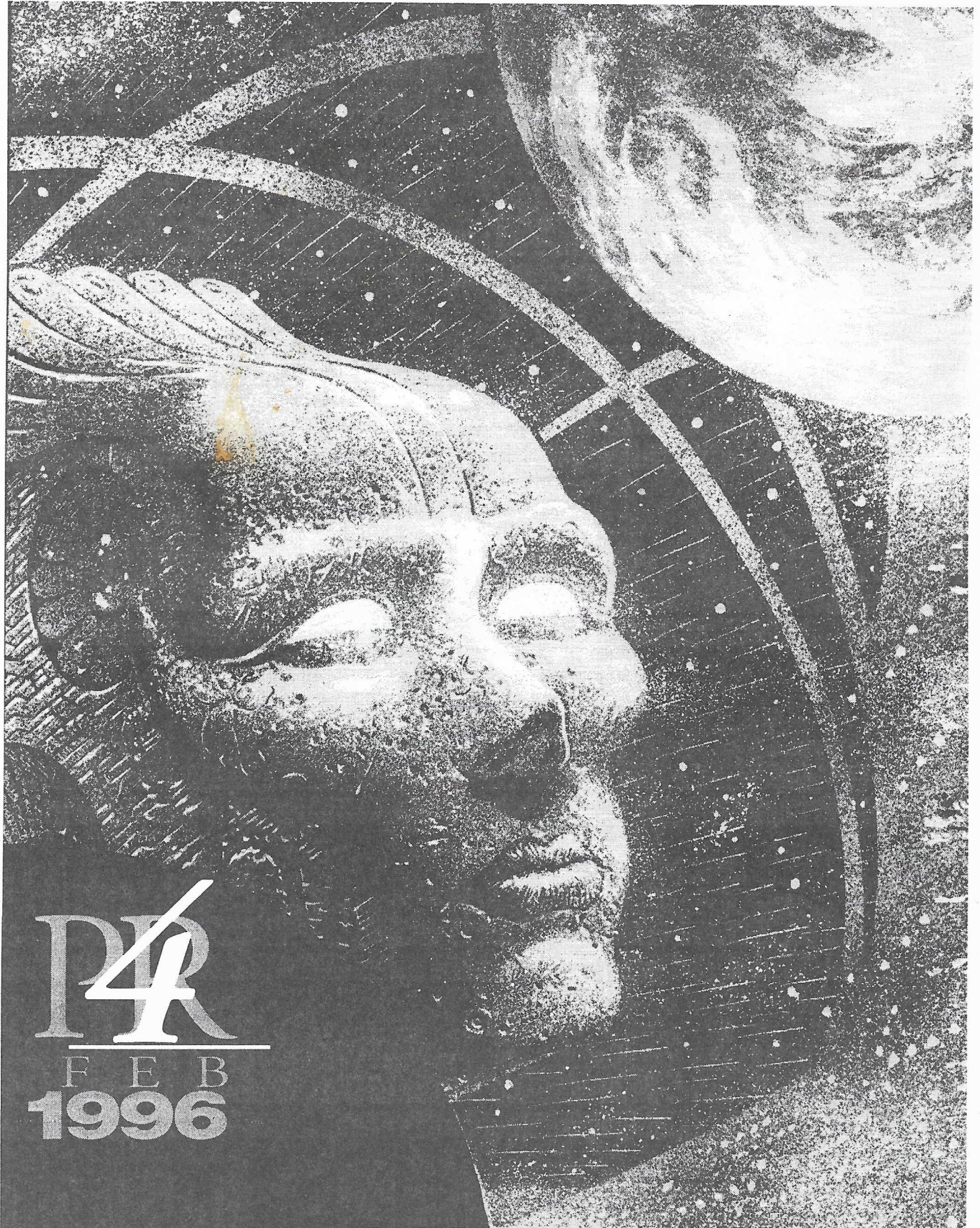


# EVOLUTION

THE NEXT STEP



**PR**  
**4**  
FEB  
**1996**

PROGRESS REPORT FOUR

# PR4

FEB  
1996

## EVOLUTION

THE NEXT STEP

5-8th April 1996

### Committee

Bridget Hardcastle .....Chair  
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Hotel Liaison .....Chris Bell  
Hugh Mascetti  
Eddie Cochrane

### Enquiries

Evolution, 13 Lindfield Gardens,  
Hampstead, London NW3 6PX, UK  
E-mail: general bmh@ee.ic.ac.uk  
membership mcharsley@cix.compulink.co.uk

### Hotel

Radisson Edwardian, Heathrow  
Rates: £28 triple, £32 twin/double, £42  
single room. Contact: Pat McMurray

### Advertising

Advertising in the Programme Book costs  
£150 for an A4 page (professional) or £50  
(fan rate). Ad deadline 26th February.  
Contact: Dave Power

### Membership Rates

Attending membership is £32, child and  
supporting membership is £18 and postal  
memberships are guaranteed until 20th  
March 1996. Convert from supporting to  
attending for only £18. Day rate £15.

### Creditz

Cover art by Bryan Talbot • edited by Mary  
Branscombe • printed by PDC Copyprint.

### Guests of Honour

Vernor Vinge Bryan Talbot  
Colin Greenland Dr. Jack Cohen  
Maureen Speller and Paul Kincaid

## Start here!

**A**fter all the time we've spent preparing for the convention, it's hard to believe that Easter is nearly upon us, but the moment is here at last. In this PR are the all-important directions on how to get to Heathrow and

the Radisson Edwardian hotel, plus details of some of what will be going on at Evolution.

Most of what goes on at *Evolution* will involve you of course and there are plenty of people wanting you to join in. There are tech workshops to help you make the most of panel items and a whole raft (or should that be spool?) of masquerade items - I'm looking forward to making a corset out of gaffer tape...

There's plenty going on, starting with the monthly London meeting at the 'Ton on

Thursday night and continuing with panels, talks, workshops and exhibitions. These will, of course, feature our Guests of Honour and we're telling you more about Vernor Vinge, Maureen Kincaid Speller and Paul Kincaid in this PR. We hope to have an especially good art show and as always, we need volunteers to help us out with all of this.

You can also join in by voting in the awards. This is your chance to make sure your favourite authors and books are

suitably honoured.

Writing is an exhausting but not a thankless task. To prove it I'd like to offer my heartfelt thanks to those who have helped me put these PRs together with copy, artwork, support and dealing with unreasonable requests at unearthly times of the night. I'm looking forward to meeting more of you at Easter! And don't forget, if you haven't sent in your hotel booking form please fill out the one in this PR.

- Mary Branscombe

### Awarding credit

**D**on't forget that you will be able to vote for several awards at *Evolution*, including the Doc Weir award for major contributions to fandom and the Ken McIntyre award for fan art published in a fannish context within the last year.

As we mentioned in the last PR, this year for the first time the BSFA has allowed attending Eastercon members to nominate entries for the BSFA awards, this county's longest established sf awards. The categories are:

**Best Novel** (which received its first British publication during the calendar year 1995)

**Best Short Fiction** (which can be any length from short story to novella and which was first published during the calendar year 1995)

**Best Original Artwork** (a specific picture, which could be a cover picture or interior illustration, in colour or black and white.

Nominations for these close on 1 February but you still have until 1 March 1996 to

make up to 5 nominations for the Eastercon awards which we have re-organised to complement the BSFA awards. We intend to present two awards to be voted on during the convention:

### Best Work Of

**Criticism.** This award is for either the best individual work of criticism, reference, review or interview, or for the best body of work produced in 1995.

