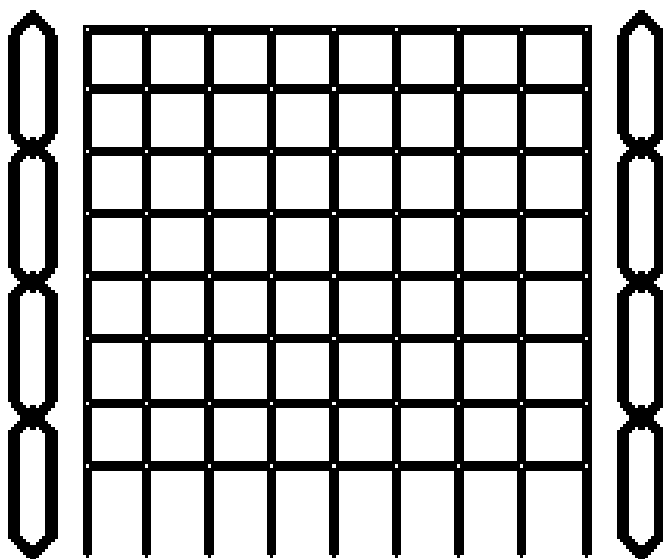


# The Portcullis



Shire of Cold Keep  
(Prince George, BC)  
April 2004  
Vol. III No. 2

**Their Royal Majesties of An Tir  
Skapti Thorinson and Asa Starradottir**

Scott Zeller  
11221 80th Ave NE  
Kirkland, WA 98034  
425-823-1783  
king@antir.sca.org

Alison Avery  
900 SW Holden St #106  
Seattle, WA 98106  
206-766-9684  
queen@antir.sca.org

Their Majesties maintain a **single** mailbox. Please send only one copy of your message to one address.

**Their Highnesses of Avacal  
Murchad macArtgal and Morrigan Clubfoot**

David Smith  
124 Big Springs Hill  
Airdrie, AB T4A 1K4  
403-948-3154 (no phone calls  
after 10pm)  
avacal-prince@antir.sca.org

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Calgary, AB T2E 0J9  
403-212-8908 (no phone calls  
after 10pm)  
avacal-princess@antir.sca.org

Their Highnesses maintain **separate** mailboxes. Please send two copies of your message as appropriate.

**Officers of Cold Keep**

Seneschal: Lady Brynn MacDonald  
dnd18@shaw.ca

Exchequer: Lord Eggbert the Ready  
goldingspg@shaw.ca

Master of Stables: HL Vladimir Andreivich Aleksandrov  
chornem@navcanada.ca

Herald: Lady Brigit ingen Meic Thíre Ruaidh  
celticwolf@telus.net

Chatelaine: Lady Desirée de Colecestra  
desireeofcoldkeep@hotmail.com

Mistress of Arts and Sciences: Lady Natal'ia Volkovicha  
pickles@canada.com

Master of Blades: Lord Gowan MacDonald  
draco@netbistro.com

Captain of the Bow: HL Vladimir Andreivich Aleksandrov  
chornem@navcanada.ca

Chronicler: Lord Brynach ap Rhys  
archer77@telus.net

### Champions of Cold Keep

Heavy HL Vladimir Andreivich Aleksandrov	Rapier Vincent Pendragon
Archery HL Vladimir Andreivich Aleksandrov	Arts and Sciences Lady Natal'ia Volkovicha

### Regular Meetings

Council Meetings	Third Monday of each month at Lord Eggbert's house
Fighter Practice	Tuesday and Thursday at 7pm and Sunday at 1pm in the Research Laboratory Building Rotunda at UNBC
Socials	First Wednesday of each month at Lord Eggbert's house

### From The Seneschal

Greetings Good Gentles:

The cold weather is fast disappearing and Spring is sweeping us up in her arms. Hopefully the torrent of floods will leave us alone.

Alas my time is up and it is time to choose my successor. As only one has been nominated, we are looking forward to her coming in as well as a plethora of knowledge she brings with her. She has many great ideas and plans for our Shire.

Fighter practices are still going on up at the University, every Tuesday and Wednesday starting @ 7:30pm. Come out and try your hand at heavy or Rapier or just come out and just watch.

