those who claim that this is no more than yet another Wellsian folly, we bow our heads, but endeavour still to provide some small amusement. Of course, nothing could exceed the charm of our own little group at the Garter and Lion (dare we hope that Mrs Elthwaite will join us again soon?), although the advanced "modular" techniques we predict here have already been anticipated by Messrs Inkworthy and Grout. Perhaps one week they will choose to sup with us, rather than in the alcove? Enough. Let our future speculators have their say....

SPECULATION - PROGRAMMING FOR THE NINETIES

Public Health Warning

Speculation was conceived with one objective - to restore the primacy of the Programme within the Eastercon. We intend to provoke discussion, disagreement, feuds - indeed anything that will get people out of their seats and into programme areas. Many of the sessions will be interactive and will have the aim of promoting discussion not only at the time but in the bars, the bookroom and restaurants afterwards. We will not be constructing a programme only to entertain people (although that will be a side effect of it) but also to engage their imagination. It's time that Eastercon had bite!

Our artist's impression of
Speculators gathering for
an "entertainment" in 1991



Structure

The Eastercon is the Annual British SF Convention. It is the place where the many sub-genres that comprise SF fandom come together to affirm its existence: all too often recently we have seen fragmentation & recrimination. Multi-stream programmes have contributed to this by proliferating to the extent that one can attend cons within cons, and need never consider anything beyond one's own niche. There appears to be little point in this, since there exist Mexicons, media cons and even con-runner's cons to cater for specialist tastes. Speculation will therefore have one integrated programme.

We intend that all main hall sessions should be attractive or provocative to a large percentage of attendees, whatever their interests. We will not compromise on the quality of programming to achieve this, but will assume that the majority of fans are willing to be an active audience. In addition to items in the main hall, we will have three other programme areas. These are:

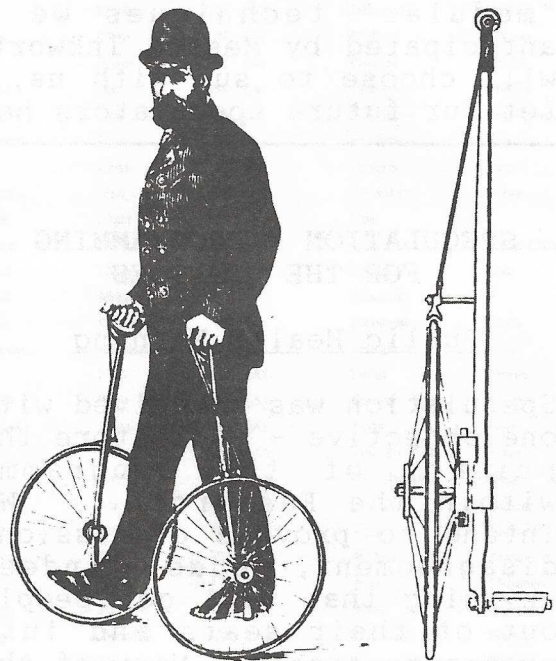
The Forum, giving space to people who want a soap-box to express their views; hecklers will be welcome (unless they become boring). In this venue we will also be holding author readings and small group sessions.



The Syndicate Room, where we will be running specialist items.

The Film Room, where remarkably, we will be showing videos (20 hours per day.)

Whilst wishing to bring everyone attending Speculation together, we also recognise that it is important that sub-genres are represented within our structure; indeed it is vital that they are present on the programme. To achieve this we have decided to run ten "modules" (or mini-streams). The effect is to have the modules integrated with the programme.



Mr Oldroyd travels from one module to another (Pat. Pend.)

Modules will usually consist of three items, one taking place in the Forum, one on the main programme, and one in the Syndicate Room.

Content

In the final few months the content of the programme may well change but as a taster, see over.....

State of the Art SF - This is our key module in which we will be examining the various factors that influence one's perception of the genre. Complementary to this will be the Historical Perspective module with Peter Weston (editor of the '60s fanzine Speculation) which will look at the ways in which we have arrived at today's position both in terms of the produce we consume and fan culture.

