



...incoming transmission

...author Mitchell Burnside-Clapp  
...translation Philip Allcock and Valerie Housden  
...timestamp 15-09-89

It's a damn tough life, far from home and wife, that we astronauts undergo  
And we don't much care when the mission's done how far the ship did go.  
Still you'll be sad to learn how the orbit burn won't be made 'cause the tanks are empty  
And the fuel line's torn, so you'd better warn, all the folks in Milton Heynes.

We're falling down on Milton Heynes, me boys, falling down on Milton Heynes.  
We thought it wise, to apologise, to the folks in Milton Heynes.

Now it's widely known that a ship alone would be burned up and destroyed  
But the ship and crew, we brought with us too, an eleven mile asteroid.  
So if you've disturbed all Northamptonshire and the dons at Oxford too,  
We'll divulge the fact that the rock's impact will be at 7.32.

We're falling down on Milton Heynes, me boys, falling down on Milton Heynes.  
We thought it wise, to apologise, to the folks in Milton Heynes.

Well why the shock? Hell, it's just a rock. Are we mere alarmist fools?  
But it has you see, potential energy of roughly ten to the nineteen Joules.  
With the rock's advance there is sod all chance that the concrete cows be spared.  
For soon we'll show (if you didn't know) that E equals MC squared.

We're falling down on Milton Heynes, me boys, falling down on Milton Heynes.  
We thought it wise, to apologise, to the folks in Milton Heynes.

It'll be "well done" out to Luton - we will barbecue Bedford now.  
It'll be a roaster, up in Towcester, but only "Medium Rare" in Slough.  
Even so and yet, we have one regret, that our delta vee's too small  
To reach the coast, where we hate the most, on the Brighton Metropole.

We're falling down on Milton Heynes, me boys, falling down on Milton Heynes.  
We thought it wise, to apologise, to the folks in Milton Heynes.

We're falling down on Milton Heynes, me boys, falling down on Milton Heynes.  
We apologise...gee, we're sorry guys...to the folks in Milton Heynes.

## How It All Started...

Philip Allcock

A long, long time ago in a galaxy far, far, away...

Okay, so if I'm being strictly accurate that should be "Back in 1989, in a hotel room outside Boston", but somehow that doesn't have quite the same poetic ring to it.

Anyway. In said room were myself and Valerie Housden, shortly after the Boston Worldcon. Now at that Worldcon, one of the songs most enjoyed by the assembled masses had been Mitchell Burnside-Clapp's "Falling Down on New Jersey". My thought was that this was a song I had to take back to English filk, but that it was just a bit too American in its targets and other place names. "Where in the UK scans with New Jersey?" I pondered, and lo the answer emerged - why not drop the rock on Milton Keynes?

I mentioned this to Valerie, who was understandably enthusiastic about the revised target (who isn't?). Fortunately, I'd managed to catch Mitch's rendition of this song on my Walkman, so that evening we transcribed as much of it as we could make out, and set about "translating" it for the benefit of a UK audience. To this end, we left as many of the original words in as possible. Okay, so I'll admit that that's what I usually do with other people's songs (stop whimpering, Mikel, but this wasn't quite the same. So about two thirds of the song is still original lyrics - only the names have been changed to flatten the guilty.

Er - yes I know it should really say "a half MV squared" in the third verse, but what do you want, accuracy or scansion? (Anyone saying "either would be appreciated" will be ignored, Ninja.)

Of course, if I'd known writing the song would end up causing me to help run a con in Milton Keynes one day...

## Introduction

Philip Allcock

Well, as it says on the cover, this should be the programme book, the final document for the convention, which means I can soon go back to using the computer for proper purposes. According to my beloved wife this tends to mean either (a) killing things, (b) taking over the world/universe, or (c) preferably both at the same time. On reflection this is probably a fairly accurate assessment. But I digress.