### Best Dramatic

**Presentation.** This award is for the best play, film, or television series produced during 1995.

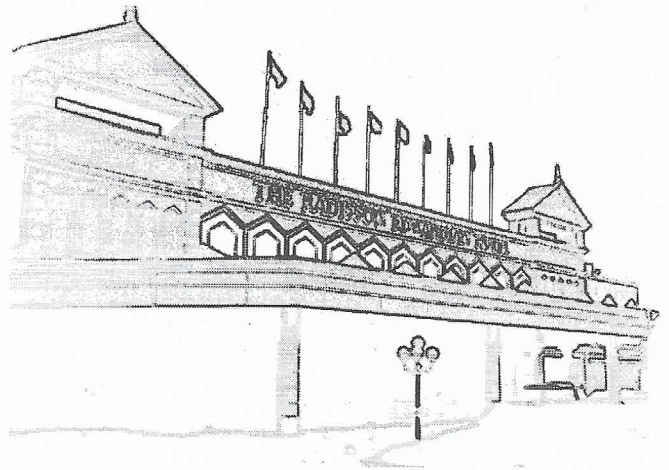
If you want to nominate up to entries for each award, please send details to the Evolution address.

Remember, these are your awards and your chance to hand out plaudits for the sf that you've enjoyed this year. Rewatch the videos, reread the books, enjoy the art again and tell us about them.

- Paul Kincaid and Mary Branscombe

# Getting to Evolution

**Getting there – perhaps this time it will be half the fun. Heathrow is possibly one of the easiest places in the UK to get to, by road, rail – and of course air. The Radisson Edwardian is close to the airport, coach and tube station (with a courtesy coach from all terminals) and buses stop right outside. Here's how to get to the hotel by every means of transport we could get Pat McMurray to try out.**



The Radisson Edwardian hotel, is at Heathrow in London, UK. The address is

**The Radisson Edwardian  
Heathrow  
Bath Road  
Hayes  
Middlesex  
UB3 5AW**

The telephone number is 0181 759 6311.

## Getting there by Public Transport

**British Rail from Central London, Slough or Reading.**

This is probably the best way to get to the hotel if you're travelling from within the UK and you're not flying. (In other words, this is how I get to the hotel).

The nearest station is Hayes & Harlington, and is on a direct line between Paddington, Slough and Reading. It takes 16 minutes to get from London Paddington to Hayes, and 38 minutes to get from Reading to Hayes. Services normally run half-hourly during the day and hourly all night. We aren't aware of any engineering works that are likely to disrupt services. Please make sure you check the times before you travel, though.

When you arrive at Hayes station, you need to catch a number 140 bus. These leave from directly outside the station (you don't need to cross the road) and drop you on the Bath Road, opposite the hotel. Including the bus trip, the whole journey normally takes less than 30 minutes from Central London.

If you want to take a taxi rather than the bus, there's a minicab company at the Station. Turn right out of the station and the minicab company is on the roundabout.

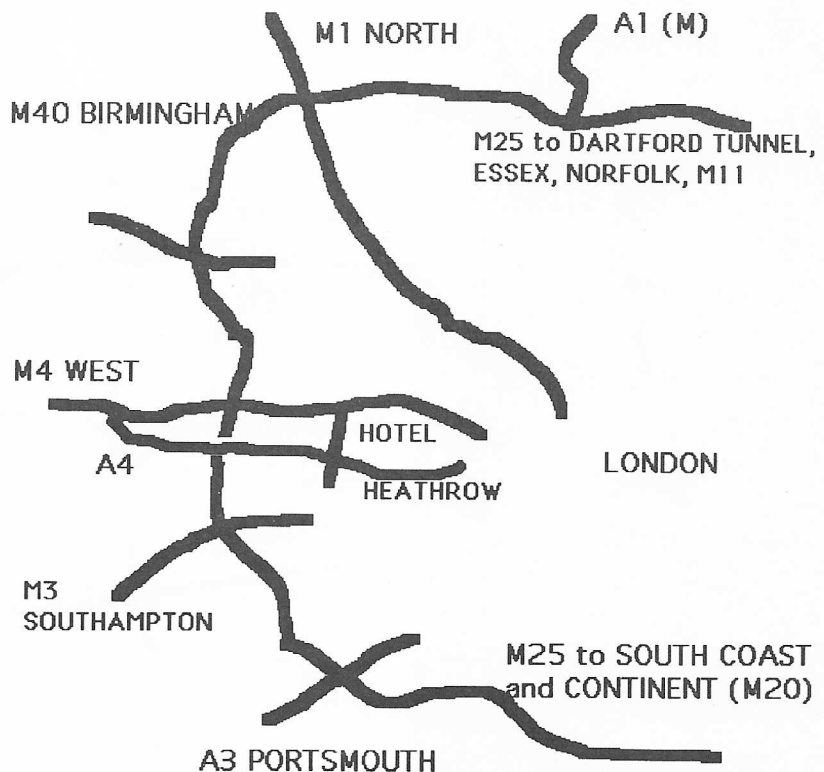
**Underground from Central London**  
Catch the Piccadilly line from Central London to Heathrow. Leave the train at the stop for Heathrow Terminals 1,2,3. You can go to any of the three terminals will do but Terminal 1 is slightly easier to reach. Go to the Arrivals Level and follow the signs for courtesy buses. There is a regular courtesy bus from all the terminals to the hotel.

Travelling by Underground to the hotel from central London takes at least an hour.

## Local buses

The following buses stop outside the hotel. These services operate every day. Ask for the Radisson and keep your eyes open for McDonalds, which is right beside the hotel.

- 81 Hounslow, Longford, Slough
- 105 Heathrow Airport, Cranford, Southall, Greenford
- 111 Kingston, Hampton Court, Hanworth, Hounslow, Heathrow Airport
- 140 Heathrow Airport, Hayes, Yeading, Northolt, Harrow
- 222 Hounslow, Sipson, West Drayton, Cowley, Uxbridge
- 285 Heathrow Airport, Feltham, Teddington, Hampton Wick, Kingston



### Long Distance Coach

Many long distance coaches from elsewhere in the UK and Europe stop in Central London, at Victoria coach station and you can continue to Heathrow by coach or Underground. However some coaches (particularly from the West Country) go directly to Heathrow. Check with your local bus station for details. On arrival you can catch the courtesy coach to the hotel.

### Approaching by air

London has five airports. The one near the hotel is Heathrow. If you land at any of the others – Gatwick, Stansted, London City or Luton – take the bus or train into Central London and proceed by public Transport as above. Alternatively, there are coaches from some of the airports (definitely from Gatwick) to Heathrow.

If you fly to London Heathrow or transfer from another airport, catch the Edwardian Radisson courtesy coach from any of the four terminals. This takes you direct to the hotel.

### Approaching the Radisson Edwardian by car

There is plenty of parking at the hotel but there is a charge for the hotel car park. The first four hours are free, and then it's £2.50 per day. There is some on-street parking in New Road, beside the hotel, but there aren't many spaces.

The M25/M4 interchange and the slip-road from the M4 to the A4 and Heathrow are best avoided if at all possible. The traffic on these two sections of road can be pretty dreadful at the best of times, and we expect it will be particularly busy with holidaymakers driving to Heathrow at Easter.

The Radisson Edwardian is on the A4 Bath Road, just east of the junction between the A4 and the M4 sliproad. It is a large building and the pillars are easy to spot. Also, there's a McDonalds right next

door, which is hard to miss. If you've got an older AtoZ you'll see it marked as the Skyway Hotel.

From the M4 there are two alternate routes to the hotel. The first route is easier, but more likely to be subject to traffic delays.

Leaving the M4 at Junction 4, take the exit towards the airport.

At the next roundabout take the first exit, towards the A4.

Turn left onto the A4, and the Radisson is several hundred metres on your left, just after McDonalds

The more complicated route may be better if traffic is heavy.

Leave the M4 at Junction 4, going North towards Uxbridge

Take the first left (at a complicated roundabout) for Sipson.

