

The Great Northern Hotel

CONVENTION
3RD - 6TH MAY 2002



Clean, Reasonably Priced
and Good Water Pressure

Welcome to the Great Northern Hotel

Standing at 102 rooms, our hotel has the most elegant and complete accommodations in Twin Peaks. Everything we promise, we deliver - a clean place, reasonably priced. Whether it is our damn fine coffee, local entertainment or spectacular view, we truly hope you enjoy your stay. Remember, here in Twin Peaks, "health and industry go hand in hand."
("helso industry dee go handy hand")

A change of management.

After discovering their latent talent for producing marvellous ice cream, and after an unfortunate incident with some Norwegian businessmen, Ben & Jerry Hoare have decided to give up the hotel business.

We, 'The Bookhouse Boys', a local society of some renown have decided to take a new direction and become hoteliers. In doing so, we wish to update and bring the Great Northern into the 22nd Century, and make it a 'Damn Fine Place To Stay...'

To this end we are having a grand re-opening weekend of jovialities and talks of interest from leaders in various fields. We have entitled it.... 'Damn Fine Convention'

We welcome you to the hotel, have a Damn Fine time, and visit us again.

'The Bookhouse Boys' -



Hazel, James, Jim, Robert and Stef.



Hotel Facilities

The Great Northern Hotel believes in good service, good value, and making our customers stay is a pleasant one.

Please ensure you make full use of all the facilities that are available to you (including the bar)

- **Reception**
- **Bars**
- **Restaurant**
- **Room Service**
- **Pool and Health Spa**
- **Medical Services**
- **Special Items**
- **Staff**
- **Entertainment**

- Reception

If you have any problems with the hotel, please address these to Hotel reception in the main foyer. If they do not resolve your problem, ask to see 'James' the head receptionist.

If you still have an issue, seek out Bookhouse boys, JamesnStef who will sort it.

Before asking for extra towels at reception – please check your wardrobe!(?)!

- Bars

There are two bars available, one in the Convention Function room and another in the new modern sports bar, next to the restaurant. The 'Convention Bar' will start serving from 10am each day until 12.30am, except Monday, when it will shut at 6pm.

Damn Fine Convention attendee's can avail of their special discount at this bar. All pints are £2.50, while a shot and mixer is £3.00 and soft drinks £1. For all you Real Ale drinkers – there are 2000 bottles of Wadworth 6X available at £2.50 each – drink up! The main hotel bar will be open to residents at all times, unfortunately the discount does not apply here.

- **Restaurant**

The modernised hotel restaurant is situated left of hotel reception, after the bar. It will be open early for breakfast with lots of mushrooms available! Snacks are available here during the day, and a discounted menu in the evening.

- **Room Service**

Warm milk is available if you require it, just ask or phone reception.

- **Pool and Health Spa**

Due to unforeseen circumstances our full size Olympic pool and Health Spa will not be available.

We have made provision though, and the 'Miss Twin Peaks' poolside event will be catered for.

- **Medical Services**

We have a few First Aiders available from the Twin Peaks Medical Centre along to help out removing splinters after the Bob stamping. They can be identified by their special badges.

- **Special Items**

The hotel has put together a range of commemorative articles which can be purchased to remember your time spent with us and the re-opening weekend festivities!

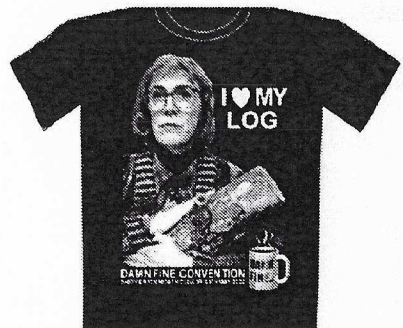
We have black T-Shirts depicting a local resident for only £7.50.

Pewter 'cherry pie' and 'log' badges, at only £3.00 or both for £5!

We also have a Damn Fine combination available of a T-shirt and badge for only £10 !!

All available at the Convention Reception desk.

(BUY LOTS, BUY OFTEN !)



- Staff

A number of people have volunteered to help out over the weekend, whether to help man the reg. desk or help dump bodies into the swamp. We are always looking for more.

These helpful folk will know who the committee are and can point them out to you in case of issue. Be nice to them. They wear green 'Great Northern Hotel Badges'.

- Entertainment

For the re-opening weekend of the hotel, we have organised a mass of weird and wonderful things to entertain you.

Each night there is a different themed disco, with a chance to join top-crooner Robert Rankin on Sunday for Karaoke.

A Miss Twin Peaks contest is being run throughout the weekend, with points being available at EVERY panel for various things such as entrants involvement, enthusiasm, violence in the wrestling, costume, dancing performance & signing talent etc rather than a beauty pageant (although the obligatory pool side event will still take place).

We also have FBI weapons training to which numbers will be limited – so book your place at the reg. desk asap.

We have brought in guest from the 'real world' whose lives and work bring them into contact with topics shown in Twin Peaks, we look forward to meeting them.

A program of events follows along with information about our guests.

Enjoy.

Kim Angel

An few lines of appreciation by JamesnStef

Kim was invited to join us, and is visiting from The Angels to talk about tranvestitism which was touched upon in TP with David Duchovney playing an Agent called Denise (previously Dennis).



An extract from 'The Angels' website www.theangels.co.uk

Many people still regard cross dressing as a joke. It is something that often attracts sneers and giggles. But if there were more transvestites in our society there would be a greater knowledge of what we are and more acceptance.

Sadly, many of those who have found the courage to escape from the stresses of twentieth century life by expressing their femininity in its purest form, imitation, still feel guilty about what they do.

Many transvestites admit that their fear of being found out neutralises much of the benefit they feel from dressing. Transvestism will become accepted only when there is less secrecy. It is too easy for those who sneer or look down their noses to attack transvestites on the grounds that if they themselves are too embarrassed about what they do to admit to it in public then there must be something wrong with it.

The sneers and giggles only come from a lack of knowledge, there is no one to blame. But the responsibility is on us to educate people to who and what we are. That may come through Humour, life stories, a diary or strong comment, we all choose our ways of expressing ourselves. By surfing this site and the girls linked to it, be you TV or not, a greater knowledge of what we are and what we want can be gained.

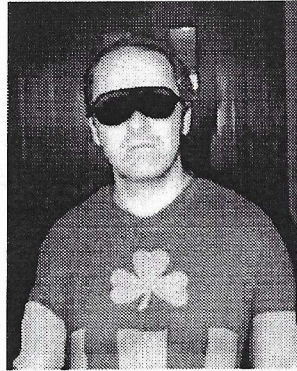
We don't ask to be understood, merely accepted.

Kim Angel x

Michael Carroll

A few lines of Appreciation by Michael Carroll

Firmly established as the author of his own biographical pieces in convention publications, Michael Carroll is also a full-time writer whose books have been published in countries as far away from each other as Italy and Canada.



A former computer programmer, Michael now writes full-time... hang on, I already said that! Delete word. Delete word. Shit. This bloody speech-recognition software is a pain in the *nuts*! End dictation!

That's better. No! Shit! Alt-F4! Damn it to hell and back with a spade up its arse!

