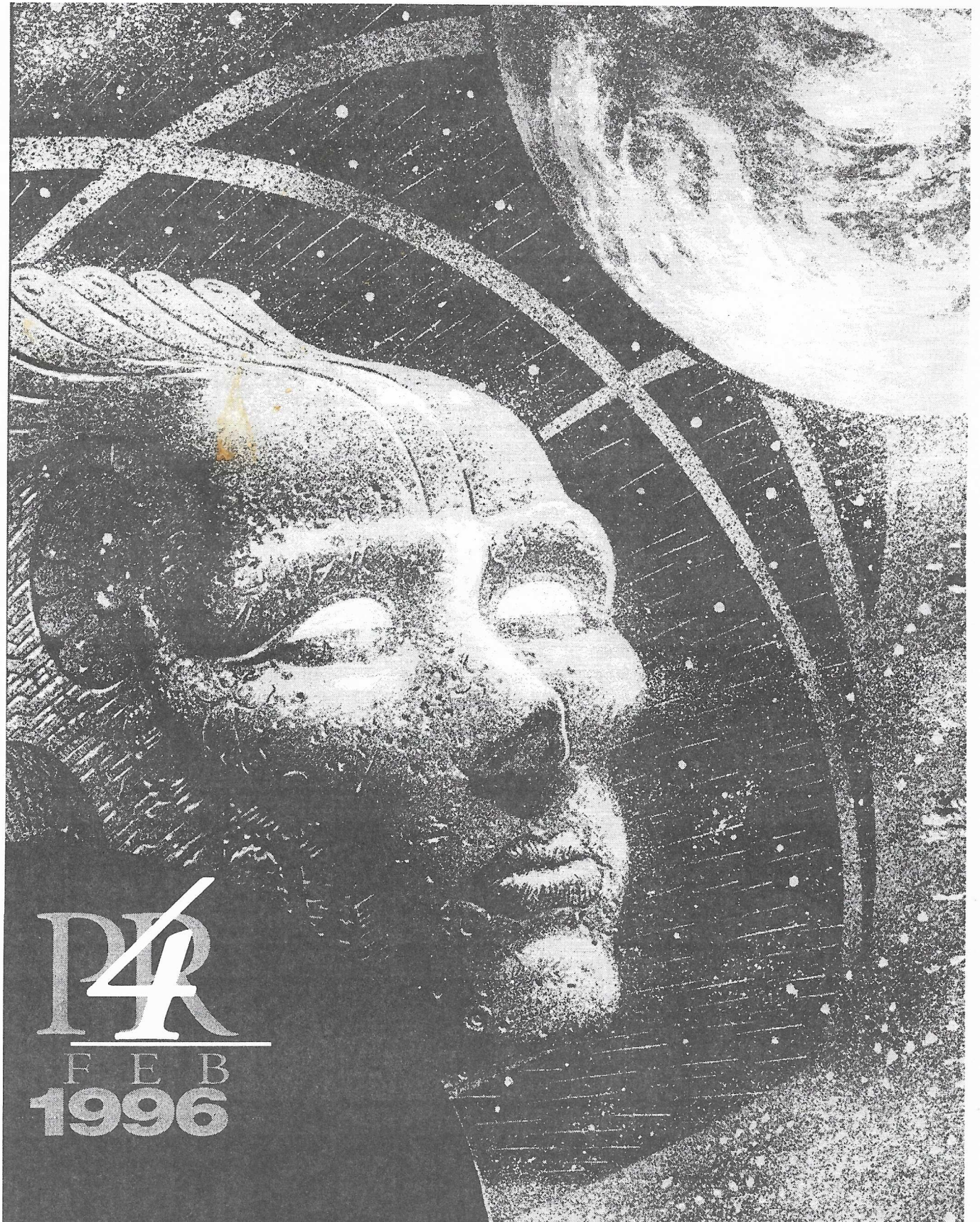


EVOLUTION

THE NEXT STEP



PR
4
FEB
1996

PROGRESS REPORT FOUR

PR4

FEB
1996

EVOLUTION

THE NEXT STEP

5-8th April 1996

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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!

