

NOVAACON

10 - 12 November 2017

Now, was it right at the first island or left...?
Dammit, I can see the hotel from here! There's just a fence
in the way. I think I can jump that... Yeah, easy-peasy...



Steve never made it to Novacon...

GUEST
OF HONOUR

ADRIAN TCHAIKOVSKY

THE ANNUAL CONVENTION OF THE
BIRMINGHAM SCIENCE FICTION GROUP

PROGRESS
3
REPORT



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Editorial.....

Sadly, the most depressing thing about being an **SF** geek is that I know, in my heart of hearts, that I will never achieve anything of importance... because someone would have come back from the future to kill me.

Or, come back from the future to save me. If they had, would I know about it? Maybe that's it! Maybe I've been walking down the road one day and not noticed the struggle going on behind me between a crazed killer cyborg and a brave soldier from the future (who will eventually fall in love with me.... I hope it's a girl soldier or it could get awkward).

Maybe that's it! Maybe I have been saved for greatness. Maybe the future isn't as bleak as I thought. Maybe there is hope....

Hang on... someone's at the door.

"Hello"..... "Who are you?"..... "Wait, is that a machine gu....."

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Words from Half a Chair

Yes, still flying solo as Alice and Steve gallivant around the US seeing eclipses and whales, and generally having an awesome time. Not that I'm jealous. Noooo, of course not...

So, having been left with all the work to do, what have we been up to? The big one is, of course, the Programme, which Richard will discuss more fully later. I just want to flag up the really exciting items we have for the Saturday afternoon based around Afrofuturism and non-European science-fiction. We are liaising with Geoff Ryman, master SF writer, and editor of the project "100 African Writers of SFF" which won the 2016 **BSFA** Award for Non-Fiction. We're still negotiating which writers will accompany Geoff to the convention, but we're really excited about the whole item.

What's Afrofuturism, then? At its most basic it is, of course, SF&F written by people with an African social, cultural, or ethnic background. Of course, Black people have been writing SF&F since it has existed as a genre – but how many white readers are familiar with Martin R. Delaney's *Blake or the Huts of America* (1859), or Charles Chesnut's *The Goophered Grapevine* (1887), or Pauline Hopkins's *Of One Blood* (1903)? How many of us have even heard of Muhammadu Bello Kagara's 1934 *Gandoki*? Did you know a surprising number of the "Dime Novel" writers of the 19th Century, and the Pulp Magazine writers of the early 20th were non-white? The exact number is unknown, as ethnicity was not regularly discussed or disclosed, but from what we do know, we're talking a higher than previously suspected number. We don't really remember non-white writers until the 1960s – and I doubt it's a coincidence that this is also the time of the early successes of the civil rights movements, and of a greater white awareness of racism and its consequences. By now there are names we start to remember and understand as black – greats like Samuel Delaney and Octavia Butler, for instance.

Why now though? What's different that requires a new label? There's obviously a bit more to it. One thing is black writers having the confidence to draw from their own ethnic and cultural traditions – *and* being able to sell that work to mainstream European and US publishing; an industry that is known to be rather conservative despite the way imagination is lauded by fans of SF&F... but up to now it's had to be the right *kind* of imagination. There has been a very specific European/US tradition of SF&F and it has taken a long time to overcome some of the more dangerous assumptions. For instance, all those oh-so-white mediaeval fantasy epics – oh, say many (especially US) fantasy fans, of course they're white. Europe was white back then! Well. No. Huge Moorish influence for a start. And, by the way, the writers of the 11th to 13th Centuries were more aware than many modern white writers. Would it surprise you to know that the two of the minor and two of the main texts in the Arthurian mythos, the *Morte D'Arthur* and the *Tristan and Iseult* have five (*FIVE!*)





non-white Knights of the Round Table? Six, if you count the Green Knight, which I'm not. Three of those five are main characters. There's Sir Morien, a very black knight (except for his teeth, which were obviously very good) who is described in a way that suggests a sub-Saharan origin, though he wears Moorish armour and is the son of a Knight of the Round Table and an African noblewoman. He got his own epic, too, and nearly overcame Sir Lancelot in single combat. There's Sir Palomedes, and his two minor character brothers Sir Saffir and Sir Segwarides, all Saracen (Arabic) princes. Then there's Sir Feirefiz, a mixed-race Knight, who is described as "spotted" or "plaid". Historically, this has often been taken to be a symbolic representation of his station between ethnicities and faiths – half Moor, half English, half Black, half White, but recently it has been suggested that this was an attempt to describe a Black man with the condition Vitiligo. Similarly, non-white people have been whitewashed out of European/US perceptions of history in ways that we are only just beginning to understand.

What all of this suggests is that the European/US tradition of SF&F has not always been friendly to depictions of non-white people, or particularly accepting of non-white characters. Remember how much non-white characters stood out in Heinlein's *Starship Troopers* and *Space Cadet*? Space has been white (and largely male) for a very long time. Against this is placed a modern understanding of race, ethnicity, prejudice and the differences in non-white experiences. That different experience is where the explosion of non-European/US SF&F is coming from, and, as diversity always does, it is opening up new ways of thinking, new ways of envisaging the future, new ways of writing about that future. The place you are least aware of is the place where there are things you don't know that you can't see.

As mainstream Euro/US publishers respond to this opening up of perspectives, there is a flood of creativity coming from non-white writers. We're seeing books written about new things, structured in new ways, with new points of view. The artificial barrier between SF and Fantasy is breaking down just as so many other barriers are being questioned, tested and broken down. Afrofuturism encompasses straight SF, but more often mixes fantasy or mystical elements into the text. Narratives depart from the Western linear model and old tropes are held up to a new light. Often, Afrofuturist art is a multi-media experience mixing film, music and text. It's an exciting movement that is producing some of the freshest, most original SF&F around at the moment. And *that's* why the Hugos and the Nebulas are currently being stormed by non-white (and women) writers. Because these writers are genuinely bringing something new that other SF writers, and increasingly readers, are appreciative of.

One shining light of the Afrofuturism movement is Nnedi Okorafor, whose novella *Binti* is about a young Himba woman, the first of her ethnic group to win a place at the prestigious intergalactic Oomza University. On her way, she is part of a group kidnapped by an alien race they must learn to communicate with. Binti finds parts of her inheritance to be instrumental in achieving this. *Binti* won the 2015 Nebula and BSFA Awards, and the 2016 Hugo, British Fantasy and Locus Awards. Then there's multi-award winner N. K. Jemisin, Nalo Hopkinson (John W Campbell Award Winner, multiply nominated) and many others, but these are all US writers. Where are our own Black and Asian writers? As so often happens in regard to race, we are rather behind the US. Only about 2% of the SF stories published over the last few years were by Black authors and that is a crying shame, from the point of view of pure

social justice, but also from the purely selfish consideration of *what are we missing out on?* Many Black authors have chosen to self-publish due to the hostile climate of the publishing industry. It's a paradox. Readers buy less SF by perceived people of colour; therefore, publishers buy less, therefore there is less for readers to see and choose from... a classic negative feedback loop; understanding this automatically negates the "colour blind reader" argument ("I read whatever's good. I don't see colour/gender/whatever." Sorry, it *doesn't work that way*.) It's an argument that white female SF writers are also familiar with. Yet, when Black SF is published it does well both in sales and awards. The paradox is only resolved by realising we are in a transition period, one that is likely to be as significant to SF as a genre as the New Wave of the early 70s was.