The programme book is in some ways the worst of the con documents in that the deadline is not only fixed but its preparation occurs at the time when everything else to do with the con is being sorted out too. Yes, of course I meant to get a lot of it done earlier, like say over the Christmas break, but I foolishly let Smitty try and use the word processing package... Not just the one on this machine, but also that on the PC I'd borrowed from my desk at work. I'd never seen the message "Error - cannot find drive C:" before. Still, I managed to get them both working again - eventually.

As I write, it's the weekend before the convention, and it seems like an ice age is starting outside. Which is odd as I thought that was supposed to happen after the asteroid hit. Oh well, so much for that theory.

So what's in this excellent programme book? Well as a radical sort of concept we thought for starters we'd put a copy of the programme into it - well actually of the entire ReadMe since

you'll probably have lost it or had it nicked by the end of the con. I usually do. There's GoH bio's and the membership list, of course. Plus anything else that wouldn't fit into the ReadMe, like the restaurant guide and art show instructions. An explanatory note about 'Mumcon'. Oh and we cajoled an article out of one of our attending 'Mum's about her daughter - ...

Thanks to Teddy for the cover. I believe it could be captioned "Milton Keynes has been mysteriously replaced by a large crater - police are looking into it...".

P.S. Sorry, but I couldn't resist it. The font on the first page ("Incoming - ") was "Orbit". The one in the next section ("**How It All Started -**") was "Impact"...

## Who Is To Blame?

Philip Allcock

(Please note this is a title and attribution - not a question and answer, however plausible this might seem to the informed.)

**The Obliter-8 Committee**

Robert Maughan  
Lissa Allcock  
Philip Allcock

Teddy  
FanTom

**GoH Bio: Julia Ecklar**

**by Herself**

I was born in Greenville, OH in 1964, a small, Mennonite farming community on the border between Indiana and Ohio. Lots of corn, lots of hogs, lots and lots and lots of flat. I grew up catching crawdads and toads, playing with neighbours' goats, rabbits, and chickens, learning to ride and train horses, and collecting abandoned cats and dogs. Believe it or not, I was still living in Greenville when I started studying classical guitar at age 10 (I had announced at age 4 that I'd one day learn to play).

From there, I won a scholarship to an all-girl's boarding school in southern Ohio, and skipped a grade in school to go there the next year. (I loved it and will always consider it among the happiest four years of my life.) It was there that I picked up piano, classical bass, trombone and classical voice. Despite all this training in music, it never once crossed my mind that I'd grow up to be a professional musician. I'd known I was going to be a writer for as long as I could remember. And while I was at the boarding school (The School of the Brown County Ursulines), I did lots and lots of writing, too. Got lots and lots of rejections. But developed my first mini-fan following among the other girls at school, who were the first people to express interest in my writing and encourage me to produce more. I also attended my first convention while I was in high school, and kind of accidentally stumbled into filking.

I played around with college for a few years, majoring in everything from physics to herpetology. (Although if I'd discovered anthropology early enough, I might still be in school.) Then, in 1989, I made my first novel and my first two short story sales within a few months of each other. Being the eternally cocky sort, I decided there was no point trying to get an "in case I need it" college degree when I apparently had some hope of a writing career. So I quit school, kept my part-time job, and launched into writing for real.

A writing career makes you poor, and overworked, and not entirely sure about your future. But it also makes me incredibly happy. Six years later, I'm pretty much full-time (or at least, my own boss in almost all my money-making endeavours), I've got more work than I know what to do

with, and I've just bought my first house. Which means, all over again, I have no money, and no time, but I'm fairly confident I'll eventually be happy again.

(Have I mentioned I hate doing bio stuff?)

*[Yes, you have seen this before - if you read PR2 - but we thought a bio appropriate to the programme book too, and didn't have the heart to ask Julia to write another one...]*

## **GoH Bio: Minstrel by Himself**

Chris Malme, aka Minstrel, first started performing at college, where he helped run the university folk club. "There were lots of earnest young men and women there, trying hard to be the new Dylan, Mitchell or Clapton. It was all too serious for me, so I started collecting parodies, and even writing a few myself. The aim was to break up the boredom a bit, not to mention the audience."