Environment - Come the deluge, what's it going to be like? why are our political systems unable to deal with reality (sic)? Can we do anything to change things?

Worldbuilding - Not the Ellison type, but rather the flip side of our environment module. This is how we're going to rebuild our planet using technology after we've terminally polluted it.

British Comics - First 2000 AD, then CRISIS, now REVOLVER and in the Autumn JUDGE DREDD MONTHLY. Is there no stopping Fleetway? Should there be? This module will be organised in conjunction with Igor Goldkind of Fleetway.

Specialist Fandom - Whatever your interest, we will cater for it somewhere in this module.

Mythology - Its relationship and relevance to SF & fantasy.

Films - Have SF films recovered from Star Wars? What out there have been worth watching over the last year?

Criticism - In which we will look at the function of criticism, and some attendees will have the opportunity of participating in a critics workshop lead by Colin Greenland, reviews editor of Foundation (details below).

There is space for another module, so if you've any burning issues you want aired, please write and let us know - especially if you would like to participate in them. In addition to the modules, we are planning to run:

- An afternoon devoted to the work of Rob Holdstock, our Guest of Honour.
- Sessions on the changing face of Europe and the effect on both SF and fandom.
- Regular quizzes.
- "Duologues" between writers and scientists.

Again, if you have views about current SF (or even old SF) and would like to have them heard at the convention, please write. We will, of course be updating you in PR4, and just before the convention we will also be producing a Programme Book, which will contain articles on Rob Holdstock, all the modules and some of the other main programme items. It will be edited by Maureen Porter.

Paul Oldroyd is better known as the vampyre impresario who fled Leeds at the age of 14 after the infamous "Beeston Bats" affair. He has accounts in eight blood banks, but is reluctant to be pinned down on his stake in Speculation.

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MODULE MANIA

We've come to the end of the "Shared Experience" Society. No longer can we go into the office, dole or otherwise, on a morning and conduct long conversations on what we saw on TV the night before, thanks to video, satellite and cable. Worse, we can't leave a con debating what we experienced, because there were twenty six programme streams, and we never met. How will modular con-going change our formative experiences? Aren't we just going to hog the bar for three days anyway? Ian Sorensen tells us otherwise...

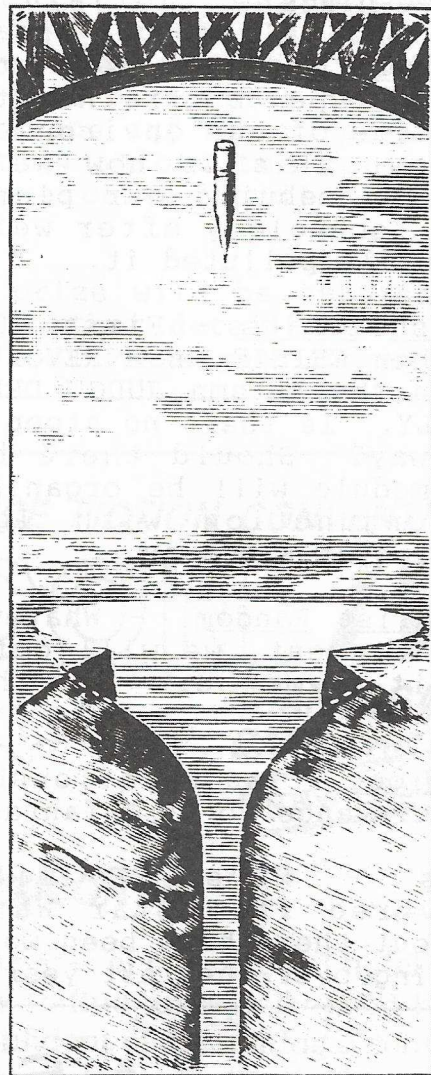
Speculation has a number of programme modules, each of which examines a topic in a variety of ways over the course of the convention. A module on Mythology, for example, may have a speaker proposing the view that all science fiction is based on myth to an audience of less than 100 in the Forum, where the intimate nature of the room helps promote interaction and discussion. The main hall might be used to present a myth-based SF drama to an audience of 200-400. The module could then be concluded by a workshop in one of the small syndicate rooms, examining whether the same critical standards can be applied to myth and SF. A person interested in mythology might wish to attend all three items, or just the one they thought they would get the most from.