After 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

Mary Branscombe

Awarding credit

Don'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 country'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.

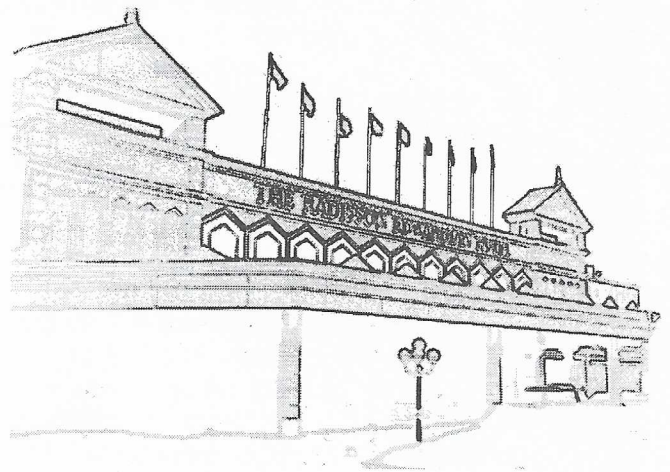
If you want to nominate up to entries for each award, please send details to the Evolution address.

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.

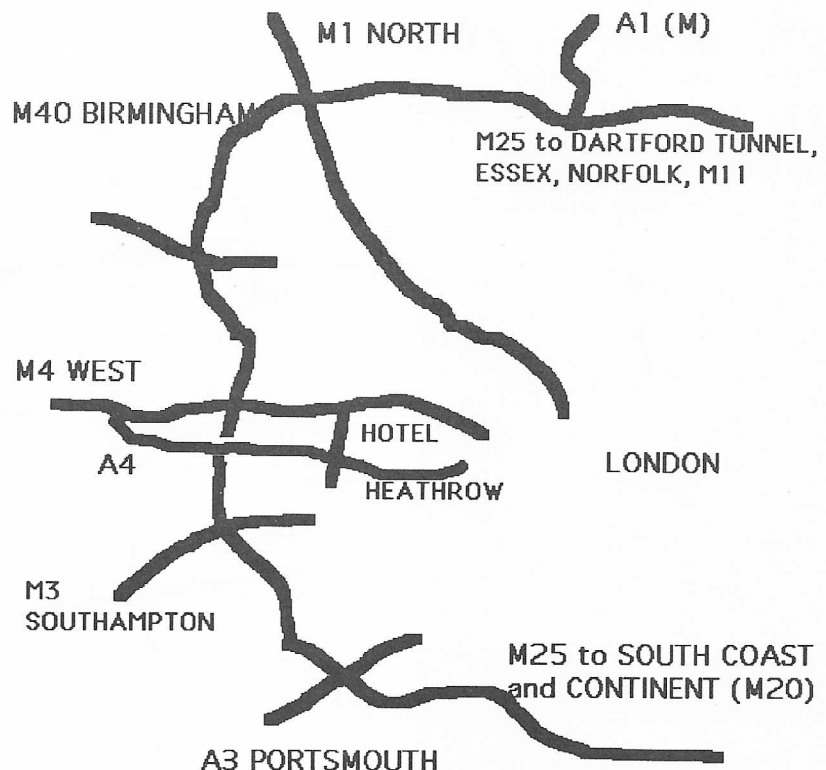
Underground from Central London
Catch the Piccadilly line from Central London to Heathrow. Leave the train at the stop for Heathrow Terminals 1,2,3. You can go to any of the three terminals will do but Terminal 1 is slightly easier to reach. Go to the Arrivals Level and follow the signs for courtesy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

