

EASTERCON

YTTERBIUM

2019



Frances Hardinge



Sydney Padua



John Scalzi



DC



Contents

Hotel Map	1
Message from the Chair.....	2
Introducing the New Committee	3
Bursaries.....	4
Membership Rates and Rises.....	4
News from the Guests of Honour	5
Highlights from the Programme.....	9
Access, Creche, Dealers, Launches, Volunteers, Art Show	11
The Venue.....	13

Postal Address for correspondence:

C/O Farah Mendlesohn

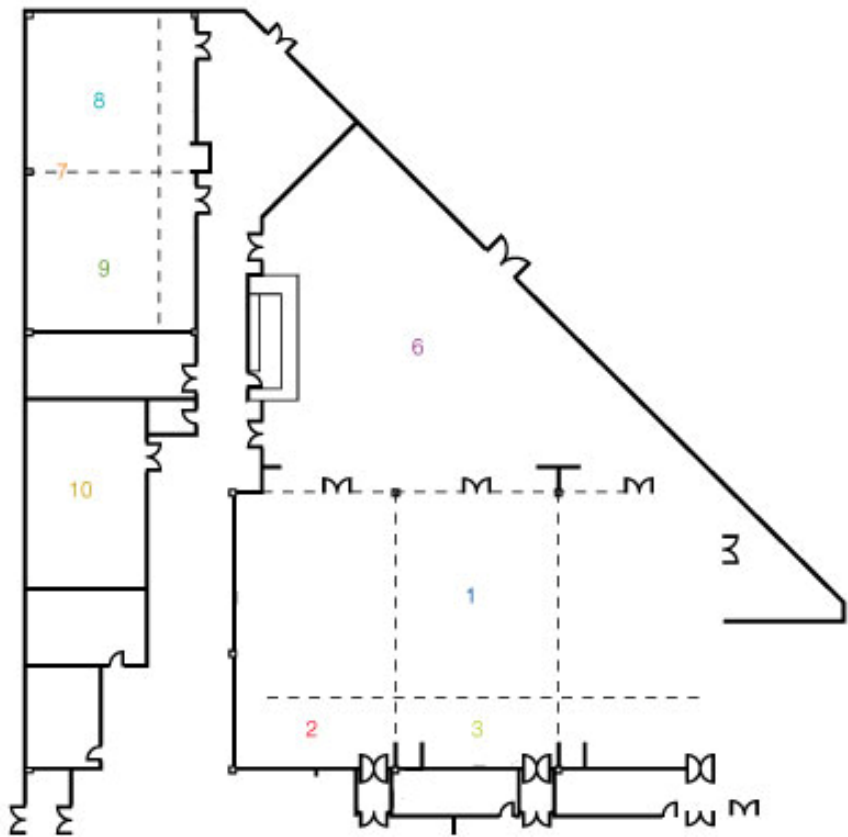
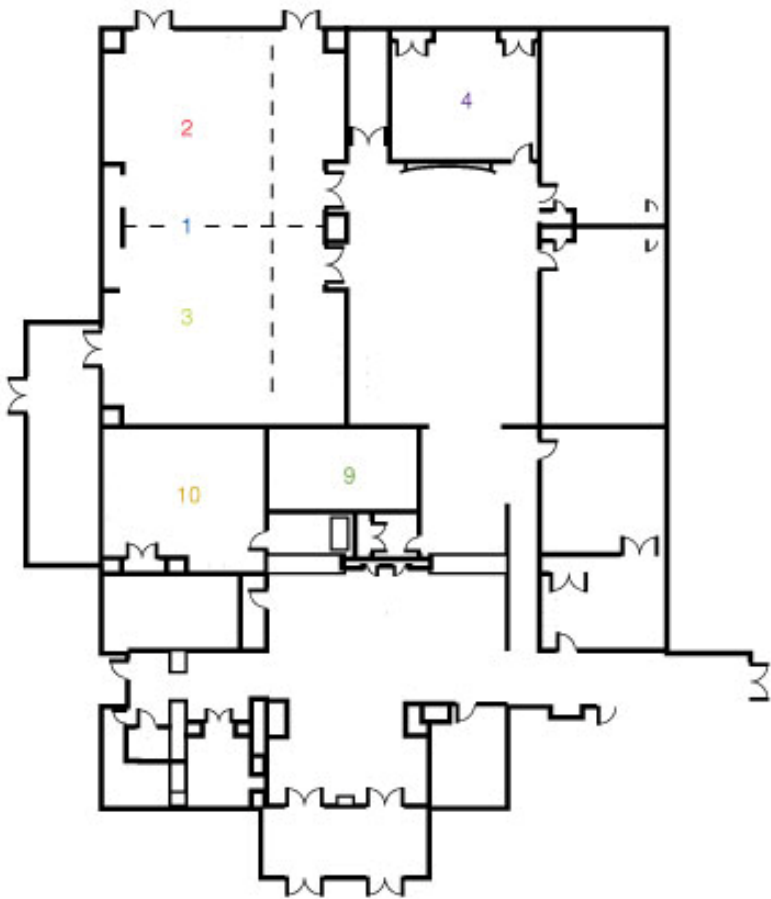
The Hollies