After college, work beckoned, and the guitar was put away for several years. "I'd play it occasionally, but I was no longer mixing with musical types, so there wasn't really any inspiration." Then came Follycon. "I'd been going to the odd SF con since Seacon '84, although I practically lived in the film room. One evening I heard singing voices along the corridor, and I followed them to the Filk Room."

One evening in the presence of filkers, and he was hooked. "I sat through that first session, and the only bad thing was that I wanted to sing myself. So I went away, and came back the next night with 'Where Do You Get Your Ideas From', a song about an SF author being bored in a bar by a tiresome fan. During that, my first filk performance ever, Gordie Dickson walked over and sat down about a foot in front of me, as if to be serenaded. I was terrified!"

Over the next few years, he continued to attend filk sessions, and write new songs. In 1989/90 he played with Flatline, a filk-rock line-up, and in 1992 he formed a parody band, Razin' Arizona, performing at 4-Play, the fourth British FilkCon. In 1994, he brought out his first tape 'The Boy In The Room', and he hopes to have a second tape out by Autumn 1996.

Minstrel plays 12-string acoustic guitar, but sees himself more as a singer/songwriter. "I'm not that fussed about the guitar - I'm happy to accompany myself, but when I play with others, it allows myself to concentrate more on the singing, and enjoy myself." At Obliter-8, he will be playing with some old friends - Neil 'The Captain' Chambers, from Flatline, on lead and rhythm guitars, and Martin GK, from Razin' Arizona, on bass. Also joining him will be Andy Gordon Kerr, on keys, flute and vocals.

Minstrel is from Essex - "As if you couldn't tell" - but now lives on the south coast, in Sussex, where he has recently changed careers from purchasing to IT Manager. "Well I was beginning to look and sound like a computer nerd anyway, so I thought I might as well earn the money. But I'm not growing the beard!"

And why does he call himself 'Minstrel'? "Various reasons, which I'll happily relate to anyone who buys me a pint. Suffice to say that there are generally too many Chris's in fandom - one has to do something to get noticed, you know. But, in the end, I don't care if people call me Chris or Minstrel, just don't call me late for breakfast."

## Art Show

by Lissa

Well, at the time of going to press, 13 (nice, auspicious number there) people had said they would probably put stuff in an art show if we had one so, as you can see, we have one! Isn't all that art great? Get out there and buy it!

What do you mean, how? Ah. I see the problem. You haven't read the rest of this article yet. Well, what's keeping you????

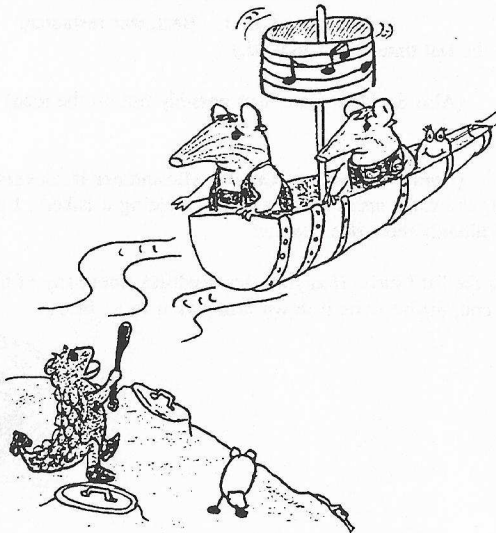
### - How to Buy Art in the Art Show

Every piece of art has a little sheet of paper by it giving the title of the work, the artist and the minimum bid, which is the absolute minimum an artist can bear to see their work sell for (NFS in this box means the item is not for sale, but is just on display, so you can all admire it). There are then a number of empty lines, where you can fill in your name, badge number (in case we can't read your name!) and your bid. Bids must be more than the minimum bid, and more than the previous bid, and bid rises of a ridiculously small size in comparison to the minimum bid stated will be considered not to exist ( and what counts as ridiculous here is *entirely* at the discretion of the committee...). As a guide, we are working on the following minimums:

- 10p if the previous bid is less than £1
- 50p if it is less than £10
- £1 for anything over £10.

