

Conscription

Progress Report Three

Cobden Hotel, Birmingham.

24 - 25 September 1988

Introduction

Welcome to the final progress report for *Conscription*. This progress report contains various pieces of important information, please read it. If there are any inquiries you can contact us at the address given at the back of the PR.

There are two other enclosures with this PR; a *Conference Connection* form for cheaper rail fares and a current copy of our membership form.

At the end of the PR is a summary of information that you may find useful. Meanwhile have a nice summer and we shall see you in September.

News

There was not a large enough response to warrant a banquet. We will organise a *Clonespiracy* style outing to a local restaurant on the Saturday of the con. If anyone is interested please let us know by 9 *September* so we can book.

If anyone is interested in water polo let us know. We can arrange the use of the swimming pool for a small match.

Hotel

We can only process room booking forms received before 9 *September*, though there *should* be no problem arranging a room on

the day. You should have received a hotel booking form with PR2, if you do not have one please contact us.

Please send your completed hotel booking forms to: *Laura Wheatly, 257 Barclay Rd., Smethwick Warley, West Midlands B67 5LA.*

	Rates	
	1 night	2 nights
single	£19	£35
twin	£17	£31
premier twin	£22	£41

Membership

We would like people to join before the con so we know how many programme books we should print. To try and encourage this the "on the door membership" will be £15. The last date that we can accept postal memberships is *9 September 1988.*

The membership desk will be open from 6:30pm on the Friday evening.

Wives, husbands, partners and children of conference members will be welcome at the hotel, at the same room rates. All hotel facilities will be available to them. They won't get the convention literature or be included in the programme, but they won't be charged membership either.

Publications

We are still looking for articles to go in our programme book, please send anything by *1 August.*

Advertisements

To advertise in the programme book we need camera ready copy on A4 to be reduced to A5, black and white only. Our rates are as follows:

Full Page	£24
Half Page	£12
Quarter Page	£6

Fan and other non professional organisations 20% discount. Camera ready copy should reach us by *15 August 1988.*

"Concatenation" Best New Conrunner Award

"Concatenation" have offered an award for best new con-runner. To quote Jonathan Cowie: "Why an award? Well, it is not meant to be an ego-boo for the two recipients, nor is it meant to start a fan tradition. It is, though, meant to encourage 'new blood'". The competition is for con-runners to vote on the best new con-runner. To nominate someone send their name to the *Conscription* address, for them to be eligible they must have run their first convention in the past two years. The closing date for nominations is *9 Sep-*

tember 1988.

The two people who win will receive a copy of "How to do it: 1", which is a guide to running conferences produce by the BMA.

Crèche

We will arrange for a room to be used as a crèche if any members of the convention wish to bring their children. Though we would like to stress that, due to the limited resources of the convention, we will not be able to supply helpers and the manning of the crèche will therefore need to be sorted out between the parents. If you require a crèche please let us know as soon as possible so that room arrangements can be made.

Programme

For those of you who intend to arrive on the Friday night there will be one or two small items going on. Since we have a lot to pack into two days the programme will kick off with an early start, at 9.30am Saturday morning.

As we said in the last PR the programme is centred around four main sessions, these being *Organisation*, *Hotel*, *Programme* and *Operations*. Each session will be divided into three parts, the first is just a general introduction to get discussion started and cover some key questions, then everyone will

be split into discussion groups of around 15 people. After the discussion everyone is brought together again for the plenary session when hopefully some kind of conclusions will come out.

As well as the discussion sessions we have a presentation by the ICC (International Conference Centre) on the Saturday of the convention, and there will probably be at least one debate and workshop taking place during the weekend.

The Bar will be open as long as there are enough people willing to drink. We also intend to have a light evening programme similar to *Clonespiracy's*. If anyone wishes to volunteer to run, participate in, or help out with, programme items (such as silly games) please let us know.

We have a debate proposed by Pat Brown with the following title "Should the minority group of fan-nish fans be given a disproportionate amount of facilities at major cons?". Pat is willing to argue that they should not, we would like to hear from some more people interested in participating.