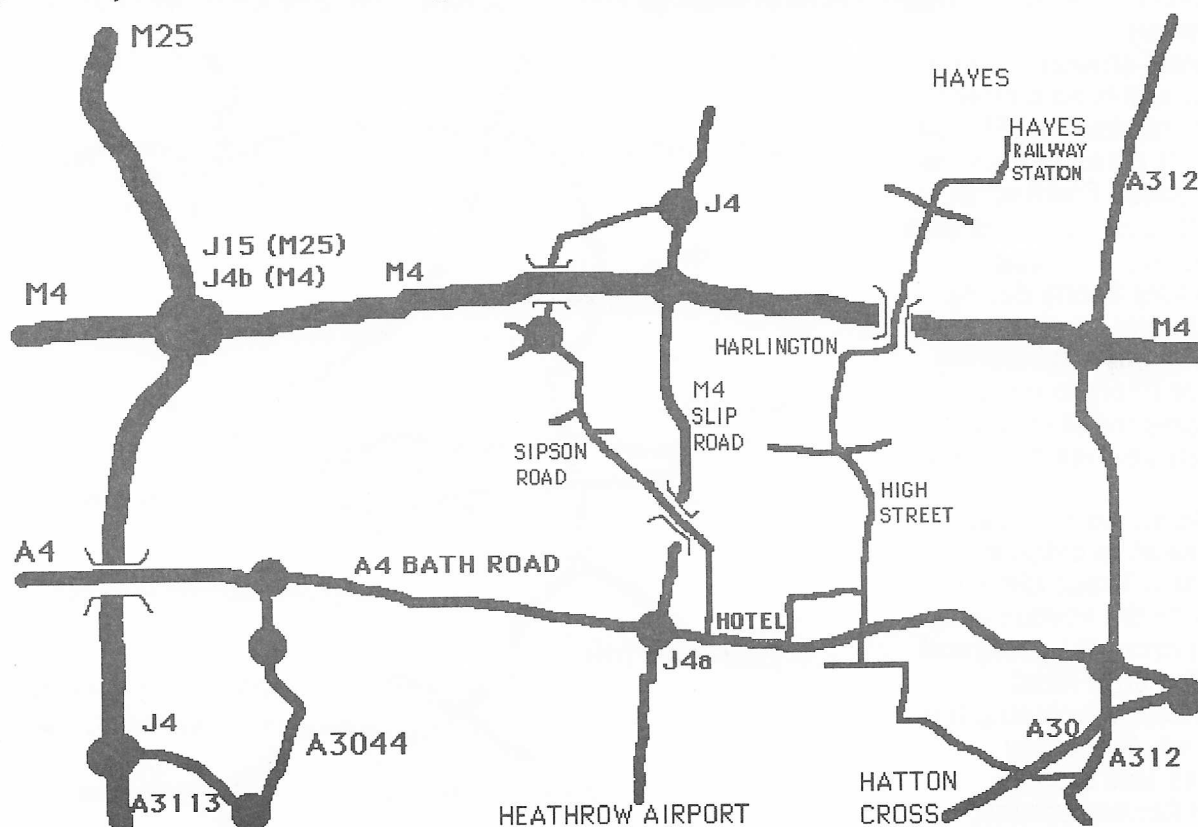
At the next roundabout, take the first exit, the Sipson Road

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. 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 Vinge 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



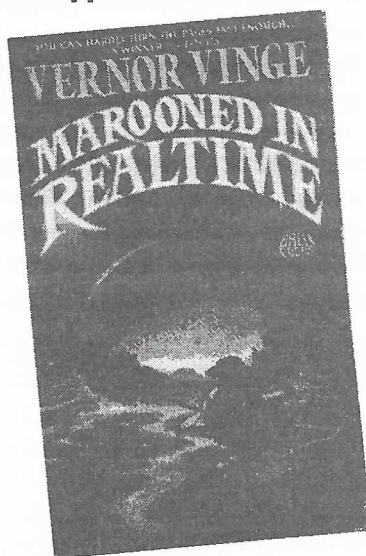
nature. *The Witting* isn't one of Vernor's best works, but it's an amusing novel, that'll while away an afternoon quite pleasantly.