Bid rises can of course be as large as you can afford. The work of art will go to the person who has placed the highest bid by 1.30pm on Sunday afternoon (leaving us time to move the popular artworks to the main room for the Filk Fund Auction). Any item where the entire bid sheet is filled before this time will be sold during the Filk Fund Auction. Collection of moneys is the responsibility of each artist, not the committee, so all artists should be in the art show at 1.30 to make life easier for themselves. This should be easy, as it will be lunch time at that point. There will be a 5% commission charged on any item sold for £10 or over, with that commission going to the filk fund.

SADLY, THE CLANGERS HADN'T ALLOWED  
SPACE FOR THE SOUP DRAGON WHEN  
THEY DECIDED TO EVACUATE.



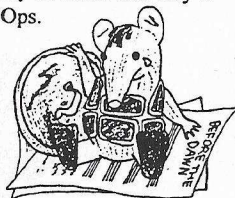
## Restaurant Guide

David Peek, with additions by Lissa

(As a resident of Milton Keynes, David was sent to spy out the lay of the land, and bring us back a listing of other food sources in the area. We have a map in the control room showing where they all are, or you could ask David )

- 1) **Jaipur** (in the train station square) Indian  
This has a good selection of dishes and is listed by The Curry Club and the Routiers guide.
- 2) **Chiquito** (behind buildings on Midsummer Boulevard - definitely check our map)  
Tex/Mex. This has just opened, and I think is part of a chain. If so, I enjoyed the food at their branch in London.
- 3) **Wetherspoons** (next to Chiquito) Pub  
Pub food served all day, plus usually has 2 guest ales.
- 4a) **The Pitstop** (in the hotel)  
The affordable (relatively) local food source. Open 1-2 pm for lunch and 6.30 onwards for dinner. Meals before 7pm are 2 for the price of 1 (I think this applies only to dinner, not lunch, however...).
- 4b) **The Brasserie** (also in the hotel)  
Not so affordable, though the desserts sound delicious. The poshest looking restaurant we saw.
- 5) **Christ the Cornerstone** (built into the church across Midsummer Boulevard from the hotel)  
Small cafe, generally open 10.00 - 15.00 Mon-Sat.
- 6) **Pizza Hut, McDonalds, Burger King, miscellaneous others** (in the shopping mall)  
Mostly generic chain type creatures.
- 7) **Deep Pan Pizza Co.** (in The Point Entertainment Centre (the pyramid))  
Generic chain.
- 8) **The Old Barn** (on Secklow Gate) Beefeater restaurant  
(unless it's changed since the last time David looked.)
- 9) **Mandarin** (Also Secklow Gate, but possibly not on the road) Chinese.  
Can be variable.
- 10) **The Food Centre** (Corner of Secklow Gate & Midsummer Boulevard)  
Waitrose, Sainsburys et al, and some small food sources including a bakery. I had a nice slice of coffee cake from the Whittards there this summer.

There are others, but that's the list I have. If anyone has feedback about any of these that they'd like to give us during the con, please write it down and give it to us in Ops.



## On the Subject of Mothers...

by Jenny Blackburn [Lissa's mum]

Little did I realise what I was getting into when I bought my daughter a day membership to the World Science Fiction Convention in Brighton in 1987. I thought she might enjoy it, as she read a lot of fantasy...

My own introduction to this alternative world came when she paid for me to go with her to Contrivance on Jersey in 1989, and she a poor struggling student by this time (*that's what inheritances are for - ed.*)! Anne McCaffrey was the draw for me because by now I was reading fantasy books. We did not take the ferry; we did meet Smitty; I went to bed early and missed a lot - and we did not meet a certain young man so it's not his fault - yet...

Eventually, however, living in Eastbourne as I did, daughter having moved via Holland to Essex as she did, I was introduced to filking. The main attraction this time was seeing her perform at Treble (*Mum couldn't believe I would really get up on stage in front of a lot of people in a short leather miniskirt, so she had to see it herself!*) and meeting all her new friends.