[Brrrrring, brrrrring]

Hello? No, she's at work. Who's calling? ... Look, will you people stop phoning here? Why would we want to change back to *your* phone service? I mean, really, what's the difference?... Yeah, you all *say* you're the cheapest, but when it comes down to it, any money I might save by switching over to you I've got to weigh against the time I'd lose answering the phone to your competitors... What?... When it's more convenient? Okay, phone back yesterday. I wasn't so busy then... Yeah, yeah. Thanks a lot.

[click]

Bastards.

Oh for crying out *loud*! Now all *that's* on the screen. Okay. [ahem] STOP DICTATION. Bugger. I've had enough of this!

[Stomp, stomp, stomp, slam]

David Julyan

A few lines of Appreciation by Robert Newman

To some people Dave Julyan is an internationally famous film composer responsible for the scores of films such as Memento (2000). To others he is now known as the composer sacked by Madonna from her new, Guy Ritchie directed, film; where he was to have been working with Angelo Badelementi, which was the only reason we invited him to be a guest. But to me he will always be that bloke Dave the Cardboard Box who used to edit ZZ9's newsletter, Mostly Harmeless, and couldnt spel to safe hi liff.

Colin Odell and Michelle Le Blanc

A few lines of Appreciation by Someone

Colin and Mitch have been sad David Lynch fans for far longer than would be prudent to mention.

The Pocket Essential David Lynch was their first book (of many). They're absolutely nuts about films, but do other things like beating each other up in the name of karate, music and art.

They have a website at www.colinandmitch.com for an eclectic range of reviews, artwork and even some basic karate kata. Colin is one of the few men to admit to having broken his toe kicking his wife.



John Higgins

A few lines of Appreciation By Michael Carroll

Apart from people like Jack Kirby and Steve Ditko, the first comics artist whose work I learned to recognise was John Higgins. Partly, this was because I once spotted his signature on a piece of artwork and spent days trying to work out what it was, but mainly it was because he's just so damn good.



I first encountered his work in a *Battlestar Galactica* annual - John illustrated the entire thing, and it was wonderful stuff: very clear, very dynamic - and a good deal of it was painted, not just drawn. I'd never seen painted comics art before, and I was mightily impressed.

I was so impressed that I even "helped him along" by colouring in all the black and white illustrations in my copy (to this day, I've not received a penny in royalties, which just goes to show how fickle the comics industry can be).

A couple of years later, I was delighted to find that John was working for 2000 AD, which was a lot more accessible to me because (a) annuals are cheaper and (b) there wasn't so much *Battlestar Galactica* in it. His work for 2000 AD includes many *Judge Dredd* episodes, a good number of *Future Shocks* and *Time Twisters*, *Chopper*, *Freaks*, *Robohunter*, *Strontium Dog*, *Bad Company*, plus a lot of one-offs and covers.

In the years since John has worked on *Hellblazer*, *Mutatis*, *World Without End* (which *everyone* should read - mind-bending stuff!), plus tons of other comics (*A1*, *Pride & Joy*, *Swamp Thing*, *Terminator*, *Animal Man*, *Batman*, *Thing From another World*), including one of the greatest graphic novels ever: *Watchmen*, for which John did the colouring (I guess I should point out here that John did a somewhat better job of colouring Dave Gibbons' art on *Watchmen* than I did of colouring John's art in that old *Battlestar Galactica* annual).

But John Higgins isn't just a drawer of comics: he's also written some as well, notably the superbly atmospheric *Razorjack*, and the classic two-part *Judge Dredd* story "Scales of Justice." Not to mention that he co-wrote the truly disturbing *World Without End*.

The first time John and I shared billing at a convention I was so intimidated at the thought of meeting someone so impressive that I chickened out and avoided him. That was a foolish mistake, because - as I discovered when I finally did meet him - John Higgins is one of the nicest, wittiest, most charming people you could hope to meet. All this, despite those unsettling nightmare-inducing drawings in *World Without End*...

SPROUT LÖRE

The Now Official Robert Rankin Fan Club

Members Will Receive:

Four Fabulous Issues of *The Brentford Mercury* featuring previously unpublished stories by Robert Rankin. Also containing News, Reviews, Fiction and Fun.

Plus the opportunity to take part in special events with Robert Rankin.

Annual Membership Costs €3 (Ireland), £8 (UK), €16 (Europe), \$16 (USA) or €18/£18/£11 (Rest of World).

Send a Cheque/PO to: Sproutlore, 211 Blackhorse Avenue, Dublin 7, Ireland.
Email: info@sproutlore.com. See our website at www.sproutlore.com.

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The Thirteenth National Irish Science Fiction Convention **OCTOCON** 19-20 October 2002

The Royal Marine Hotel, Dun Laoghaire, Co. Dublin, Ireland

Guest of Honour:

China Miéville

Author of *The Scar*, *Perdido Street Station* and *King Rat*.
Winner of the Arthur C. Clarke Award and the British Fantasy Award.

Other Guests:

Rachel Armstrong, Eugene Byrne,
Michael Carroll, Simon Clarke, Maggie Furey,
Roger Gregg, Harry Harrison, John W Sexton,
Paul J Holden, Graham Joyce, Morgan Llywelyn,
Ian McDonald, Juliet E. McKenna, John Meaney,
Kim Newman, Michael Scott, Colin Smythe,
John Vaughan, Ian Watson

See our website for latest information www.octocon.com

Membership rates (Ireland & Europe):
Attending: €30 until 1st October
Junior: €20 until 1st October
Supporting: € 10

Send to: Octocon,
c/o Yellow Brick Road,
8 Bachelors Walk, Dublin 1
Make Euro cheques payable to 'Octocon'

Membership Rates (UK):
Attending: £22.50 until 1st October
Junior: £15.00 until 1st October
Supporting: £7.00

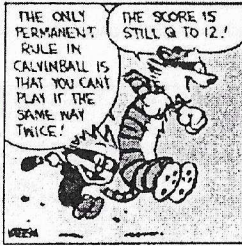
Send to: Dave Lofly,
64 Richburns Terrace,
London SW8 1AX, England
Make cheques payable to 'Dave Lofly #2 A/C'

David Hughes

A few lines of Appreciation by Robert Newman

David Hughes has written loads of books; in Prague in December 2000 he met David Lynch for an interview which filled blanks in his acclaimed book "The Complete Lynch" (Virgin, £15.99), and which appeared in a recent issue of "Wrapped in Plastic" (try Forbidden Planet for a copy). Mr Hughes also tracked down many members of the Twin Peaks cast for a "Where Are They Now" Special in Empire magazine, but forgets which one. David's latest book, "The Greatest Sci-Fi Movies Never Made," has an entire chapter covering Lynch's *Ronnie Rocket* and *One Saliva Bubble*. The chapter in question was written in Cannes on the Sunday that Lynch shared the Best Director award with Joel Coen.





calvinball



The Unofficially Official Rules of Calvinball**

1.1. All players must wear a Calvinball mask (See Calvinball Equipment - 2.1). No one questions the masks (Figure 2.1).

***IMPORTANT** – The following rules are subject to be changed, amended, or deleted by any player(s) involved.

1.2 Any player may declare a new rule at any point in the game (Figure 1.2). The player may do this audibly or silently depending on what zone (Refer to Rule 1.5) the player is in.