The modules have been chosen carefully to cover a wide range of interests, from criticism to films, technology to mythology, fandom to ecology. In addition to the modules, there are of course stand-alone items, and at any given time there may be as

many as four items running. However, our approach means that there are tangible links between different parts of the programme, and hence more to share between participants. Above all this, everything will be linked to our main theme - "What is best in SF?".

Speculation hopes that everyone who comes along leaves with the feeling that they all attended the same convention!

Ian Sorensen punishes children for a living, but has no known vices. He is not English.



A module being tested for its fannish impact

LOST HERITAGE

Ian Sorensen set me up, at the last Eastercon, in a programme session which involved: -

a) Me, raving at an audience about something "controversial" for ten minutes, followed by;

b) Said audience shooting me down for the next half-hour.

Given all of 10 seconds to think of a topic, I came up with the proposition that "You people don't read enough of the SF classics!" or maybe put more succinctly "You're an ignorant lot."

Either way, what began as a spoof became rather more serious when I realised there might be more than a grain of truth in this extremist statement. I honestly wonder if modern-day fans, (or at least con-attendees) really do read much SF any more, if in fact we collectively, are in danger of forgetting our own heritage?

For this reason I'm preparing a programme module at Speculation (good name that!), which I'm titling "Lost Heritage". In it I shall be enquiring whether fans are aware of anything beyond that which has appeared in paperback in the last year or two - whether anyone knows what I'm talking about when I mention Astounding, or the "Okie" series, ROGUE MOON, THE BIG TIME, Wilson Tucker and William Tenn?

I'm not trying to test some sort of "credentials", you understand, or conduct a historical quiz on mouldy old out-dated material (like Bob Shaw's Captain S P Meek). Instead I'm genuinely concerned that modern fans

should be aware of the truly Great Stuff which is there, waiting for their enjoyment if the only knew where to look!

Peter Weston is a notable Scientifiction Fan, and a founder of the Fellowship of Two Legged Men. He is mostly organic, and lives under parts of the Birmingham area.

CRITICS WORKSHOP

If writers are the eccentric planets of the SF system, then critics are the baleful and myriad stars which surround them - discuss.

One special event for this convention is the Critics Workshop, which will be run over two days by Colin Greenland. The workshop will focus on both the style and content of criticism, and will concentrate on novels, not short stories, SF poetry or space shuttle design.

There are only eight places available, so anyone who feels that they have what it takes to utterly destroy a writer's livelihood get working. Send your perfectly-honed, bitingly witty review to the con address as soon as possible - any reviews to be workshopped must be received before the convention so that they can be xeroxed for the day.

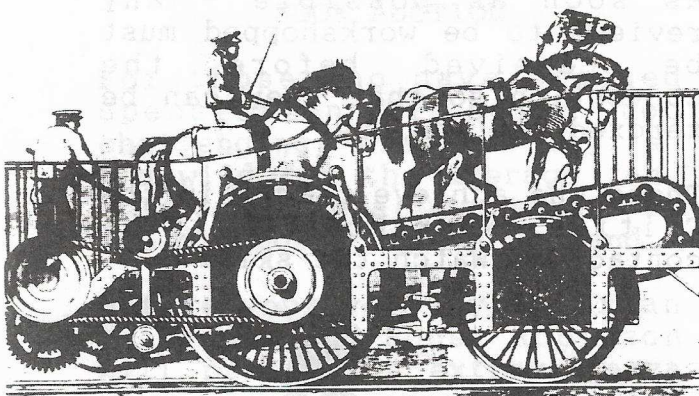
Those who achieve places in the Critics Workshop will be contacted. Watch the skies...



GETTING TO ECOTOPIA

What's the SF view of transport? The denizens of the Rational City of the Future, gleaming white in its shining plastic bubble, ride on moving streets, conveyor belts, lifts, or in pristine silent trains. No chaos of traffic congestion permitted in Utopia City, no polluting internal combustion engines, however poisoned the world outside the bubble may have become. For cars, look to the bleak savagery of Mad Max, Damnation Alley, the frontierlands beyond the end of civilisation. The debate about transport and the environment, hitting headlines in the here and now, has polarised on surprisingly similar lines.