67 James St.

Stoke-on-Trent

ST4 5HR

Hotel Map



Message from the Chair

Greetings and welcome.

This is only the second PR for Ytterbiumcon and for that we apologise. As many of you will have seen from our mailings and social media, we have had to make several changes on the committee due to circumstances beyond our control.

In September our Chair, Judi Hodgkin received a serious medical diagnosis. As she will be in treatment all year she made the decision to step down. Alongside this, a number of other members of the Committee were faced with challenging work and life situations and moved to support and staff roles. The result has been an unusually large change in the committee. We want to thank outgoing personnel Judi Hodgkin, Tim Kirk, Paul Taylor and Sarah Shemlit for everything they have done for the convention.

We very much look forward to seeing you next year.

Introducing the New Committee

Chairs: Farah Mendlesohn and Phil Dyson

Treasurer: Wendrie Heywood

Secretary: Judith Lewis

Web Design and Content: Emma Kalson, Edward James

Hotel Liaison: Sarah Bridger

Logistics and Art Show: John Harrold

Programme: Alison Baker and Virginia Preston

Dealers room and Launches: Serena Culfeather

Volunteers: Sandra Unerman

Registration: Helena McCallum

Social Media: Helen Smith

Online Registration: James Shields

All contacts can be found at: <https://www.ytterbium.org.uk/about/committee-and-staff/>



Bursaries

We will be opening up applications for bursaries in January. Bursaries will be awarded on the basis of financial need, as £120 per person for accommodation, to be paid to the hotel.

Recipients must be members of the convention to receive the subsidy.

In addition there are memberships available for Fans of Colour through Con or Bust:

<http://con-or-bust.org/2018/09/new-memberships-bristolcon-capricon-ytterbium-and-hotel-room-for-wfc-2018/>

Membership Rates and Rises

Ticket Type	To 7 May 2018	8 May 2018 – 13 Nov 2018	14 Nov 2018 – 31 Mar 2019	1 Apr 2019 –
Adult attending (age 18+)	£60	£70	£80	£90
Adult low income (age 18+)	£30	£30	£30	£30
Supporting (non-attending)	£20	£20	£20	£20
Child (5-17)	£25	£25	£25	£25
Infant (0-4)	Free (but must be registered)	Free (but must be registered)	Free (but must be registered)	Free (but must be registered)
Apocryphal	£2	£2	£2	£2

News from the Guests of Honour

In the past months Frances Hardinge has won the Dracula Society's 'Children of the Night' Award for Gothic Fiction and been nominated for the prestigious Carnegie Medal. John Scalzi's novel *The Consuming Fire* made the NYT Bestseller list.

Interview with Frances Hardinge

Ali Baker, Co-head of Programme:

I'm extremely excited that Frances is one of our Guests of Honour at Ytterbium. She is the author of the award-winning children's/ YA novels *Fly-By-Night* (Brandford Boase 2006) *Cuckoo Song* (British Fantasy Award 2015) and *The Lie Tree* (Costa 2015; Carnegie 2016) as well as her most recent novel *A Skinful of Shadows*, which was nominated for a Worldcon Special Award and Waterstones Book of the Year. I was delighted to be asked Frances some questions.

1. I first met you at Loncon 3, in 2014. Was that your first Worldcon? When would you say you first became involved in fandom and cons?

It was indeed my first Worldcon! I'd considered attending a Worldcon several times, but they'd all been abroad, and in some cases very abroad, and I'd never quite been able to justify flying out to attend. Then Worldcon came to London, and World Fantasy Con came to Brighton, so I attended both for the first time.

I got into science fiction, fantasy and horror as a child, and particularly during my teens, but for a long time I was in a small, shy fandom of one. I didn't really know anyone in my peer group who was into genre fiction, I hadn't found a community, and back then I couldn't use the internet to find like-minded people. When I got to university, however, I joined the Speculative Fiction Group and the Roleplaying Society, and found 'my people' in droves. I attended my first SF convention when I was about 20.

