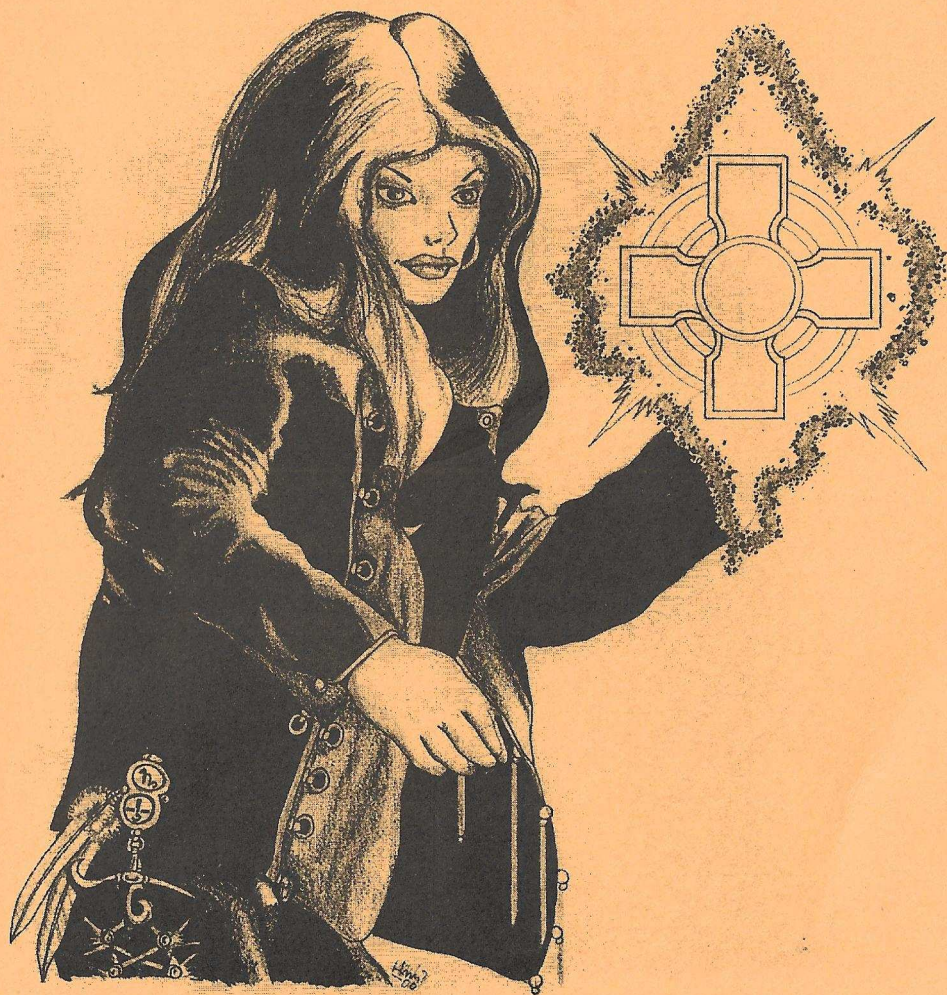




2 KON

Progress
Report 4

Eastercon: the British National SF Convention



The pushmi-pullyu speaks

Or rather, half of the pushmi-pullyu speaks. Which half, pushmi or pullyu we're not certain, but that's a biological problem. And thinking of biological problems, this is why only half of us is speaking. Niall is, at this moment, probably changing a nappy or something similar. Rather him than me.

Haha! You can't keep a good pushmi (or pullyu, depending) down! Nappy changing over for the moment, I use the wonderful medium of transtemporal mechanics (i.e. editing the PR) to interject, annotate and otherwise write bits into this, our last pre-con communique.

So how does a species like the pushmi-pullyu breed? This is just the sort of question that we could have put to Jack Cohen, one of Eastercon's regular attendees who's a dab hand at creating alien species that would actually work. Unfortunately he's unable to attend this year, so it'll have to wait until Blackpool next year, I suppose.