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

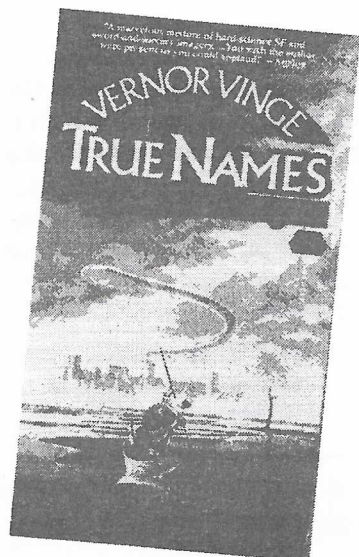
As far as Vernor's concerned, there's only one thing that will hold back the singularity, and that's a big war. In his 1984 novel *The Peace War* the discovery of bobbles, strange bubbles of frozen time, have sparked off just such a war. It's now 50 years later, and the plagues have faded away. It's 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



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



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

P.S

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

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

What's going on?

There 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.

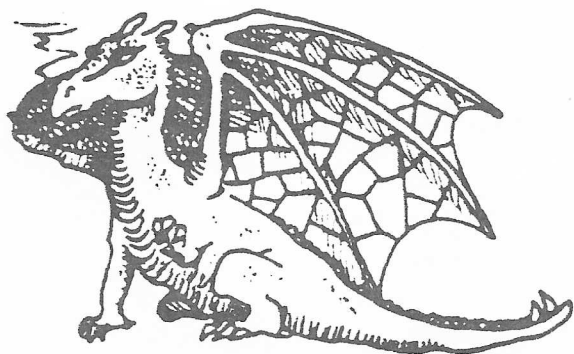
Ever wanted to make a scale model of the USS Enterprise with eggs? Thought not. The eggs will be judged at the con, and prizes will be awarded.

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

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, 20th

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 9th April then £30, £10 and £15

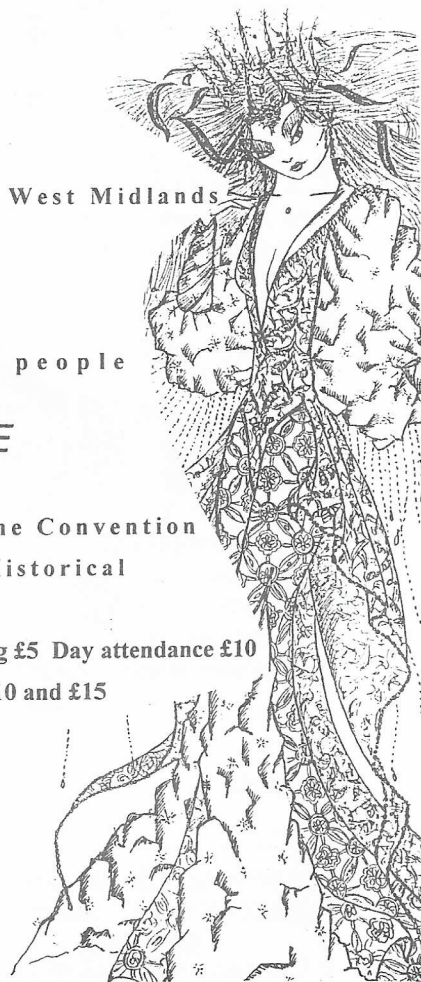
Contact:

Alan Cash

130, Hamstead Hall Road

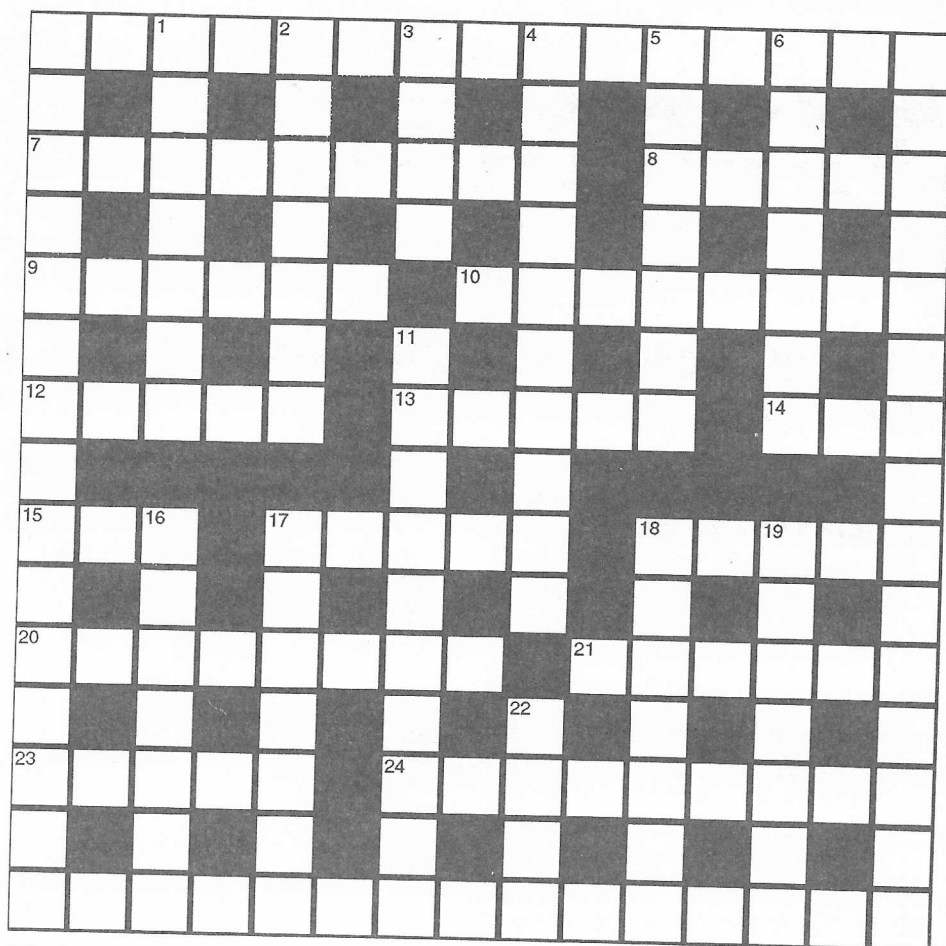
Handsworth Wood

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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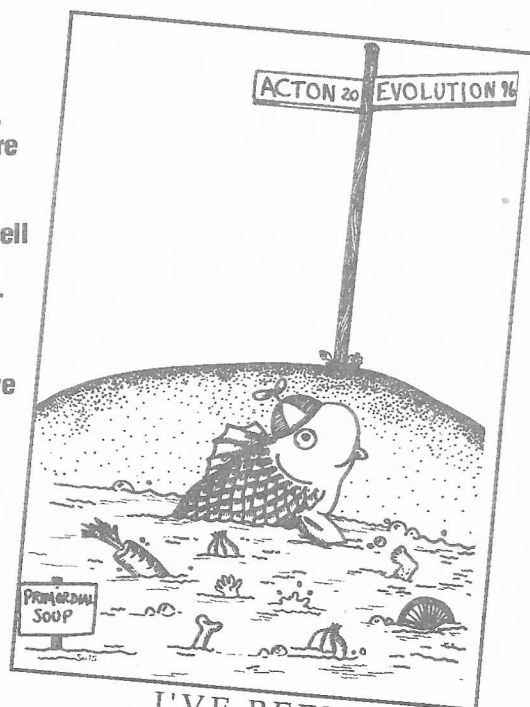
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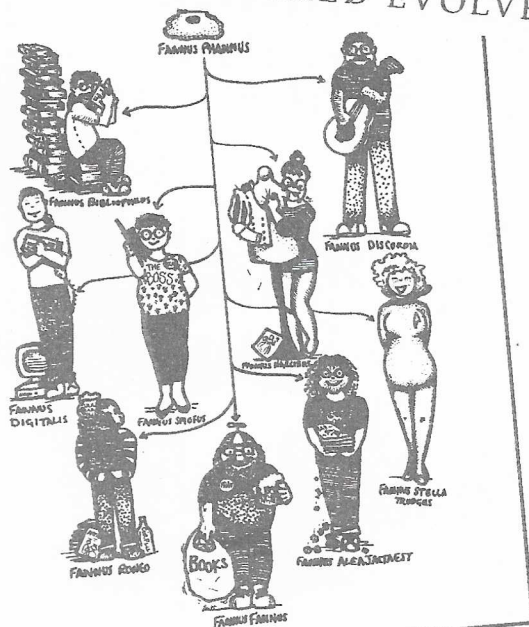
Survival of the T shirts