1.3. A player may use the Calvinball (See Calvinball Equipment - 2.2) in any way the player see fits, whether it be to incur injury upon other players or to gain benefits for himself

1.4. Any penalty legislation may be in the form of pain, embarrassment, or any degradation the rulee wishes to execute upon the other player.



Figure 1.2

1.5 The Calvinball Field (See Calvinball Equipment - 2.3) should consist of areas, or zones, which are governed by a set of rules declared by players. Zones may be appear and disappear as often and wherever the player decides. For example, a corollary zone would enable a player to make a corollary (sub-rule) to any rule already made.

Or a pernicious poem place would require intruder to do what the name implies. Or an opposite zone would enable a player to declare reverse playability on the others. (Remember, the player would declare this zone *oppositely* by not declaring it.) (Figure 1.5a and 1.5b)

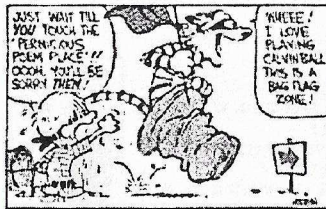


Figure 1.5b



Figure 1.5a

the



1.6 Flags (Calvinball Equipment 2.3) shall be named by players whom shall also assign the power and rules which shall govern that flag (Figure 1.6).

1.7 Songs are an integral part of Calvinball and verses must be sung spontaneously through the game when randomly assigned events occur.

1.8 Score may be kept or disregarded. In the event that score is kept, it shall have no bearing on the game nor shall it have any logical consistency to it. (Legal scores include 'Q to 12', 'BW-109 to YU-34, and 'Nosebleed to Pelvic Fracture'.') (Figure 1.9)

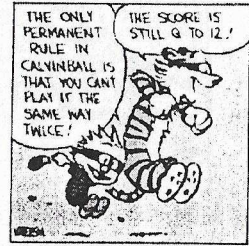


Figure 1.9

1.9 Any rule above that is carried out during the course of the game may never be used again in the event that it causes the same result as a previous game. Calvinball games may never be played the same way twice (Figure 1.9)

Calvinball Equipment

2.1 Mask - All participants are required to wear a mask - Figure 1.1



Figure 1.1



Figure 2.1b



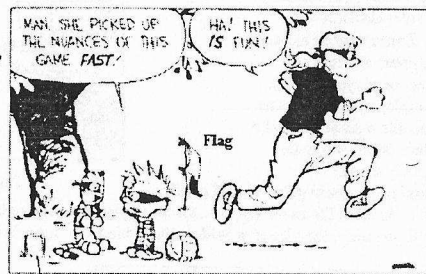
Figure 2.1a

2.2 Calvinball - A Calvinball may be a soccerball, volleyball, or any other reasonable ball - Figure 2.1a and Figure 2.1b

2.3 Calvinball Field - The Calvinball Field should be any well-sized field, preferably with trees, rocks, grass, creeks, and other natural obstacles.

2.4 Miscellaneous - Other optional equipment include flags, wickets (especially of the time-fracture variety), and anything else the players wish to include (Figure 2.4).

OTHER KIDS' GAMES ARE ALL SUCH A BORE!
THEY'VE GOTTA HAVE RULES AND THEY GOTTA KEEP SCORE!
CALVINBALL... IS BETTER BY FAR!
IT'S NEVER THE SAME! IT'S ALWAYS BIZARRE!
YOU DONT NEED A TEAM OR A REFEREE!
YOU KNOW THAT IT'S GREAT 'CAUSE IT'S NAMED AFTER ME!
IF YOU WANNA...



Wicket

Figure 2.4

** This rulebook is not required, nor necessary to play Calvinball.

Special Thanks to the Calvinball Founders *Bill Watterson, Calvin, and Hobbes.*

All Programme items are 50 mins long to allow for change over and beer!

All Programme items will have points available for the Miss Twin Peaks competition -
Simply make an effort - join in with the banter, express yourself on the dancefloor, or croon like a good 'un to earn yourself points!

Fri	Main Programme	What?
18:00	Beer	Relax and have a beer
19:00	Opening bollix and introduction, followed by Bob Stamping	These are the guys in charge introducing the guests
20:00	Twin Peaks, ye wha?	Mitch and Colin and Mike Carroll show us clips and take us through the series
21:00	Law Enforcement and Cross Dressing Disco	Dress on up and boogie on down
01:00	Rocky Horror Show - a beginners guide	Alex and Robert will help you get take part in this interactive extravaganza, sluts.

All Programme items are 50 mins long to allow for change over and beer!

Sat	Main Programme	What?	Alternative Prog	What?
10:00	25 years of things we love - 2000AD and Star Wars, we celebrate	Mike Carroll & John Higgins help us remember	Pie competition	Hazel chooses a winner, and we all tuck in
11:00	Coffee & Donuts With the Headhunters extravaganza	Indulge with our guests and enjoy live music performed by Headhunters	FBI Weapons Training	Go through the paces and play with loads of guns, limited event!
12:00	Trans-gendered talk	Kim Angel talks to us		
13:00	What next...?	Colin and Mitch David Hughes & Mike Carroll Ponder what could have been	It Can't Be !!!	Skeptics bash your beliefs and destroy your heroes
14:00	A history of the bizarre behaviour of Orchid collectors	Ian Plestid of Plestid Orchids talks to us about the strange goings of collectors.	Water Pistol Fight	Get 'Wet Baby ! Yea!
15:00	David Hughes Talk	David will talk to us about David Lynch	Cloning	Ever wanted a bit of yourself on the mantle, Elvis & Co will make it happen
16:00	Richard Walker- Hypnotherapist	Find out about the science & myths of Hypnotherapy.	Mitch and Colin Karate	Wear P.J's ... and watch out!
17:00	Micheal Carroll Takes Over !	Micheal Carroll has a 'Mad Hour'-watch him entertain you -he better or he's dead !	Alcohol Analysis	Be prepared to be destroyed.
18:00	Break for dinner		Closed	
19:00	The Towels are not what they seem! ZZ9 hour	Kevin Davies and the guys from ZZ9 talk about DNS		
20:00	Warm up to disco in the Bar	You can never have too much booze		
21:00	Twin Peaks Prom Ball	Look your finest girls!		
-12:00		Show em what you are made of!		
01:00	Requiem Mass for Laura	The good Rev. Jim leads us in a tribute to Laura		

All Programme items are 50 mins long to allow for changes over and beer!