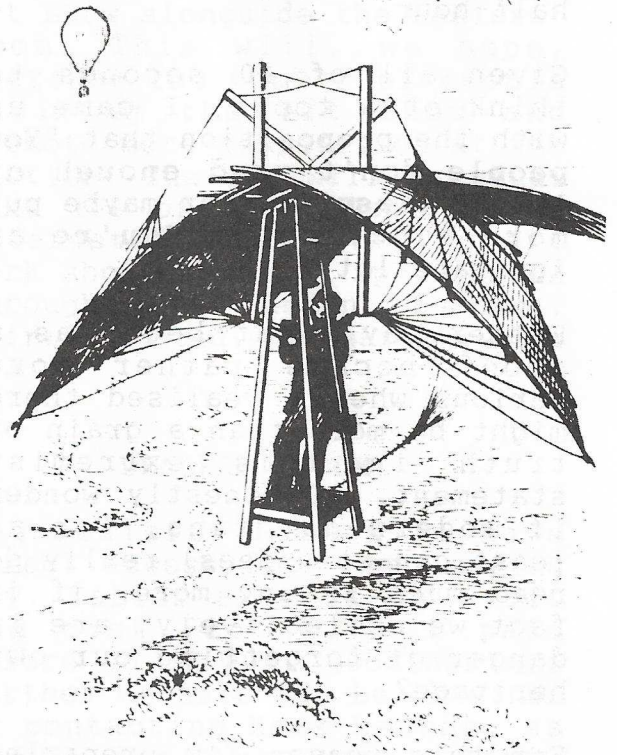
"Superjams" lock Central London every couple of months: Martin Mogridge at University College, London, a skiffy reader from way back, can show on his little computer how from a blockage at just one or two key junctions (a traffic light down on Cromwell Road, a collision on Marylebone Road) ripples of paralysis spread at a measurable rate, taking up to ten hours to unlock.



Public transport in 1991

Multiply the numbers of people using a minute part of a city (take Colin Buchanan's 1963 example, the Tottenham Court

Road area of London) by the space needed if they all want to travel by car, and the answer is 6 10-lane motorways. Geometrically, cars just don't go into cities - or else the city is wiped out under tar and cement. Leave alone that all major British cities exceed WHO and EC exhaust pollution levels.



Avoiding smog banks with the De Groot Aero-Planer

While Green Goddess Maggie shouts war on the greenhouse effect and ozone hole, Smiling Cec her transport chap says: "Nothing we can do without interfering with peoples' freedom to own and use cars."

This is true: this is the crunch of it. Transport uses 25% of energy in the UK and is the fastest growing energy use sector; it produces 19% of man-made CO₂. In the US, one-eighth of CFC emissions are from car air-conditioning. Reducing the damage we're

inflicting on the misty blue skin of atmosphere means reducing car use.

What is the way ahead? None of us believe in a shiny white Utopia any more, the '50s faith in energy-intensive technological fixes called Progress is long gone. 4% per year increase in traffic soon exceeds the effects of the catalytic converter. Ecotopia is built of "appropriate technology", its best model the social forestry described in Paul Harrison's The Greening of Africa (Penguin). The transport version comes in John Roberts' User-Friendly Cities or Harley Sherlock's Cities Are Good For Us. The character of a city is a rich chaotic mix of people and activities packed into a very small space. Short journeys predominate because so much is so close, in walking or cycling (appropriate tech) distance. Public transport links local centres. But there's no space, not enough air, to accommodate the car as well.

Ecotopia City, like shiny Utopia City, must be car free

Judith Hanna is Assistant Director of Transport 2000, an environmental group that campaigns on transport policy.