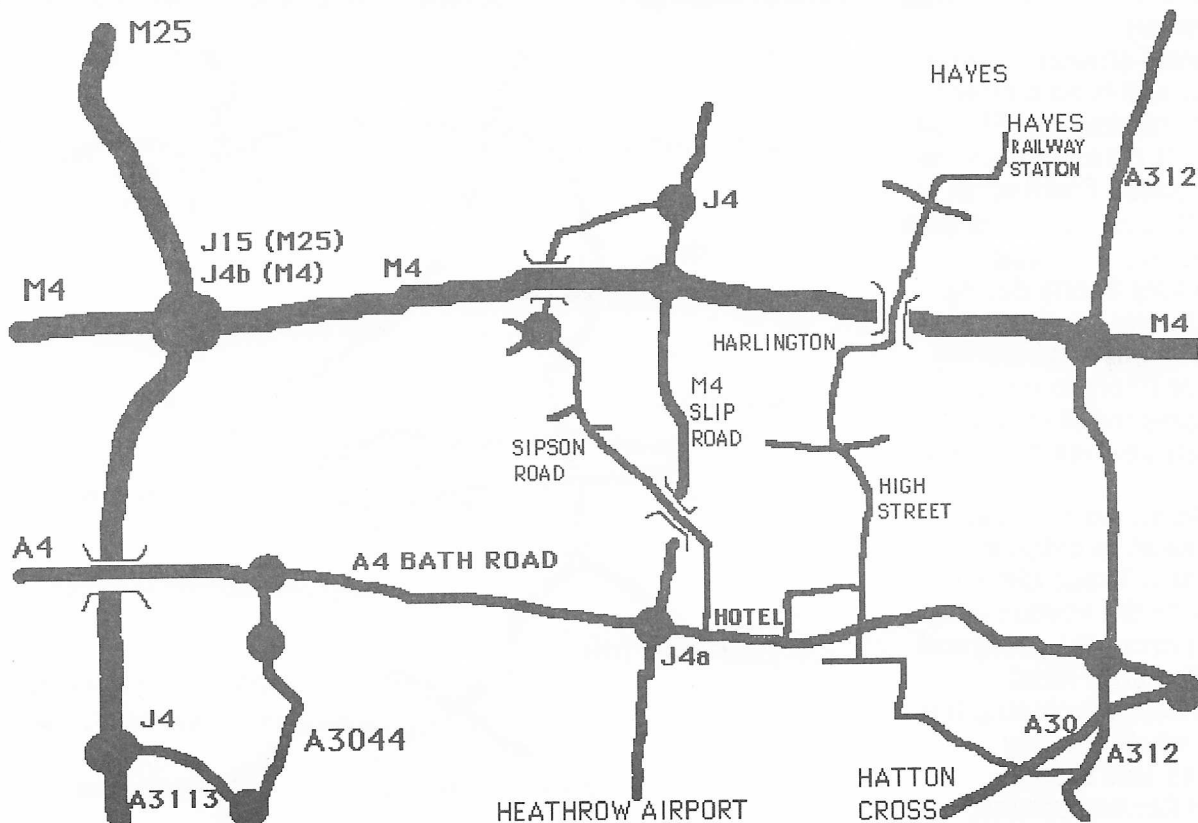
At the next roundabout, take the first exit, the Sipson Road

Follow this road until you reach the A4

Turn left onto the A4, and the Radisson is several hundred metres on your left, just after McDonalds

### CONTACT DETAILS

The last date for booking into the hotel is 18 March 1996. If you miss that date for some reason, do get in touch with us and we'll do our very best to sort you out. You can contact me on 0181 464 8231 or as [pat@cooky.demon.co.uk](mailto:pat@cooky.demon.co.uk). I'll be available at home until 9am on Wednesday before Easter. After that time, ring the hotel and ask to speak to someone connected with *Evolution*.



## Our guests: Vinge's Threats and Visions

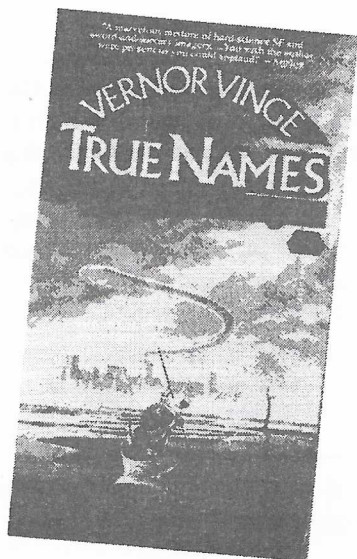
### A readers' guide to the prophet of the Immanent Eschaton

There's a vision that runs through Vernor Vinge's work, from the earliest short stories to his critically acclaimed novel *A Fire Upon The Deep*. It's the vision of a strange and wonderful new world, where technology's advances have lead to a fusion of man and machine, and humanity has transcended the flesh. It's not Teilhard De Chardin's theological Omega point, but something new: The Singularity.

Mathematically a singularity is a point where all the rules we know break down. The Singularity that lies at the heart of Vernor's work is a point in the not too distant future where developments in intelligence amplification and artificial intelligence conspire to change the very meaning of the word human. In his fiction and non-fiction Vernor is drawing us a roadmap of a possible tomorrow, a world that may be far closer than we realise...

### True Names...And Other Dangers

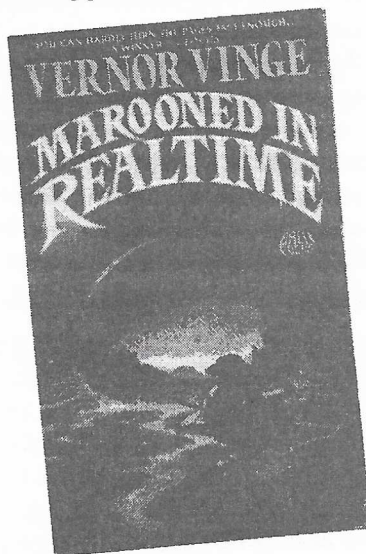
Possibly the best introduction to Vernor's writing, this 1987 collection contains his 1981 novella *True Names*. In this exploration of the problems of identity and anonymity in a world full of computers, he sets up



ground rules and conventions that have influenced the growing virtual communities of the Internet. Other stories in the collection include *The Ungoverned* (an amusing romp in the Kansas fields that's a link between the two novels of the *Across Realtime* diptych), and *Bookworm, Run!* (the story of an experiment in intelligence amplification that's gone horribly right...).

### Threats ...And Other Promises

Another collection of short stories and novellas, *Threats* contains the first appearance of *The Blabber*. This 1988 novella was the first appearance of the



strange zoned galaxy that features so prominently in *A Fire Upon The Deep*. Whilst some details of the background differ from the novel's universe, it provides an guide to how an author's ideas develop.

### The Witting

Originally published in 1976, Vernor's second novel is a strange mix of the fantastic and the prosaic. A human survey team is stranded on what they believe to be a high technology world, only to discover a mediaeval society blessed (or is it cursed?) by the ability to teleport - not just individuals but large masses. They must journey across the world to their hidden base, whilst trying to conceal their alien



nature. *The Witting* isn't one of Vernor's best works, but it's an amusing novel, that'll while away an afternoon quite pleasantly.

### Tatja Grimm's World

Vernor's first novel, originally published in 1969 as *Grimm's World*, was updated and expanded in 1987 by the addition of two short story prequels. On a metal poor world, a lost colony struggles to rediscover science, and its rightful place in the stars. Lead by a preternaturally intelligent barbarian woman, a floating science fiction magazine becomes the catalyst for global changes. But when Tatja Grimm finally contacts the interstellar civilisation she knows is out there, she finds that things aren't as simple as she'd hoped...

### The Peace War

As far as Vernor's concerned, there's only one thing that will hold back the singularity, and that's a big war. In his 1984 novel *The Peace War* the discovery of bobbles, strange bubbles of frozen time, have sparked off just such a war. It's now 50 years later, and the plagues have faded away. It's time for a rebellion against the totalitarian world government that controls the bobbles. Only the physicist who accidentally discovered them and his teenage protégé will be able to understand the true nature of the bobbles, and turn the weapon on its wielders. This, the first of

## Vernor Vinge

the *Across Realtime* diptych, is prime Vinge with its mix of high adventure and advanced mathematics.