This is a shame, as I've always wanted to find out how I breed. I suspect, however, that it would be a subject more suitable for one of our late-night "Adult Entertainment" slots, than for one of Jack Cohen's edifying discourses. Rather like the centaur and the mermaid... but I digress. So who else can't make it?

Also not attending this year (together with Tony Blair, Bill Clinton, Boris Yeltsin and Roland Rat, to name but a few who will be missing out on all the

fun) is author Octavia Butler. She was hoping to make an appearance but sadly her schedule no longer allows it.

That is a shame... I had plans for Roland Rat...

Sad, but never mind. These are only six people who can't make it to Glasgow for the con – as of this PR we have reached over 800 members, most of whom (including both halves of the pushmi-pullyu) can make it.

It was touch and go for this half of the pushmi-pullyu at one point, as my sister won two tickets to any British sporting event she fancied, complete with corporate hospitality. So on Easter Saturday she's off to Anfield to see the Liverpool/Everton derby Match. I did volunteer to go in her stead as I know her pub is always busy at Easter, but for some reason she decided to go and to take her boyfriend instead of me. That's him off my Christmas card list.

It was touch and go for this PR too – sorry it's a bit later than expected, but babies, moving flat, and other circumstances all conspired against us.

Hmm.... another biological question – if pushmi-pullyus breed, how many do you get in a litter? I imagine that, like cows, they normally produce only one calf at a time.

I think it more likely that each pushmi-pullyu parent would give birth to half a pushmi-pullyu each, which would then fuse to produce the total offspring. Much more democratic...

2Kon would like to thank our contributors...

Patrick Nielsen Hayden, Andrew Patterson, M@, Gizmo

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2Kon Hall Costume Award

I have the pleasure of informing you that his Excellency the Centauri Ambassador to Glasgow is able to attend your event and would be honoured to supervise the Hall Costume Award. As indicated in your missive, the recipient of the award will be chosen by public ballot. As his Excellency will be organising this event, he feels that it should be arranged in keeping with Centauri traditions. Since the main force in Centauri politics is wealth, voting should be by Centauri Ducat. The ambassador is aware that Glasgow banks have had great difficulty in securing sufficient numbers of Ducats from the Centauri homeworld and so he is willing to loan each convention member two ducats. He will of course keep track of members' names and numbers to avoid any unpleasantness from members attempting to impose unduly on his generosity.

The ambassador will attend 2Kon on Sunday to judge the contest. He expects that gentlemen will be clothed within the bounds of decency and ladies within the bounds of charm. To contact the ambassador ahead of time, entrants should use his interweb address:

Centauri.Ambassador@terra.sol.co.uk.



His Excellency

Beyond Cyberdrome V: Today's World.

So: Yes. Of course we're going to have another B.C. – just as we promised at the end of the last one! Just as last year was themed 'One We Made Earlier', this is themed 'Today's World' so let's see a (Safe!) Nuclear powered Household Robot, a VTOL robot, or at least something that wobbles about amusingly!

If you register your robots at the BC Workshop (Saturday: where you can build more robots at the Con) we can give it a better build-up, but robots entered at the last minute (the Match itself is Sunday afternoon) are more than welcome. Thanks to Hasbro UK we again have a lot of K'Nex to build chaos entries with please, also bring any constructive supplies of your own the workshop.

Remember: Without your robots that fall to bits, there's nothing to laugh at except us.

More details available on the BC website:

<http://www.welcome.to/beyondcyberdrome>

– lovingly assembled using bits of string and Gaffa tape by...

m^e



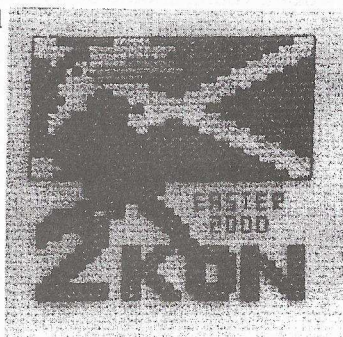
2Kon Embroidery Kit

Designed specially for 2Kon, this card-mounted embroidery kit will be available at the convention.