Membership £25/year includes the newsletter Transport Retort. User-Friendly Cities is £6.50 from TEST, 177 Arlington Rd, London NW1. Cities Are Good For Us is £10 from T2000 (£8 for T2000 members), Walkden House, 10 Melton St, London NW1 2EJ7

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THE SPECULATION MASQUERADE

The masquerade will be a bit different this time round. Yes, there will be glittering costumes, mass death and destruction, silly entries acting out puns more dreadful than Brian Ameringen can stand (or copy down for later use) - in fact it will be a wonderful event, especially as it will be under the control of Anne Page. However, it will have something extra - a panel of noted wits and raconteurs who have been challenged to incorporate each entry into a continuing storyline!

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330 Pages. 3s. 6d. 140 Illustrations

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AND 19 PARAGON STREET, HULL

Ideal for the serious
"masquerader" - or critic!

Even at the Eastercon it can be difficult to get sufficient high quality costumed entries and so many people are dragooned into appearing in makeshift costumes constructed from hotel furniture or bin bags. Others simply act out charades inviting the audience to guess the SF title. By encompassing all entries within a common Round Robin Masquerade, we hope to encourage more participation and provide the audience with an even more entertaining event.

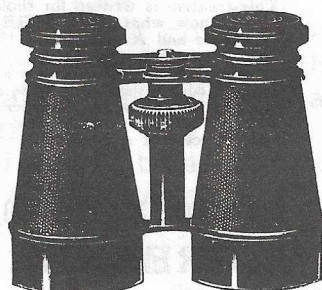
The story tellers will not be there to take the mickey out of anyone's costume - we are all aware of the great effort that goes into the design and execution of many entries - but will be vying with each other to make the next plot twist un-get-out-of-that-able. It should be a lot of fun for everyone concerned.

If you want to enter there will be prizes for the best costume, the best pun, the most creative use of hotel property and any entry that defeats the plotting or descriptive powers of the panel. Entry forms will be available at the convention.

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BOOK AUCTION

For those who have accused Speculation of being too challenging, even too stylish and wild for the average fan, this traditional event must be the highpoint of the weekend.

Before your very eyes, Brian Ameringen and Roger Robinson will present an extravaganza of literature (providing you have anything to auction), and take 10% of your profits.

All sorts of materials are welcome, as long as they have a vague claim to being in written form. Please note that

if you have specialist stock to auction, or a large quantity, or even if you need some help with transport (that large?), contact the usual con address beforehand to make things easier for all.

ART SHOW

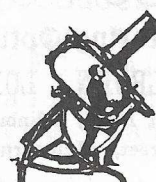
Speculation will be having its Art Show alongside the Dealers' Room. This will, we hope, increase the number of people visiting the Art Show and promote more competition at the auction. The con will as usual take 10% of any sales. Anyone interested in displaying art work should contact Speculation through Mark Meenan, Burnawn, Stirling Road, Dumbarton, G82 2PJ.

DEALERS' ROOM

The Dealers' Room will have direct access from the loading bay. Tables are 5ft by 2.5ft and cost £25 (£20 if paid before 31.12.90). Bookings and further details can be obtained by contacting Mark Meenan, as above for Art Show. Note: please make all cheques payable to "Speculation".

T-SHIRTS

T-shirts are still available featuring the convention logo of man-and-telescope. They are available in two sizes - extra large and extra-extra large, and are available in white and red with other colours to follow. T-shirts can be ordered from the main address and cost £5.00 + 50p p&p.



THE HOTEL

Our hotel is the Hospitality Inn, Glasgow (not the Holiday Inn), with a vast, comfortable bar taking over 450. There will also be a bar beside the programme area. The hall is also huge, and will be subdivided into 3 rooms, each about the size of most hotel ballrooms. One of these rooms will be for the dealers, the others will be used alternately for the big programme items. We will be using one of the restaurants for the medium sized items - this will be the Forum. Smaller ones (up to 80 people) will be used for gaming, videos and special interests.

The Hospitality can accomodate over 650 people. All the large, comfortable rooms are identical, but can be booked for single, double, twin, triplet or quadruple occupancy. As the same room can be a single or a quad, rates for singles here are steeper, and we have negotiated with a nearby hotel for a single room rate of £18.