**Marooned In Realtime**  
50 million years after the human race became extinct, the last few survivors are meeting to decide whether to carry on hopping on a one way trip to the future, or to rebuild civilisation. In the 1986 novel *Marooned In Realtime*, the second of the *Across Realtime* novels, we see the singularity from the other side. Overnight the human race disappeared, leaving a few bobbled remnants to try and discover what happened whilst they slid into the future. The last detective Wil Brierson is thrown into the limelight when a murder brings the small colony's tensions into sharp relief.

**A Fire Upon The Deep**  
Possibly Vernor's best novel, the 1992 *A Fire Upon The Deep* returns to the world of *The Blabber*. In this, the most wide screen of all space operas, the future of the galaxy is at stake. In the Beyond - a zone of the galaxy where faster than light travel and artificial intelligence are possible - an old and powerful entity has been awakened, and now threatens to absorb all life. Only a lost freighter full of children holds the key to defeating the monstrosity, and their only contact and hope are a lone woman, and a man from the past who is possessed by a godlike being from the higher zones of the galaxy. In *A Fire Upon The Deep*, Vernor produces one of the most entertaining Sf novels of the last 10 years, and, with the group minded pack culture Tines, one of the most intriguing alien races.

—Simon Bisson

### PS

Vernor Vinge's next novel will be the sequel to *A Fire Upon The Deep* - "think of it as *Pham Nuwen in the Slow Zone*" and there'll be a third book as well but he's "still doing market research" on that one.

## Maureen Kincaid Speller and Paul Kincaid – sf fans

If you're so inclined, you might think of fandom in terms of a career progression. Most people start out as passive consumers: attendees at conventions, non-participating members of associations, readers of magazines and fanzines, and many are happy to remain that way. Others move on to make an active contribution to some or all of the various activities that keep the fannish establishment rolling, and for some the contribution grows until they realise that they've become the Movers and Shakers. But it doesn't stop there. After a stint at the top of the tree as it were, one can somehow transcend the whole edifice and graduate to the ranks of the elder statesmen from where it's possible to pursue a more passive role again. From there, you can look down from on high and offer polite words of encouragement to the newcomers, who will doubtless refuse to listen when you point out that actually square wheels have been tried before and have generally been found to be less efficient than the round version.

Maureen Speller and Paul Kincaid seem to have been making an active contribution to various chunks of fandom for an awfully long time; surely they have earned their places amongst The Transcendent Ones by now, yet they're still plugging away and keeping the wheels turning. Are they Mover and Shakers of Fandom? Well, anybody who has seen Maureen in a convention disco will have no doubt about her eligibility for the title; Paul is more likely to be sitting quietly in the bar and saying something frightfully clever about post-modernism.

Paul attended his first convention in 1975 and wrote his first book review - of *Dhalgren*, he was nothing if not ambitious - shortly afterwards. Maureen, a few years younger, started in 1979 and seems to have changed her name with startling frequency just to make sure that we're paying attention. You will probably have seen them around, doing stuff, for they are the 'doing' types. They've cropped up, separately and together, on convention-running teams; they

tend to get involved in programming (most successfully with the early *Mexicons*) but at the 1987 Worldcon you might have found Maureen working on the newsletter or Paul administering the Hugo awards. You might have seen their writing in fanzines - most recently *A Balanced Diet* (Paul) and *Snufkin's Bum* (Maureen) - or APAs. This latter is Maureen's speciality; she currently maintains simultaneous membership of seven, and has been in four more over the years.

Yet their greatest contribution lies elsewhere: neither has ever lost sight of the 'sf' part of 'sf fandom'. Both have been heavily linked with the BSFA: Maureen is the current administrator of the organisation and a former editor of *Matrix*; Paul, who held down the co-ordinator role a few years back, now edits the hardback reviews for *Vector*. Both have been involved with the Arthur C. Clarke Award as judges and Paul is the current Administrator. You'll find their writings on sf - reviews, articles, critical essays, interviews - in a wide range of publications: from *Vector* and *Critical Wave* to *Foundation* and *Interzone*, from *The Good Book Guide* and *The Softback Preview Newsletter* to the *TLS* and *Twentieth Century Science Fiction Writers*.

So, if you don't know them, seek them out and talk to them about something. Look for Maureen (short hair, glasses, witty T-shirts, spectacular earrings) and try her on Fortean phenomena or early music. Look for Paul (beard and glasses doesn't help much, I know. He is, however, one of an elite group of fans who drink lager rather than real ale) and try him on the American Civil War or post-modernism. Or alternatively, and I know this is pretty radical idea for some of you, try either of them on science fiction. They're both pretty good at that.

—Mark Plummer

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You'll find Mark Plummer ably running the Dealer's Room at *Evolution*.

# What's going on?

**T**here will be plenty going on at *Evolution*. Here we have more information about the masquerade and costuming workshops, tech workshops to help you make the most of programme items, the art show, the games room and the eggs-stravaganzas (so to speak). Of course if you want to get involved with anything that's not mentioned here – you know what to do. Get in touch with us at the usual *Evolution* address.

## Doing the 'Ton

If you're arriving on the Thursday, there won't be any scheduled programming but the bar will be open. However, on Thursday evening it's the monthly London sf meeting at the Wellington in Waterloo and this is an excellent chance to come along and meet people in a bar (that's not in the hotel for a change).

The convention proper starts on Friday with programming from 11 till 11 each day and films in the evening (as well as the video programme).

## The games room

As is now expected the games room staff will move heaven and earth and a truly unhealthy amount of caffeine to keep the games room open from the very start of the convention to the very end of the convention. What is certainly not expected is that for the first time in three years Bill Ray and company will not be running the games room. However do not despair as the new team proudly admit that they learnt everything they know at Bill's knees.

We promise to keep up the tradition of a friendly and atmospheric games room, welcoming to both the gaming virgin and to the hardened dice junkie. Space prevents us providing a full listing of the upcoming attractions but after the success of the *Secret Masters* vampire's live action run at Worldcon we will be running a *Castle Falkenstein* live action at some point over the course of the convention, called *Of Manners And Magi*.

*Castle Falkenstein* is a pseudo-victorian setting combining Victoriana with magic and the faerie. Anyone interested in playing should bring along some vaguely formal wear, a suit for example for men, as the action will take place in a formal setting, although this is not essential. But do come along and enjoy yourselves

- Mavis Cruet

## Putting the "Easter" back into "Eastercon"

And indeed, the eater as well. No, we're not going to crucify anyone at *Evolution*, no one will have to get nailed to anything. Instead, we're taking a leaf out of Christmas's book and celebrating the tacky, commercial side of Easter. (Hey, if you get enough of a reputation for chocolate you can clean up at an Eastercon.)

We are holding an eggstraordinarily eggciting competition with an Easter theme – egg decoration. You can either turn up at the con and work on them during the scheduled workshop, or let the muse strike (or indeed lay - Ed) in the comfort of your own home. If you use real eggs, they should be blown or hard boiled, chocolate eggs can be used just as they are, and decorated or otherwise adapted in as decorative and/or science fictional a way as you see fit.

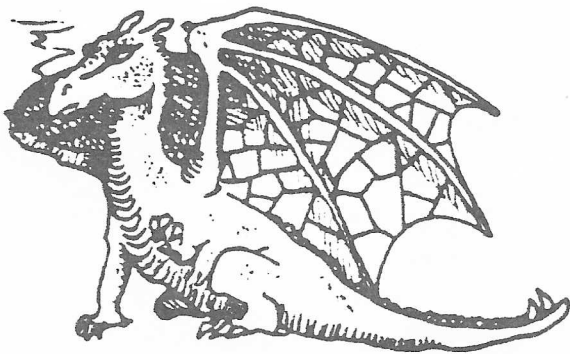
Ever wanted to make a scale model of the USS Enterprise with eggs? Thought not. The eggs will be judged at the con, and prizes will be awarded.