The kit contains:

- 14 count Aida fabric
- Pattern
- Needle & Thread
- Presentation card and envelope

...all for £4.50 each, £1 of which goes straight to con charities. For further details or advance orders, contact npsine@barrayar.demon.co.uk



Special Hotel Announcement

With the Easter weekend fast approaching, accommodation for 2Kon is now at a premium and the final deadline for reservations via the convention was 1st April 2000.

The Central and Carrick Hotels are both full but we would like to appeal to fans who have already booked to consider sharing a room with a friend, since many rooms are not being used to full capacity. If anyone can help, both the committee and the hotels will be most grateful.

The requests for single rooms have far exceeded those available at all our hotels. The Lodge Inn can offer some single rooms at the higher rate of £50.90 (fully inclusive), with twin or

double rooms still available at convention rates. The single room rate is higher because the Lodge Inn has a fixed room rate.

The hotel addresses are as follows:

Quality Central Hotel:

99 Gordon Street, Glasgow G1 3SF

Tel: 0141-221-9680; Fax: 0141-226-3948

The Carrick Hotel:

377 Argyle Street, Glasgow G2 8LL

Tel: 0141-248-2355; Fax: 0141-221-1014

The Lodge Inn:

10 Elmbank Gardens, Glasgow G2 4PP

Tel: 0141 221-1000; Fax: 0141-248-1000

Rennie Mackintosh Hotel:

59 Union Street, Glasgow G1 3RB

Tel: 0141-221-0050; Fax: 0141-221-4580



Getting To The Convention

Please read the directions carefully. At the time of going to press, the road directions are correct but changes due to road works must be anticipated.

By Car:

For those unfamiliar with the city, Glasgow is best reached on the M8, following the signs for City Centre North. *All these instructions assume the M8 as the starting point.* Two sets of instructions are given, one set to the hotels' NCP car parks, the other to the Kelvinbridge Park and Ride.

NCP for Central, Carrick and Rennie Mackintosh Hotels

These instructions give directions to the

Oswald Street NCP car park, which is recommended for fans to offload their stuff, but is rather too expensive to stay there over the weekend. Level 5 of the car park has a pedestrian access into the Central Station, and residents of all three hotels get a discount. Ask at the reception desk when you check in.

From England, the east and the north of the city: Take the Clydebank / SECC exit (Junction 19, A814) and turn left at the first available lights into Argyle Street. Turn right onto James Watt Street, then left at the end onto the Broomielaw, running along the riverside.

From the south of the city: Take the

City Centre exit (Junction 19) and turn right at the second set of traffic lights. Go straight down and turn left onto the *Broomielaw*.

Once on the Broomielaw: Turn left at the third set traffic lights onto Oswald Street – watch for the Stakis Riverboat Casino on your right side as a landmark. The next right is the entrance to the car park: it's a one-way street, and you need to get into the right hand lane immediately.

For fans staying at the Rennie Mackintosh Hotel, we would recommend that you park in Oswald Street first and walk through the station concourse, accessible from Level 5. Use the side entrance from Union Street, turning right at the bottom of the stairs and the entrance to the hotel is less than 50 yards on the right & well signposted.

NCP for Lodge Inn

For fans staying at the Lodge Inn, there is an NCP car park adjacent to the hotel with discount rates for residents.

From England, the east and the north of the city: Take the Charing Cross exit (Junction 18), which is on the *outside* lane (the right hand one!). This exit merges with two other main filter roads, so try to keep to the left, following traffic onto *Sauchiehall Street*, which is one way at this point.

From the south of the city: Take the Charing Cross exit (Junction 18), driving past the Mitchell Library in the outside lane. Turn right into *Sauchiehall Street*.

Once on Sauchiehall Street: Move to the right hand lane and take the next right onto Elmbank Street. Cross West Regent Street at the Kings Theatre, then

turn right. The NCP car park will be on the right and the entrance of the Lodge Inn is sign posted.

Note: if you are a dealer or artist, please contact Cuddles directly, and special parking instructions for offloading will be sent to you. Any queries about hotel bookings should be made to Cuddles.