The provisional programme is as follows. Please send any comments to our address as given on the back of the PR.

Friday

- 18:30 Registration
- 20:00 Light Programme

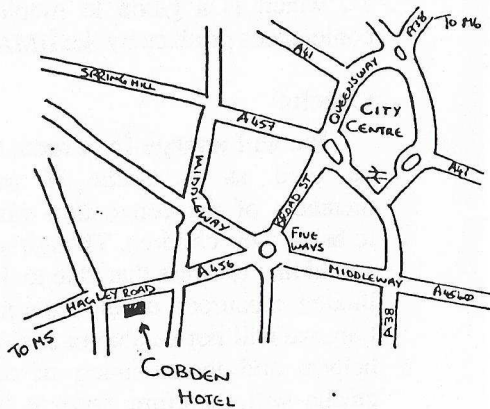
Saturday

- 08:30 Registration
- 09:30 *Organisation Session*
Intro.
- 10:00 Discussion groups
- 11:30 Plenary Session
- 12:00 LUNCH & Debate
- 14:00 Presentation from ICC
- 15:00 *Hotel Session*
Intro.
- 15:30 Discussion groups
- 17:00 Plenary Session
- 17:30 Start of Evening Programme
- 19:30 Evening Meal

Sunday

- 10:00 *Programme Session*
Intro.
- 10:30 Discussion groups
- 12:00 Plenary Session
- 12:30 LUNCH - Workshop
- 14:00 *Operations Session*
Intro.
- 14:30 Discussion groups
- 16:00 Plenary Session
- 16:30 Start of Evening Programme
- 20:00 End of Convention

How to get There



Address:

The Cobden Hotel, 166
Hagley Road, Birmingham.
Tel 021-454-6621

By Car

The hotel has a large free car park so there shouldn't be any problem with parking over the weekend.

From the M6 (North or South)

Leave at junction 6 and take the A38(M) to the city centre. Then follow signs to the M5/A456 (Kidderminster). You will follow a route through the city centre over flyovers, under underpasses and round a couple of roundabouts. The A456 is actually the Hagley Road and the hotel is on

the left hand side, approximately 3 miles from the city centre. Look out for the Strathallam hotel on the right; the Cobden is just past this.

From the M5 (North or South)

Leave at junction 3 and take Birmingham west A456 towards the city centre. This road is the Hagley Road, the hotel is on the right hand side approximately 4 miles from the motorway junction. Look out for the Strathallam hotel on the left; if you reach this then you have overshot by about 50-100 yards.

By Train

Arrive at Birmingham New Street Station.

By Train, then bus

Proceed through the ticket barrier. You will see some escalators facing you. Proceed up the escalator. Turn left at the top of the escalator and head for the main exit which leads to Corporation Street. You will go down a ramp past McDonalds. Cross New Street onto Corporation Street proceed up the hill (Approximately 200 yards) to the bus stops outside Rackhams department store. Catch a number nine bus. Pay the driver. You will need the correct change; the fare varies

between 35p to 60p depending on the time of day (and whim of the driver!). Ask for the Cobden hotel. If the driver looks blank tell him that it is the same stop as the Strathallam hotel, which is on the opposite side of the road about 100 yards before the Cobden. Look out for this to indicate when you wish to alight from the bus.

By Train, then taxi

Exit through the ticket barrier. Do not go up the escalators. Exit through glass doors to the left of the escalators to the taxi rank. Taxi fare is approximately £3 to £5.

By Coach

Arrive at Diqbeth coach station.

By Coach, then bus

Exit coach station onto A34, Diqbeth High Street. Turn left towards city centre and follow pedestrian signs through subways to the railway station, which is approximately ten minutes walk uphill through several complicated subways. Then follow details as above for railway station.

By Coach, then taxi

Taxi rank just outside the coach station. Taxi fare £3 to £5.

By Plane

Arrive at Birmingham airport. Proceed to railway station and catch train to Birmingham New Street. Follow above directions from station, or catch a taxi from the airport. Costs approximately £10.