Rates are: Quad	£18-50
Triple	£22-50
Twin/Double	£26-50
Single	£38-50

(including breakfast and VAT)

Artist's impression of central Glasgow in '91



Delegates enjoy the spacious sleeping arrangements

MEMBERSHIP

Membership costs are £20 attending, £10 supporting until 1 December 1990, rising to £25 attending after that date. Door rates will be set nearer the con. Only members can book hotel rooms.

Convention dates are:

29 March - 1 April 1991

ADVERTS

Advertise in PR4 and the Programme Book! Both are A4 size, litho printed. The rates below are for single colour, black on white (non-professional rates are half those quoted), full page:

PR4	£120
Programme Book	£200

Deadline for both: 1 Feb. 1991
Copy to: Ian Sorensen, 7
Woodside Walk, Hamilton, ML3
7HY Tel. (0698) 282288

THE COMMITTEE

Just in case you haven't already identified the guilty sentiments (?), the Speculation Committee consists of:

John Fairey	The Chair
K.I.M. Campbell	The Treasury
Paul Oldroyd	The Programme
Mark Meenan	The Logistics
Ian Sorensen	The Paper Bits

Speculation, although quite obviously superior to other brands of convention, is still likely to fall apart unless thousands of slaves are scarified to appease Fairey's organisational appetite. If you too would like to be blamed, reviled, cursed and generally pushed around with no pay and less thanks, then this is for you! Write now and offer yourself up (actually, some namby-pamby says there'll be a hospitality room for staff and gophers, but don't believe it - blooddd will flow!).

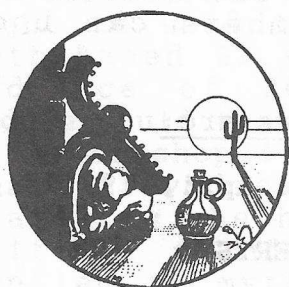
MASK COMPETITION

In keeping with the presence of Rob Holdstock as our Guest of Honour, we invite you to enter a special competition based on the masks of Lavondyss.

You should construct one or more original masks which capture some particular mood or feeling - they can be of any size, and may be made of any material, wood, papier-mache etc but they should be inspired by those made by Tallis in Lavondyss.

The masks should be brought to Speculation, where we will arrange and display them, and where they will be judged. If you have particular needs as to backdrops and so on, please let us know before the convention how we can best display your mask.

The prize will be substantial, and further details will be in the next PR. See page 11 for inspiration.



MEXICON IV

3RD-6TH
MAY 1991

NEW DATES

HARROGATE
CAIRN HOTEL

NEW HOTEL

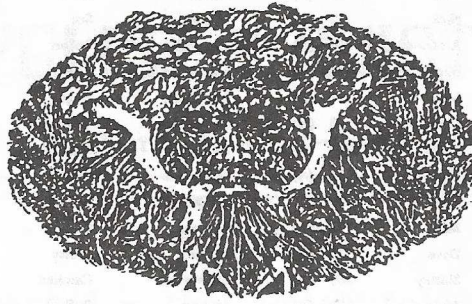
ALL CHANGE FOR MEXICON IV!

MEXICON IV has been forced to move due to the sale of our original hotel, the Old Swan. However, we have been fortunate to find an equally-good hotel only a stone's throw away, and we remain confident of presenting a convention in the best MEXICON tradition: specifically concerned with the literature of SF, with a varied and compelling programme and a wide array of guests both well and lesser known.

All enquiries and memberships, at £15 per person, should be addressed to:

Mike Ford, 27 Stanmore Crescent, Burley, LEEDS, LS4 2RY

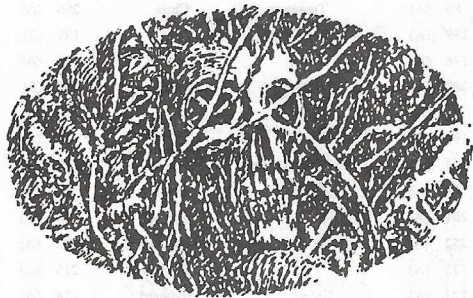
MASK COMPETITION



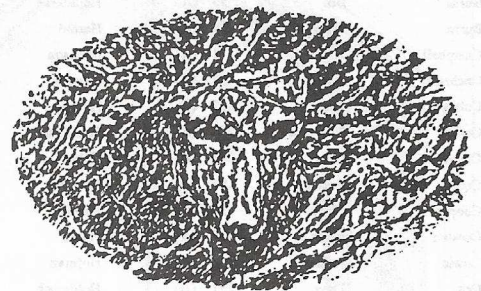
She fashioned masks.... As she did so, so names came to her...