Sun	Main Program	What?	Alternative Prog	What?
10:00	Talking backwards	Headhunter technology allows us all to be dwarfs!		
11:00	Fannish Deathmatch	Judge Dredd versus Blade - You decide who wins, Danger mouse 3/7 on	FBI Weapons Training	As above
12:00	Dave Julyan's audio hour	Dave Julyan talks about music		
13:00	Robert Rankin Exposed !	Mike Simpson and Mike Carroll tag team interview our esteemed guest	Knot the cherry stalk compo, bondage etc	Flick ties you up, kicks you around and hey its free
14:00	Bag of Shite	Random articles from a bag discussed A Mike Carroll 'Calvin Ball' type panel !	Miss Twin Peaks, Pool side Event	Bikini's out girls and strut your stuff Various Guests to Judge
15:00	The Female Form	John Higgins - Shows us how to draw tits, and err finches.	closed	
16:00	The Great Sproutlore Auction	Robert and James attempt to raise funds for that strange organization, Sproutlore	closed	
17:00	Mitch Colin Twin peaks quiz	Do you know your stuiff? - Teams of four	ow to be a pro	How to get published, and make cash doing what you love as a job.
18:00	Break for dinner		Closed - go to Main or buy beer!	
19:00	"Twin Geeks "	Reducto Ad Absurdum are putting on a show!! Guaranteed to be entertaining.		
21:00	Karaoke Disco	Robert Rankin leads us thru a few songs. Dare you duet with him on "My Way" ?		
01:00	Liam Proven and an explanation of the term ninkinpoop	Dodgy stuff here, not for the faint hearted		

All Programme items are 50 mins long to allow for change over and beer!

Mon	Main Program	What?
10:00	Flesh	Flesh World was a big part of TP, what's the attraction? Simo, James and Stef discuss
11:00	Shock Horror - various clips	Colin and Mitch show us some horrifying Video
12:00	Messages from space. Have you been abducted?	Robert, Robert and Ben discuss anal probing
13:00	Boxing Helena and Ed & Nadine Wrestling	Mad boxing thing - bit violent Can you 'lick Nadine in the ring' ? - still violent
14:00	Chess talk	Stuart Ruben talks to us about the finer points of mating
15:00	Battle of the pro's who knows the most? We try to out quiz our guests	Simo, Mitch, Colin, Robert, Micheal he he knows nothing shall suffer.
16:00	Death by Sex !	"Well, he died with a smile on his face" ... Liam Proven discusses
17:00	David Lynch, The mad Bastard !	Mitch and Colin , Mike Carroll talk about the looney who makes it all happen
18:00	Closing Ceremony	Full Committee talks bollix with Guests and then get drunk

Alternative Prog	What?
Room 215 - the best of times at Cons	Tobes and chris o shea remember what every they can
Lamaic Stone Throwing	We use all our powers to hurl bricks at bottles and discuss rioting tactics
Table Top Soldiers	Robert Newman plays with little men
How to change your boyfriend into a log	Magic explained by Chris O'Shea
UFF event	Alison scott and Co explain what it's all about
Lawn Mower racing	Are you a Schumaker, Senna or a Titchmarsh? Duel of the mowers!
Fannish Fideo	Robert Newman proves he was famous. Fans on TV.
Calv'nBall	Bat Masks and changing rules
Closed	

Sherilyn Fenn interviewed by M J Simpson on the set of Dangerous Obsession on the Isle of Man, 1st October 1997 — first publication of full interview

How's it going on the film, from your point of view?

"I think it's going really well."

Have you done any other films in the UK?

"I haven't. This is my first one."

So how are you finding it different from American films?

"I think people have a lot more fun. I don't think I've laughed as much in my whole life as I have since I've been here. I've just laughed and laughed. It's wonderful. It's a better quality film than the things that are being made in the States. Ray Winstone keeps telling me that they're just making better films here. So I'm actually contemplating moving to London for a period of time. I've been in Los Angeles for 15 years and I'm really, really tired of it. I'm continually really uninspired by what's being sent to me. Even by huge films that they're doing there. It's amazing. They're just awful. I loved the script when I read it; it's a wonderful character piece. I saw Ray's work, like Nil By Mouth, and Tim's work, and I just was really excited to be a part of it."



What about the crew?

"Everybody is really good to work with. I brought my make-up artist from the States - so one friend along for the ride. But no complaints. I'm really having a good time! The Isle of Man is a little bit difficult, just because I have a three-and-a-half year old and there's not much to do here for him. Everything's sort of sio-o-ow."

How do you think perceptions of you as an actress are different between here and America?

"I'm not really sure, to be honest. It was interesting because a couple of months ago I had a meeting with a director, Mike Figgis. He could tell I was feeling low, and he was really encouraging me to come to England and to spend some time there, saying how different it is. Like, when you're in Hollywood it seems like that's all there is in terms of the business. He said to me, 'You have a great body of work and you'd work all the time if you went to Europe. You should just go and get out of here.' So from his perspective, he made it sound like it would be very positive for me to do that. But I'm not really sure what the perception is of me there, if I would work more there. But I suppose I'll find out."

In America, are you doing a lot of TV movies?

"Yes."

Am I correct in thinking this is the first theatrical thing you've done since Boxing Helena?

"Hm. No. I just did a film at the beginning of the year with Eric Roberts. That was a film. What are they calling it now? Encounter? Something like that. They keep changing the name around. It's a family who have an encounter and how it messes up their lives and stuff." [This was released as The Shadow Men - MJS]

When you say 'an encounter'...?

"Like an encounter with an alien. Actually I've done a couple of things, but they've been smaller independent films. I did a film, Friends of Friends, and I did another one called Just Write. All of these since Boxing Helena."

Do you like doing small, independent things? Are they more fun than the big corporate studio things?

"The big corporate studio things, I'm not necessarily considered for because, well, first of all I haven't been in a studio film, which is interesting. MGM was the biggest studio that I worked with: Of Mice and Men. But, I'm sure you've heard, the way it goes there is simply: you get hired, regardless of if you're right or wrong for the role, if you have made a movie that made so much money. So that list of girls, women, whoever they are, are considered and cast for all those roles. Not that I necessarily want to do them anyway. Because there's very few that are big budget that have any substance or any depth or any integrity. They don't do anything for me. So I find that in the independent world I find things that I'm more excited by. I'm more willing to take three months away from my son and feel happy to be doing it. And what I've done to help support that is to do a few television movies to pay the rent. And sometimes they're really nice stories, sometimes they're okay. It's just the way that it is."

You did The Elizabeth Taylor Story.

"Oh, that was really fun. That was really an event in terms of television. That wasn't just a run of the mill thing, so I liked it. That was very difficult, but I loved having done her story."

Did you watch a lot of her old movies to research it?

"Well, I've always been a really big fan, so I've known her work for many years. But what I got the most out of was live interviews with her. There were some wonderful, candid moments in those live interviews with her that to me really revealed who she was."

Is there a difference between playing a role of a real person and just doing an impression of her?

"I fought to keep the integrity of the story because the producer was bringing in a horrible writer that was making it very soapy. They wanted many scenes of her when she was very overweight. I said, 'I'm not doing that. I'll do one. That is not this woman's life.' For me, it was just: I didn't want to do an impression. She's a lot like my mom in certain ways. My mother's been married many, many times and grew up at the same time as she did it. Somebody that can keep believing in love like that, it's remarkable. I just tried to play the truth of the woman; not the legend, not the stories that we hear about her. Because even when she was a child, you were seeing a version of her that was manipulated by the studios, so you didn't really see her. I thought the closest she ever came to revealing herself was Who's Afraid of Virginia Woolf?, and she lost herself in that role. It was cathartic for her to do that in a lot of ways, to let herself be that wild and that ugly and unattractive. Because the stories I would hear were: she could drink me under the table; she was like, 'You fucker...', then you'd see this beautiful, angelic-looking woman, and it was shocking, just shocking. Richard Burton said the first time he met her he saw her at this pool party across the pool. Then when he got closer to her she was just, 'Oh fuck that!' and he went like, 'Whoa! Oh my God!' So in the context of the script, which was really

well written - what we could keep - in its original form."