When you arrive

Our membership desk will be in the foyer to the hotel, besides reception. You will be able to collect your membership pack from 6:30pm of Friday 23 September.

FORUM

Introduction

Welcome to the second series of articles. The response from fandom has increased, though we are still looking for more articles to go into our programme book.

The aim of this section is to stimulate discussion; please send any letters of comment to the convention address. The committee wish to point out that the opinions expressed in each article are those of the author in question, and are not to be considered as expressing the view of the committee or of the convention. If you disagree violently with any article, we would be very pleased to hear from you.

Review

Everything You Ever Wanted to Know About Running a Worldcon.... (*... but were afraid to ask*)

Caroline Mullen

"The Mad 3 Party - more than you ever wanted to know about running a Worldcon - is published by Noreascon 3." That's what it says here, and I believe it. *The Mad 3 Party* is an apa crossed with a newsletter, produced by the people who are putting together Noreascon 3. In it, they talk. They talk among themselves, and to anyone else interested, about running worldcons. They talk about what they would like, why they would like it, how other people have gone about it, what it will cost, and, in the end, what they will actually *do*.

They talk about *everything*: from the future of the Worlcon to the dotted 'i's and crossed 't's of Hugo eligibility; from how to deal with the Teamsters Union to whether perks for gophers are justified; from the one hundred thousand dollar budget to the five cent balloon... And that's just a sample from the 3 issues (75 close typed pages) I've read.

Don't get the impression that this is irrelevant to British con-runners. It isn't. The Noreascon people may have different answers, but they are asking the same questions as we are, and for the same reasons. The problems of conrunning are the same in Brighton as in Boston, and the same for 200 people or 5000, even though the details differ. It's worth learning what you can from other people's experience and other people's discussions. Making your own mistakes is expensive enough without repeating the ones others have made before you. On a practical level *The Mad 3 Party* could save you grief.

On a philosophical level, the matters discussed in this newsletter are the stuff of fandom. Who we are, why we're here, why we do what we do now and where we're going to go with it. I found it fascinating, and disturbing, and look forward to reading more.

One last comment to anyone out there thinking of bidding a British Worldcon for the Nineties: If you lack the time or money or the inclination to obtain *The Mad 3 Party* and read it for yourselves, and most seriously discuss the matters raised therein, then you shouldn't be planning the bid. And if you're still planning a bid once you've digested its contents...

Good luck.

The Mad 3 Party is published by Noreascon 3, Box 46, MIT Branch PO, Cambridge, MA 02139. The editor is Leslie Turek. The subscription price is \$1 per issue for up to 10 issues which covers sea-mail outside North America; for air mail add \$1 per issue. Free copies go to newszines and Worlcon bids and committees.

The Shape of Ops

Hugh Mascetti

One of the main problems in running a convention on the day seems to be setting up a system which will actually work. It is not always critical - good people will make the most inappropriate system run like a Rolls Royce, and a bad team can turn the best planned structure into a remake of "Animal House". All things being equal, however, the show will run better with a good management structure.

Some recent conventions have had several problems in common, and just about the worst one seems to be that too many problems come back to one person. That person then "burns out", becomes exhausted, or at least becomes irritable and starts getting on peoples nerves and making bad decisions. Typical candidates for the

fate are security managers and heads of technical teams. This is not necessary, because a structure can be built up prevent it. I think we have to get away from the idea of always having individual heads of department, and have instead groups exercising management control. Schools do this, and schools have a lot in common with cons. Most large schools have a head and two Deputies, one of the latter handles forward planning, and another handles on the day glitches (e.g. Average February staff absentee rate, between 7 and 10%). So instead of having a single manager we appoint a group of three, who plan as a team and during the con operate as a team. Hopefully, they keep some of the flack off each other.

A possible problem which may be cropping up is one of parallel competing hierarchies. If we have an ops chain of command, and a security chain of command then is any group going to have an overall grasp of what is going on? It becomes very easy for reports to be lost in the system, and for events to get out of management control. Ops sub groups, I suggest, should remain sub groups, and control remain firmly with management. This does of course, imply a good management team..... but that is

another matter.