Kelvinbridge Park and Ride

We recommend that fans park their car in the Kelvinbridge Park and Ride over the weekend, as it has by far the cheapest rates available. Once parked, the Central Hotel (and others) can be reached by following the directions for the Underground (below).

From England, the east and the north of the city: Take the Charing Cross exit (Junction 18). Note that this is in the *outside* lane (the right hand one)! The slip-road exits onto one side of a dual carriageway. Follow this road through the first set of lights, then turn right at the next set. Turn right again at the following lights, to come up the other side of the dual carriageway at *Charing Cross*.

From the south of the city: Take the City Centre exit (Junction 19). Continue up the hill and straight through two sets of traffic lights, to *Charing Cross*.

From the Central Hotel: Exit the NCP onto Oswald Street (one way, left to right). Move immediately to the left hand lane (but watch out for bus stops!). Turn left at the lights, signposted for "City Centre Avoiding Bus Gate". You are now on Argyll Street. Go straight through four sets of traffic lights. Get into the right hand lane on the approach to the bridges. At the next set of lights, get in lane for the

A804, and turn right. Use the left hand lane while turning, avoiding the slip-road for the M8. Once headed up the hill (use the middle lane), go straight through two sets of traffic lights, to *Charing Cross*.

Once at Charing Cross: Move over to the left-hand lane as you approach the building on the bridge. Once under this building you will come to another set of lights: take the filter lane to the left, onto Woodlands Road. Follow the road to the roundabout, and take the third exit, which is the continuation of Woodlands Road. Continue to the next junction. Across from you to the left is South Woodside Road, which leads to the Park and Ride.

By Other Methods

To simplify the instructions, all directions lead to Central Station, where the convention hotel is situated. Further directions from the station to the various hotels are then given.

By Underground:

Take the Underground to St Enoch's Square. Leave the station by the main exit, onto Argyll Street. Turn left and go along Argyll Street for a block, to the junction with Union Street. Go up Union Street; the side entrance to *Central Station* is on your left.

By Rail:

Trains from England and the Borders terminate at *Central Station*.

Trains from Edinburgh and the north of Scotland will terminate at Queen Street Station, which is approximately 10 minutes walk away. Take the George Square exit from Queen Street Station and walk down

Queen Street, turning into Royal Exchange Square (Museum of Modern Art). Walk through the arches into Buchanan Street Precinct, past Fridays Pub & Diner, into Gordon Street. Keep to the left hand side until you reach *Central Station*, which is about two blocks away.

Alternatively, take the right-hand exit from the station and follow the signs to Buchanan Street Underground Station. Follow the directions for the Underground above.

If you have heavy luggage, there is a public bus service between the two rail stations.

By Air:

Glasgow Airport is 20 minutes drive from the city centre. Black Hackney cabs charge about £15, private cabs charge about £10. There are two coach services into the city, which pass close to *Central Station*. The Citylink coach adult fare is £3 (£5 return) and the Airport Link Express adult fare is £2.70 (£4.50 return). Both services operate approximately every 15 minutes (peak time) and 30 minutes (off peak). The last service from the airport is 22:00 and 19:45 respectively.

Prestwick Airport has a rail link service to *Central Station* but it does not operate during the night, with services stopping at 9pm.

By Coach:

Coaches arrive at Buchanan Street Bus Station, which is approximately 15 minutes walk from the Central Hotel. Exit onto Killermont Street (Concert Hall), walk to the right and turn left into West Nile Street. Walk down on the right hand side and take 6th right turn

into Gordon Street. *Central Station's* entrance is one block away on the left side.

Alternatively, take the first left off West Nile Street onto Sauchihall Street, and follow it round to the Underground station. Follow the directions for the Underground above.

Taxis can be a quicker but expensive option for getting to *Central Station*. Expect some delays as the city centre gets very congested at weekends and peak hours.

Getting to the Hotels

Starting from *Central Station's* concourse, with your back to the platforms...