Hollywood biopics don't have a reputation for being accurate, like The Buster Keaton Story. But have you ever found out what Liz Taylor thought of it herself?

"No, but a friend of hers - supposedly she said she was a friend of hers - approached me, strangely enough, at my dermatologist's office and congratulated me and said I did a really good job."

Who would you have played when they make The Sheryl Fenn Story?

“(Laughs) I have no idea!”

What was it like working with Humphrey Bogart in a Tales from the Crypt episode?

"It was odd. You were always acting to the camera. It was wonderful working with Bob Zemekis and Isabella and everybody was really nice. But it was just a weird experience because it's all about the end product, so you're just acting to the camera. Strange."

Had they shown you the footage of Bogart they were going to put in there?

"No, but you know what they did? Sometimes they had a man there who looks like him. He does certain commercials, looking like him. So sometimes he would be there, but oftentimes it was just acting directly into the camera. But it was Humphrey Bogart. I starred with Humphrey Bogart."

How familiar were you with David Lynch's work before you got the role on Twin Peaks?

"I'd always loved and respected the work he did on The Elephant Man. It's a devastating, beautiful, beautiful film. And Blue Velvet, which freaked me out completely! It was like, 'Oh my goodness!' - one of the more disturbing films I've ever seen. So I suppose that was it. I didn't see Eraserhead until he requested that I see it, once we were working together. But I was very excited at the prospect of working with him. It was the only time I had gone up for television in my career up until that point."

What is David Lynch actually like?

"I'm sure you've heard that description: 'Jimmy Stewart from Mars.' Yes. Because a part of him is really so sweet and pure and innocent. He's like a big kid. He'll tell me my take was, 'Jim-dandy.' Or, 'Doggone it, Sheryl, that was cool.' I don't know. I forget now my little Lynchisms, it's been so long. I can't think of other things he used to say. His direction is abstract. He doesn't ever say, 'Go do this,' or, 'Go do that.' He'll just tell you some weird story, or when I did Wild at Heart he kept talking about, 'The bobby pins, the bobby pins.' Did you see Wild at Heart?"

Yes, I liked it.

"So you see, he's wonderful. He's very very creative and unafraid of taking chances. We'll sit down and, 'Oh, I don't like this scene'. In Twin Peaks he rewrites this entire scene and has me dance in the middle of the room for like three minutes: 'Just groove, honey. Just kee-ep moving.' I'm like, 'Oh, okay. I feel like an idiot. What am I doing? Okay.' Then you see it and with the music, he's set this whole world up, this whole mood. I really respect him, he's wonderful."

What were these tentative plans to spin your character off into her own series?

"They had wanted to do that but I didn't want to do it. My agent didn't want me to do it."

Would that have been David Lynch doing that series as well?

"Yes, he was talking about Mulholland Drive, he talked about doing, like, Audrey Goes to Hollywood. I don't know what she was going to do in Hollywood! She's driving along Mulholland in this convertible car... But it didn't end up happening, obviously."

How is David Lynch different from Jennifer Lynch who you worked with on Boxing Helena?

"Man - woman. Night - Day. It's a really huge difference. It's completely different to work with a woman that is my age, maybe younger. David's encouraged her, through his example of exploring dark places within oneself, but she's less abstract. I was blown away by the script. I had heard all the stories and I didn't want to read it. Then my agent said, 'It's a dream. Just read it. It's pretty interesting.' I was shocked that a 19-year-old girl had that perspective on relationships, that understanding. Then I met with her and we just clicked. Because we didn't really meet - just once or twice, very briefly - on the set of Twin Peaks."

Were you aware of all the fuss there had been with Kim Basinger?

"Uh-huh."

Did that affect production in any way?

"No. I thought they were lucky to have lost her, frankly. I've never seen her do the kind of work that that role required."

You did guest appearances in Cheers and Friends.

"Cheers was frightening, because I was like 19, and I think I had two lines. This big, live audience: I was so afraid, it was awful. But Friends was recently, Friends was a couple of months ago. It was fun, but I came out with the feeling that I'm just not a sitcom actress. (Laughs). You say a line and you wait for them to laugh, then you say another line and you wait... It felt weird to me. But it's interesting and the energy is almost like theatre, I suppose, with all the people there. Matthew Perry was darling and really funny. All my scenes were with Matthew, basically, so it was fun. I like the show. I was happy to be part of it."

What role did you play?

"I play a woman that Matthew meets and starts to go out with that has a wooden leg! And he judges me for my wooden leg and I judge him because he has three nipples. Like: how ironic!"

You started acting when you were 17 - was it something that you just fell into because you were in LA?

"Yes, it wasn't something that I'd always wanted to do. My mother had met an agent who had spent some time in our house and

kept encouraging me. I figured: why not? It looks fun."

Had you done any acting at school or college?

"No. Make-believe stuff as a little girl in the basement: I did *The Towering Inferno* a hundred times. I was Faye Dunaway with curtains for an evening dress, but that was about it."

Your mother was a rock musician and your aunt is Suzi Quatro. Was there ever any thought of you going into music?

"My grandpa - their father - would always ask, 'What instrument do you hear when you listen to music?' I'm like, 'All of it!' He's like, 'Well... then you're a singer! And I love to dance. But I don't like being up in front of tons of people. I didn't have that in me to do it, the desire to be performing in front of a lot of people. If there's a lot of people on a set, I get nervous. So it just wasn't something I ever seriously considered."

Do you go everywhere with your three-year-old son?

"Yes, everywhere. He's been all over the world. He's great. He's the best thing in my life, the best thing I've ever done."

What is *Nightmare Street*?

"This is a movie that I just did. Let me see the poster. That's not even the daughter. I can't believe they did that. There was a beautiful little girl played my daughter named Lauren and she was six. That little girl played... I wonder why they did that. Anyway, it's a movie I just did for television. This is something I just did in Vancouver about three months ago. It's a weird story. It's basically: they're asking you to believe that two places, two different realities, can exist at the same time. This woman, her daughter almost gets hit by a bus, and she goes after her. Then wakes up in a hospital and they're calling her something else. She slowly has to work it out to try to get back to her child. It was interesting. It was different for television to try to do something like that. A really nice director, an Englishman called Colin Bucksey. It was really funny. But I can't believe they did this poster. That makes me so angry, because I was so close to this little girl, Lauren. I still write to her, and that is not her. That's another girl. She's prettier than Lauren, maybe that's why they did it."

Colin Bucksey has done some episodes of *Sliders* and was doing some episodes of this sci-fi series, *Space Island One*, on the *Isle of Man* recently.

"He was. He was here."

Did you meet up with him while he was here?

"No, I didn't. I'll have to see him when I go to London."

You've done quite a lot of sci-fi/fantasy things, like *The Wraith*. What were you in *The Wraith*?