Hotel Contracts

Malcolm Reid

Talk to any group of con-runners about hotel contracts and you will find that there are two very different views on the matter. The first school of thought is to put everything into the contract right down to number and location of the ashtrays and the second to have little more than a blank piece of paper with signatures at the bottom.

Little or no contract

This type of contract relies heavily upon the goodwill of the management, who can (and frequently do) change overnight. Whilst it is essential to have that goodwill for any convention to be successful, too much reliance should not be placed on it. As, in the event of a change of management it is necessary to be able to prove what has been previously agreed with the hotel, this can be extremely difficult unless it is in writing.

The effect of this on insurance should also be borne in mind - if you are unable to prove what the hotel agreed to provide, then the insurance underwriters will be unwilling to pay up in the event of

a breach of that contract e.g non-availability of venue.

Of course disputes over what was and what was not previously agreed are not necessarily only dependent on a change of management. It can be extremely useful to be able to point to a piece of paper and demand action when, during the course of the convention, the hotel informs you that you will have to vacate one of the function rooms to make way for a wedding reception.

These contracts are not without their advantages: they are extremely easy to prepare and they also allow a greater degree of freedom in the run up to the convention at which time smaller more specific contracts can be prepared to cover such areas as bars; their location, hours and prices; function room layouts etc. Many of these points, however, could be dealt with equally well at the outset.

Detailed Contract

Whilst one might think that, as this contract covers all aspects of the convention there would be no problems, unfortunately this is not so. The first, and perhaps the most serious difficulty lies in the drafting of the contract itself, as it must cover ALL aspects of the convention from the basics, such

as the dates of the event, to how many seats in each function room and the level of servicing of each bedroom. This is perhaps best achieved by first compiling a detailed checklist of all points you wish to cover, from which the contract can be written.

These contracts require that every area of the convention is covered down to the last detail. This can only be done by careful thought at this time to try and ensure that you cover everything, as they cannot be added later unless a further contract is entered into.

After this initial effort you must now persuade the hotel to sign. Inevitably this will require that the contract be changed several times until both you and the hotel are satisfied. However, at all times remember that the hotel is likely to be using a lawyer or at least somebody who is preparing these contracts regularly, and therefore has more experience than yourself at finding loopholes so write as many "safety nets" as possible.

Drafting the Contract

Whatever type of contract you decide to adopt the following points should be borne in mind.

- 1) Be precise at all times and say

exactly what you mean, e.g. don't refer to all rooms, instead detail the number and type of each room. Care at this stage in your use of terms will ensure that everybody is clear on each point and thus avoid any confusion in the future. Avoid terms such as "shall endeavour", "whenever possible", "to the best of their ability". Either it is possible for something to be done or not, even if dependent on specified conditions e.g. "room confirmations shall be sent to all members whose booking forms are received at least five working days before the convention" rather than "room confirmations shall be sent to all members whenever possible".

2) Break the problem down into small, manageable, logical parts. Never attempt to write the contract in one large paragraph: the breaking down of the problem will help clarify your thoughts and ease the task of writing the contract. Typically the contract might be divided and subdivided into the following areas: accommodation (room types numbers and costs), function rooms (which rooms, servicing, costs, etc.), bars (location, hours of opening, prices etc.). All of these points should be clearly and separately identified by headings and numbering each point. This will be of assistance to you later if

it becomes necessary to make reference to any specific point.

3) Signing of the contract is the final step but even at this stage care must be exercised. Always ensure that all parties get an original, signed copy rather than a photocopy, as it is harder to alter an original than a copy. The contract should always be signed by both parties and preferably by two people from both the hotel and the convention committee. This adds weight to the document and minimises the success of any claim that the contract was signed by persons without the authority to do so. As well as signing the final page, each page of the contract should also be initialed by each signatory to prevent pages being substituted at a later date.