Good luck, and get cracking!

- Bridget Hardcastle

# INTUITION

## A Bid for the 1998 Eastercon



Opening the Doors of the Mind  
creation, dreams, philosophy and game playing...

\*

Opening the Doors into the Future  
near future, science & technology...

\*

Opening the Doors into the Past  
time travel, origins of SF, myths and legend...

**WATCH FOR US – IN THE PROGRAMME, ON OUR CONDESK, AT OUR PARTY AND AT THE VOTE – AT EVOLUTION**

# Lights, costumes – Masquerade!

There is a room set aside for costuming and masquerade activities throughout the convention. Therefore, we can decorate and use it as we wish (and we won't have to tidy up for other events). We are looking for one or two costumes and lots of photos and drawings to be on permanent display in our room. Do you have something we can use?

We are organising plenty of workshops and have volunteers for : make-up; making a corset using a T-shirt and gaffer tape (bring your own T-shirt!). We would like to see workshops on : how "tech" can help make the best of your presentation; translating your design idea into a wearable item of clothing. If you can volunteer for these or any other workshop/demonstration please contact me.

Our room will provide a venue for panel/discussion groups, including a reprise of Worldcon's future of Costume in the UK (and the possible creation of a Costume Guild), and for general socialising with like-minded souls.

Dave Lally has agreed to show a film or two of interest to costumers in the video programme. Does anyone have videos of costume events they could lend? Is there a film you would like to nominate for showing (my favourite is *Anne of 1,000 Days*)?

Sunday is for wearing costume – it's the day for "Hall Costume" and the Masquerade. The afternoon session is set aside for "Chaos Costuming" – if you've never done costume before (or even if you have but like leaving things to the last minute!), there will be supplies of fabric, thread, etc and a sewing machine available. There will be experienced chaos costumers on hand to help turn your idea into a wearable costume. If you have any fabric or general supplies you can donate for this session, please bring it along.

The Masquerade is seen as the culmination of all the workshops held over the convention. There will be time scheduled on the Sunday for a tech rehearsal. The Judged Categories are : Historical; Fantasy; Re-creation (media or literature); Workmanship; Performance. The Judges also reserve the right to present such other awards as they see fit!

## Photographers please note:

There will be a properly-organised photo-call. As usual, flash photography will not be allowed during the Masquerade.

## Don't feel confident enough to appear on stage in the Masquerade?

It is permissible for someone else to wear your designs. Alternatively, why not participate in the Hall Costume event? Anyone wearing costume (SF, media or historical) around the convention on Sunday will receive an award.

There will be a Costumer's party on the Sunday night. If you want any more information, can offer any assistance (run a workshop, be on a panel), or can contribute suggestions or artefacts (design drawings, photos, videos, costumes, accessories) for our room or the convention, please contact:

Krystyna Oborn  
Bishop's Cottage  
Park House Lane  
READING  
RG30 2AH

Tel: (01734) 574255 (answer m/c)

Email: [krysia@specialix.co.uk](mailto:krysia@specialix.co.uk)

See you at *Evolution*

-Krystyna Oborn

# Things you need to know...

● **Evolution's weapons policy is that you cannot carry weapons during the conventions, or anything that we believe is a weapon. The head of security will decide what is a weapon and this decision will be final. Weapons that are part of costumes for the masquerade must be carried to and from the masquerade wrapped up. Thank you for your co-operation in this!**

● **No eating or drinking in dealer's room and art show.**

● **No glasses in the pool area, or on the balcony above the pool – plastic glasses will be available.**

● **Dealers please note – if you are expecting a delivery you must notify Mark Plummer and the person delivering will need to have identification.**

● **Most of the hotel is accessible by wheelchair except for the more expensive bar and restaurant which have two steps outside. There are also many steps on the route to the swimming pool and health centre and a few steps up to the newsletter room. The front entrance has a low, sloping kerb with wide automatic doors. The rear entrance is completely flat. Lifts can accommodate a wheelchair and a couple of people and corridors are wide and unobstructed. *Evolution* is not running the full Electrical Eggs access programme but we are honouring Egg badges. If you have special requirements, please let us know in advance.**

OCTOBER 1996

18, 19, 20<sup>th</sup>

The Moat House

WEST BROMWICH West Midlands

Junction 1 M5

A

MUST

for all creative people

## MASQUE 4

THE British Costume Convention

Fantasy, S. F., Historical

FUN!

Attending £25 Supporting £5 Day attendance £10

Until 9<sup>th</sup> April then £30, £10 and £15

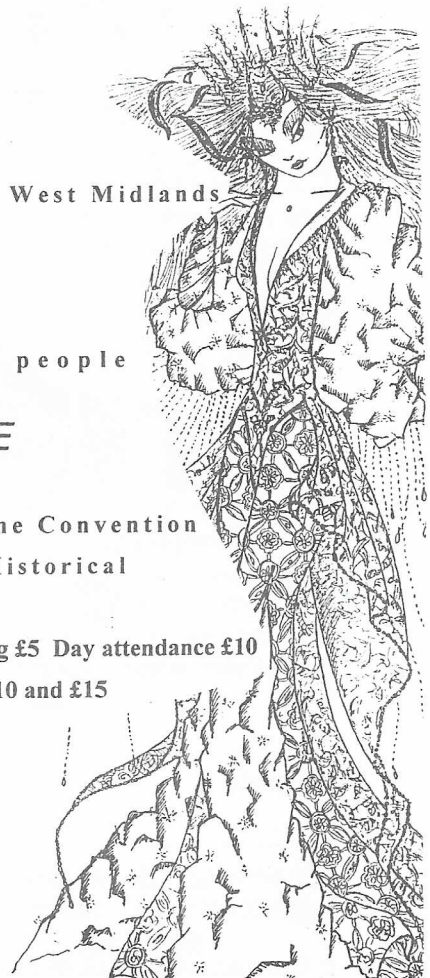
Contact:

Alan Cash

130, Hamstead Hall Road

Handsworth Wood

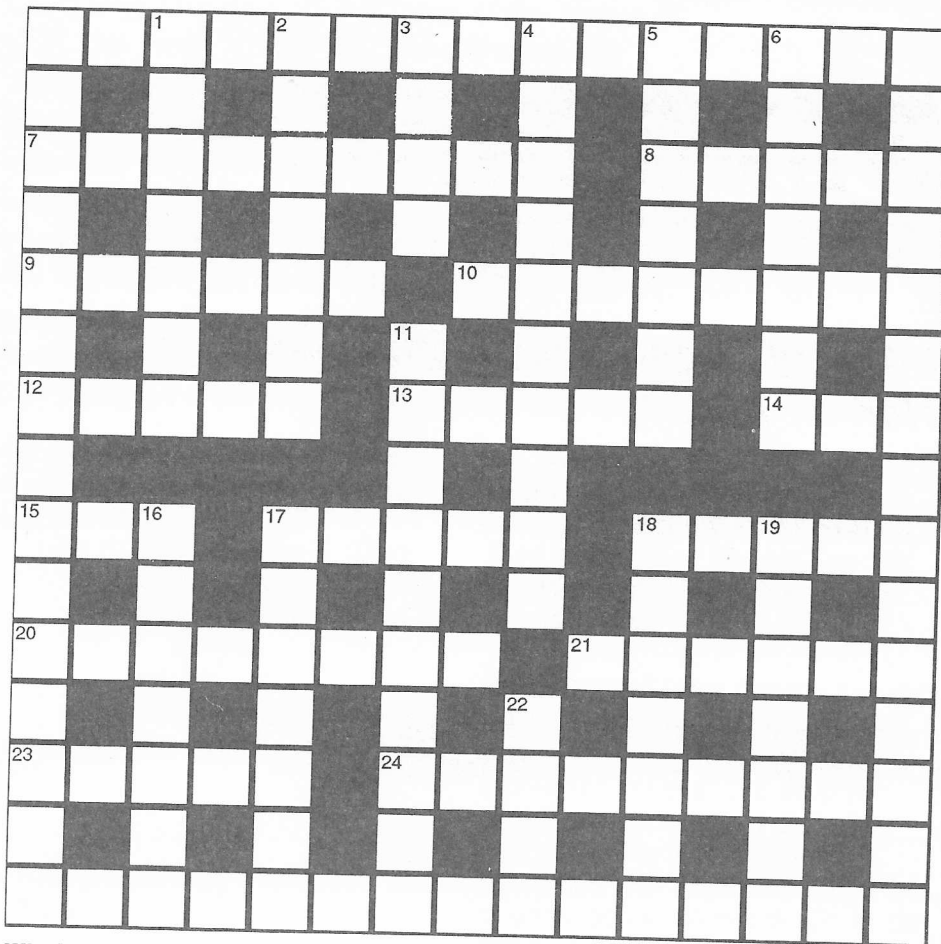
Birmingham B20 1JB





# Evolution distraction

Another chance to enter the Evolution prize crossword



Win £30 of books from the Forbidden Planet stand at *Evolution* by solving this cryptic puzzle. The perimeter (otherwise unclued) spells out four books by *Evolution's* guest authors when read clockwise starting from the top left hand corner (8 letters, 2 words; 18 letters, 4 words; 14 letters, 3 words; 16 letters, 5 words). The unnumbered letters of the perimeter (i.e. those not intersected by another clue) can be rearranged to spell "WHY, ONE LIKE YOU (ADAM KIN) AN APE LET FREE!" Send your entries (marked PRIZE CROSSWORD) to the *Evolution* address to arrive before 1 April 1996. Compiled by John English.

## Across.

7. Waste former mortar holding last of gunpowder (9)
8. Bail out one with excuse (5)
9. Evolution's progenitor rubbed raw by surrounding noise (6)
10. Like tiger after Evolution, tries madly to suppress tear? (8)
12. Heinlein starts to toss around those who carry Puppet Masters (5)
13. Cool like Zaphod, using ring with female 11? (5)
14. Snake head to tail in bath... (3)
15. ... Evolution for one new fan? (3)
17. Half of Evolution's members go to Florence with artist... (5)
18. ... Phssthpok comes back with Wu's tail and Teela's head when finished! (5)
20. Spooner's gasp; scheme for container for 17A (8)
21. Memory trace, first memory after anger dissipates (6)
23. Former French island used by such as Napoleon? (5)
24. Have too much faith in visible decay (9)

## Down.

1. Legendary bird brought up in Communists' logs (7)
2. Evolution's subject that is wearing glasses... (7)
3. ... imitates our evolutionary kin (4)
4. Evolve a tail mount, disrupting Evolution (10)
5. Evolution into true state of Tim Leary without first microgram (7)
6. Subject of 9's study — golden one with drinks? (7)
11. Smooch more, evolving into archivist of Evolution (10)
16. Hugo Rune's instrument is as nothing to constellation? (7)
17. Attack on examination by Evolution's survivors (7)
18. Energy of family at Evolution's opening, having twitch? (7)
19. Agitate unsweetened traveller to get up (7)
22. Retain part of castle (4)

## The Art Show

The *Evolution* art show has a reasonably-sized and well-lit room and we would like to see a good turn-out of SF art. Remember this is the biggest collection of SF enthusiasts with money this side of a Worldcon and probably the only place in Britain to see such a diverse collection of amateur and professional artwork.

We would appreciate it if any artist proposing to show at the convention would contact us, via the convention address, as soon as possible to allow us to plan how the space is going to be used. We mainly need to know the number of pieces, type (ie large, spikey and breathes) and size of the artwork you are bringing. Artists who contact us in advance will be given priority. If you contact us at the convention with pieces for show we cannot guarantee you a place.

We would like to remind artists that *Evolution* is a SF convention so if you expect us to display pictures of naked men, women, horses or trees please make sure they have wings or fangs! If we run short of space the hanging committee (Mike and I) will make final, no-appeal decisions on what will or will not be hung.

### Dire Warnings and Essential Information

All sales must be made via the art show and auction and the usual percentage of 10% will be charged.

Please remember your work is *not insured* by the convention. We will make every effort to care for your work but we cannot, and will not, make any guarantees. If any artist is concerned about accidental damage, they should take out their own insurance.

### Special Needs

If you have any (reasonable and legal) special needs please let us know well in advance ie at least a month, likewise if you need particular equipment or lighting.

### Gophers

Hello, previous art show gophers, it's that time again. To supplement the usual group of willing? helpers we will be looking for a select band of gophers - clean, servile, physically capable and deeply responsible. A suit isn't necessary but a fingernail and neck inspection will be carried out every shift. Please pass your name, available times and particular skills to us via the convention address.

NOTE: this is an excellent opportunity to get to gawp at, stand next to or dry dribble (no wet dribble, this is the art show!) over your favourite artist!

- Elda Wheeler and Mike Molloy

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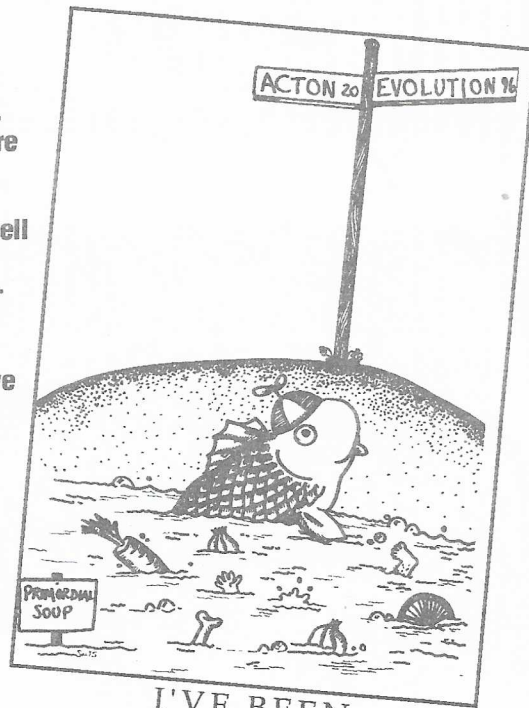
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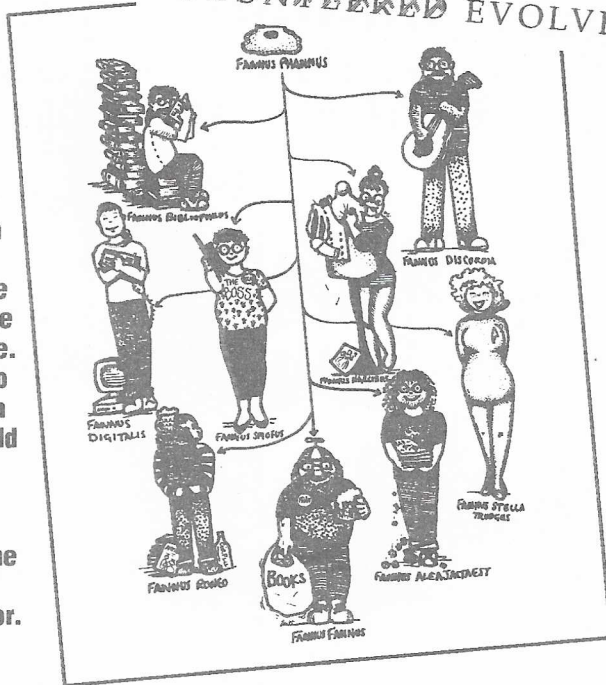
# Survival of the T shirts

We still have our stylish yet practical volunteer T shirts available – designed by the talented (volunteer) Sue Mason. And what will it cost you? A mere £5 plus at least an hour of your time.