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 | A369 Alan Webb |
| A368 Gerry Webb | A391 Dave Weddell |
| A390 Jaime 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 Eida Wheeler | P111 Kim Whysall |
| A515 Charles Whyte | A546 Widgeot |
| 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 Tibs |
| A610 Linda-Claire Toal | A586 Tobes |
| A496 Dave Tompkins | A15 The Tourist |
| A507 Barry Tralish | A272 John Trasser |
| P70 Micki Trasier | A509 Paul Treadaway |
| P49 Neal Tringham | A580 Colin Tuckley |
| A180 Martin Tudor | A441 Helen Turner |
| A457 Peter Tyers | A495 Lennart Unlin |
| A100 Larry van der Putte | A263 Marion van der Voort |
| A264 Richard van der Voort | A476 Jan van 't Ent |
| P139 Alexander Vasilkovsky | P108 Nico Veenkamp |
| A601 Vikki Lee | 30 Vernor Vinje |
| A463 Ariane Von Orlow | A532 Ysella |
| A192 David B Wake | C333 Rachel Wake |
| S540 Anne Walker | S473 Ashley Walker |
| A182 Nick Walker | S539 Tim Walker |
| A109 Benedict Walmsley | 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. 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	CA6 Simon Bisson	A552 Susanna Clarke	A42	Jim de Liscard	204	General Zed	A146	Sue Jones	A317	Andrew McCallion	A240	Arlene Peyton	Scheuermann
P74	Gelf Asild	S471 Vin Clark	A280	Lawrence Dean	P173	Genma	A514	John Joshua	A436	Martin McCulloch	A239	Rog Peyton	Angus Scott-Brown
A218	Michael Abbott	A229 Dave Clements	A258	Nicky Dean	P306	geoff@ete.co.uk	A92	Dick Jude	A544	Alastair E.	A411	Carol Philpott	Allison Scott
A484	Abraham	A504 Mr. Paul Blair	A319	Simon Deam	A252	Joe Gibbons	A506	David Julian	A299	McClough	A410	John Philpott	Milke Scott
A18	Andrew Adams	A303 Jo Blake	A387	Chantal Delessert	A510	Dee	A402	Desiree Kalli	A29	Alex McIntock	A499	Greg Pickersgill	Molra J Shearman
A184	Aletia	A474 Robin Bloxidge	A227	Zoe Deterding-Barker	A72	Steve Glover	A403	Michael Kalli	CA13	Pat McMurray	A215	Peter Pinto	Linda Shipman
A363	Iain Alexander	A267 Hans-Ulrich	P164	Sarah Dibb	A86	Clare Goodall	A357	Roz Kaveney	A604	Duncan McKair	A458	Marlon Pitman	Mike D. Siddali
A560	Roxana Alford	A412 Simon Bolland	A493	Martin Dickson	G1	Colin Greenland	A383	Amanda Keir	A594	Jackie McRobert	A172	Phil Plumby	Mary Siefarth
A193	Allice	A115 Sarah Collins	A93	Dirk	A235	Grey Wolf	A324	Richard Kennaway	A194	Mark Plummer	A179	Mark Plummer	Simo
A574	Alistair	A332 Helen Conner	P67	Vince Docherty	A274	Steve Grover	A370	Jim Keravala	A326	John Meaney	A478	Alan Pomeroy	Sloux
A260	Lissa Alcock	A590 Alison Cook	S33	Doctor Tones	A210	Alan Gunn	A564	Keris	A350	Yvonne Meaney	A177	Camilla Pomeroy	Friend of Ken Slater
A261	Philip Alcock	A609 Brigid Cooling	A481	Doppelganger	A300	Urban Gunnarsson	A518	Peter Klevits	A281	Melusine	A99	Alan Poppitt	Kenneth F Slater