Conclusion

The above is only a summary of some of the points which must be considered when drafting a hotel contract and is by no means complete. It does, however, serve as a starting point when preparing the contract. Perhaps the best advice when drafting a contract is to seek the advice of those with past experience of these matters and in many cases it is possible to obtain a copy of other convention's contracts.

Weapons Policy

Lisanne Norman

Since even before Hungerford there has been a mood of almost paranoia amongst certain elements of Fandom about weapons at conventions, either as part of a hall costume, or in the Masquerade. Having said this, most Con Committees relax their rules a little for the Masquerade.

Back in 1980, Stu and I helped to draw up one of the first Weapons Policies, and in various forms it has been used since. As many people know, both of us are practicing Dark Age Warriors with a National Society - The Norse Film and Pageant Society. I have been a member for 9 years, Stu for 11 or 12 years. we also do a martial art called Hap-Ki-Do, which is a defensive discipline. I have done Kendo (Japanese sword fighting - what the Samurai tradition evolved into) for 6 months. I couldn't do it for longer because of a back and hip condition which the rigid stance required in Kendo aggravated. Stu has also done other various Martial Arts and sword disciplines.

We are not aggressive people, and the first thing *all* these disciplines teach you, is HOW TO AVOID TROUBLE, contrary to

popular belief. Unlike some other groups, ours has a safety record, and lack of trouble with the police, unequalled by any. We know what we are doing and both personal and crowd safety is our watchword.

As for involvement in Convention Masquerades, we personally 'have never hurt anyone or damaged any property at any time. I mention this to establish our credentials and explain why I think we know more about this area in fandom than anyone else - we have been doing it longer than anyone else.

Since 1980, there have been a number of developments in SF concerned with people carrying weapons. There was a con in Liverpool where some fans carried guns that emitted flames when discharged, and as well as frightening even me, they set off the fire alarms when an undischarged "charge" went off in a corridor and triggered the smoke detector. Everyone ended up outside in the freezing February night for an half hour. It was not funny.

I mentioned that item not to rake over old coals or apportion blame, but to highlight a couple of reasons why I think the Weapons Paranoia started. Another factor could well be those Fannish fans who don't like costumes at SF

cons because it gives a bad impression to outsiders.

As for the last group, all I can say is that they must feel that SF has a shaky image in the first place that it can be damaged by anything, let alone costume fans. Also, the media (press etc.) spend a lot of time showing costumes because they *are* so visual - let's face it, views of a hall of raptly listening fans at a talk isn't what news is made of, much as we would like it to be.

Back to my main point. Here is a list of suggestions for a good weapons policy, and a starting point for a possible debate at Con-scription.

1) No edged weapons. (Speaks for itself. Even as mediaevalists we don't carry edged weapons except knives for banquets)

2) No 20th century replica or real firearms. (Again, no need to justify this.)

3) No 20th century Military or para-military uniforms. (We aren't playing at Rambo, so there's no need for them. Go to a Rambo con if you want to wear them)

4) No projectile weapons or water pistols. (Anyone hit by a spud gun knows it hurts! The place for

water pistols is outside between consenting children. I don't think the bar or any con-public gathering place is the place for these)

5) No weapons permitted without a valid costume. (Denims and a sword are plain daft! Is the person using it as jewelry, or doesn't he/she feel safe amongst people without a weapon? In which case, they should be at home, safe!)

6) Only futuristic firearms allowed - and they must look genuinely futuristic.

7) All sword or futuristic firearms should be peace bonded - properly! (Contrary to popular belief, it is virtually impossible to pull a sword from the belt of someone without them noticing, even if it isn't peace bonded - I know from *practical* experience, not uninformed supposition - but peace bonding is safer.)

For the Masquerade, these rules can be relaxed somewhat, as we have done a sequence that involved US soldiers in Vietnam.