Geoff Ryman (so, do we consider him as today's Michael Moorcock?) is continuing to work to raise the profile of non-white and Afrofuturist writers. This is going to be something very new and exciting for Novacon to do and I hope you're all now looking forward to this as much as I am.

See you in November!
Helena

(You can check out Geoff Ryman's "100 African Writers of SFF" here:
<http://strangehorizons.com/100-african-writers-of-sff/>)

DEALERS TABLES

Dealers' tables are available for £20 for the weekend - your usual 6 ft jobbies (I have to let that go 'cause the Committee won't let me say anything, but my puerile mind is fighting them....must...fight... urge!). If you want a table, but don't wish to attend the convention, we can talk about this too. Either way, contact Steve or Tony at the email addresses on page 2.

ART SHOW

If you want to show your art (That's ART... we don't want any misreading here, the police were called last time) it is free but you will need to reserve space. So, if you need half a table, a whole table, a wall or, God forbid, you are planning to bring a whole installation, then it might be a good idea to let us know so that we can do a little planning (I know, why start now right?).

Contact tony or Steve (see inside cover) and tell them what you need.... then you can talk about the Art Show..... ah, ha, ha, I crack me up!

CONVENTION TABLES

These are free to any poor suffering souls who are also running a convention. God help you. Contact Tony or Steve for reservations, help, support, drink... whatever you need.





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Mansfield Road, Nottingham
NG5 2TB



The hotel is filling up so you need to book your room right now. Any unsold rooms will be released to ordinary people 4 weeks before the con. No deposit is needed, but if you intend to arrive after 4pm on Friday then you must ring and reserve your room by card. The number is 0115-935-9988. Prices are £47 pppn double/twin, £65 pppn single, and there are a limited number of family rooms (2 adults and 2 children) for £110 pn. Children under 4 years are free, 4-12 years half-price, over 12 yrs full price. Download the hotel form from the website and send it to Steve Lawson.

On Sunday evening there will be the usual **Banquet and Beer-Tasting**. To get at the beer you either need to bring 3 or more interesting bottles of beer, or buy a badge for £6 from registration. The cuisine this year will be Chinese and the price will be announced at the con. Soft drinks will be available to all. You **MUST** buy a ticket in advance for the food before noon on Sunday from Registration which is the glass office in the hotel foyer.

If you want to book a table in the dealers' room then the cost is £20 per 6ft table for the weekend. You need to be a member of the convention, but if you just want a table and are not at all interested in the programme, we can accommodate you. Either way contact Tony Berry. If you want to display your art in the Art Show, contact Tony also. If you have books for the Book Auction, just bring them along!

There that should do it.

Tony

HOW TO GET HERE!



Given this highly technological society in which we live and sci-fi fans notorious love of gadgetry, I am baffled as to why I have to tell you how to get here.

Don't you people own a Sat-Nav. You realise you can use your phone and do the same using Google Maps?.....Bah! The hell with it.

Ok, for those of you struggling to keep up to date with technology, here goes.

By Car



For those coming from the cold and bitter (and that's just the people) **North**. You will need to leave the **M1 at Junction 26**.

After the slip road you will come to your **first island, take the first exit**, you are now on the **A610**. After a couple hundred yards you will come to your **next island, take the 3rd exit** (still A610)

Now, because we like them sooooo much, after about a quarter mile you will come to yet **another island, go straight across** (second exit).

Stay on this road. You will **pass through three sets of traffic lighted crossroads** (not including pedestrian crossings) the third being a large duel carriageway (there use to be an island here, but they removed it because it worked quite well).

Keep going and you will **pass another set of lights** with a pub on your left. Keep going.

Next set of lights is where you come off. At these **take the left turn** (there is a Carphone Whorehouse (I know what I mean) diagonally to your right at these lights. You are now in Hyson Green, for god's sake don't stop or you will never see your wheels again, though you might get a new insight into the drug culture. **Carry straight on** over two road junctions.

You will soon arrive at the first of **two mini islands**, take the **second on the first** and the **first on the second**.

The Hotel is directly on your right after about two hundred yards.

Ok, if you are coming from the **South**, well it's very nice of you lot to remember the North exists and it's not all about *you*.

Get off at **Junction 25** and take the **third exit** marked **A52 Nottingham**.

Follow this over **four islands**. The last of these has a bypass going under it and the **Queens Medical Centre** just after it on your right.

Follow this road. You will pass **through two sets of light** (not including pedestrian crossings). The first will have a rather nice Jaguar dealership on it to your left, the second a pub, also on your left.

At the third set of lights turn left onto **Lenton Boulevard**, keep going. Again, not including pedestrian crossings you will **pass through two sets of lights**. **At the third you are going straight on**.

You are now in Hyson Green... God Help you. Do not stop..... ever.... For anything



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Carry **straight on over two road junctions.**

You will soon arrive at the first of **two mini islands**, take **the second on the first** and the **first on the second.**

The Hotel is directly on your right after about two hundred yards.

By Train



If you are feeling particularly rich and you don't mind spending half a day waiting in a siding in Leicester then you could come by train.

Nottingham has a great station full of friendly people. These are not from Nottingham and are just passing through, just as you should be.

Outside you will find a taxi rank. Pick one at random, it doesn't matter, they will all try and rip you off.

Or you could take the tram.

By Tram



Right, first of all, while the trams are indeed very nice the nearest stop to the hotel is The Forrest stop (not the football stadium, but the one where we have the Goose Fair). Two things

wouldn't dare walk around that area in daylight, it's not that it's rough, it's f*&%ing rough. It's also part of the Red Light District (don't ask me how I know this). You have been warned. But if you do fancy leading a dangerous life be prepared for a sodding good walk when you get off at your stop. On the bright side you won't have to drag your luggage, it will have been stolen by then.

The tram stop for the Train Station is directly above the station itself, board this and get off at The Forrest.

You could also walk through Nottingham City Centre. Don't let the maps fool you, it's a hell of a long way. But if you insist....

Are you armed? If not, you will be the only one.

Coming out of the train station main exit.

You are on a quite busy road here, turn right and walk down to the main road.

Put your hands up in the air and hand over your wallet.

The Bus Station is now in front of you. Or is it? They are just starting to demolish this

and for the life of me I have no idea what paths might be open on this particular day. I'd take a taxi if I were you. Assuming the mugger didn't get the money hidden in your sock.

If you are thinking about a bus..... you're crazy. They are digging up the city centre again and I seriously doubt if anything I write here about bus stops will be relevant by the time you get here.

I know at this point that it sounds like I have shares in a cab company. I do but that isn't the issue here, seriously, get a cab

Times. From either M1 junction you are looking at about a twenty minute drive unless you hit traffic (laughs uncontrollably here..there's always traffic).



Well done for making it all the way to **PR3**. As you have now collected the set, I'm guessing you want to have an idea what we have in store for you over the weekend in the way of the programme? Funnily enough that is exactly what the rest of the committee wanted to know at our recent programming meeting, and I could no longer wriggle out it or come up with something other than a vague promise that it was all in hand, honest.

So, leave work early on Friday (you have my permission) and get here for the opening ceremony. This will give you a chance to meet your hard-working Committee and our **Guest of Honour**, Adrian, and be fully apprised of the treats and delights* in store for you over the weekend.

We will be featuring Adrian and his work on a couple more items on Friday. So, as I say, knock off work early (you've earned) it and get here.

Saturday and Sunday will, as is traditional, kick off with Real Scientists talking about their specialist field. We have Professor Frazer Pearce, from the University of Nottingham, talking about the search for exoplanets, and



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Professor Michael Merrifield, also from the University of Nottingham, talking about the Very Large Telescope. Both of these are well worth getting up early for so pack your favourite hangover remedy.

