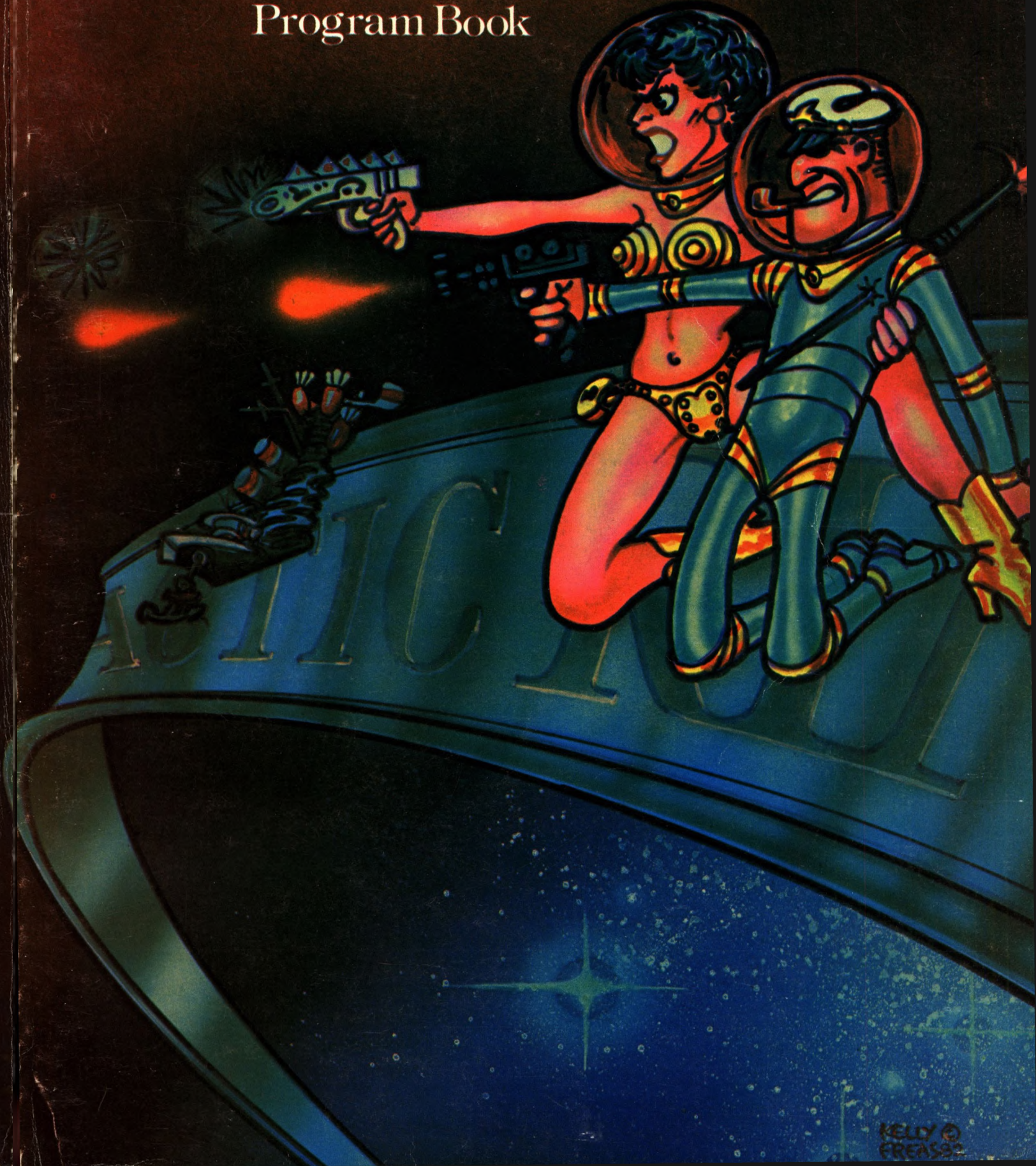


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Chicon IV

The 40th Annual World Science Fiction Convention
 Hyatt Regency Chicago • September 2-6, 1982 • Chicago, Illinois