Now it's an annual event and I have the badges to prove it! I attend in my own right because it's fun, I love the singing and the way the songs are written, though I confess to enjoying the satirical/funny ones most. I admire the musical talent. I'm still a bit puzzled though as to how my daughter metamorphosed into a rock drummer - that has to be his fault!

## Further on the Subject of Mothers

by Lissa

Mumcon wasn't intended, it just kind of happened. It happened because we wanted Ninja to be able to bring his computer to the convention. We couldn't (at the time) bring ours because we can only just get all our gear in the car as it was, what with the drum kit and all that (this was before the art show concept, and the van etc...). So we turned our attention to his mother, and by dint of much "It'll be fun!" and "You'll really enjoy it!" enthusiasm and general bounciness, we sold her the first membership outside of guests and committee.

I think the word Mumcon surfaced then, and that was when we only had the 2. The next to join was Nicky Dean's (Retallick as she was earlier last year) and after that all sorts of people crept in on the act. I helped to persuade Zander's to come when we met them in the summer (I think they were already thinking about it - don't forget his parents are experienced filk-con attendees). In addition to those already mentioned we also have Chris Croughton's mum, Anne Walker's and Roger Burton-West's.

To be a member of Mumcon, you have to be attending because your child does, and has persuaded you to it. This is why people such as Kathy Westhead and Chris Bell are not noted as AMs. There is also no Dadcon because, well, just because really. Partly because there are a lot more mothers, partly because I didn't feel a need for equality of the sexes and partly because Mumcon flows better as a phrase. It is not because we forgot, or didn't notice them. I hope all the mums have a great time, and come back next year, and the year after and so on. After all, mine found it addictive enough to do so, and I'm now trying to get her to go to another Eastercon...



# OBLITER-8

# READ ME !

## Things Fan Was Meant To Know

### Pit Stop (Hotel) Restaurant:

**Breakfast:** 0730 - 1000  
**Lunch:** as programmed  
**Dinner:** 1830 - 2200  
(2 for 1 until 1900)  
**Bar Snacks:** Anytime bar is open

**Restaurants:** See Programme Book

**Checkout:** by 1200

**The Pool:** Is open 0700 - 2200

**Art Show:** The Art Show is in the Stratford Room on the first floor. For instructions on how to bid, see the programme book.

**Signing Up:** Sign up sheets for the Main Concert, and the Julia Ecklar voice workshops will initially be at registration, then with the DCM. In the event of over subscription for the latter, names will be drawn out of a hat in a suitably random fashion.

**Problems:** Ask any of the committee, who are:

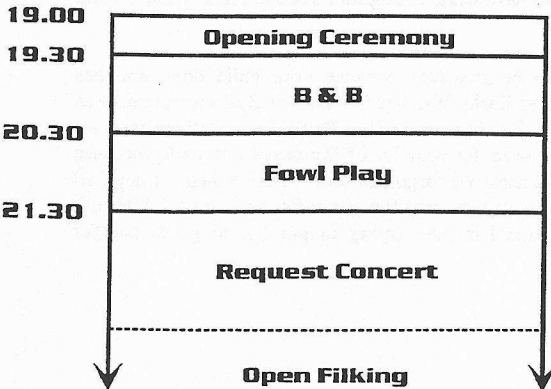
Robert Maughan      Teddy  
Lissa Allcock        FanTom  
Philip Allcock

In particular, any problems with the hotel should be notified to Robert as quickly as possible. The committee can be recognised (amongst other features) by their unusually coloured badges and harried looks. The DCM is the one with the bottle opener badge. Don't ask.

**Taping:** Thou shalt be unobtrusive.  
Thou shalt be considerate.  
Thou shalt respect a performer's wishes.  
Or thou shalt be toast.

**Rooms:** Except when programmed, the Woburn Room is available for rehearsing or free filking. See the DCM. There is also a landing on the second floor (above the Woburn) though this is open to the Atrium, so keep the volume reasonable.