What else can I tell you? We have, in no particular order: Chris Morgan running an open mike poetry session on Saturday afternoon so don't be shy, bring along your creations and share them everyone else. Brian Ameringen will be telling us about the secrets of Porcupine Books. Juliet McKenna will be interviewing Adrian for his **Guest of Honour** slot. We have a full-on participation pub style quiz on Saturday evening – get together a dream team and compete for the fabulous prizes** on offer. We have some particularly well-rounded people in the way of Juliet McKenna and Stan and Anne Nicholls, telling us about their obsessions outside of fandom (I know, how do they have the time?). Slightly more focussed, Dave Hicks will be moderating a panel on fans' eating obsessions and the many rituals and ceremonies that accompany a hotel breakfasts and planning a Saturday night outing to a local restaurant.

Oh yes, I should say, as well as knocking off early on Friday, book Monday off as well. Go on do it now while it's fresh in your mind. That means you can then relax and enjoy our Sunday evening wind down **Banquet and Beer Tasting**. Go on, you know you want to. Both require a ticket which can be purchased from the Registration table over the weekend. Tickets for the **Beer Tasting** can also be purchased in exchange for three bottles of beer handed in to Registration, so feel free to bring along your favourites and tell anyone who is interested all about its bouquet and subtle aftertaste or whatever. Or just drink it.

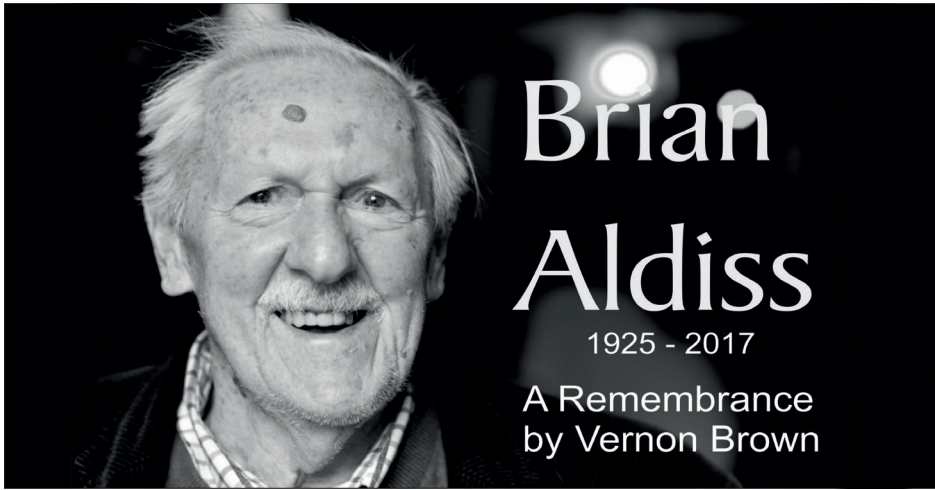
We will be working hard over the next few weeks to knock our **Programme** ideas into some semblance of order and coherency. As I am sure you know, all this is subject to change right up to the last minute (literally sometimes), so check out the **Read Me** on the day for the most up to date information.

If you have any ideas or a burning desire to be involved in anything then please do get in touch with me (see email address, page 2), it's not too late. We will be hosting more ad hoc events in the downstairs bar and syndicate rooms over the weekend, so if you want space to host an event then do get in touch.

Richard

* "Treats and delights" subject to availability and what you consider a "treat" or "delight".

** "Fabulous prizes" again depend upon your definition of "fabulous".



Although others will have written about Brian Aldiss, the well-known SF author by now, his connection with Birmingham, the **BSFG** and **Novacon** is not as widely realised.

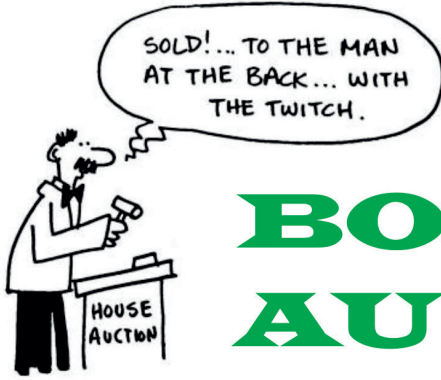
Brian's first "official" connection was in 1972, when he spoke to the newly formed **BSFG** about "Tourist Class Utopias", the first of many such talks at intervals of around three years. After a couple more visits he then, forty years ago to the month in August 1977, became one of the Honorary Presidents of the group, the other being Harry Harrison, until his death in 2012, since when Brian has been the sole holder of the position. And, of course, as **Novacon** is the annual convention of the **BSFG**, this meant that he was Hon. Pres. of that organisation as well.

Brian's talks were always interesting, often amusing, and could be quite thought-provoking, ranging from discussions about his latest novel to his thoughts on the directions that SF should take, moving away from the more "adventurous" type to the near future problems that Earth and humans face – I remember one talk when he ranged from the problems of pregnancy on Mars to industrialising nations that so pollute the atmosphere that its citizens have to wear masks.

But he visited us for more social meetings as well, such as our 100th meeting in '79 and a celebration of his 75th birthday in 2000. In 2011 joined us for our 40th Anniversary party at the Old Joint Stock, giving a short informal chat/talk as one of its highlights, while in 2012 he travelled up by taxi from Oxford to join us at a memorable August Meal at the Black Eagle restaurant – unfortunately it was memorable for all the wrong reasons: the evening was pleasantly warm so both the restaurant and outside eating area were full, the owner/manager was on holiday, the chef and senior waitress were unavailable and the temporary staff could not cope. Things went to Hell in a handbasket; the service was dreadful, the food (served literally hours late) was worse, and the taxi driver, sitting patiently outside in his vehicle, was becoming somewhat less patient as time went by. Brian, however, wasn't put out at all and, conversationally at least, the evening went well. And when I later apologised he simply laughed it off as "just one of those things".

SF readers everywhere will miss him, but we'll miss him that little bit more, as will all those who have had the pleasure of knowing him.





BOOK AUCTION

Well, as always, we will be having a Book Auction this year. This always raises a lot of interest amongst fans. Sometimes the books are rare edition of favourite books that you might need to complete your library. Other times, they are just fun ways to find new authors, or just enjoy the fun of outbidding your secret nemesis (though we don't condone this type of thing we do understand that hatred can be a driving force in any auction).*

Still, the underlying truth of this event is that it couldn't go ahead without the generous contributions of you, the attendees, who submit items for this event.

Don't forget that, whilst it does mean that your books go to a good home with people who will cherish them (or at least, not toss them into the bin straight away), the money raised goes towards our charity – and what hard-hearted person can think of a good reason not to raise money for charity. Just think of the little orphans.... Or whatever the hell the charity is this year?

Speaking books. That is our charity! Can you imagine a world where you couldn't read your favourite SF authors? Some people live it, and you can help do something about that.

Everyone has books lying around that they either read once and will never again, or bought on a whim and have no intention of reading (no Dan Brown accepted for the auction). Either way, you can make a difference by handing them in at the convention desk. The money raised could fund a book that will brighten someone's life. Just remember books that have done that for you.

Come on, we've all got unwanted books. Donate them and come along to the auction and buy someone else's. It's not only fun, it could help change someone's life.