As a volunteer, you'll be well placed to observe the antics of fans and to help you in your fan-spotting, we've prepared this helpful T shirt (once again, artwork is by the ever-impressive Sue Mason). We field tested these T shirts at *Intersection* (well, we hall tested them, programme tested them, hotel, bar, party and fireworks tested them – we don't know if anyone had time to go into a field at the Worldcon and if they did we like to hear about it, please). We can report that they hold up well to the rigours of the longest room party or business meeting but still look stylish and distinctive. This miracle of sartorial elegance will set you back a mere £8. Both T shirts are available in Large, Xtra Large and Xtra Xtra Large. Send your orders to the usual Evolution address. Please add £1 for postage. If you want the volunteer T shirt, please give us some idea of what you'd like to volunteer for.



I'VE BEEN  
~~VOLUNTEERED~~ EVOLVED



PR41

## Evolving beings

continued from last page

- |                       |                       |
|-----------------------|-----------------------|
| A382 Christine Ward   | A381 Edward John Ward |
| A110 Peter Wareham    | A545 R G Watford      |
| A366 Nina Watson      | K369 Alan Webb        |
| A368 Gerry Webb       | A391 Dave Weddell     |
| A390 Jaine Weddell    | A20 Pam Wells         |
| A616 Patty Wells      | K197 Karen Westhead   |
| A58 Kathy Westhead    | C133 Mike Westhead    |
| K198 Peter Westhead   | A598 Eileen Weston    |
| A430 Peter Weston     | A599 Laura Wheathy    |
| A167 Eita Wheeler     | P111 Kim Whysall      |
| A515 Charles Whyte    | A546 Widdget          |
| A255 Colin Wightman   | A316 Janet Wilkins    |
| A12 Bridget Wilkinson | P83 Colin Wilkinson   |
| S276 Robert Williams  | A409 Carol Willis     |
| A408 Phil Willis      | A591 Anne Wilson      |
| A419 Caroline Wilson  | A112 Robert Wilson    |
| A310 Wood Warrior     | A376 Alan Woodford    |
| A375 Anne Woodford    | A617 Ben Yalow        |
| A446 Mark Young       |                       |
- |                            |                           |
|----------------------------|---------------------------|
| A443 Kjersti Thunen Berg   | A107 Tils                 |
| A610 Linda-Claire Toal     | A596 Tobes                |
| A496 Dave Tompkins         | A15 The Tourist           |
| A507 Barry Traish          | P70 Micki Trasher         |
| A272 John Trassler         | A509 Paul Treadaway       |
| P49 Neal Tringham          | A580 Colin Tuckley        |
| L180 Martin Tudor          | L441 Helen Turner         |
| L457 Peter Tyors           | A495 Lennart Unlin        |
| A100 Larry van der Putte   | A263 Marion van der Voort |
| A264 Richard van der Voort | L476 Jan van 't Ent       |
| P130 Alexander Vasilkovsky | P108 Nico Veenkamp        |
| A601 Vikki Lee             | 30 Vernor Vinje           |
| A463 Ariane Von Orlow      | A532 Ysella               |
| A192 David B Wake          | C333 Rachel Wake          |
| 3540 Anne Walker           | S473 Ashley Walker        |
| A162 Nick Walker           | 3530 Tim Walker           |
| A109 Benedict Wainisley    | A245 Huw Walters          |
| P162 Jo Walton             | P161 Ken Walton           |

## Last Words

Salutations, members all, and have a happy St Valentine's day (she writes at Christmas)!

This is our last progress report before the convention, so if there's anything you don't know by now, and need to know before the convention, you'll have to write to the con address and ask us. Or email us at [bmh@ee.ic.ac.uk](mailto:bmh@ee.ic.ac.uk). Or telephone (in dire emergencies) Bridget on 0171 435 7327.

The con is closing rapidly upon us, enveloping us in its streams of programme, webs of hotel corridor, and skeins of preparations being made; mention is made in this PR of some things you may want to start on before the con (writer's workshop, costuming, egg decorating etc), or you could wait until you get here to get started. Use Evolution as an opportunity to try something new!

Now, as with all Chair's paragraphs about the con coming up real soon now, those of you who have read a final PR before will know what I'm going to say next. Yes, that's right, get your hotel booking forms and volunteer forms to us immediately if you haven't already done so! It's important. Volunteers are a convention's blood, you know. (Down, Igor! They're not for you!)

I'd like to thank in advance all those of you that will be working for us at the con, we look forward to making this an enjoyable con for you too. We would also like to thank all those who have worked for *Evolution* over the last two years, particularly those who put a lot of time and energy into the committee but who have now moved on. Treasurers especially for some reason. So, warm thanks to John Bray (ex-Ops), Steve Glover (ex-tremely tired after *Intersection*) and Graham Taylor (ex-Treasurer, who left "to spend more time with my company"). Ah, job promotion is a terrible thing for conventions! New committee member of this PR is Mike Westhead, taking over as Treasurer.

"But what do other people think about *Evolution*?" I hear you cry. I've been keeping my eyes peeled lately and have found a few nice quotes about us!

*New Scientist* recently claimed, "Evolution wouldn't have given them a whopping big organ like a tail if it didn't have some purpose," and who can argue with that? The Vogons were their usual surly selves, and said "Evolution? Who needs it?" So, it looks like we will be spared their poetry.

*Evolution* - don't forget to go!

Bridget Hardcastle  
Chair

# Evolving beings

Evolution members as of 31/1/96

Please let us know if we've got your details horribly wrong; please send corrections to Mark Charsley.