A382	Kevin Allington	P305 Brigid Cooling	S586	Dorian Literacy	A558	Judith Hanna	G259	Paul Kincald	A211	The Menagerie	A315	Jean Porter	Jannelles Smit
A330	Mike Allum	A331 Chris Cooper	Agency		A265	Dave Harbud	G147	Maureen Kincald	A244	John Merry	A314	Jim Porter	Anna Smith
A75	Paul Allwood	A171 Michael	A205	Paul Dormer	A311	Dave Hardy	Speller		A199	Michael	A124	Dave Power	Maggie Smith
A46	Brian Ameringen	A517 Fran Dowd	A517	Fran Dowd	A584	Martin Harlow	A445	Samantha M King	A511	Mike	A223	Josie Price	Dan Smithers
A466	Chris Amies	A491 Tara Dowling-Hussey	A491	Tara Dowling-Hussey	A154	John Harold	A448	Krysia	A238	Mike Stone	A503	Lorraine Pritchard	Jane Smithers
P113	Simon Anus	A494 Dragon	A81	Dr. Pete	A122	Colin Harris	S399	Tim Kirk	A241	John Merry	A164	Mo Folorn	Lucy Smithers
A551	Diane Anderson	A232 David Drysdale	A494	Dragon	A256	Sue Harrison	A519	Mark Konkol	A199	Michael	A283	Dobby Molr	Liam Proven
A214	iona Anderson	A106 Drywulfie	A494	Dragon	A428	John Harvey	A542	Krysia	A511	Mike	A166	Mike Molloy	Cristina Waistad
A350	John Anderson	A190 Roger Earnshaw	A494	Dragon	A279	Julian Headlong	P117	Mark Kukula	A238	Mike Stone	P163	Dave Mooring	Quantum Mechanic
A338	David Angus	A587 Lillian Edwards	A494	Dragon	A64	Penny J Heal	A282	David Laight	A241	John Merry	A136	Chris Morgan	Jenny A Quin
A76	Sion Arrowsmith	A35 Sue Edwards	A494	Dragon	S231	Duncan Hedderly	A307	Christina Lake	A241	John Merry	A135	Pauline Morgan	Andrew Ramage
A437	Erik Arthur	A379 Herman Ellingson	A494	Dragon	A483	Henry's Mum	A301	Dave Langford	A241	John Merry	A447	Miriam Moss	Deborah Ramage
A365	Austin	S148 Dave Ellis	A494	Dragon	A71	Sean Ellis	A449	Eira L Latham	A241	John Merry	A292	Steve Mowbray	Suzanna Raymond
A306	Mark F Bailey	A220 John English	A494	Dragon	A535	Joy Hibbert	A415	Alice Lawson	A241	John Merry	A512	Mr. Times	Collette Reap
A77	Andrea Baker	A577 Carina Eriksson	A494	Dragon	A579	Douglas Hill	A88	Denis LeCocq	A241	John Merry	A30	Caroline Mullan	Record Demon
A357	Chris Baker	A401 Horst Evermann	A494	Dragon	A329	Goffi Hill	A470	Lee	A241	John Merry	A358	Murphy's Lawyer	Peter Redfern
A357	Rachel Baker	A86 Allison Ewing	A494	Dragon	A541	HITCH	P10	Richard Leigh	A241	John Merry	A588	Allyson Murphy	Jilly Reid
A603	Brookes Barbara	P134 Judith Faul	A494	Dragon	A287	Jean Hoare	A477	Richard Lewis	A241	John Merry	A89	Naghan the	Matt Reid
A246	John Bark	P160 Fanny M Bridge	A494	Dragon	A286	Martin Hoare	A422	Barbara Logger	A241	John Merry	A421	Phil Nanson	Steve Rice
B225	Michael Barker	A297 Janet Figg	A494	Dragon	A468	Liz Holliday	A423	Oscar Logger	A241	John Merry	A21	Frank Richards	Andy Richards
A226	Trevor Barker	A296 Mike Figg	A494	Dragon	A435	Anders Holmstrom	P52	Ralph Lovegrove	A241	John Merry	A308	A member of NESFA	John Richards
A372	Phil J Barnard	A219 Colin Fine	A494	Dragon	A358	Paul Hood	A388	Mark Lowes	A241	John Merry	A222	John D Rickett	John Richards