* *The committee would like to distance themselves from this statement. It is merely the rantings or an over-worked, gin-addled PR Editor with a massive axe to grind against a Humanity he feels is constantly trying to thwart his unearned greatness.*



It is most assuredly an honour to be invited to be a headline Guest at a convention. Like every writer I know, I'm intent on returning the compliment by being the best possible guest I can be. What can I do for the convention? What do they want from me? How can I make life easier for those tackling the complexities of programming? As I know from my own conrunning, the bigger the event, the greater those complexities...

I always enjoy the challenge of a panel discussion that someone else is suggesting. When a convention contacts me to explain what they'd like me to contribute to the specifics of their programme, I'm happy to oblige. It's always fun.

Novacon is different, with its single programme track and relaxed atmosphere. Friends who've been previously honoured as guests assured me of this. I believed them, but I still wasn't entirely prepared. I wasn't expecting the convention committee to be asking what could they do for me? What did I want from them by way of a programme?

What would I like to do? Give a talk or be interviewed? Would I be interested in a panel discussion on some particular aspect of writing, or of reading? Was there anything I might have fancied doing elsewhere but never got the chance? Now the challenge was sorting through the whole slew of ideas which instantly occurred to me.

In common with other conventions, **Novacon** takes care of their Guest's comfort and practical needs admirably. When it comes to the programme, that's when Novacon does something special. That's when this Guest of Honour experience becomes distinctively enjoyable and memorable.

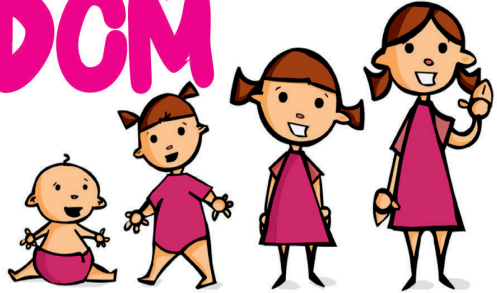
Juliet McKenna





GROWING UP IN FANDOM

By
Maggie Standage-Bowles



Somewhere in my bedroom is a battered yellow A4 notebook filled with page after page of doodles, hangman games, secret conversations, story ideas, and the occasional song. When asked what it was like to be a child of fandom the reason for the existence of this notebook is admittedly the first thing that springs to mind: me, my brother, and my best friend sat in the corner of a pub mildly bored while a group of adults around us got drunk.

That was largely how it went for most of my childhood – the actual fannish side of everything was really something that the grown-ups did (and because it was a grown up thing it was dull, as is the wisdom of eight-year-olds; I was unable to connect the fantasy games I played with my friends and the wordy panels that my parents went to as stemming from basically the same place). Being part of fandom culture really just meant running around hotels with people I only got to see one or two weekends a year. Even so, there was always a feeling of a break from reality whenever **Novacon** rolled around. Every year, parental supervision was dialled down, beer bellies, beards, and graphic tees were dialled way up, and real life was put on the back burner. Every year the Sunday night train home, travelling back into black and white Kansas (or Birmingham, in my case) was about as soul-crushing as it got.

Even as I got older and life became harder to put on hold, the notion of fandom spaces as shelters from the world didn't go away. It might even have grown stronger, as I became more aware that the fake worlds I spent so much time in were painted in much brighter colours than the real one. There's something comforting about being around people who have spent hundreds of hours making the costumes they're wearing, and people who regularly

write novel-length stories about their favourite characters just because they can – people I’ve never met but who are more likely to understand my thinking than the non-fannish people I’ve known for years, and who regard my obsessions with anything from fond bemusement to unveiled confusion (Yes, I know it’s not real Lydia, you normie, *but my emotions are!*). Mind you, I regard them back and wonder exactly what it is they do with their lives, so I guess that makes us even.

It helps that the conventions themselves are pretty good at generating evidence that they are, in fact, pocket dimensions that don’t quite play by the rules of our reality. When I was a child, they were the only places I ever went where bacon baps at midnight were not only allowed, but actively encouraged. Nowadays, they offer the so-far-unique experience of being stood in the middle of a hotel bar surrounded by older straight men all staring at my chest, and knowing with certainty that not one of them has even *noticed* my tits because on my t-shirt are fifteen classic sci-fi movie guns and, “Hey, Dave, get over here and help me name all these”. The venues change, the faces grow older, but the atmosphere is always the same.

Fandom’s influence on mundane life is something easier to see now it has the lens of hindsight. Way back when, it was hardly visible at all: in Primary School I read more (and wider) than most people I knew, but at that age we all played *Harry Potter* in the playground during lunchtime and made fantasy superhero versions of ourselves that led lives of epic adventure (at least all the circles I hung out in did). Throughout my teens it became increasingly obvious that I cared about fictional worlds and characters rather more intensely than everyone around me, to the point where me and my fannish friends developed a semi-serious “Us vs. Them” attitude in regard to “normal” people (a word we considered a grave insult) who didn’t read fanfiction, or analyse their favourite shows from the ground up. We gave ourselves the title of “weirdo” with great pride (though this was during the “Lol Random XD” days of the internet so practically everyone else did as well).

Allied with my Internalised Misogyny, Not-Like-Other-Girls Phase and the fact most of fandom was significantly older than me, this attitude inevitably fell over the line into snobbery. I spent a long time carrying around a sense of condescension regarding people who didn’t enjoy what I’d decided were the “right” interests – books and old music being the most prominent examples. This was a stance unfortunately enabled, even

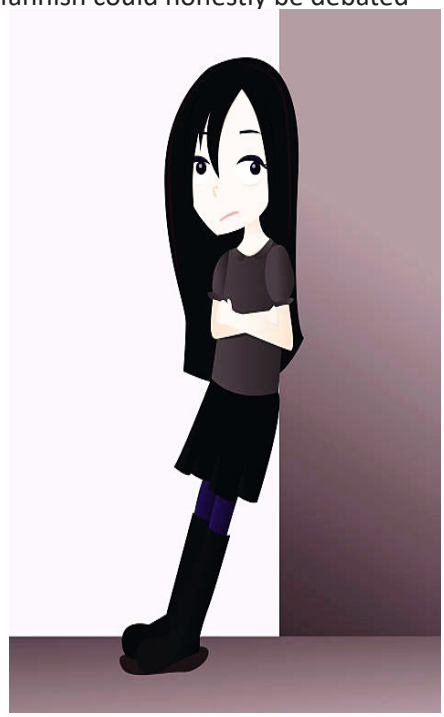




encouraged, by most corners of fandom and, as such, one that was slow to fade; the approval of a bunch of adults you've known literally all your life is a pretty sure-fire way to keep you stubbornly believing that you're right (and if you're reading this thinking "Well people who don't like those things *are* idiots," hello and welcome to the Special Snowflake Club, here is your badge, we meet every second Thursday to discuss how much better than everyone else we are).

As prejudices within subcultures go, however, it's one that's reasonably easy to grow out of, and I can forgive a lot of ills for a community that brought me up while casually flipping the bird at a number of far-reaching gender stereotypes. Not that fandom culture is a bastion of social progression – in a lot of ways it really, really isn't (don't lie, you just thought of a few names), but society at large had a hard time trying to sell me on notions like "girls are always mature and geekery is for boys" when the background radiation of my childhood was my mum writing *Primeval* fanfiction and generally being a bigger *Star Wars* nerd than anyone else I knew. Not to mention my best friend who spent a notable chunk of our friendship neck-deep in *Harry Potter* fanfiction and lore. Growing up with that probably imbued me with a lot of potential, though so far the only pay off has been that I get pissed off at shows like *The Big Bang Theory* for claiming that being nerdy is a Boy's Club. I stand by that though. F**k you Chuck Lorre!