"That was so long ago! Don't bring up *The Wraith*! It wasn't a good movie. And someone even got killed when we were making it and someone else got paralysed, so it was not good. That was with *Charlie Sheen*."

Meridian, aka *Kiss Of The Beast*: is that another one worth forgetting?

"That is worth forgetting. That was: I go to Italy for two months and live in a castle. That was wonderful, but the movie is..."

What about *Of Mice and Men*? Lon Chaney Jr did a famous version.

"I never saw the original and, honestly, I'd never read the book in school or anything. So when I read the screenplay I just cried my eyes out. I couldn't believe - it was just such a beautiful story. When I met with Gary S inise, the director who starred in it as well, he just said, 'You know, she's always played - and she was written - as this horrible vamp.' At one point, she threatens to get - I can't remember the character's name - the black man lynched. She's horrible. And he didn't want her to be that way. He said, 'I see her as a sad angel and lonely.' She just wants attention, she wants to be loved, she wants people to talk to her: 'What's the matter with you? Why can't you talk to me?' So I was glad that he wanted to do that. He actually added a scene that was never written where she's crying because Curly broke all her records. The only thing she has in life is her little records. So that was a wonderful experience for me, making something like that."

With a really intense, emotional story, does that filter into the production. Can you keep morale up when you're making something so sad?

"I think people were really happy to be a part of it. It's wonderful when you can do work like that. You can open your heart and deal with human situations. We all have sadness in our life and things that we can draw upon. I loved it because I thought it was a love story between Lenny and George; they both need each other equally. I think people are pleased to be part of it and really excited."

Would you like to do more adaptations of classics?

"Like that, yes. Like I say, that was just a great experience. I love John Malkovich, he's a great actor. We ended up having so much fun. Those trials were going on then, with the guy appointed to the supreme court and Anita Hill and all that. We'd go home at night and watch these trials and argue about what happened. John's like, 'Oh, he fucked her. You know he fucked her.' Making these Italian dinners and cooking. It was just a great, great time. They rented me a house, I had my dog there. We were out in the country. It was just really really nice."

I've got this list of your work off the internet so it's probably grossly inaccurate.

"Well, it's probably not. It's so funny, it's so different than my resume. Because my resume is: scratch that, scratch that."

What sort of stuff is on your resume that you're proud of?

"I'm proud of *Of Mice and Men*, I'm proud of *Ruby*, I'm proud of *The Liz Taylor Story*. That's surprising because it was a horrible shoot. It was six day weeks, 15-16 hour days. I was in every scene. It was a huge hair and make-up show. Not enough time for pre-production. I had two weeks to learn a dialect and I was doing wardrobe fittings in-between. It was crazy. I lost so much weight. I was really sick during shooting, so I just kept thinking, 'Just trust your instincts.' I was so scared to see it, but when I saw it - I never like my work - but I was surprised that it worked. I liked *Boxing Helena*. I think it was an almost impossible story to tell. Although it has some flaws, I think it's neat. I think it's a really neat story, it's a beautiful story."

What about *Two Moon Junction* - are you happy with that?

"No."

What are you really happy with?

"I think Twin Peaks, I really loved Twin Peaks. She blossomed in a way that I never knew, and nobody knew, was going to happen. Because she was a very inconsequential character to begin with. Nobody knew that would happen. She just took on this life of her own, and she was such a brat. It was fun. It's fun to watch that."

My editor asked me to specifically ask you: when you made Twin Peaks, could you work out what the hell it was about?

"No! I couldn't! I'll tell you something. When I saw the two-hour pilot, they screened it in the big theatre. When I left, I said, 'I don't know what is going to happen. I'm in this and I don't understand it. This is never going to sell. Who's going to watch this thing?' So I was more shocked than anybody at what happened."

Do you know what it's about now?

"I think it's just basically that on the surface things seem all one way, this nice little small town. But underneath there's a lot of dirt and a lot of sadness and deprivation. Two girls in plaid skirts and sweaters, smoking cigarettes and talking about murder in the girl's bathroom! That's my kind of movie - I loved it!"

The big thing with Twin Peaks was: who killed Laura Palmer?

"The thing was, that was just a way to open the door to all these amazing characters in this strange world. The hard part about it was that you could be shooting for eight months and you only lived two days in the life of Twin Peaks. It was like: aargh!"

Did you work much with David Duchovny?

"No, but he was around when I was around. We'd see each other and talk, but we didn't have scenes together. He was a transvestite in it, ordering, 'Cantaloupe Daquiri, please?' He's funny!"

As a film actress, how does a regular role in a big TV series affect your career?

"Twin Peaks was special because it was so groundbreaking. In the early '90s it really changed television a lot. A bunch of weird shows, like Northern Exposure, came on after that. And I got nominations for it - Emmys and a Golden Globe - and as a result of that, the doors went swinging open. I was meeting with Dustin Hoffman, I was meeting with top people, and I was a brat. I didn't like anything, even then. It was crazy, I was very picky. In other words, I didn't take advantage of what was happening necessarily then."

You've just done something called National Lampoon's The Don's Analyst.

"Oh, that's a film I did with Kevin Pollack. It's a comedy that was really fun."

Love Life?

"That was Friends of Friends, that film."

Just Write.

"That's another romantic comedy, with Jeremy Pivan. But these are small independent films. My brother just called and said Just Write won something at - I don't know where - some little film festival. Love Life and Just Write are very small films, very small. It's very hard for these kinds of films to bust out."

What was your first film?

"My first film? You're asking me about my first film? My first film was a thing called Out of Control where I just played this young girl. I had a small role. We shot it in Dubrovnik in Yugoslavia. Martin Hewitt, the guy from Endless Love, was in it. It's these kids, this rich family take these kids, it's their prom night or something. There's a plane crash and they get stuck somewhere, and I'm like the little sister so I don't say much! Which suited me just fine, because it was the first film I did. I was frightened."

[ends]

Ian Plestid

Ian has been involved in orchids for 35 years, and is the Chairman of the British Orchid Growers Association. His company, Plestid Orchids, has been trading for 15 years.

He will be whipping through some orchid slides to give us a thumb nail sketch of present day orchids.

The Occult significance of orchids in Twin Peaks will be revealed – (maybe)

Richard Walker

Richard brings a results-focused style to personal and business coaching and enabling change, drawn from his widely based experience spanning research, consultancy, business development, psychology and strategic behavioural therapy.



He studied strategic behavioural change at the London College of Clinical Hypnosis. Richard is a practising clinical hypnotherapist, trainer and lecturer, working with health professionals and the public. He qualified as a professional coach with the Life Coach Group, member of the CIPD. Richard has many years experience in business development, management, and enabling change in the workplace. He is a trained and experienced facilitator. Richard's prior background is in physics and research into the indoor environment, for which his work is recognised both nationally and internationally.

Richard has very kindly offered to come along and give us insight into Hypnotherapy as used by Dr. Jacobi in Twin Peaks, and says...

" I will demystify the fascinating phenomenon of hypnosis, and describe some of its more positive and powerful uses. Whilst hypnotherapy is quite different from stage hypnosis, I may just include a few demonstrations to help with insight..... "

Robert Rankin

A few lines of appreciation by Mike Carroll

What can I tell you about Robert Rankin that doesn't appear on his book jackets and won't get me into some sort of strange legal trouble?