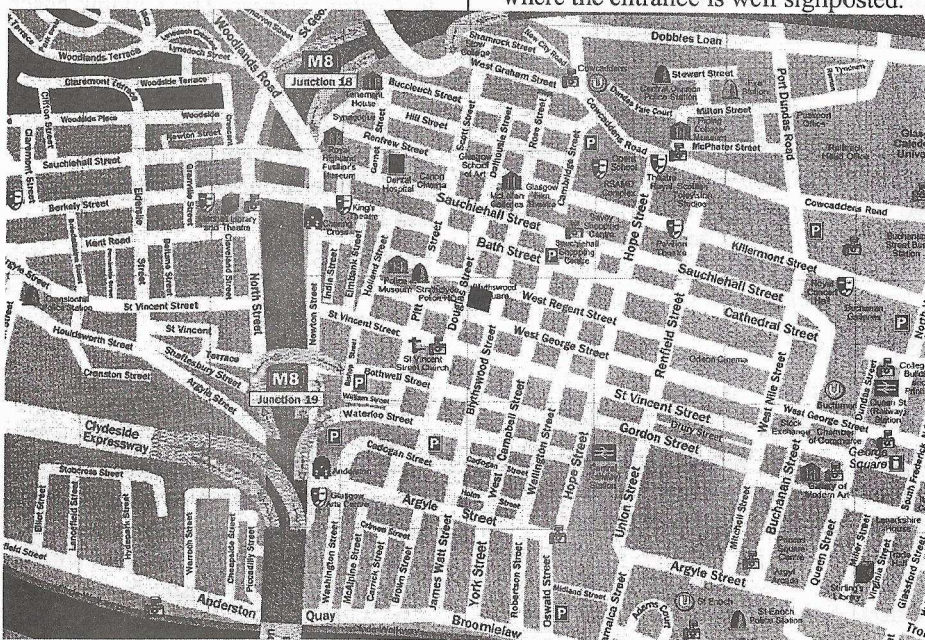
The Central Hotel has an entrance from the main concourse, situated in the left hand corner of the station.

To reach the Carrick Hotel, use the rear exit (at the left of the concourse, beside

the entrance to the Central Hotel) onto Hope Street. Go down the hill to the junction with Argyle Street. Cross diagonally at the traffic lights, and walk away from the station along Argyle Street for about three blocks. The Carrick Hotel is on the left side of the street.

To reach the Lodge Inn, use the rear exit (at the left of the concourse, beside the entrance to the Central Hotel) onto Hope Street. Go up the hill to the junction with St. Vincent Street. Turn left and go along St Vincent Street, over the hill until you're on the flat again. Turn right onto Elmbank Street; the hotel is a large tower towards the left. (If you have heavy luggage, we would recommend a taxi for that trip!)

To reach the Rennie Mackintosh Hotel, take the side entrance on the right of the main concourse onto Union Street. Turn right and walk down Union Street, where the entrance is well signposted.



Dear 2Kon

I read Mark Plummer's essay, on the web version of your Progress Report 3. Believe it or not, I didn't find it because it mentions me; I found it because I was web-searching on "Graham Joyce" and "Dreamside." But now that I've read the piece, I feel compelled to comment a little. I don't have an email address for Mark Plummer, although feel free to pass this on to him. If you have any thought of publishing letters of comment in your Progress Report 4, consider this a submission.

Mark surveys various industry attempts to neatly sort out what's SF and what's fantasy. He cites Pan's various "SF," "Fantasy," and "Horror" logos; he could have as easily cited Tor, since we do the same thing on our mass-market paperbacks.

He then goes on to say "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. [...] 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?"