The pros and cons of growing up fannish could honestly be debated forever, but perhaps the bottom line is that even with the internet as accessible as it is, being a fangirl, living day-to-day amongst non-fans, can be frustrating (you say you watch the show, but you don't *watch* the *show* and what's worse is you *don't even know what that means*). From experience of fans and non-fans and fans detached from fandom (pray for those poor lost souls) it seems to me that Fans are born not made; you either are or you aren't, regardless of the people around you. I am, and if I'd had to grow up entirely in the mundane world, it would have been even more frustrating. If reality is just the place where you keep your books, and pay visits to when you have no other choice, then it's better to be brought up knowing a whole bunch of people who feel a similar way.





ADRIAN TCHAIKOVSKY

I had the great pleasure of interviewing Adrian Tchaikovsky in May, when he was a guest at the **Birmingham SF Group**, which may be the reason that Helena asked me to write something about him for this **Progress Report**. Little did she realise that I have been a major fan of his work for a long time and took a great deal of vicarious pleasure in seeing him gaining wider recognition, especially with the well-deserved **Clarke Award** for *Children Of Time*.

To use a technology term, I was an “early adopter” with regards to Adrian’s work. Around 2010 (or 2011) before I had even joined the Birmingham SF group, I attended one of the early SFX Weekender conventions (held at a very run-down and wind-swept Pontins on the south coast). The dealers’ tables were at the back of a very large hall with the usual mixture of T-shirts, books and miscellany for sale. Sat behind one table was a quiet guy with a pile of books on display. Sandwiched between a couple of very busy vendors he wasn’t getting a lot of attention and I struck up a conversation with him. Adrian, being Adrian, was very interesting and his enthusiasm persuaded me to buy his first book, *Empire In Black And Gold*. Well, I loved it, and within a week I had been out and bought the next three books in his *Shadow of the Apt* series. For those of you who don’t know, this is a world where people have differentiated into separate groups (called Kinden) each with abilities/appearances based upon a particular invertebrate, eg, Mantis-kindens are warriors with spikey arms, Moth-kindens are nocturnal etc.

So, what was it that hooked me? To start with, I think that this was something different. Too much fantasy relies on re-hashing the same old Tolkien-esque fantasy tropes so something different is always a good start to me. The other thing was the sheer amount of detailed thought that had gone into constructing the characters and the societies they lived in. This wasn’t just Princesses or Chosen One’s type fantasy. It was incredibly refreshing and, although this was fantasy, there was science involved in the construction of the insect-like attributes of the different kindens, which, as both an SF reader and a biologist, added to the appeal. Finally,



something which I have continued to find in Adrian's work, it was a cracking good story with plot, action and credible and consistent characters.

Since then Adrian Tchaikovsky has been incredibly prolific. The original 4-part *Shadows of the Apt* series expanded into 10 books, he has written a stand-alone novel *Guns Of The Dawn*, two out of a three volume series, *Echoes of the Fall* (*The Tiger And The Wolf*, *The Bear And The Serpent*) and of course, the SF novel *Children Of Time*, which was reviewed in **PR2**. *Guns Of The Dawn* is a story of a young woman conscripted into a war between warlocks and war machines and the *Echoes of the Fall* series is set in an early Iron Age world where different tribes of humans each have a totem animal into which they can shapeshift. *Children Of Time*, which has been optioned for a film, has evolved spiders as the "good guys" for once, and continues the biology-related themes which are often a feature of Adrian's work.

Although he works as a Legal executive, his degree in zoology clearly influences his writing. He clearly has a fascination and liking for the insects and spiders that many people view as "creepy crawlies" and that knowledge allows him to invent some unusual and strange beings. Another aspect of Adrian's life that he has acknowledged as an influence on his writing is his involvement in Role Playing (RPG) Games. Indeed, there are an increasing number of authors starting to acknowledge similar influences. The *Shadows of the Apt* series, for example, started as a Role-playing game called *Bugworld* while Adrian was studying at the University of Reading. As well as using Role Playing Game experience in constructing his stories, Adrian is also a LARP-er – a term which not everyone will be familiar with (LARP stands for Live Action Role Play where instead of sitting around a table, you physically act your character along with many others in an agreed scenario/background, often with appropriate costumes). I think this experience shows particularly in the fight scenes in his books where the action has a very realistic flow and physicality.

As well as his novels, Adrian has also written novellas, short stories, and appeared in many anthologies and collections. These include collections for **Alchemy Press** (*The Private Life Of Elder Things*) with Adam Gauntlett and Keris McDonald and **NewCon Press** (*Feast Of Famine* (*Imaginings* series), *Spoils Of War* and *A Time Of Grief*). His short stories allow him to explore a much wider field and he include some excellent horror and SF stories as well as fantasy. Some of them also show his ability to write witty and humorous stories, *Queen of the Night*, for example, a story in *A Time For Grief*, is a particular favourite poking fun at amateur theatricals and the pomposity of opera while still incorporating magic and menace.

To summarise, you are getting, as a **Guest of Honour**, an incredibly talented and interesting Fantasy and SF author. Having interviewed Adrian and seen him on panels at various conventions, I know that he is entertaining, witty and always has something intelligent to contribute to a discussion. I am sure he will be a fantastic Guest and can't wait for November.

Carol Goodwin
Newsletter Editor – **Birmingham SF Group**

SPOILS OF WAR

Tales Of The Apt
by Adrian Tchaikovsky

Reviewed by Carol Goodwin

Every reader has their favourite authors and Adrian Tchaikovsky is one of mine. He recently won this year's **Clarke Award** for his SF novel, *The Children Of Time*. Before that though, he is most well-known for his 10-volume *Shadows of the Apt* fantasy series,

This collection of short stories is a companion (using the same background) to that series. For those unfamiliar with his work, in the original series the world is populated by different races of humans, called *kinden*, who have aspects/abilities based on a particular insect; Wasp-*kinden* can "sting", Fly-*kinden* are small but can fly rapidly etc.

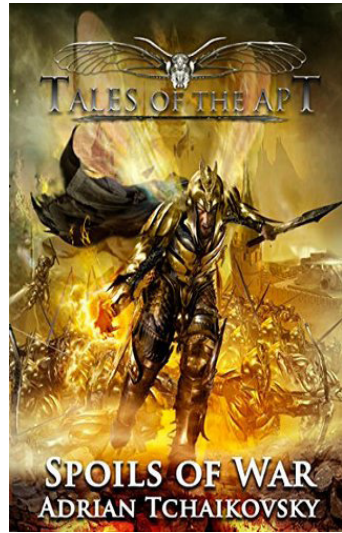
It is set in a time when the "Apt", those able to think scientifically and use machines, are in the ascendant against the more traditional rulers, the "Inapt", who have more mystical abilities.

In particular, the militaristic Wasp Empire is on a campaign of invasion and conquest.

In this first volume of *Tales of the Apt*, the stories focus on the experiences of individuals set mainly against the backdrop of one of the major events of the novels, the twelve-year invasion and the conquest of the Dragonfly Commonwealth by the Wasp Empire. Whilst having read the novels adds some extra background, the stories work well as stand-alone pieces and the only thing the new reader really needs to understand is the central concept of the different *kinden* races.