## FRIDAY



- 7.00 Opening Ceremony**  
The committee introduce themselves, welcome the guests, and bask in the adulation of the adoring masses. Er, that is why why we do it - isn't it?
- 7.30 B & B**  
The performing duo of Paul Bristow and Dan Bennett start things rolling.
- 8.30 Fowl Play**  
There really are worse things than filk to listen to. Hitch tests your turkey endurance for the Filk Fund.
- 8.30 Julia Ecklar Voice Workshop #1**  
Woburn Room. Sign up at registration.
- 9.30 Request Concert**  
The traditional Request concert. Write your requests on the slips provided and put them in the hat. FanTom MCs.

# SATURDAY

10.30	<b>Principals of Dischord</b>
11.30	<b>Talis Kimberley</b>
12.30	<b>Bidding Session</b>
1.00	<b>Lunch</b>
1.45	<b>Harmony</b>
2.30	<b>Main Concert</b>
3.00	
4.00	<b>Interval</b>
5.00	<b>Main Concert</b>
6.00	<b>Dinner</b>
7.00	<b>Final Programme (Woburn Room)</b>
7.30	
8.30	<b>Phoenix</b>
9.30	<b>GoH Julia Ecklar</b>
11.00	<b>Filk and Fiction</b>
12.00	<b>Open Filking</b>

- 10.30 **Principals of Dischord**  
Zander Nyron, Roger Burton-West and Keris band together...
- 11.30 **Talis Kimberley**  
Big Talis...
- 12.30 **Bidding Session for 1997**  
Oh you mad impetuous fools...!
- 1.45 **Harmony**  
Valerie Housden attempts to get her minions to sing not only in tune but in several at the same time...
- 2.30 **Main Concert - part 1**  
The main concert. MCs Phil Allcock and Teddy will do their best to keep things rolling (the rock comes later). Sign up at registration or see Phil or Teddy.
- 4.30 **Main Concert - part 2**  
Phil and Ted(dy)'s most Excellent Concert continues.
- 6.00 **Dinner Time**  
If this needs explaining you got problems. Go eat.  
[Phoenix setup and rehearsal with Julia in Main Hall]
- 7.30 **Final Programme (Woburn Room)**  
Peter and Gwen give people sweets for doing silly things. Form a queue.
- 8.30 **Phoenix**  
So the rock's impact is 58 minutes late... Mike and Anne Whitaker, Lissa and Philip Allcock, Tim and Anne Walker. With special guest Julia Ecklar.
- 9.30 **GoH: Julia Ecklar**  
Enjoy.
- 11.00 **Filk and Fiction**  
Filksongs in company with extracts from the works that inspired them...

# SUNDAY

11.00	<b>Filk Fund Business Meeting</b>
12.00	<b>Desert Asteroid Filks</b>
1.00	<b>Lunch</b>
2.00	<b>Filk Fund Auction</b>
3.00	<b>GoH Minstrel</b>
4.00	<b>Interval</b>
5.00	<b>GoH Minstrel</b>
6.00	<b>Gripe Session (followed by Auction Overflow)</b>
6.30	<b>Closing Ceremony</b>
8.00	<b>Dinner</b>
	<b>Dead (Concrete) Cow Filk</b>

- 11.00 Filk Fund Business Meeting**  
Annual report from Robert Maughan, and election of new administrator.
- 12.00 Desert Asteroid Filks**  
This time Sue Mason is on the receiving end of the questions. The receiving end of the asteroid on the other hand...
- 1.00 Lunch**
- 2.00 Filk Fund Auction**  
Roger Robinson leads the pursuit of your remaining funds.
- 2.00 Julia Ecklar Voice Workshop #2**  
Woburn Room.
- 3.00 GoH: Minstrel**  
The interval is for drinks, not for retuning the 12 string. Yes, really.
- 5.00 Gripe Session / Auction Overflow**  
Where did we go wrong? Should we have turned left at Watford services? Followed by Filk Fund Auction overflow if needed.
- 6.00 Closing Ceremony**  
In which the committee thank the guests, and apologise for the (probably fortunate for all concerned) non-appearance of the promised asteroid.
- Later Dead (Concrete) Cow Filk**  
Is there a vet and/or plasterer in the house?