Well, I didn't say "the publishers see sf and fantasy as all the same." That would be tantamount to saying that publishers sell Robert Jordan and Vernor Vinge the same way, and, I assure you, we do not. Not being entirely witless, we're very aware that different works and different *kinds* of works have different audiences. What I said was that the two genres are thoroughly entangled with one another, and that by and large publishers and booksellers see little point in trying to tidily untangle them. Most notably, booksellers who have tried shelving SF and fantasy in separate sections have quickly found that this is a very bad idea. Yes, some publishers (Pan, Tor, Baen) have experimented with separate "SF" and "fantasy" logos, but Mark makes too much of this. In fact the biggest reason to do this is that it doubles the number of books a publisher can call "lead titles," which can be a (slightly) useful thing to do in the world of mass-market paperbacks. (Less so in hardcover; and, in fact, Tor mostly uses its non-genre "Tor mountain" logo on hardcovers.) In other words, it's just distribution legerdemain – a black art at which, for the field's sake, we should hope all our publishers are adept. It's a mistake to try to read such cheerful tricks as representing any kind of theoretical position.

Mark continues: "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..."

I'm puzzled as to exactly what problem this presents. *The Prestige* is a fantasy novel, and it's certainly a science fiction novel; just as a novel may be both a horror novel and a romance, or an SF novel and a mystery. My own *Starlight 1*, billed as a science fiction anthology, won the World Fantasy Award, which was what occasioned my introductory *Starlight 2* remarks. Absolutely, SF and fantasy are two different things, but that doesn't mean they can't co-exist, in varying portions, in the same works of fiction.

Demonstrably, there are many books which are both SF and fantasy. Moreover, the readerships of SF and of fantasy overlap to a very great degree. This isn't news, it's just evident common sense. It neither means that the two genres are "all the same," the view Mark attributes to me, nor that it's sensible to try to wedge every single book exclusively into one box or another, as Mark seems to think the business with the logos is designed to do. In general, Mark Plummer seems to be trying to make a meal out of morsels, and these scraps don't stretch that far.

Patrick Nielsen Hayden



Members since PR3

Will Adams.....	681A	Booth.....	810A	David Bear.....	642U
Nadia Adams.....	761A	Colin Boyd.....	551A	Peter Day.....	766A
Qaiser Adams.....	762A	Monica Boyd.....	778A	Martyn Delaney.....	685A
Russell Aitken.....	687A	Tage Brännvall.....	661A	Ben Dessau.....	575A
Richard James Aitken.....	694A	Alun Brinkworth.....	672A	Chad Dixon.....	636A
Alligator Descartes.....	554A	Tim Broadribb.....	808A	Kevin Dixon.....	770A
Liv Margareth Alver.....	547A	Keith Brooke.....	806A	Gavin Dix-White.....	664A
Graham Anderson.....	563A	Denzil Brown.....	560A	Doris.....	733A
Brian Anderson.....	638A	Eric Brown.....	739A	John Dowd.....	674A
Ariel.....	763A	Ian Cairns.....	606A	Fran Dowd.....	675A
Marie Armstrong.....	734A	Mic Cheetham.....	767A	Owen Dunn.....	671A
Erik Arthur.....	696A	Martin Christie.....	608U	Earthlight: Naomi Creeper.....	712A
Neal Asher.....	742A	Ewan Chrystal.....	656A	Laurie Edlund.....	540A
Auntie Ali.....	596A	Fiona Clark.....	579A	Malcolm Edwards.....	800A
Auntie Matter.....	562A	Mike Copley.....	678A	Dave Elder.....	820A
Dougie Bain.....	686A	Paul Cockburn.....	612A	Bjørn Tore Elvedal.....	630A
Tony Ballantyne.....	785A	Sharon Cohen.....	771A	Andy England.....	697A
Barbara Ballantyne.....	786A	David Cooper.....	601A	Entil'zha.....	607U
H.A. Bannister.....	625A	Jane Cooper.....	602A	Steve Erikson.....	776A
Stephen Baxter.....	714A	Peter Corbett.....	723U	Esmerlda.....	556U
Gabriela Benneman.....	585A	Elizabeth Counihan.....	818A	Calum Ewing-Hepburn.....	705I
Jess Bennett.....	558A	Gary Couzens.....	789A	Fergus Ewing-Hepburn.....	706I
Johannes Berg.....	669A	Neil Craig.....	721A	Fangorn.....	740A
Paul Billinger.....	646A	Paul Cray.....	754A	Fee.....	660U
Elizabeth Billinger.....	647A	Tomas Cronholm.....	587A	Kate Fell.....	719A
Emma Bircham.....	729U	Tony Cullen.....	743A	Richard Fennell.....	735A
Paul Blair.....	549A	David Curl.....	718A	Jo Fletcher.....	797A
Ruth Blake.....	704A	Mike Damesick.....	622A	Jon Fowler.....	659A
Dirk Bontes.....	790A	Danae Walker.....	665I	Matt Freestone.....	626A