As for pyrotechnics, well, rock bands use them all the time from smoke generators to smoke pots (coloured smoke), stage maroons, (loud bangs without an explosion) flares of coloured light

etc. They are commercially produced for use in a specified size of enclosed area, ie small hall, theatre, large theatre, outside concert, or outside pageants. All that is needed is to buy the correct one for the size of hall in which the Masquerade is to be held. They do not damage floors, walls or ceilings, otherwise rock bands would have difficulty finding venues. Theatres use them for plays, and they also have rigid fire precautions. What is needed is someone to whom a committee can go to check out the special effects that any group would wish to use in a masquerade. They can then make sure it is the correct type for the hall that the masquerade will be using.

As to who can do this, well, for one, Stu can. He was involved in the rock music industry for several years, touring as a roadie with several bands. He was involved in their special effects as well as sound and light work on the mixing boards during the performances. Actually, if fandom were asked, I'm sure there are others with this knowledge, and with black powder licences. I know that when we used the maroons and smoke pots in our entries for "Raven" and "Doomfarers of Corremande" etc. we chose our own team to act not only as

gophers to keep people away from the effects, but to fire them electrically. One of the people who helped was Dermot Dobson, I believe. We knew the precautions to take, the "idiot" areas where things could go wrong, and we planned accordingly. With an ounce of planning, these special effects can be used to enhance a performance, giving it a magical element of its own. By the way, the Masquerade is one of the programme items that does have the largest audience, so it is worth considering that when you plan a con.

Clearing special effects with hotels should be fairly straightforward. We've never encountered much in the way of problems, except where a committee has banned special effects outright. You need to know what fire alarms they have and how they are triggered. Tell them that the type of effects used would be commercial stage ones only.

Stu and I would be only too happy to help in any capacity I've mentioned here, either to check out an entrant's special effects, or weapons. We do have the experience and the knowledge of over 9 years involvement at SF cons and more in our personal lives. I doubt whether anyone else in fandom can claim the same.

Fireworks:

A few pyrotechnic thoughts

Gary Stratmann

The inclusion of a firework display in conventions where the site permits has become popular over the last few years. The first Beccon display started the trend and the beginning of respectable pyrotechnics. Since then, it has been primarily the same group of fans, known as Los Alamos fandom, or Armageddon Engineering that have been responsible for the various displays. With a crew that has largely remained constant the experience of each display has gone to improve subsequent ones.

The first requirement for a successful display is money; fireworks are relatively expensive and the convention will have to put up a reasonable sum towards a display, at least a couple of hundred pounds for a convention of any size, usually supplemented by the participants. Once a budget has been arrived at forward planning is vital.

A range of basic information is needed: The size of the area available, the position of the audience, the drop zone for rockets and any natural hazards - like the hotel - to be avoided. These facts

will determine, to a large extent, what type of fireworks can be used safely. For example, a short drop zone will rule out heavy rocketry and confine the display mainly to ground based fireworks. At the very least a rough map of the site is needed and preferably pictures and a visit by one or two of the crew.

The next step is organisation. First the purchase of the fireworks and their safe storage prior to the convention. If possible avoid display packs produced commercially, within the budget of most conventions most pre-prepared packs will contain a lot of material that is too small except *en masse*. It is more cost effective to select your own; you can tailor the selection to your requirements.

The nature of a display is dependent on the tastes of those concerned, but it always pays to remember that the audience will want to enjoy themselves, a mixture of bangs and colours seems to go down well, always with a few set pieces (large multi-piece fireworks). Two parts of the display that need a major effort are the beginning and the end. A nice loud start to wake the audience up and rousing finale to let them know that it's the end.