2. You were first published as a short story writer for adults, but your novels are all children's and YA- though adults, including me, read them with great pleasure. What are the main differences in long and short form writing?

This may sound a bit odd, but I find that different story ideas 'want' to be different lengths. It took me a while to work this out, which is why a number of 'short' stories I tried to write in my twenties ended up as lumbering 7,000 word monsters that managed to seem too short and too long at the same time. The characters and concepts developed rebelliously, and bulged against their confines. The plots sprouted intricacies and surprises, and the settings sneakily accumulated details. Those story ideas simply wanted to be longer.

When I started writing *Fly by Night*, the first book of mine that was ever published, I still found the idea of writing a novel a bit intimidating. Imagining all those unfilled pages gave me a feeling like vertigo. While writing the first few chapters, therefore, I pretended to myself that each chapter was an open-ended short story in its own right. Somehow I found this less daunting.

I've now grown a lot more accustomed to writing novels, and most of the ideas I have a 'novel-length' ideas, or can be made so by combining or developing them. I still enjoy writing short stories, and I suspect it's probably good for me as well. It forces me to rein in some of my self-indulgent writerly tendencies - character proliferation, enthusiastically descriptive passages, details of the setting that aren't strictly necessary, language games, etc.

3. I have read an interview in which you say you write for yourself as a 12-year-old. What do you think 12-year-old Frances would think of your books?

Well, I hope she'd enjoy them! If not, then I've written them wrong. They're full of the sort of ingredients she loved - mystery, adventure, peril, murder, fantasy, betrayals, twists, turns, dark supernatural entities and general creepiness.

In many respects, that 12-year-old self is still alive and well inside my head. She is gleefully and eternally surprised that my stories have become real books, gets excited by new cover designs every single time, and always feels a delighted little buzz when asked to sign one.

She always intended to become a writer. Despite all her self-doubt, shyness and self-consciousness about her stories, I think she always believed deep down that she *would* be a writer. She would probably be considerably more surprised to discover that I now regularly engage in public speaking in front of hundreds of people! (For most of my childhood, I was cripplingly shy.)

4. Only one of your novels, *Verdigris Deep*, has a contemporary setting. Do you prefer historic/ fantastic settings, or did this narrative suit a contemporary setting?

The narrative of *Verdigris Deep* did indeed suit a contemporary setting, and I might write another book set in the present (or even the future) if I had a story idea that fitted it.

It's certainly true that I do enjoy writing fantastical or historical settings. Sometimes it's easier to see current reality from a new angle if you've taken a step away from it, either backwards into the past or sideways into another world. You leave behind some of your emotional baggage, allegiances and preconceptions.

Also, from a selfish point of view, I really enjoy inventing bizarre, grotesque worlds, or digging up macabre details from history. All of this is *fun*.

When I have my initial story idea, I don't always know immediately what setting it needs. When I came up with the core idea of *The Lie Tree* (a tree that feeds on lies and bears fruit containing secrets) I seriously considered setting the tale in an alternative world. However, none of the worlds came up with 'clicked' with my concept. It was only when my publishers mentioned that they would welcome another historical fantasy like *Cuckoo Song* that I started to wonder whether my 'lie tree' story could be a period piece. As soon as I thought of it in the context of the Victorian era, the idea put down roots. It fitted. That was where the story belonged.

5. Does narrative come first, or the setting, or are they connected?

Narrative, character and setting are always somewhat entangled, and to some extent develop in parallel. I often start off with a few core concepts, and sometimes a vague sense of the shape of the story. However, I do like to have the basics of the setting sorted out at

an early stage. I understand the characters much better once I have a good sense of the world that has shaped them. Once I get to grips with the characters, I have a clearer idea of the events that they in turn will shape.

6. Which contemporary children's or YA speculative fiction author (apart from you!) should we be reading?

There are plenty of those! To name but a few, Patrick Ness, Holly Black, Marcus Sedgwick, Melinda Salisbury, Tom Pollock, Rhiannon Lassiter, Philip Reeve, Meg Rosoff, Neil Gaiman and many, many more. I could fill a page with suggestions...

Thank you so much, Frances! I can't wait to see you again at Ytterbium.

Highlights from the Programme

The Programme Questionnaire is now up and we encourage everyone to fill it in. The more of you do so, the more varied, diverse and exciting a programme we will have:

<https://registration.ytterbium.org.uk/programme-participant>

The programme team are working hard on lots of ideas and very excited to read the suggestions coming through in the programme forms – if you have an idea and/or want to take part in programme, whether that's panels, workshops, talks or other activities, please do fill it out! In particular, what do you love about our Guests of Honour's work? Who would you love to hear talking about or to them?