Anyone familiar with his work will know Robert to be a modern-day renaissance man, one of those rare people who can turn his hand to anything: writing, sculpture, being an authority as well as a personality, spelling "renaissance" correctly...



But wait, I imagine that I hear you ask, exactly what is he an authority on, exactly?

Well, apart from being the foremost authority on Robert Rankin books, Robert knows more about the practices of the occult than anyone I've ever met. Note that I say he knows more about the *practices* of the occult: I've no idea whether he knows anything about the occult itself, just the practices.

He has the largest collection of esoteric knowledge in the world. Trust me on this - there's not much about which he doesn't know stuff. If you want proof, ask him about Postman Pat and the Yakuza.

A goodly amount of Robert's obscure nuggets of knowledge makes its way into his fiction, though not always directly: His plotlines tend to be tortuously twisted, often to the extent that a line in a book won't make complete sense until the arrival of another book many years later (I'm specifically thinking about *The Antipope* and *The Greatest Show Off Earth*).

Robert's fine command of the English language is scattered through his works much like a big bunch of clever and witty phrases might be written into some books. Only better.

Basically, if Lewis Carroll was alive today he'd be swearing every time he read a Robert Rankin book and muttering, "Damn! I wish I'd thought of that!" And if Franz Kafka was alive today, he'd be doing something very similar, as would Flann O'Brien. James Joyce wouldn't, though, because, well, Joyce was like that, the miserable git.

Not that I'm suggesting that Robert Rankin copies any of these other, lesser, writers: not so! Robert is a true original. Or if he's not an original, then he's one of a very limited print run, numbered and signed by the artist. Highly sought-after and destined to one day turn up on the Brentford edition of Antiques Roadshow, owned by some bewildered old lady who expects her Robert - "He's been in the family for generations. We were using him as a fruit basket." - to be worth about four shillings and sixpence, and is astonished to be advised to insure her Robert for a bazillion pounds.

Hmm... I seem to have gone off on a tan gent (oo-er! etc.).

Robert's books include the legendary *Brentford* octology, the *Hugo Rune* trilogy (written before most people realised that Rune really existed, this trilogy was key in bringing Rune back to public attention), the *Armageddon* trilogy, and many others, in particular my favourites: *A Dog Called Demolition*, *Apocalypso*, *Sprout Mask Replica*, *Snuff Fiction* and *Web Site Story*. Look out for *Hollow Chocolate Bunnies of the Apocalypse* (soon to be a major book!).

As a person Robert Rankin is generous and kind and hyper-intelligent and all of those good things. He is also rather humble even though he doesn't need to be, and when he reads this he's most likely not going to think that I mean what I say, and that I'm just writing positive stuff because that's what one does when writing about convention guests. But it's all true, mostly...

As a convention guest Robert Rankin is second to none - I should know: I've shared the bill with him many times, and he's outshone me on every occasion. Damn his high-powered flashlight!

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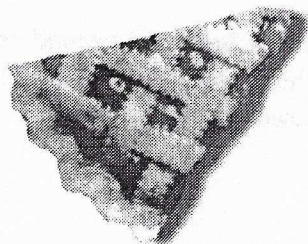
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Reductio Ad Absurdam (Ian Sorensen & Phil Raines)

A few lines of Appreciation by JamesnStef

Well, we don't have much information on Phil, so we are assuming he's a nice chap. However we do know Mr.Sorensen! What can we say about him...

A mad eejit that prances around on the stage in various space and fantasy operas, and late night pianist. That'll do.

We're sure you'll enjoy their production which has been created for this opening weekend !!



Mike 'Simo' Simpson

A few lines of appreciation by StefnJames

Well, what appreciating thing can we say about Simo? Ermm, Ermmmm, not much really- but we can let you into a little known fact that he's just stolen the manuscript to 'The Salmon of Doubt' and will be publishing it under his **own** name.

Yes, we know
there's no
photograph.

We thought it
prudent.

Stuart Ruben

A few lines of Appreciation by JamesnStef

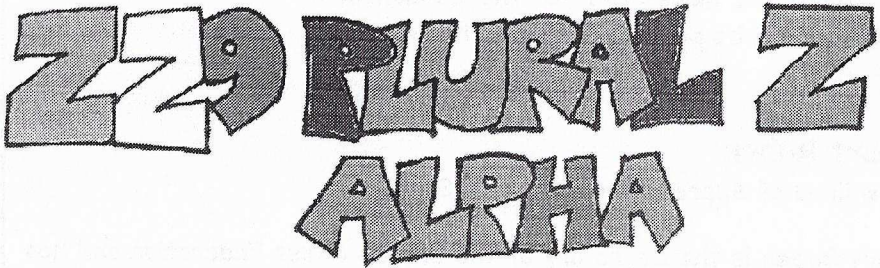
Stuart Ruben is the Secretary of the British Chess Federation and has taken time to come talk to us whilst a huge chess competition is going on in Birmingham this weekend. What a nice chap!

We look forward to hearing from Stuart on the subject of chess which featured in the Twin Peaks series.

The Occult significance of chess will be revealed - (maybe)

AUTOGRAPHS & NOTES

(Yeah right !)



The Official Hitch Hiker's Guide to the Galaxy Appreciation Society.

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Thanks

Many, Many Thanks to the following people for their invaluable help with getting the convention off the ground, ideas and helping out (apologies to anyone else we missed – you know who you are)

Ian Brown, James Brophy, Anne Stokes, Russ Phillips, Dave (Elvis) Elder, Richard (Bazooka) James, Dop, Alix Langridge, Noel (Nolly) Collyer, Alex McLintock, Alison Scott, Chris O'Shea, Liam Proven, Flick, Tobes (Drunken Fuckwit) Valois, Douglas Spencer, Julie Rigby, Alan Sullivan, Skye (CalvinBall)McNeill, Mike (Simo) Simpson, Ben Desau, Neil Johnston, Mike (Sparks) Rennie, Helena McCullum, Heidi Moundsey, Mr Holt of Holts Bakers, Karaoke Jim, Sally Rankin,

Many, Many Thanks to our guests

Kim Angel, Robert Rankin, David Julyan, Michael Carroll, Stuart Rubens, Richard Walker, Ian Plestid, Colin & Mitch, David Hughes, John Higgins, Kevin Davies, Headhunters, Reductio Ad Absurdum (Ian Sorensen & Phil Raines)

And **Many Thanks** of course to

Charlotte Hopkins and all the members of staff looking after us at the Shepperton Moat House.