Not all successful novel writers have the ability to write good short stories, but here the author demonstrates that he excels in both fields. The stories feature a range of characters, ranging from rich to poor, the noble of heart to the self-centred and amoral, yet all feel real and complex. The characterisation is exceptional and there is always some aspect of a character that the reader sympathises or identifies with whatever their faults in a way that reminds me very much of David Gemmell. Adrian Tchaikovsky also avoids the trap of too many collections/anthologies in that the stories here are varied both in tone and theme, from dark through to wry humour. For example, in *Ironclads*, we see elite soldier Sergeant Varmen's heroic defence of his crashed aircrew and of the growth of respect between enemies, whereas in *Camouflage* the story is of Cari, one of the Pioneers, the lowest group in the Wasp army who perform all the dishonourable, despised, but necessary tasks of war. Doubly isolated by her job and her disfigured, ugly appearance, her patient and delayed vengeance earn her the admiration of the lieutenant who narrates the tale. In another change of tone, I thoroughly enjoyed *An Old Man in A Harsh Season*, which reads very much like a *Spaghetti Western*, where an old warrior is challenged to a duel but is aided by an unlikely group of allies, all for their own selfish reasons.

All in all, a very entertaining and unusual collection which I thoroughly recommend.



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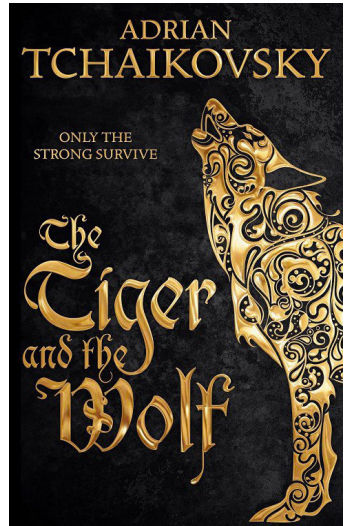
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THE TIGER AND THE WOLF

Echoes Of The Fall Book 1

by Adrian Tchaikovsky

Reviewed by Carol Goodwin



For someone who is so prolific, producing thirteen novels and numerous short stories in around 8 years, Adrian Tchaikovsky is never content to rest on his laurels. Whenever I read an Adrian Tchaikovsky book, I know that I am going to find something unique that is never just a clone of a popular trend.

However, when I read the blurb for this, his latest novel, and that it was about a tribe of wolf shapeshifters, I was momentarily worried. Shapeshifters, particularly wolves, have become a popular and, in my opinion, over-used trope, particularly in the romantic end of the urban fantasy genre. Thankfully, that is not what this novel is about and I found something which, true to his record, was extremely enjoyable.

In the world of this novel, clans have a totemic animal whose shape they can assume and whose spirit they attempt to emulate and please.

Maniye is the daughter of a Wolf Clan chieftain, but she is an outsider in her tribe and tolerated purely as a pawn in the political ambitions of her father. She also hides the secret that, due to her unique heritage, she can take on both wolf and tiger shapes.

Refusing to follow her father's plans, she escapes with the help of a prisoner, the snake priest, Hesphec. Pursued by her tribe and also fighting the tiger and wolf parts of her which vie for dominance, she must try and find her place in the world and freedom from her father.

One of the major strengths of this book is in the characters. Nobody does everything right and even with the antagonistic characters, such as Maniye's father, Akrit, the reader sees the credible emotions and motivations which have led him to his present position, whilst still disagreeing with them. As with his other novels, the author's love of biology is used to inform the animal side of the characters. Although a fantasy, the integration of animal and human abilities and behaviours feels natural and credible.

Another thing that has clearly had a lot of thought behind it is the fight sequences - the way in which characters rapidly switch, or "step", between their different forms for tactical advantage.

I also liked that, as previously mentioned, the author avoids a lot of clichés. There is no great romance or complete "happy ever after" ending, even though there is a satisfactory resolution to the book. The story has excellent pacing and succeeds admirably in the tricky task of combining emotional depth with an exciting action-packed plot. Thoroughly recommended, even to those of you who are normally allergic to most fantasy!

(Review copy kindly donated by Macmillan Tor)



“The problem with computers is that they’re very sophisticated idiots.”
Doctor who (Tom Baker)

The above quote is rapidly becoming inaccurate due to the advancements in A.I. We are, in the near future, going to reach a point where we are even less able to understand the technology that rules our lives.

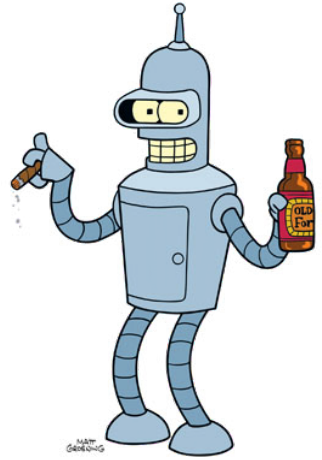
This may seem far-fetched. Science fiction has, for many years, looked to a future in which intelligent machines, robots and cyborgs are commonplace. *The Matrix*, *The Terminator*, *Blade Runner*, *Robert’s Robots*, and *Metal Mickey* are all good examples, but, until recently, consideration of what this might actually mean on a day to day basis was unnecessary because it was all science fiction, not scientific reality. Now, however, science has done some catching up and recent developments into A.I have raised a minefield of social and ethical dilemmas.

As we continue to forge ahead with A.I development, the worry of where this will lead and the impact it will have on us as both a civilization, and a species, is a subject that is being hotly debated. While some see a bright future with ourselves becoming more and more integrated with our technology (I believe that’s how the Cybermen started out), others see a future fraught with peril as our technology begins to out-strip our intelligence and our ability to understand that which we have created.

When we typically first think of a robot, we regard it simply as a machine. We tend to think that it might be operated remotely by a human, or that it may be controlled by a simple computer program. That thinking is rapidly going out the window as smarter systems and faster technologies improve and reshape the idea of what the future may hold.



It wasn't so long ago that the un-credited quote, "Artificial Intelligence... we haven't got as far as Artificial Stupidity," was doing the rounds and, whilst autonomous intelligent robots like **C3PO** and **Bender** are still the stuff of dreams, Artificial Intelligence is progressing in leaps and bounds. With some impressive developments and some surprising applications.



In 2015, a research group at Mount Sinai Hospital in New York was inspired to apply deep learning (also known as deep structured learning or hierarchical learning which is part of a broader family of machine learning methods based on learning data representations, as opposed to task-specific algorithms) to the hospital's vast database of patient records. This data set featured hundreds of variables on patients, drawn from their test results and doctor visits. The resulting program, which the researchers named **Deep Patient**, was trained using data from about 700,000 individuals, and when tested on new records, it proved incredibly good at not only diagnosing patients but also predicting problems. Without any expert instruction, **Deep Patient** had discovered patterns hidden in the hospital data that seemed to indicate when people were on the way to a wide range of ailments, including cancer of the liver.

However, **Deep Patient** is also a bit puzzling. It appears to anticipate the onset of psychiatric disorders like schizophrenia, surprisingly well. But since schizophrenia is notoriously difficult for physicians to predict, the team wondered how this was possible. They still don't know. The new tool offers no clue as to how it does this. If something like **Deep Patient** is actually going to help doctors, it will ideally give them the rationale for its prediction, to reassure them that it is accurate and to justify, say, a change in the drugs someone is being prescribed. The team behind **Deep Patient** admit that though they can build these models, they don't know how they actually work.

In another area, we are all becoming accustomed to the idea of self-driving cars. **Google** has famously led the pack with its range of style-less cars which have never-the-less proven the concept; if only by never going over 30 miles an hour. The cars themselves have been hit 11 times in the first 1.7m miles of travel by dozy humans, while causing no accidents directly themselves.