Highlights of the programme include...

The first British premier of *Brown Girl Begins* (2017, directed by Sharon Lewis). Based on Nalo Hopkinson's Warner Aspect Winning First Novel, *Brown Girl in the Ring* (1998) and introduced by London author Courttia Newland. Sharon Lewis will be flying in from Canada to attend the performance and for a Q&A.

It's 2049 on a forsaken island off the coast of Toronto where the survival of the islanders depends on young Ti-leanne to risk death by a spirit so she can take her place as a Caribbean priestess and save her people.

* * *

The return of RapidFire InfoShots; getting into podcasting; future cities and cities in space; contributions from the Royal Observatory Greenwich; and meetups for everyone from knitters to fountain pen enthusiasts. We're also planning lots of items by and for children.

* * *

In January we will also be issuing a Call for Posters, which is a chance for you to have a poster on display at the convention and tell everyone about your own work and ideas.

* * *

This year's George Hay Lecture will be given by Dr Hamied Haroon, @HHHotwheels on using biomedical magnetic resonance data to measure structure and function, in health and disease.

His university biography reads:

I currently work with Dr Laura Parkes and Prof Geoff Parker on the MR imaging aspects of the EPSRC Sensing and Imaging for Diagnosis of Dementias (SIDD) project "Quantification of vascular and neuronal pathology in dementia using PET and MRI".

My research involves the processing and analyses of novel and advanced biomedical magnetic resonance data to measure structure and function, in health and disease, using software that I develop (in Matlab and C++) and packages provided by other researchers and third parties. My favourite imaging modality is diffusion MRI! I love being a scientist in this field and having the opportunity to work with some amazing people and to travel the world to present our cutting-edge work and findings!

In September 2007, I was elected the first Chair of our University's Disabled Staff Network (DSN) - one of many networks and groups established and supported by the University's Equality & Diversity Office. Amongst many other responsibilities, being Chair of the DSN involves organising and chairing meetings of the DSN, promoting disability equality and representing disabled staff at every level of the University. I remained in this position until August 2013, when I became a Co-Chair.

* * *

One of the ways you can enhance the programme is by launching your book at the convention. If you are an author or publisher who would like to launch a book please do fill in the form here: <https://www.ytterbium.org.uk/about/dealers/#happyforms-835>

Access, Creche, Dealers, Launches, Volunteers, Art Show

Access

Access this year is going directly through the chair who will undertake to ensure that all details are passed to relevant people At-Con.

If you have an access issue you wish to have addressed please contact her directly at:
chair@ytterbium.org.uk

This includes requests for wheelchairs, scooters, line of site seating, braille, large print etc.

We intend to adopt the new “universal” hidden disabilities sunflower lanyard. If you think you would like one, please contact us so that we have an idea of numbers (or if you have acquired one from Sainsbury or Heathrow in the meantime, bring it with, we will recognise its purpose).

The restaurant guide will include advice on physical access and food access (allergy and preference).

Creche

The Creche will be run by Rainbow Creche. We will release prices in January but places can be reserved through creche@ytterbium.org.uk In addition we are arranging for a carer and child “quiet space” in the convention.

Dealer Tables

Dealer tables are now open for booking:

<https://www.ytterbium.org.uk/about/dealers/#happyforms-850>

Dealer tables will be in two places:

Main Dealer Room tables: £40 per table.

Side Rooms, hired by the room; £100 for the room (we will consider sharers)

Fan tables are also available free at:

<https://www.ytterbium.org.uk/about/dealers/#happyforms-851>

Art Show

Art Show will be sending out a mailing to artists in early Nov but please contact art show on artshow@ytterbium.org.uk and we can ensure we have space for your art. On that note - have you bought art at Eastercon? Share images with us for our Instagram please so that we can share with other members!

Conventions run on volunteers!

We need help with set up, registration desk, greenroom, general gofering etc.

It's a great way to get to know people and we pay you with convention money – £2 in groats per hour – to spend in the bar and bookroom, and t-shirts. You can contact Sandra Unerman directly on volunteers@ytterbium.org.uk and discuss what participation, or you can fill in the form here: <https://www.ytterbium.org.uk/about/volunteering/volunteer-form/>

This year's groats are designed by GoH Sydney Padua.

Please note that while we are an equal opportunities convention, some roles may be restricted to over 18s for insurance reasons.