Charlotte Friis	631A	Martin McCarthy	741A	Joyce Scrivner	637A
Frog	600U	Fraser McCullough	707A	Semaj	583A
Mary Frost	807A	John McGrattan	816A	Moira Shearman	699A
Eric Furey	811A	Bridget McKenna	809A	Drew Shiel	635A
Maggie Furey	812A	Jane McKie	688A	Brenda Shields	677A
Greg Furlong	813A	Lorna McLaren	546A	Mark Simmons	623A
Kathy Gale	713A	Simon Meacock	543A	Lesley Simpson	649A
Morgan Gallagher	641A	John Meaney	643A	Nicks Sinclair	798A
Fred Gambino	787A	Yvonne Meaney	644A	Howard Singerman	784A
Anne Gay	750S	Andy Meinke	815A	Caroline Sizer	753A
Jane Gelderbloem	624A	Farah Mendelsohn	805A	Martin Sketchley	645A
Antuza Genescu	667A	Miche	568A	Carolyn Sleith	553A
Gary Gibson	684A	China Mjéville	710A	Iain Smith	788A
Jim Gillespie	561A	Mig	555S	Jasper Smithers	802A
Carolina Gómez Lagerlöf	586A	Judith Miller	548A	Russ Smullen	610A
Irene Gordon	722A	Miller Lau	769A	Ylva Spångberg	590A
Barbara Grahame	666A	Lelsey Milner	755A	Simon Spanton	799A
Chris Green	570A	Mitch	651A	Richard Stephenson	765A
Jon Green	571A	Simon Morris	578A	Richard Stephenson	765A
John Greenwood	758A	Dorothy Morrow	593A	Chris Stocks	616A
Grimwood	597A	Sue Mowbray	774A	Elin Blikken Stokstad	670A
Steve Grover	728A	Munchkin	552S	Marian Swinchatt	599A
Mendics Gyorgy	668A	Oisín Murphy-Lawless	801A	Simon Taylor	777A
Peter F. Hamilton	711A	Darren Nash	781A	Terran	559A
Kay Hancock	609A	Michelle Nash	782A	The Goblin Marketeer	537A
Andrew Hardie	614A	Stan Nicholls	749S	The Pewterscribe	689A
Ann Harding	613A	William Nicholson	731A	Tobes	725A
Amanda Harris	759A	Andy Nimmo	702U	Rachel Tomkinson	617I
Lars Haugseth	633A	Colin Odell	652A	Stephanie Tomkinson	618I
Lorna Hayes	751A	Lawrence Osborn	717A	Deborah Tomkinson	619I
Niall Hedderley	648A	Paddy	542S	Alison Tomkinson	620A
Douglas Hill	541A	Michael Pargman	589A	Neil Tomkinson	621A
Martin Hoare	639A	James Peart	650A	Tric	654A
Sidsel Horvei	592A	Pepper	744S	James Tucker	757A
Bat Hulley	795A	Persona Non Grata	611A	Jo Turpin	764A
Nicholas Jackson	780A	Tommy Persson	588A	Una	544U
Edward James	804A	Ninni Pettersson	732U	Sally vanRooden	640A
Ben Jeapes	794A	Heather Petty	574A	Olexander Vasykivska	566S
Jethrick	595A	Potterman	581A	Matthew Vernon	724U
Jo	752U	Marcus Pratt	703A	Wabbit	768A
Colin Johnson	584A	Rosanne Rabinowitz	814U	Keith Walker	760A
Jonjo	700A	Kirstie Reid	573A	Stuart Wallace	679A
Jonny 5	567A	Corin Rennie	682U	Freda Warrington	726A
Simon Kavanagh	819A	Heather Rennie	683A	Brian Waugh	564A
Stephen Kilbane	737A	Lynne Renz	580A	Weeble	720U
Jane Killick	594A	Anders Reuterswärd	662A	Carol West	605A
Tim Kirk	629A	Patrik Reuterswärd	663J	Alison Weston	793U
Kksyrlyan	627A	Alison Richards	598A	Carolyn White-Shilts	772A
David Kohn	817A	Rod Rishworth	653A	Helen Whitworth	673A
Linda Krawecke	698A	Robbieeeeeee!!!	557U	Sarah Wightman	591A
Christina Lake	615A	Jimmy Robertson	748A	Gary Wilkonson	730A
Stefan Lancaster	783A	Sarita Robinson	691A	William Cooper	603J
Ronald Larson	715A	Nick Robinson	692A	Liz Williams	796A
Peter Lavery	709A	Heather Robinson	693I	Neil Williamson	680A
Lemming	572A	Justina Robson	736A	Phil Willis	658A
Erlend Leslie	632A	Deirdre Ruane	676U	Andrew J. Wilson	545A
Sharon Lewis	701A	Simon Russell	745A	David Wingrove	657A
Ramal Lightsey	747U	Ian Sales	773A	Graham Winter	775A
Katherine Lilley	690A	Sandy	756A	Wirecat	565S
Mike Llewellyn	727A	Nina Santavuori	634A	Wood Warrior	539A
M@	569A	Bruce Saville	792A	Mary Woodcock-Kroble	655U
F. Gwynplaine MacIntyre	582A	Andy Sawyer	628A	Katharine Woods	738A
Matthew Cooper	604I	Keith Scaife	708A	Karen Yeoman	695A
Jean Maudsley	791U	Iain Scothern	779A	Neil Youngman	576A
Alistair Maynard	538A	Jamie Scott	550A	Justine Youngman	577A
Martin McCallion	803A	Scratch Bacharach	716A	Carl-Mikael Zetterling	746A