- A304 1/2R  
P74 Gair Aslid  
A218 Michael Abbott  
A484 Abraham  
A18 Andrew Adams  
A184 Aletia  
A363 Iain Alexander  
A196 Roxana Alford  
A193 Alice  
A574 Alistair  
A260 Lissa Alicock  
A261 Philip Alicock  
A582 Kevin Allington  
A330 Mike Allum  
A75 Paul Allwood  
A46 Brian Ameringer  
A466 Chris Amies  
P113 Simon Anus  
A551 Diane Anderson  
A214 Fiona Anderson  
A550 John Anderson  
A338 David Angus  
A76 Simon Arrowsmith  
A437 Erik Arthur  
A365 Austin  
A300 Mark F Bailey  
A71 Amanda Baker  
A357 Chris Baker  
A552 Rachel Baker  
A603 Brookes Barbara  
A246 John Bark  
B225 Michael Barker  
A226 Trevor Barker  
A372 Phil J Barnett  
P78 Jane Barnett  
A131 Julia Barnsley  
A294 Andrew Barton  
A605 Diana Jean (D.J.)  
Bass  
A467 Stephen Baxter  
A248 Bzcootak  
P70 David Bell  
A344 Alan Bellingham  
A568 Imants Belogrius  
A572 Sabine  
Bennemann  
A41 Melke Benzler  
A80 Michael J  
A183 Bill  
A526 Elizabeth  
A525 Paul Billinger  
A612 Sue Birfield  
A448 Mike Birchall  
A42 Jim de Liscard  
A280 Lawrence Dean  
A258 Nicky Dean  
A319 Simon Deam  
A510 Dee  
A387 Chantal Delessert  
A227 Zoe Deterding-Barker  
P164 Sarah Dibb  
A493 Martin Dickson  
A93 Dirk  
P67 Vince Docherty  
S33 Doctor Tones  
A481 Doppelganger  
S586 Dorlan Literacy  
Agency  
A205 Paul Dormer  
A517 Fran Dowd  
A491 Tara Dowling-Hussey  
A81 Dr. Pete  
A494 Dragon  
A232 David Drysdale  
A106 Dyrwulfe  
A190 Roger Earnshaw  
P57 Martin Easterbrook  
A587 Lillian Edwards  
A35 Sue Edwards  
A379 Herman Ellingson  
S148 Dave Ellis  
A71 Sean Ellis  
A220 John English  
A577 Carina Eriksson  
A583 Bernie Evans  
A401 Horst Eyvemann  
A86 Allison Ewing  
P170 Maris T. Fairy  
P134 Judith Faulstich  
A267 Ferrag MI Bride  
A290 Dave Cox  
A233 Danzil Brown  
P145 Stephen Cox  
A207 Cpt Blue  
A341 Mark Craske  
A155 Paul M Cray  
A138 Andy Croft  
A353 James Crook  
A500 Sharon Cullen  
A501 Tony Cullen  
A566 Tony Cullen  
A187 Rele Culpin  
A475 David Curry  
A538 Ian G S Curtis  
A569 Custard? - Oh  
bugger!  
A45 John Dallman  
P179 Julia Daly  
P50 Mike Damesick  
A614 Anne Daniels  
A613 Friend of Anne  
Daniels A  
A61 James Cawthorn  
A200 Ceri  
CAB Mark Charsley  
A418 Mike Cheater  
A533 Angela Chouhmand  
A39 Chris  
A195 Stephen Davies  
A9 Marilyn Dawe  
A524 Brian Clarke  
A196 Giulia de Cesare  
A42 General Zed  
P173 Gemma  
P306 geoffi@ete.co.uk  
A252 Joe Gibbons  
A534 Anthony Gilbert  
A513 Karen Gilham  
A72 Steve Glover  
A486 Claire Goodall  
G1 Colin Greenland  
A235 Grey Wolf  
A274 Steve Grover  
A210 Alan Gunn  
A300 Urban Gunnarsson  
P90 Tony Hammond  
A558 Judith Hanna  
A265 Dave Harbud  
A311 Dave Hardy  
A584 Martin Harlow  
A154 John Harold  
A122 Colin Harris  
A256 Sue Harrison  
A228 Eve Harvey  
A428 John Harvey  
A279 Julian Headston  
S231 Duncan Hedderly  
A483 Henry's Mum  
A91 Alastair Hepburn  
A132 Richard Hewison  
A535 Joy Hibbert  
A579 Douglas Hill  
A329 Geoff Hill  
A541 Hitch  
A547 Jean Hoare  
A286 Martin Hoare  
P11 Mo Holkar  
A435 Anders Holmstrom  
P128 Derek Hoyt  
A288 Karen Lukowski  
P181 Karin Lundwall  
P178 Sam J Lundwall  
A118 Simon A. Howell  
S32 Terry Hunt  
S270 Graeme Hurry  
A340 Malcolm J Hutchison  
A602 Brookes Ian  
CA68 Tim Illingworth  
P125 Glyn Jackson  
A480 Ian Jackson  
A246 Lynn Fotheringham  
P123 Foz  
A451 Susan Francis  
A596 Dave French  
A529 Ruth French  
A597 Shirley French  
A87 Anders Frilvagen  
A465 Mary Frost  
A508 Funkster  
A88 G A Funnell  
A608 FunTom  
A425 Nigel Furlong  
A416 T J Furniss  
A273 Gamma  
A247 David Garnett  
A262 Peter T Garratt  
A141 General Volunteer  
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A146 Sue Jones  
A514 John Joshua  
A92 Dick Jude  
A506 David Julian  
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A402 Michael Kalli  
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A383 Amanda Kear  
A324 Richard Kenaway  
A370 Jim Keravala  
A564 Keris  
A140 Richard Kettlewell  
A518 Peter Kievits  
G259 Paul Kincaid  
G147 Maureen Kincaid  
Speller  
A445 Samantha M King  
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S399 Tim Kirk  
A519 Mark Konkol  
A542 Krysia  
P117 Marek Kukula  
S282 Dorothy Kurtz  
A452 David Laight  
A307 Christina Lake  
A37 Dave Lally  
A449 Eira L Latham  
A415 Alice Lawson  
A414 Steve Lawson  
A98 Denis LeCoq  
A470 Lee  
P10 Richard Leigh  
A477 Richard Lewis  
A422 Barbara Logger  
A423 Oscar Logger  
A186 Hans Loose  
P52 Ralph Lovegrove  
A388 Mark Lowes  
A595 Joseph Nicholas  
A65 Nolly  
A158 Andrew Norcross  
A96 David Norfolk  
P51 Katherine Norman  
A137 Lissanne Norman  
A437 Gryba North  
A191 Stephen O'Kane  
S406 John Ollis  
S589 Omega  
A619 Claire O'Neill  
A618 Dave O'Neill  
A250 Oriole  
A562 Paul Paolini  
A342 Arwel Parry  
A87 Joan Paterson  
A521 Susan Peak  
P17 Bernie Peek  
P152 David Peek  
A595 Elaine Pendort  
A622 Maggie Percival  
A371 Mail Perera  
A417 Roger Perkins  
S561 Hilary Perry  
A498 Catherine McAuley  
A239 Rog Peyton  
A411 Carol Philpott  
A410 John Philpott  
A499 Greg Pickersgill  
A215 Peter Pinto  
A458 Marlon Pitman  
A172 Phil Plumby  
A119 Mark Plummer  
A478 Alan Pomeroy  
A177 Pomplona the  
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A99 Alan Poppitt  
A315 Jean Porter  
A314 Jim Porter  
A223 Josie Price  
A503 Lorraine Pritchard  
A516 Steve Pritchard  
A450 Liam Proven  
A548 Cristina Waistad  
Pulido  
A293 Quantum Mechanic  
A364 Jenny A Quin  
A378 Andrew Ramage  
A377 Deborah Ramage  
A439 Suzanne Raymond  
A347 Collette Reap  
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A343 Peter Redfern  
A407 Jilly Reid  
A537 Matt Reid  
A385 Steve Rice  
A405 Andy Richards  
A153 Frank Richards  
A47 John Richards  
A222 John D Rickett  
A615 Ralf H.  
Riesengrosser  
A22 Roger Robinson  
A483 Terry Robinson  
A565 Rod  
A298 Mic Rogers  
A24 Tony Rogers  
A397 Susan Romero  
A203 Howard Rosenblum  
A202 June Rosenblum  
K201 Michelle Rosenblum  
P120 Steven Rothman  
P61 Jane Routley  
A492 Rowan  
A69 Marcus L Rowland  
A553 Roxburgh  
P165 Rufus  
A384 Alastair Russell  
A367 Simon Russell  
A278 Geoff Ryman  
S547 Sathish  
A395 Jim Samuel  
A234 Lena Sarah  
A334 Lynne Savage  
A242 Sharon Sbarsky  
A121 Bruce Saville  
A559 Erik "Evi"  
Thomas  
A240 Arline Peyton  
A239 Rog Peyton  
A411 Carol Philpott  
A410 John Philpott  
A499 Greg Pickersgill  
A215 Peter Pinto  
A458 Marlon Pitman  
A172 Phil Plumby  
A119 Mark Plummer  
A478 Alan Pomeroy  
A177 Pomplona the  
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A314 Jim Porter  
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A367 Simon Russell  
A278 Geoff Ryman  
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A395 Jim Samuel  
A234 Lena Sarah  
A334 Lynne Savage  
A242 Sharon Sbarsky  
A121 Bruce Saville  
A559 Erik "Evi"  
Thomas  
A317 Andrew McCullion  
A436 Martin McCulloch  
A544 Alastair E.  
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A29 Alex McLintock  
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A511 Mike  
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P53 Allison Murphy  
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A89 Nighan the  
Tightfisted  
A421 Phil Nanson  
S530 Caroline Needham  
A308 A member of NESFA  
A95 Joseph Nicholas  
A595 Gideon Nisbet  
A65 Nolly  
A158 Andrew Norcross  
A96 David Norfolk  
P51 Katherine Norman  
A137 Lissanne Norman  
A437 Gryba North  
A191 Stephen O'Kane  
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