P78	Jane Barnett	A563 Joan Fine	A494	Dragon	A327	Valerie Housden	P181	Karen Lukawski	A241	John Merry	A615	Ralf H.	Riesengrosser
A431	Julia Barnsley	A38 Fiona	A494	Dragon	S32	Terry Hunt	A178	Karin Lundwall	A241	John Merry	A22	Roger Robinson	Terry Robinson
A130	Simon Barnsley	A44 Jeshelmina Fire-	A494	Dragon	S270	Graeme Hurry	A175	Peter Mabey	A241	John Merry	A433	Terry Robinson	Allys Stirling
A294	Andrew Barton	Hydrant Smith	A494	Dragon	A340	Malcolm J Hutchison	A460	Shella MacAuley	A241	John Merry	A455	Barbara Stewart	Billy Stirling
A605	Diana Joan (D.J.)	A168 Brian Flatt	A494	Dragon	A602	Brookes Ian	A337	Bruce MacDonald	A241	John Merry	A208	Mike Rogers	Chris Stocks
		A185 Roman Flood	A494	Dragon	CA68	Tim Illingworth	A337	Grytha North	A241	John Merry	A24	Tony Rogers	E B Storkstad
		A217 Mike Ford	A494	Dragon	P125	Glyn Jackson	A336	Liz MacDonald	A241	John Merry	A203	Howard Rosenblum	Lars Strandberg
		A424 Lynn Fotheringham	A494	Dragon	A251	Bobby MacLaughlin	A191	Stephen O'Kane	A241	John Merry	A202	June Rosenblum	Gary Strathmann
		P123 Foz	A494	Dragon	A480	Ian Jackson	S406	John Ollis	A241	John Merry	K201	Michelle Rosenblum	Linda Strathmann
		A451 Susan Francis	A494	Dragon	A250	Mad Elf	S589	Omega	A241	John Merry	P120	Steven Rothman	Marcus Streets
		A456 Dave French	A494	Dragon	A355	Elise Mann	A619	Claire O'Neill	A241	John Merry	P61	Jane Routley	Rae Streets
		A529 Ruth French	A494	Dragon	A356	Ken Mann	A618	Dave O'Neill	A241	John Merry	A492	Rowan	Bjorn Tore Sund
		A597 Shirley French	A494	Dragon	A438	Russell March	A562	Paul Paolini	A241	John Merry	A69	Marcus L Rowland	Bryan Talbot
		A465 Mary Frost	A494	Dragon	A400	Marlon Naomi	A342	Arwel Parry	A241	John Merry	A553	Roxburgh	David Taniyn
		A508 Funkster	A494	Dragon	A31	Paul Marrow	A87	Joan Paterson	A241	John Merry	P165	Rufus	Tanya
		A88 G A Funnell	A494	Dragon	A490	Martin	A521	David Peak	A241	John Merry	A384	Alastair Russell	Stuart Targett
		A425 Nigel Furlong	A494	Dragon	A502	J.rgen G. Marzl	A522	Susan Peak	A241	John Merry	A367	Simon Russell	Alyson Taylor
		A416 T J Furness	A494	Dragon	A527	Jez	A521	David Peak	A241	John Merry	A278	Geoff Ryman	Graham Taylor
		A273 Gamma	A494	Dragon	A243	Jinx	A521	David Peak	A241	John Merry	A346	Ian Taylor	Ian Taylor
		A247 David Garnett	A494	Dragon	A611	Janet Catherine	A521	David Peak	A241	John Merry	A395	Jim Samuel	Kathy Taylor
		A262 Peter T Garratt	A494	Dragon	A573	Jon	A521	David Peak	A241	John Merry	A304	Michael Saunders	Teddy
		A141 General Volunteer	A494	Dragon	A440	Martin Jones	A521	David Peak	A241	John Merry	A334	Lynne Savage	The Foundation
		A196 Giulia de Cesare	A494	Dragon	A440	Martin Jones	A521	David Peak	A241	John Merry	A393	M Thier	Collection
			A494	Dragon	A440	Martin Jones	A521	David Peak	A241	John Merry	A295	Dave	Dave
			A494	Dragon	A440	Martin Jones	A521	David Peak	A241	John Merry	A559	Erk "Evil"	Thomas