Yours in Service  
Lady Brynn MacDonald  
Seneschal Cold Keep  
House Thistle

## Calendar

<b>April</b>		
Date	Name	Branch
24-25	Silver Arrow	Bitter End
<b>May</b>		
1	Montengarde Beltaine	Montengarde
<b>8</b>	<b>Cold Keep's Champions Tourney</b>	<b>Cold Keep</b>
8	Pillage Practice and Spring Tea	Sigelhundas
14	Champions Feast and Tourney	Harrow's Cross
21-23	An Tir May Crown	Lionsdale
28-30	May Days XXXIX	Windwyrn
<b>June</b>		
4-6	Avacal Coronet Tournament	Montengarde
18-20	Dragon Slayer	Montengarde
<b>July</b>		
1-4	Quad War	Bordergate

### **Cold Keep's Champions Tourney** Event Copy

The Shire of Cold Keep invites all comers to vie for the honour of representing Cold Keep as Heavy or Archery Champion of our fair Shire. Anyone wishing to enter either competition should read the Champions' requirements on the Shire of Cold Keep website ([http://www.geocities.com/trad\\_archer77/ColdKeep/Champions.htm](http://www.geocities.com/trad_archer77/ColdKeep/Champions.htm)), and be prepared to abide by those requirements.

**The Heavy Champion's Tourney** will be a multi-weapon tourney. Entrants to the list will be required to employ a minimum of three weapons styles in the tourney, broken down into the following categories:

1. Sword and Shield
2. Mass Weapon and Shield
3. Two Handed Sword
4. Any other Great Weapon or Polearm
5. Two Weapons (i.e. florentine)

Combatants must use each of their weapons styles before they can use any of them a second time, etc.

Each entrant in the tourney will be expected to have a personal herald to introduce both fighter and inspiration to Her Highness Morrigan, Princess Avacal. This introduction should be done with as much pomp, ceremony, flash and/or humour as can be arranged - without unduly delaying the tourney.

**The Archery Champion's Competition** will be a fun and challenging shoot. Instead of a typical Royal Round or equivalent shoot, archers will be shooting at targets of various types. Keep in mind that, according to Cold Keep tradition, all archery is expected to be conducted in the face of a certain amount of noise and distraction.

The MIC for both the Heavy and Archery competitions is HL Vladimir, if you have any questions contact him at [chornem@navcanada.ca](mailto:chornem@navcanada.ca)

In the **Bardic Competition**, bards will compete in 3 of the 4 categories (your choice):

- ♪ Period Song or Tale
- ♪ Traditional Song
- ♪ SCA Contemporary Song  
(filk or a song written for the SCA, original tune)
- ♪ Storytelling

Documentation is required for any period songs or stories, and recommended in all categories. For further information, contact Lady Natal'ia Volkovicha at [natalia@telus.net](mailto:natalia@telus.net).

The **Period Dish Competition** will take place as part of the potluck dinner. When you prepare your period dish, please include answers to the following questions.

- In what time period was this food prepared?
- In what country was this food eaten?
- What ingredients were in the medieval dish?
- Were modern substitutions made for medieval ingredients?

For assistance finding a period dish, check out the following web sites.

A Book of Cookrye

<http://jducoeur.org/Cookbook/Cookrye.html>

Gode Cookery

<http://www.godecookery.com/>

Cariadoc and Elizabeth's Recipes

[http://www.pbm.com/~lindahl/cariadoc/recipe\\_toc.html](http://www.pbm.com/~lindahl/cariadoc/recipe_toc.html)

Medieval Cookbooks - Bibliography

[http://www.pbm.com/~lindahl/articles/food\\_bibliography.html](http://www.pbm.com/~lindahl/articles/food_bibliography.html)

Kingdom of Atlantia Cooking and Food Links  
<http://moas.atlantia.sca.org/topics/cook.htm>  
Stefan's Florilegium  
<http://www.florilegium.org/>

As a courtesy, please include a list of all ingredients in each dish, even if it is not part of the period competition, for those who might have food allergies.

**Please note, this site is Discreetly Dry.** No visible non-period beverage containers, please. The site will be open from 10:00AM until midnight.