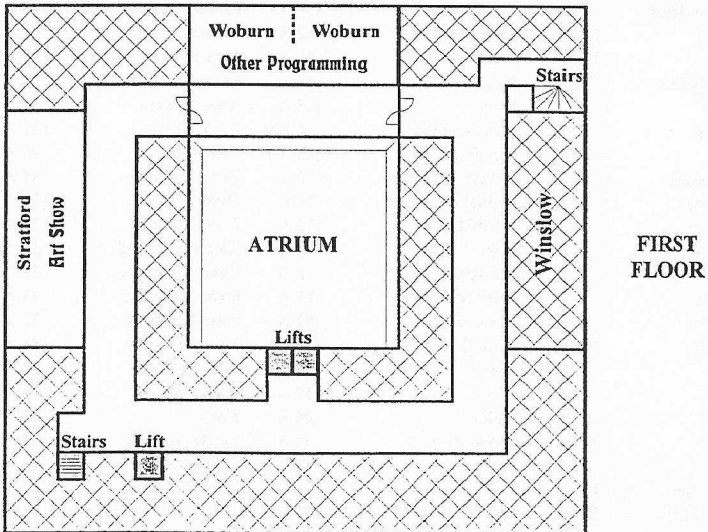
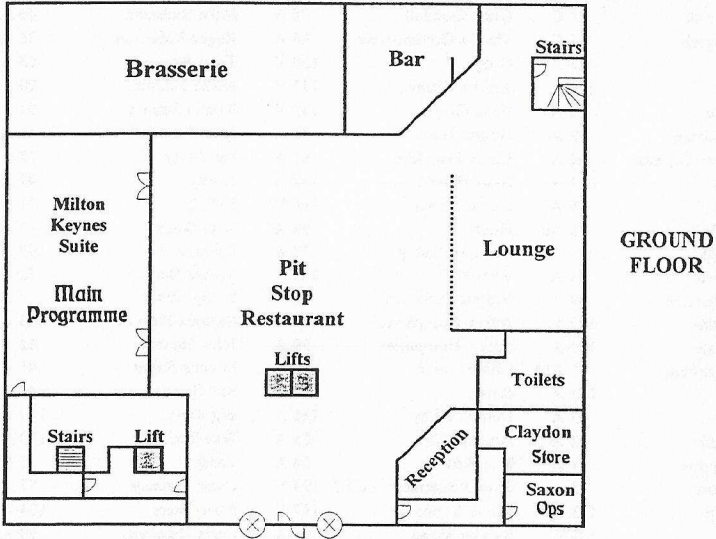
## THANK YOU TO...

Sue Mason for GoH gifts  
Steve Davies and Guilia de Cesare for hospitality and the badge machine  
Mummy Bear for Sunday lunch  
David Peek for local knowledge  
Fiona Anderson and Intersection for Art Boards  
GK and the crew for Tech  
The Filk Fund and all who contribute  
Chris Malme for advice and information

Julia and Minstrel for being our guests.  
Kathy Mar for suggesting Julia as GoH  
Smitty for stunting  
Keris for services to the UK T-shirt industry  
Ernst and Young and GEC for abuse of facilities, and all those who helped 'on the day'.  
(and anyone we've forgotten - remind us!)

Hope you enjoyed our con. See you next year.

# ***Forte Crest Hotel, Milton Keynes***



This diagram is not guaranteed to be to scale, or indeed to necessarily match the exact layout of the hotel in all details. But it should be enough to at least get you lost in the right area.