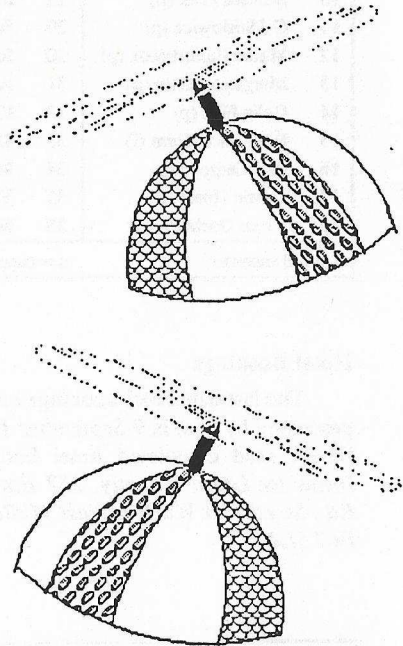
Actually at the display, the first rule is to make sure you have

tools to get set up, a selection of digging implements, carpentry tools, nails and tape are vital. Also the various bits of timber to fix fireworks to should all be ready in advance, things like posts stakes and rocket racks. On the day, decide how much time you need to get set up and double it: everything takes longer that you think. Make sure that not only is there time to get everything done in daylight, but that the crew will have time to walk the site and become familiar with the position of the things they will be igniting. Because everyone will be running round in the dark, simple patterns of items, spaced far enough not to set each other off are best. When the display is set up, security is needed to prevent anyone wandering over the site.

Safety is of paramount importance in any display, the audience comes first, they have to be far enough away to avoid any fallout. Crew safety comes next, make sure that everyone is wearing thick clothes and gloves. Head gear and safety goggles are useful. Make sure that everyone knows what they are doing and that they have an adequate supply of matches to do it. Bear in mind that fireworks are dangerous and precautions should be taken; a firework extinguisher and a fire blanket should

be on hand.

After the display, always walk the site and collect unlit pieces that were missed, and leave any unexploded fireworks for at least half an hour and then dispose of them, preferably soaking them in a bucket of water first.



Conscription

24 - 25 September 1988

Cobden Hotel, Birmingham.

Conscription, c/o Flat 4, 8 West Ave, Walthamstow, London E17 9QN.

Membership at 2/7/88		
1 Henry Balen (f)	19 Roger Robinson (f)	37 Dave Angus (f)
2 Hugh Mascetti (f)	20 Bernic Evans (p)	38 Larry van der Putte (f)
3 Laura Wheatley (f)	21 Jonathan Cowie (f)	39 Wilf James (s)
4 Gary Stratmann (f)	22 Steve Linton (p)	40 Mark Meenan (p)
5 Jay Felton (p)	23 Pat Brown (f)	41 Paul Dormer (f)
6 Fiona McArthur (p)	24 Roger Perkins (f)	42 Susan Francis (f)
7 Fiona Anderson (p)	25 Iain Dickson (p)	43 John Faircy (f)
8 Caroline Mullen (f)	26 Angus H C Scott-Brown (f)	44 Ian Sorensen (f)
9 Chris Cooper (f)	27 Tim Illingworth (f)	45 Malcolm Reid (s)
10 Bernard Peck (p)	28 Mike Figg (s)	46 Chris O'Shea (f)
11 C J Suslowicz (p)	29 Stephen Davics (f)	47 Rob Meades (f)
12 Martin Easterbrook (p)	30 John Stewart (f)	48 James Steele (f)
13 Margaret Austin (p)	31 Andrew N Morris (f)	49 Peter Smith (f)
14 Colin Fine (p)	32 Kathy Westhead (f)	50 Valerie Housden (f)
15 Doug McCallum (f)	33 Tom Taylor (f)	51 Jane Smithers (f)
16 Paul Oldroyd (p)	34 Maureen Porter (f)	52 Marcus Streets (f)
17 Martin Hoare (p)	35 Ye Gerbish (f)	53 Brian Ameringen (f)
18 Vince Docherty (p)	36 Martin Tudor (f)	54 David Brown (f)
f = full member	s = supporting	p = pre con publications

Hotel Bookings

The last date hotel bookings can be processed by post is *9 September 1988*. Please send completed hotel booking forms to: *Laura Wheatly, 257 Barclay Rd., Smethwick Warley, West Midlands B67 5LA.*

Membership

Last day for postal membership is *9 September 1988*.

Membership Rates

	Full	Supporting	Pre-con Pub.
	£10	£6	
Conversion		£4	£8

© Conscription, 1988, copyright returns to contributors on publication