Your Committee for Damn Fine Convention were :

Robert Newman – Membershiping and Original Concepting ,
Hazel Newman – Treasuring and Somethinging,
James Bacon and Stefan Lancaster – Programming and Hotel Liaisoning,
And our appointed chairman was Jim de Liscard – Chairing and Snowboarding.



nbr	Name	Badge	nbr	Name	Badge	nbr	Name	Badge
1	Robert Newman	Robert Newman	G 55	Colin Odell	Colin	A 109	Rachel Tomkinson	Rachel Tomkinson
2	Hazel Newman	Hazel Newman	G 56	Mitch le Blanc	Mitch	A 110	Richard James	Bazooka!
3	Stefan Lancaster	StefanJames	A 57	David Smith	Dave	A 111	Bridget	Bug
4	James Bacon	JamesStef	A 58	Phil Petry	Pil Petry	A 112	Simon Bradshaw	Simon Bradshaw
5	Alan Sullivan	Alan Sullivan	G 59	David Hughes	David Hughes	A 113	KIM Campbell	KIM Campbell
6	Antony Shepherd	Antony Shepherd	A 60	David Ulicsak	David Ulicsak	A 114	Chris Tregenza	Chris
7	Helen Archer	Helen	G 61	Robert Rankin	Robert Rankin	A 115	Jess Bennett	Jess
8	Friend of Helen	Friend of Helen Archer	A 62	Sally Rankin	Sally Rankin	S 116	Rory Lennon	Rory Lennon
9	Frazer Hatchkiss	Frazer Hatchkiss	G 63	John Higgins	John Higgins	S 117	Caitriona	Caitriona McGrath
10	Alex McLintock	Alex McLintock	A 64	Alison Taylor	Sherry Trifle	A 118	Ian Sorensen	Ian Sorensen
11	Anne Stokes	Nnngn	S 65	James Brophy	James Brophy	A 119	Huw Walters	Huw Walters
12	Dave Elder	Elvis	S 66	Michael Carroll	Michael Carroll	A 120	Michael Worsley	MJW
13	Lisa May	Lisa	S 67	Leonia Carroll	Leonia Carroll	A 121	Phil Raines	Never Raines
14	Russ Philips	Give me a doughnut	S 68	Steve Day	Steve Day	A 122	Suzanne A Barron	Zantastic
15	Ivan Sinha	Leland Palmer	S 69	James Lawrence	James Lawrence	A 123	Paul Hood	Paul Hood
16	Ian Brown	Red	A 70	Alison Freebairn	Provocateur (11/01)	A 124	Yvonne Rowse	Yvonne Rowse
17	Helena McCallum	Normal	S 71	Karl Macnaughton	Karl Macnaughton	A 125	Neil Stewart	StAN
18	Kjersti Thunem	Kinsty	A 72	Ronan Murphy	Escorted Guest	A 126	Sam Gibb	Tanduy
19	Flick	Flick	A 73	Lorraine	L	A 127	Debbie Custance	Debbie
20	Dr Pete	Dr Pete	A 74	Tim McGregor	Mac	A 128	Tara Dowling-	Tara Dowling-Hussey
21	John Waggott	IOIAD	S 75	Geoffrey Ford	A random me	A 129	Martin	Martin Easterbrook
22	Jeri "Bob" Thomas	mis-spelled spice	A 76	Graham Hill	Graham Hill	A 130	Margaret Austin	Margaret Austin
23	James Shields	Lostcarpark	A 77	Samantha Heaton	Samantha Heaton	A 131	Paul Stewart	Paul Stewart
24	Paul Treadaway	Shadout Modes	A 78	Billy Stirling	Billy Stirling	G 132	David Julian	Cardboard Box
25	Neil Johnstone	Leman	S 79	Matthew Langley	Matthew Langley	A 133	Martin McDonagh	Martin
26	Tobes Valois	Tobes	S 80	Lee Justice	Lee Justice	P 134	Charlotte Morgan	Charlotte Morgan
27	Julie Rigby	Faith	S 81	Dave Baker	Dave Baker	A 135	Julian Headlong	Julian Headlong
28	Heather Petty	Heather Petty	A 82	Liat Cohen	Liat Cohen	A 136	Angela Rosin	Ang
29	Ben Dessau	Ben Dessau	S 83	David Woollaston	Tart	A 137	(Ms) L Sweetman	Mina
30	Noel Collyer	Orange (Nelly)	A 84	Sue Dawson	Sue Dawson	A 138	Paul Tomlinson	Paul Tomlinson
31	Silas Potts	Silas	A 85	Guy Dawson	Guy Dawson	A 139	John Stewart	John Stewart
32	Michael Spiller	Michael Spiller	A 86	James Grime	Fake Badge	A 140	Barbara E	Barbara E Stewart
33	Heidi Mounsey	Adelheid Madsheep	A 87	Greg Elkin	Beermat	A 141	Laurie Edlund	Laurie Edlund
34	Dave Stewart	Dave Stewart	A 88	Sam Elkin	Mindy	A 142	Tony Keen	Swiss Tony
35	Simo	Simo	A 89	Rick Yagodich	nothing at all	A 143	Mike Scott	Mike Scott
36	Mrs Simo	Mrs Simo	A 90	Roger Fishwick	Roger	A 144	Ben Jeapes	Ben Jeapes
37	Sparks	Sparks	A 91	Chris O'Shea	The Magician	A 145	Rosy Wilkie	Rosy Wilkie
38	Cardinal Cox	Cardinal Cox	A 92	Jimmy McPaul	Maltman	A 146	Lewis P Bear	Lewis P Bear
39	Julia Daly	Our woman in...	A 93	Claire Brialey	Claire Brialey	A 147	Denise Lewry	Penfold
40	Anne Woodford	Anne Woodford	A 94	Mark Plummer	Mark Plummer	A 148	David Chadwick	Captain Scarlet
41	Alan Woodford	Alan Woodford	A 95	Douglas Spencer	Douglas Spencer	A 149	Ian Burton	Scally
42	Meike Benzler	Meike Benzler	N 96	Trond Mjåtveit	Trond Mjåtveit	A 150	Helen Wallace	Helen Wallace
43	Jim de Liscard	Jim de Liscard	N 97	Anders Låstad	Anders Låstad	A 151	Simon McGrory	McGuilty
44	Jane Killick	Jane	A 98	Dave O'Neill	Dave O'Neill	A 152	Brenda Shields	Pib
45	Skott Campbell	Skott	A 99	Maryse O'Neill	Maryse O'Neill	A 153	Robert McGregor	Pog
46	Liam Proven	Liam	A 100	Jonathan Jones	Jonjo	A 154	Kay Hancox	Kay Hancox
47	Chris Stocks	Chris Stocks	A 101	Sharon Lewis	Sharon	A 155	Skye McNeill	The Littlest Evil
48	Jonathan Baddeley	Jonny5	A 102	Sharon Dernet	Sha	G 156	Ian Plestid	Ian Plestid
49	Ruth Cassidy	Fraggle	A 103	Brian Milton	Doc Munchkin, Man of	G 157	Ruth Davies	Kevin Davies
50	Alison Scott	Alison Scott	A 104	Nick Mills	Nick Mills	G 158	Kim Angel	Kim Angel
51	Steven Cain	Steven Cain	A 105	Pam Wells	Pam Wells	G 159	Richard Walker	Richard Walker
52	Marianne Cain	Marianne Cain	A 106	Max Lehmann	Max	G 160	Stuart Ruben	Stuart Ruben
53	Jonathan Cain	Jonathan Cain	A 107	Neil Tomkinson	Neil Tomkinson			
54	Alix Langridge	Alix	A 108	Alison Tomkinson	Alison Tomkinson			