## Membership List (as of 28/01/96)

A.J.	90 A	Gwen Funnell	65 A	Wendy Retallick	106 AM
Lissa Allcock	4 C	Clare Goodall	75 A	Mike Richards	86 A
Philip Allcock	5 C	Martin Gordon-Kerr	16 A	Roger Robinson	36 A
Andy	17 A	Greg	120 V	Tony Rogers	50 A
Annabelle	119 A	Arwen Grune	133 V	Heike Schmidt	99 A
Auntie Sue	53 A	Ilana Grune	132 V	Kirstin Scholz	94 A
Andrew Barton	12 A	Jürgen Hahn	92 A	Jean Sheward	43 A
Diana Joan (DJ) Bass	68 A	Linda Hansford	61 A	Pat Silver	77 A
Chris Bell	27 A	John Harold	102 A	Smitty	47 SCM
Dave Bell	76 A	Adam Heath	136 V	SMUG	71 A
Kenneth Bell	28 Ac	Hitch	66 A	Kate Soley	13 A
Rachel Bell	29 Ac	Dave Holladay	78 A	Spencer	98 A
Dan Bennett	88 A	Tom Holt	116 A	Square Bear	72 A
Michael Bernardi	49 A	Valerie Housden	22 A	Kathy Sterry	44 A
Mary Bertke	140 V	Julian Humphries	60 Ac	Barbara Stewart	63 A
Brian Biddle	100 A	Susan Humphries	59 A	John Stewart	62 A
Jenny Blackburn	37 AM	Rhodri James	18 A	Marcus Streets	41 A
"Bob"	135 A	Keris	20 A	Rae Streets	40 A
Kai Bober	93 A	Dennis Kilby	121 A	Big Talis	118 A
Susan Booth	42 A	Annette Kirk	85 A	Wee Talis	128 Ac
Alan Braggins	74 A	Tim Kirk	84 A	Teddy	6 C
Paul Bristow	25 A	Carola Kummert - CRJ	134 V	Colin Tuckley	83 A
Ben Brown	123 A	Marie Lyons	137 V	Peter Tyers	104 A
Bump	109 F	Sybille Maaß	91 A	Chris Ueberall	89 A
Kate Burton-West	117 AM	The Magician	67 A	Marion van der Voort	131 A(Sun)
Roger Burton-West	14 A	Kathy Mar	139 V	Richard van der Voort	130 A(Sun)
The Captain	111 A	Margaret	112 AM	Vaurien (Chiefy)	80 A
Chris	127 A	Marion	51 A	Vera Emlyn	110 AM
Countess Axyliades	58 A	Keith Martin	46 A	Ω	115 A
Rafe Culpin	15 A	Mary	105 A	Anne Walker	69 A
Steve Davies	52 A	Jean Maughan	8 AM	Jill Walker	122 A
Robert Day	21 A	Kirstie Maughan	129 A	Tim Walker	70 A
Guilia de Cesare	19 A	Robert Maughan	3 C	Peter Wareham	45 A
Lawrence Dean	10 A	Melusine	54 A	Dave Weddell	126 A
Kerstin Droge	24 A	MERROK	103 A	Jaine Weddell	125 A
Diane Duane	95 A	Miki	11 A	Karen Westhead	34 Ac
Julia Ecklar	1 G	Minstrel	2 G	Kathy Westhead	31 A
Sue Edwards	9 A	Peter Morwood	96 A	Mike Westhead	32 A
John English	48 A	Erica Neely	87 A	Peter Westhead	33 Ac
Dawn Everett	101 A	Nick G	73 A	Anne Whitaker	56 A
FanTom	7 C	Nicky	35 A	Mike Whitaker	55 A
Janet Figg	81 A	Nigel	39 A	Sheila Willis	23 A
Mike Figg	82 A	Nojay	26 A	YooH	38 A
Colin Fine	79 A	David Peek	30 A	Zander Nyronnd	57 A
Brian Flatt	64 A	Persis	97 A	Zander's Dad	113 A
Felicity Fletcher	124 A	Judith Proctor	138 A	Zander's Mum	114 AM
Freddy Fiik Frog	108 A	Rick Retallick	107 A		

### Membership type notations:

G = Guest, C = Committee, A = Attending, Ac = Attending child, AM = Attending Mother, V = Virtual, SCM = Stunt Committee Member and F = Foetus.