The white mask she called Gaberlungi, an old name, but one which made her smile as she said it. Gaberlungi was memory of the land, and sometimes when she wore or carried the crudely fashioned oak-bark the stories crowded and jostled her mind with such intensity that she could concentrate on nothing else. The third mask, made from hazel and painted green, she called Skogen, but this, too, had a second name, shadow of the forest. It was a landscape mask; when she held it to her face, the cloud shadow on the land seemed different: it cast patterns that might have been the shadows of higher hills and older forests.

To the first three she added four more. Lament was the simplest; a few days after carving this from willow bark she heard the first of several songs from the field called The Stumps; she was also aware of the haunting presence of the female "hollower", her white and red mask catching the grey light of an overcast day as she watched Tallis from the hedges. Lament was a sad mask, its mouth sullen, its eyes tearful; its colour was grey.

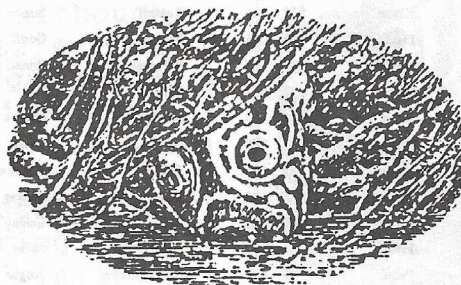


More exciting, more intriguing to her, were the three journey masks which she was inspired to carve. Falkenna had a second name: the flight of a bird into an unknown region. She disliked carrion birds, but was fascinated by the small hawks which preyed above the grass verges of the country roads. So Falkenna was painted in such a way as to suggest a hawk.



Then there was Silvering. Patterned with the dead features of a fish, painted in coloured circles, this mask had a quieter name, a name associated with an unconscious image: the movement of a salmon into the rivers of an unknown region.

Finally there was Cunhaval: the running of a hunting dog through forest tracks of an unknown region. She used snips of fur from the family dog to fringe the elder wood.



(Text by **Robert Holdstock**. Illustrations by **Alan Lee**)