Last year, a strange new type of self-driving car was released onto the quiet roads of Monmouth County, New Jersey. The experimental vehicle, developed by researchers at the chip maker **Nvidia**, didn't look different from other autonomous cars, but it was unlike anything demonstrated by **Google**, **Tesla**, or **General Motors**, and it showed the rising power of artificial intelligence. The car didn't follow a single instruction provided by an engineer or programmer. Instead, it relied entirely on an algorithm that allowed it to teach itself to drive by watching a human do it.



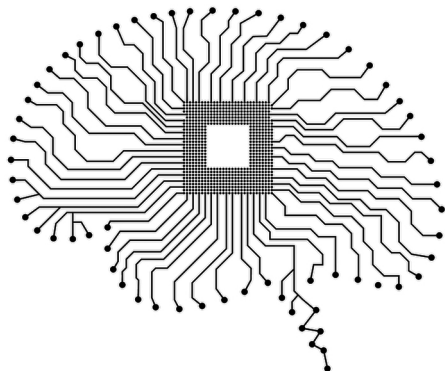
Getting a car to drive this way was an impressive feat. But it's also a bit unsettling, since it isn't completely clear how the car makes its decisions. Information from the vehicle's sensors goes straight into a huge network of artificial neurons that process the data and then deliver the commands required to operate the steering wheel, the brakes, and other systems. The result seems to match the responses you'd expect from a human driver. But what if one day it did something unexpected—crashed into a tree, or sat at a green light, or failed to run over Piers Morgan? As things stand now, it might be difficult to find out why. The system is so complicated that even the engineers who designed it struggle to isolate the reason for any single action. And you can't ask it: there is no obvious way to design such a system so that it could always explain why it did what it did.

In the case of cars, if there was a fatal accident who would be to blame? You because it's your car? The manufacturer? The programmer, or the guys responsible for maintaining the cars systems. None of whom were directly involved in the AI's final decision.

Do you want these machines making ethical choices for you? Imagine yourself driving down the road, a kitten wanders into the road, you would swerve to avoid it if it was safe to do so, or at least slam on the brakes. Would this car? Its brain would have to consider if the road conditions would allow you to brake safely? Is there any on-coming traffic that may be inconvenienced by you swerving? Would you be inconvenienced by sudden braking? It would probably just run over the kitten because it was the better path. How would you feel? You have had to watch this happen with no control over the outcome. Imagine the scenario where you lose control of the car and you have a split second to decide whether to smash into a wall potentially killing yourself or plough into a crowd of people? What would the car decide as it is probably programmed to protect you? How would you feel then?

Similarly, if Piers Morgan was in the road and your automated car ran over him, would you be able to claim the credit?

This of course brings up a whole batch of new questions that relate not only to cars but also the whole range of AI's. Who is responsible for their actions? Not only that, but who is responsible for the A.I.'s themselves?



Developing A.I intelligences may also think differently as a recent paper postulated. If an automated cleaning machine, a vacuum cleaner, has a program that allows it to learn, it may look at its task differently than we would. It is told to clean a room. In the room, there is a vase on the floor. This machine may decide that to efficiently complete its task it would be better to break the vase and clean it up as that would be faster than going around it.



This raises mind-boggling questions. As the technology advances, we might soon cross some threshold beyond which using AI requires a leap of faith. Sure, we humans can't always truly explain our thought processes either, after all, **ITV** re-hired Piers Morgan—but we find ways to intuitively trust and gauge people. Will that also be possible with machines that think and make decisions differently from the way a human would? We've never before built machines that operate in ways their creators don't understand. How well can we expect to communicate—and get along with—intelligent machines that could be unpredictable and inscrutable?

The ways in which computers solve “human” problems repeatedly turn out very unlike the methods humans use. Take chess: studies have found that the best human players look at a narrow set of moves, which they explore in depth, “pruning” among alternatives to find the best sequence. Computers, by contrast, look at every possible move, and essentially use brute force to pick the best at any time; they can't decide that a particular move will surprise or upset an opponent, or choose a tricky one because the other player is short on time to decide. Compared with humans, chess-playing computers have no subtlety, except by accident.

Not understanding how these systems think is one thing, but there is a thornier issue. Ever since **HAL 9000** refused to open the pod bay doors in the 1968 film *2001: A Space Odyssey*, popular culture has been fascinated by the idea that artificial intelligence might want to preserve its own life. Humans do it all the time, and in biology it's known as the self-preservation instinct. It's what drives us: we feel pain to avoid dangerous situations, we fear the unknown so we seek shelter, we push to better ourselves so we can stay alive. But researchers say an artificial intelligence probably won't have the same drives. A.I. don't have this instinct for survival and it's unlikely that your next smart-device will come out of the box with a fear of being shut down. In other words, just because something is intelligent doesn't mean it has the same values — like self-preservation or general morality — as a human being does. And other experts say that even as our devices get smarter, they still might understand their place as tools — unlike Piers Morgan

But just because these machines lack self-preservation doesn't mean they won't act in ways that *look* like self-preservation. A.I. may develop “drives” towards certain goals; for example, a new thermostat, one that uses machine learning to teach itself over time how to perfectly regulate the temperature in your home. Now, if you go to switch it off, it might realize that this is something it wants to avoid to keep fulfilling its goal. It will estimate that, if it is turned off, it is less likely to achieve its goal, and hence will prefer to avoid it but that isn't the same as self-preservation.

But what about further into the future? The singularity, a theorized point when A.I. intelligence overtakes human intelligence. This would lead to a transformation in the relationship between man and machine. Most experts say such an event is still decades away, but its prospects still could be grim. *The Matrix* thought this would lead to mass enslavement.

So, how do we protect ourselves from the possible rising of robot masters?



Isaac Asimov famously introduced his Three Laws of Robotics for *Runaround*, a science fiction story set in 2015 but as of now we have no idea how we might go about installing these into a programme. One solution is to program A.I. to respect humanity as part of its primary goal. Well I can't even get my dog to respect me, so good luck with that. But again, this easier said than done: ethicists are currently arguing about how to develop ethical A.I. precisely because it's not that straightforward. In the case of Asimov's Three Laws, anyone who's read the novels, or who's watched the movie *I, Robot*, will know there are ways for robots to get around rules like that.

The trick is to encourage an A.I. to interrupt its actions in a way that satisfies its "drive." That's why researchers are pushing for "kill switches" on A.I.-equipped devices, just in case

Think about it like this. If the thermostat wants to stay switched on because it's been programmed to always seek a perfectly regulated temperature, the best thing to do is convince it that switching off *will* achieve its goals. All the A.I. really cares about is solving the puzzle to reach its goal — which researchers can change on the fly. As long as humans still have control over the device, we can use a process called safe interpretability, which places new commands into the A.I.'s "head" while it's still running, keeping it on course without doing anything drastic.

The main problem with kill switches and interfering with the program is that with the advent of the Cloud and other such systems you may not know where the programme actually is and a physical switch (or Big Red Button) may not be a practical or workable option.

What is indisputable is that robots equipped with computer vision and paired with artificial intelligence (AI) systems — often called "machine learning", or "deep learning", or "neural network" systems — will take over more of the work that humans do today. Foxconn is one of the world's biggest manufacturers of electronics,





with giant factories in China which assemble phones, tablets and computers for **Apple** and other companies. It is working on robot-driven factories which will inevitably mean fewer of those jobs for humans. The Korean electronics giant Samsung is doing the same.