The Venue

Less than a mile from Heathrow, the Park Inn Heathrow is a modern hotel with 895 rooms, two conference centres, free high-speed Wi-Fi, space for 480 cars to park, two restaurants and a Costa Coffee bar.

The hotel has excellent transport links and you can use the Hotel Hoppa to and from the airport or the local bus network. The Park Inn is inside the [Freeflow fare zone](#) 105/111/140/285/423/555/N9/U3 from terminals 2 and 3: 0.7 miles, from terminal 4: 1.6 miles, from terminal 5: 1.8 miles. You can also use the tube or train from central London. The hotel is only a few minutes' drive from the A41, the M4 or the M25 and travel directions can be found [here](#).

Room bookings are now open. The hotel prefers that you book directly with them.

Booking code: ECo42019

Either:

- Call: 0208 759 9991 (call after 8am to get the site-specific reservation team).
- Email: reservations.heathrow@parkinn.com

Room Options

1. Standard room: for a maximum of 2 people with a double bed or twin beds.
2. Family rooms: for a maximum of 2 adults and a total occupancy of 4 people. You can choose an arrangement with a double bed and single sofa bed to accommodate three, or opt for two double beds to sleep four.
3. Business friendly rooms: maximum of 2 people with a lobby and extended area for working in.
4. One Bedroom suites: for a maximum of 2 adults and 2 children. These offer a separate living, sleeping and dressing space with similar sleeping arrangements as the family rooms.

Room Prices

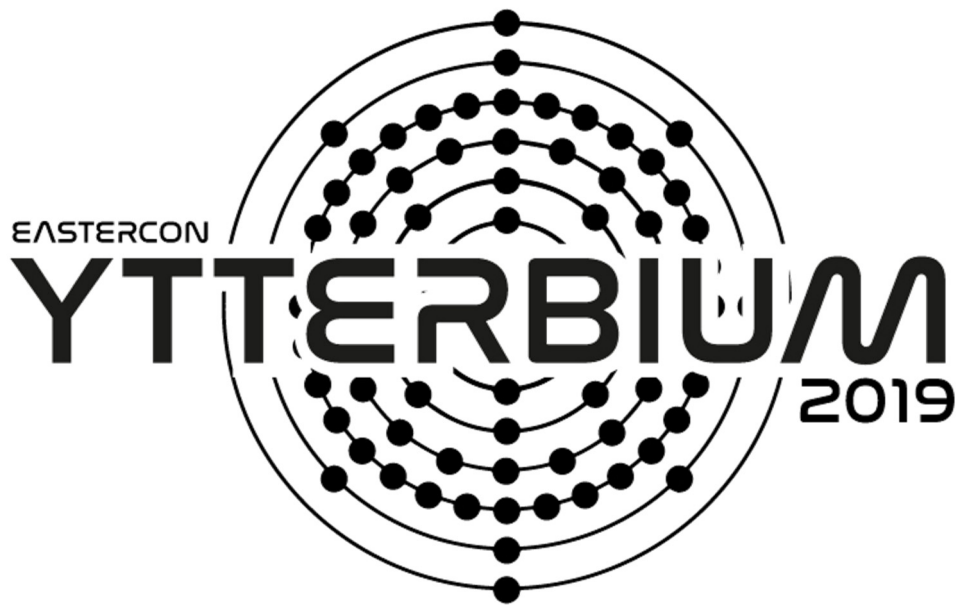
- £77 Single Occupancy
- £87 Double Occupancy
- Upgrade to Business Room: £35 per room per night
- Upgrade to Suite: £135 per room per night

All rates include breakfast and VAT. Standard rooms all contain two double beds, so there's no need to distinguish between double and twin when booking.

Accessibility

The hotel takes accessibility issues very seriously and has a number of fully or partly accessible rooms. If you have a specific accessibility need please let them know when booking and they will do their best to accommodate you. These features may include amenities within accessible range to reach, controls operable without grasping or twisting, roll-in showers, grab bars alongside toilet, grab bars by tub, wider guest room and bathroom doorways, wheelchair accessible lobby and a fridge for storing medication.

The convention is occupying both halves of the conference suite, which is on the ground floor, and is fully wheelchair accessible with the exception of one small program room which has three steps down into it. The hotel is providing a ramp to allow access to this space.



The 70th British National Science Fiction Convention

19-22 April 2019

Park Inn Heathrow, London, UB7 0DU



Frances Hardinge



Sydney Padua



John Scalzi



DC

Find out more: www.ytterbium.org.uk