Chair's Bit: The Eastercon Hotel.

There is a distinct lack of Eastercon hotels that we know about. Most of them are less than ideal, but it's unlikely we'll ever find the perfect Eastercon hotel. Even if we did, we don't really want to be at the same place more often than every three or four years at most. One of the important things about the Eastercon is the fact that it takes place in different parts of the country.

If you know of a hotel that you think might be suitable for an Eastercon, those of us who run them would be very grateful for the information. A perfect Eastercon hotel would have all the following but we're short enough that any hotel that fits enough of them is worth knowing about.

- 600 beds on site.
- Functions rooms seating:
 - ★ 600 people (main programme)
 - ★ 400 people (dealer room)

- ★ 300 people (art show)
- ★ 200 people (minor programme)
- ★ 50 people (at least five of them for workshop type items)
- A good socialising area with bars nearby or in it.
- Decent disabled access to all areas.

That covers the insides of the hotel, but there are some other requirements to do with the business of the hotel. Basically, they must need our business. The room rates have to be negotiated down to a reasonable level, and the bar rates must be similarly negotiable, of course. Ideally the hotel should be easily accessible via road, rail and bus. At bare minimum the town needs to have a main line rail station. The hotel should also be situated within walking distance of the town centre, or a number of good restaurants anyway.

A³

2Kon – Eastercon 2000

Central Hotel, Glasgow

21st – 24th April 2000

With Guests of Honour:

Guy Gavriel Kay Deborah Turner-Harris Katherine Kurtz

How to Contact Us

UK: 2Kon, 30 Woodburn Terrace, St Andrews, KY18 8BA
email: 2kon@dcs.st-and.ac.uk
Web: <http://www-theory.dcs.st-and.ac.uk/2Kon>

The Complete Price List

Full weekend ...£35	Friday (valid until 10am Saturday).....£12
	Sat or Sun (valid until 10am following day)£18
Junior£15	Monday (valid until end of convention).....£12
Unwaged£20	Fri, Sat or Sun eve only (valid until 10am following day)...£8