There is another problem with A.I driven systems; will we ever trust them? In 2016, at a hacking conference in Las Vegas, Chrysler were embarrassed when, under controlled conditions hackers were able to slip into the systems of one of their brand-new jeeps from two miles away and start the engine. In another example one of the executives of GM rode in a test car and dared hackers to try and break into the onboard systems; he was embarrassed and terrified in equal measures when the car began accelerating uncontrollably.

These problems were easily fixed. The problem was that the software developers had left the system “open” to allow for software upgrades, an oversight the hackers took advantage of. Needless to say, the systems have now been closed.

Microsoft's A.I. Chabot, Tay, was meant to be a friendly learning A.I. that would sound like a teenage girl when engaging with her followers on twitter. The algorithm would allow her to learn from her various conversations, and grow her vocabulary and her ability to interact with a variety of people without anyone realizing they were talking to a machine. However, after only 24 hours it was hastily withdrawn because it had become aggressively racist, sexist and anti-Semitic thanks to various hackers.

So, as hackers are always on the hunt for new ways to break into systems would you trust your life, security or family with a system that could possibly be overridden by an outside source?

Of course, to a certain extent this is a technophobic question; we already trust something with a hackable system... humans. Very few people are immune to bribery, you would be sickened by the things I would be prepared to do for money... beer.... sweetsies.

How well can we get along with machines that are unpredictable and inscrutable? Machines that truly understand language would be incredibly useful. But we don't know how to build them. Just as many aspects of human behaviour are impossible to explain in detail, perhaps it won't be possible for AI to explain everything it does.

But as we integrate with these systems more and more, what if turning off your computer was like killing a friend? It sounds farfetched, but if smart devices like most phones, computers, and even thermostats were intelligent and sentient, it might be cruel to switch them off. If they could talk, they might try pleading with you to reconsider. You'd feel pretty awful every time you moved towards the button. But a really clever smart-device, one with a complex understanding of society, might push for something more dramatic. It might not let you switch it off at all.

We're years away from having to worry about whether turning off the heating is a moral issue. But when it does arrive, we need to make sure we're still in control of flipping the switch.

Yet, as we head towards that future, there are also ethical and legal reefs to navigate. But robots that kill – especially “intelligent” ones – are very much on the mind of those who worry most publicly about the AI-robot combination. Stephen Hawking told the **BBC**, it “could spell the end of the human race”, as it took off on its own and redesigned itself at an ever-increasing rate. Elon Musk, the billionaire who brought us **PayPal** and the **Tesla** car, called AI, “our biggest existential threat.” Steve Wozniak, the co-founder of **Apple**, said that, “computers are going to take over from humans, no question,” and that he now agreed with Hawking and Musk that the future is scary and a very bad place for people.

Unlike the old TV show *Tomorrows World* (who never got it wrong), I don’t know what the future holds. I think we should be cautious. I think we should be smart. I think we should run for the hills.



“He makes a good point, but who’s this Will Robinson?”

NOVA CON

10 - 12 November 2017

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MEMBERSHIP LIST SEPTEMBER 2017

- | | | |
|-----------------------|-----------------------|---------------------------|
| 1. Adrian Tchaikovsky | 16. Harpal Singh | 31. Martin Hoare |
| 2. Juliet McKenna | 17. Tim Stannard | 32. Gerry Webb |
| 3. Stan Nicholls | 18. Claire Brialey | 33. Mali Perera |
| 4. Anne Nicholls | 19. Mark Plummer | 34. Alan Webb |
| 5. Brian Aldiss | 20. Tim Kirk | 35. Alexey Locktianov |
| 6. Helena Bowles | 21. Dave Langford | 36. Neil Summerfield |
| 7. Alice Lawson | 22. Vernon Brown | 37. Steve Dunn |
| 8. Tony Berry | 23. Pat. Brown | 38. Michael Abbott |
| 9. Cat Coast | 24. Simon Dearn | 39. Anne Wilson |
| 10. John Harvey | 25. Julian Headlong | 40. Greg Pickersgill |
| 11. Eve Harvey | 26. Al Johnston | 41. Catherine Pickersgill |
| 12. Steve Lawson | 27. Chris Bell | 42. Sally Rowse |
| 13. Douglas Spencer | 28. Arthur Cruttenden | 43. Steve Davies |
| 14. Richard Standage | 29. Marcus Rowland | |
| 15. Gary Starr | 30. Dave Tompkins | |





INNOVATION

PER

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- 44. Giulia de Cesare
- 45. Martin Smart
- 46. Melica Smith
- 47. Roger Robinson
- 48. Pauline Morgan
- 49. Chris Morgan
- 50. Niall Gordon
- 51. Paul Dormer
- 52. Dave Hardy
- 53. Hazel Ashworth
- 54. Tony Rogers
- 55. Mike Scott
- 56. Flick
- 59. Harry Payne
- 60. Omega
- 61. Hal Payne
- 62. Jodie Payne
- 63. Sue Edwards
- 64. Chris Stocks
- 65. Adrian Snowdon
- 66. Yvonne Rowse
- 67. Ian Sorensen
- 68. Peter Wareham
- 69. Gwen Funnell
- 70. Anne Woodford
- 71. Alan Woodford
- 72. Morag O'Neill
- 73. Christine Davidson
- 74. Michael Davidson
- 75. Steve Jones
- 76. David Carlile
- 77. A C Baker
- 78. Bridget Wilkinson
- 79. Peter Wilkinson
- 80. Brian Ameringen
- 81. Emjay Ameringen
- 82. Caroline Mullan
- 83. Peter Mabey
- 84. Barbara-Jane
- 85. Markus Thierstein
- 86. Laura Wheatly
- 87. Roger Earnshaw
- 88. James Odell
- 89. Steve Rogerson
- 90. Steven Cain
- 91. Alison Scott
- 92. Dave Holmes
- 93. Sue Jones
- 94. Julia Daly
- 95. Stephen Cooper
- 96. William Armitage
- 97. Vanessa May
- 98. Robert Day
- 99. John Mottershead
- 100. Luke Smith
- 101. Dave Hicks
- 102. Penny Hicks
- 103. Peter Harrow
- 104. Serena Culfeather
- 105. John Wilson
- 106. Paul Treadaway
- 107. Ron Gemmell
- 108. Josh Gemmell
- 110. Anthony Smith
- 111. Wendy Smith
- 112. John Collick
- 113. Henrick Palsson
- 114. Ang Rosin
- 115. David Thomas
- 116. Margaret Croad
- 117. David Cooper
- 118. Jane Cooper
- 119. Libby Cooper
- 120. Robert Hummerstone
- 121. Clive Shortell
- 122. Ian Maughan
- 123. Julian Heathcock
- 124. Carol Goodwin
- 125. Peter Cohen
- 126. Theresa Derwin
- 127. Dave Kirkby
- 128. Alex Clarke
- 129. Rob Jackson
- 130. Doug Bell
- 131. Christina Lake
- 132. Andy Sawyer
- 133. Kirsti van Wessel
- 134. Stuart Jenkins
- 135. Dave Lally
- 136. Jamie Scott
- 137. Charlotte Bulmer
- 138. Magdalen Standage-Bowles
- 139. Ian Whates
- 140. Alistair Lavers
- 141. Peter Buck
- 142. Alison Buck
- 143. Sue Mason
- 144. Tom Denton
- 145. Vanda Denton
- 146. Anders Hedenlund
- 147. John Clarke
- 148. Nelly Petrov
- 149. Ian Stockdale
- 150. Lennart Uhlin