**Limited crash space is available.** Please contact the autocrats in advance.

The event is at the Miworth Community Hall at 13510 Flint Road, Prince George, BC, V2M 7B9. Make your best way on Highway 97 (the Bypass) to 5th Avenue. Turn west onto 5th Avenue and follow it to Foothills Boulevard. Turn north onto Foothills, and continue to Otway Road (just before the bridge). Turn east onto Otway Road and continue 11 kms to Flint Road. Note the road crosses the railway tracks four times before you reach the site. SCA signs will be posted.

**Site fee** is \$10 for adults, \$5 for children 5-15, children under 5 free: the \$4 non-member surcharge applies. Make cheques payable to the Shire of Cold Keep, SCA Inc.

**Autocrats** are Lady Brigit ingen Meic Thire Ruaidh (Darlene Edvall) [celticwolf@telus.net](mailto:celticwolf@telus.net), and HL Tatiana the Outspoken (Martina Irvine) [tatiana@shaw.ca](mailto:tatiana@shaw.ca).

## **Natal'ia's Notions**

Lady Natal'ia Volkovicha

As promised, this month's column is going to be about bardic. I've been recently following a topic of discussion about bardic and performance presentation at events that has been running on the Avacal bards mailing lists.

The first thing that surprised me was the sheer volume of bards subscribed to the list. But the second thing that took me off-guard was the number who professed to being 'closet-bards'. They enjoy bardic circles, they know a lot of music, but the only time you'll hear them sing is if you happen to be in the shower together.

The most common lament of the closet-bard seemed to be "I am scared to perform in front of other, more accomplished bards, because I don't want to look like the village idiot" (well, that might not be an exact quote).

Let me address as it relates to our fair shire. I am aware of a number of closet bards living in Cold Keep. More than I thought initially too, because I had a surprise or two at the Castle of Love. We have a number of very accomplished bards in the general geography. We are very fortunate to have this talent in our area, and closet-bards should take comfort, rather than terror in the thought.

Bardic is scary. Even the most accomplished bard is frightened by performance, and intimidated by crowds. When I stand in front of a group to perform, my first wish is to be invisible. And I've been singing for audiences for over 20 years.

There are some sure fire tricks to keep you from panicking too badly pre-performance. Get away from the stage. Go outside; take a few good deep long breaths. Have a drink of luke-warm water. Shimmy about a bit to relax those tense muscles. If you're really shaking, take a nip off your flask (a nip will not hurt you, but warmy-goodness can take the edge off – just don't grow dependant on false courage). Run through your words, in your head. Finally, pick your pitch before you go back into the stressing environment of the event. I can't tell you how many times I've overlooked that critical step and wound up singing out of my comfort zone.

Not addressing stress triggers will force even the most accomplished bard to have a bad run. So the first task is to confront your fears.

Equally important is a repertoire. Be unique and different from other bards – at least the ones that live in the same shire as you. Audiences appreciate change, and while imitation may be the sincerest form of flattery, there's only so many times you can hear certain songs or stories before you commit a mass murder (and everyone's trigger is different.)

Once you've picked something to learn, practice. Practice, Practice, Practice!!! Practice helps you learn and be more comfortable with the music or tale you choose to perform. Comfort with a piece means that even when you start to draw the stage-fright blank, your subconscious brain will kick into gear and force your mouth open. I have won bardic competitions where 5 minutes after I step off the stage, I don't remember performing. Practice will get you through even those most terrifying situations.

So – to recap – confront your stress buttons! Practice! And if all else fails, imagine the audience in their smalls. Now go out there, and learn 3 pieces for the bardic championship!

Next Month: Persona Development

If you have a question, or a topic you'd like to see addressed, please contact Natal'ia (natalia (at) telus (dot) net)

## ♥The Heraldic Voice♥

Brigit ingen Meic Thire Ruaidh

### What's In A Name?

Sooner or later, most people in the SCA take on a persona, and part of their persona is an appropriate name. The ways of choosing a name are as varied as the people who are choosing them: some pick a name because they like the sound of it; some because the name translates into a specific meaning; some because it is from a specific culture, time period or locale; some because the name is part of their own family history.

No matter the culture or time period, there is a basic format for names. Each name is composed of a minimum of a first name (also referred to as a given name) and a last name (referred to as a byname). Some names can have more parts (middle names), but all require at least these two elements.