Speculation Membership at 1/10/90

Mike	Abbott	66 (S)	Emmerich	Udo	203 (A)	MacLaughlin	Bobby	67 (A)	Shaw	Bob	213 (S)
Alexander	Iain	247 (A)	English	John	81 (S)	Mains	Joyce	58 (A)	Shearman	Moir	82 (A)
Allan	Kay	35 (A)	Evans	Bernie	19 (A)	Mann	Elise	64 (S)	Shorrocks	Norman	174 (S)
Anderson	Fiona	197 (A)	Evans	Mick	60 (A)	Marriot	Chris	17 (A)	Slater	Joyce	148 (A)
Anderson	Graham	223 (A)	Fairey	John	3 (A)	Martin	Keith	289 (A)	Slater	Ken	147 (A)
Andrews	Stu	236 (A)	Farey	Nick	12 (A)	Mason	Sue	285 (A)	Smith	A D	27 (P)
Atkinson	Chris	9 (A)	Ferguson	Alex	265 (A)	Maughan	Robert	163 (A)	Smith	Frank R	62 (A)
Austin	Margaret	59 (A)	Peron	Michel	130 (S)	Mazuranc	Kristo	171 (S)	Smith	Lisa	156 (A)
Balen	Henry	23 (P)	Figg	Mike	218 (A)	McAllister	Angus	212 (A)	Smith	Martin	70 (A)
Banks	Iain	20 (A)	Fine	Colin	43 (A)	McAuley	Catherine	79 (A)	Smithers	Jane	250 (A)
Banks	Michael	207 (A)	Fischer	Birgit	204 (A)	McCallion	Martin	251 (A)	Sneddon	Robert	182 (A)
Bark	John	160 (A)	Fisher	Nigel	192 (A)	McCallum	Douglas	179 (S)	Sorensen	Ian	7 (A)
Barnealey	Julia	245 (A)	Fleming	Alan	94 (S)	McDonald	Wendy	133 (A)	Spencer	Phil	14 (A)
Barnealey	Simon	246 (A)	Ford	Mike	73 (A)	McLean	Rory D	153 (A)	Spix	Claudia	273 (A)
Baynes	Stephen	112 (A)	French	Dave	210 (A)	McNair	Lesley	276 (A)	Steel	James	75 (A)
Bell	David	188 (S)	French	Shirley	209 (A)	McWalter	Caroline	76 (A)	Steele	Helen	131 (A)
Bell	Peter	267 (A)	Frihagen	Anders	187 (A)	Meades	Rob	77 (A)	Stephenson	Andrew	72 (S)
Bernardi	Michael	241 (A)	Frish	Wolfgang	231 (A)	Meenan	Mark	5 (A)	Steward	John	15 (P)
Bernardi	Michael J	149 (A)	Funnell	Gwen	68 (A)	Miller	Ray	287 (A)	Stewart	Alex	83 (S)
Berry	Tony	87 (A)	Gallagher	Jim	56 (A)	Mills	Nick	61 (A)	Stewart	David	89 (A)
Biggs	Sarah	2 (A)	Gardner	Pat	47 (A)	Mittenshaw-Hodge	Anthony	137 (A)	Stewart	John	136 (A)
Blackburn	Ann	184 (A)	Garrett	Pete	201 (A)	Moore	David	216 (A)	Stewart	Paul	225 (A)
Blackburn	Lisa	157 (A)	Gibbons	Joe	259 (S)	Morgan	Darrin	196 (A)	Stocks	Chris	193 (A)
Blackley	Alan	185 (A)	Gibson	Gary M	275 (A)	Mowbray	Steve	248 (A)	Strandberg	Lars	57 (A)
Blair	Paul	278 (A)	Gillespie	Jim	263 (A)	Mullan	Caroline	31 (A)	Streets	Marcus	88 (A)
Boettchet	Hans-Ulrich	202 (A)	Glancy	Kathleen	279 (A)	Murnin	J	271 (A)	Summerfield	Neil	280 (A)
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Boxall	Terry	42 (A)	Glover	Tara	142 (A)	Octon	Roger	235 (A)	Thomas	David	219 (A)
Boyce	Chris	266 (A)	Gould	Mike	25 (A)	Oldfield	Ian	290 (A)	Thompson	Donald	161 (S)
Braithwaite	Michael	162 (A)	Green	Carol Ann	238 (A)	Oldroyd	Paul	6 (A)	Thompson	Peter Fred	86 (S)
Brandshaft	Richard	109 (A)	Gribbitt	Ben	127 (A)	Packwood	Dave	122 (A)	Thompson	Ray	22 (P)
Brandshaft	Richard	227 (A)	Gribbin	John	125 (A)	Page	Anne	118 (A)	Thorley	Paul	249 (A)
Brialey	Clair	242 (A)	Gribbin	Mary	126 (A)	Paterson	Joan	92 (A)	Thorstone	Susan	29 (P)
Brooks	Christopher	144 (A)	Groom	Jacque	228 (A)	Pearson	Nigel	286 (A)	Tibs		91 (A)
Brooks	Ian	129 (A)	Grover	Steve	138 (A)	Pederson	Ellen	90 (A)	Toal	Linda Clair	170 (A)
Brunner	John	96 (A)	Groves	Philip	69 (A)	Percival	Maggie	234 (A)	Towilson	Ivan	195 (A)
Bura	Saul	205 (S)	Gunnarson	Urban	32 (A)	Percival	Mike	233 (A)	Treadway	P	48 (A)
Burns	Bill	50 (A)	Hardcastle	Bridget	139 (A)	Perkins	Roger	85 (A)	Tregenza	Chris	256 (A)
Burns	Mary	78 (A)	Harold	John	39 (A)	Pertington	Charles	189 (A)	Trengham	Neal	198 (S)
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