When choosing a name, it is important to take a couple of things into consideration. The first is: how comfortable are you with the name? Have someone else say it, even call you by your chosen name unexpectedly. You should readily answer to the name they call you, without feeling awkward or unconnected to the person it belongs to. The second is: how easy it is to say and to remember? Other people will be calling you by the name you choose: learn how to pronounce your name properly and introduce yourself so that others can readily understand and repeat what you have said.

The longer you play in the SCA, the more people will get to know you. Your name will become a permanent part of you. The longer you use them, the more difficult it may become to change your name or your persona (though not impossible). You may even find that your SCA name is the only one some people know you by: be prepared to answer to it outside of SCA events and activities.

### Dyfnwal Johannes Ásgeirr bin Abdullah – Not!

Within carefully defined limits, it is possible to create “cross culture” names. If you wish to register your name, and officially make it your own, the name you choose must fit the rules.

If there was frequent trade or other interaction between two cultures, the name you choose may reflect both cultures; however, if there was little or no interaction - in period - between those cultures, the name you choose will not be registerable. Beware of choosing something like “Seamus de Villantieriis” or “Siegmond Duncansone”: try to be consistent for time, culture and locale.

There are a number of cross-cultural name combinations that are allowed; most of these can be found on the “Weirdness Table” which lists the acceptable combinations for naming. The Weirdness Table can be found at:

[http://home.earthlink.net/~mranc/sca/weirdness\\_table.html](http://home.earthlink.net/~mranc/sca/weirdness_table.html)

### **Name Sources: The Good, the Bad and the Ugly**

So, where do you find a cool name? There are several good sources: history books, church records, or books about names. Many of these books may have the modernized version of a name. If that is the case, try to find a period spelling and pronunciation. Names change over time, falling in and out of favour for use: try to find information that identifies the time period and place the name in which the name was used. It is highly recommended that any books or other source material used for documentation give dates.

There are several places on the internet, with varying degrees of usefulness or validity. One of the best on-line resource is the Academy of St Gabriel; they can be found on the net at <http://www.s-gabriel.org/>.

Many of the so-called name sources are no good for SCA purposes, either because they do not have dates or other vital information; or because they use the modernized version of the name. There is a list of sources to avoid.

[http://www.sca.org/heraldry/laurel/admin.html#APPENDIX\\_F](http://www.sca.org/heraldry/laurel/admin.html#APPENDIX_F)

Baby naming books are usually not good sources for names, nor are most fantasy novels. While “Gandalf” was registerable in the early years of the SCA and SCA heraldry, it no longer is.

### **What’s in A Name, Part II**

A good SCA name should have a given name (the name you are called by) and a byname.

The given name is what people will call you. There are many examples of given names for most cultures in history; please do not “make up” a name or use the name of your favourite character from a fantasy or historical romance novel. Most of the names found in those types of books have either been created by the author or are modernized versions of the original name.

The byname is to distinguish you from anyone else who may also have the same given name. A byname can be a descriptive (ie, describes a characteristic such as “James Redbeard”), occupational (eg, “James the Tailor”), or locative (eg “James of Londonderry”. Occasionally, two

people may each create names that are so similar that they could be mistaken for each other. This is called a “conflict”; one of the ways to clear the conflict is to add a third element to the name - either a second given name (eg “James David the Tailor”) or by adding to the byname (eg “James Redbeard of Londonderry”).

Here is an opportunity to choose a name for yourself - do it with care, because it will be with you for a long time!

- Brigit

## **Tomyris’s Quick and Dirty Guide to A&S Documentation (Part 2 of 2)**

HL Tomyris ek Arimaspi

### **Getting Organized**

Pick an organizational style and stick with it. For example: the first half of your documentation describe “what they did” followed by the second half that describes “what I did”, or a point by point “them, me, them, me” through the various components of your entry. Other ways are good, too, but be clear in what you’re presenting, and above all, be consistent.

### **Technicalities**

The presentation of the material is an important part of the deal. As mentioned above, typewritten is a zillion times better than hand written, and organizing your information into a coherent and consistent format makes it easier for the judges to learn what you know. An important part of this important part is paying attention to your typeface, format and printed materials.

### ***Type of Type***

Stick to a typeface or font that is straightforward and easy to read. Arial or Times New Roman are your best bets for the body of your text. Titles and headers can be a bit fancier, but make sure that it’s easy to read when you’re in a hurry. A really froofy, groovy high-Gothic calligraphic typeface seems like a good idea, but it isn’t. Trust me. The judges don’t want to slog through trying to figure out what the words are – they don’t have time.

### ***Spaced Out***

Margins ought to be consistent, whatever they are. They don’t need to be more than 1” all the way around (maybe 1.5” on the bottom, especially if you’re footnoting). Smashing all of the text into a five inch square in the

middle of the page looks weird and contrived in ways that get judges crabby.

Setting your line spacing at 1.5 lines (double spaced is too far) not only makes it a little easier to read what's there, it has the added bonus of making your documentation seem a little beefier than it really is without it seeming like a ploy.

### **Citations**

Refer to the style manual you've rushed out to buy for specifics on citing your references and quotations. But, to sum up, there are three generally acceptable methods of citations within your documentation: parenthetical, footnotes and endnotes. And they are pretty much just how they sound.

*Parenthetical*—the author's name and page number of the source, in parentheses, at the end of the reference.

*Footnote*—a teeny little number inserted in the text with the reference listing at the bottom of the page following the corresponding reference number.

*Endnote*—just like a footnote, except that the reference listing is at the end of the document in one fell swoop instead of at the bottom of the appropriate page.

Different people prefer different methods of citation, and you can't please all of the people all of the time. So, please yourself instead. Find a method that you're comfortable with, and stick with it. Also, be consistent within your documentation – mixing citation styles is confusing and unattractive.

### **A Picture is Worth a Thousand Words**

When they are available, and appropriate, feel free to include photographs, pictures and diagrams to support your written information. Figure out how to do this in your word processing software, or become good friends with your local photocopier. But images are acceptable and can often fill in gaps in your text. If you do choose to include pictures, be sure to label them clearly (use figure numbers, and include a description and citation for the image). Do not, however, rely on a huge number of images to eliminate the need for actual text. It is not enough to have a picture of a thing with "that's what I did" next to it. Images support...they do NOT replace. If you feel the need to incorporate large numbers of images, it's best to insert them as appendices at the end of the document.

### **Style Points**

Make sure that the end result is printed on clean paper that does not distort the text or images (so, white or off white or a really pale beige/parchment). Binding the documentation in some fashion: a report

folder, staples, binder, etc. not only keeps all of the pages together, it makes for a more polished look in your display. Having extra copies that the judges can wander away to read is also a nice touch. Be sure to include a title page that lists the item you're entering, the name of the competition (in case you enter the same thing in more than one tourney and make changes between), your name and any fealty affiliations you have ("apprentice, squire or protégé to Master So-and-so." People want to know who to talk to when they're all impressed with your work).

### ***Pitfalls, Things to Avoid, and Other Writing Hints***

Beware of "too much style, not enough substance." It's been mentioned above, but stay away from fancy-schmansy typefaces and more pictures than words in the body of your documentation. Too much flash and dash says "my work isn't very good, so I'm going to try and fool you with this really shiny binding..."

If you must use jargon, academicspeak, or other terminology specific to your item, put a definition in the footnotes. YOU might have a PhD in Early Slavic Comparative Literature, but you lose your audience (meaning: The Judges) when they don't know what you mean. And when you lose your audience, you lose points. Also, using a \$50 word when a \$1 word will do does not say "I am intelligent." It says "I don't feel very smart and I'm not comfortable writing, so I'm going to try and sound smarter than I think I am by using terminology and phrasing that I would otherwise never use hoping to fool you into believing that I'm smart." So, if you were describing the thing to your friend and you wouldn't speak the term, don't use it in your documentation. In other words, use plain English. Any foreign words you use, though, do need translations either parenthetically or in a footnote.

Avoid repetitive words and statements This is where the thesaurus will come in handy. This also keeps your documentation from sounding plodding and dull. Also, Try not to start every paragraph with "the" – mix it up a bit.

### ***The End***

If you can hold a conversation about your item, you can write documentation for it. It is tangible evidence that you read something more than Lord Yahoo's Guide to Widgets at [widgetarts.com](http://widgetarts.com), and it provides an opportunity to teach the rest of us. So Go Forth and Document Without Fear.

## **Disclaimer**

This is the April 2004 issue of The Portcullis, a publication of the Shire of Cold Keep of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Portcullis is available from the chronicler at Council meetings or by request. It is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc. policies. Any opinions expressed are not the opinions of the chronicler.

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