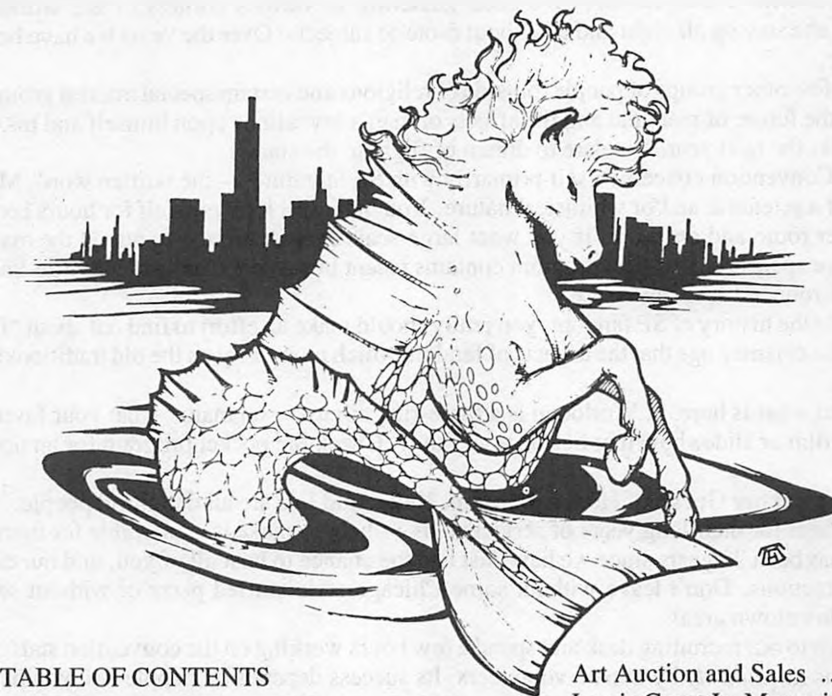


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Welcome to Chicon IV!

A modern World Science Fiction Convention is a very strange beast. It is virtually impossible to describe to a person who has never been to one. But we'll try, anyway.

For many years, those of us with a love for SF have been gathering in various corners of the world to celebrate our eccentricities. We dress funny and stay up all night and talk about esoteric subjects. Over the years we have been laughed at and made fun of — and we still are.

But we *care*. There are very few other groups of people (outside of religious and certain special interest groups) who have such an overwhelming concern for the future of mankind and the effects of man's inventions upon himself and his environment. We think beyond the next paycheck, the next year. We dare to dream of flight to the stars.

The World Science Fiction Convention concerns itself primarily with SF literature — the written word. Many of our panels reflect this, as well as topics of a scientific and/or whimsical nature. You may well lose yourself for hours browsing among the material for sale in the huckster room and art show. If you want large-scale events, be sure to attend the masquerade, awards ceremonies, and Guest of Honor speeches. Our film program contains recent hits, older classics, and little-known gems — it is one of the finest and most well-rounded seen anywhere.

If you don't know much about the history of SF fandom, you really should make an effort to find out about "fanzines," "apas," and such. It is a pity in our media-oriented age that the aspects of fandom which most carry on the old traditions are ignored by the people who benefit from them.

We could go on and on about what is here. A Worldcon is a three-ring circus — no matter what your favorite SF or fantasy subject, you will find a panel, film or slide show that tickles your fancy. Check the pocket program for an up-to-date listing of what is scheduled.

Please take some time out to meet our Guests of Honor. Bertram, Kelly, and Lee are all delightful people. This is the highest honor we in fandom can give them for their long years of service to us — help to make it memorable for them!

Get out and see the city! It has been 20 years since we have last had the chance to host all of you, and our city has grown and added new restaurants and attractions. Don't leave without some Chicago-style stuffed pizza or without seeing some of the museums and galleries in the downtown area!

If you have the time, please go to our recruiting desk and spend a few hours working on the convention staff. This is the largest convention in the country that is run *entirely* by unpaid volunteers. Its success depends on people like you helping out!

If you go to several conventions, you will notice that fandom forms a sort of "extended family." Common interests forge a social entity that ignores generation gaps, gender and income. People who stay in fandom form friendships that last for decades, in an environment that accepts them for what they are. Though economics have forced many in fandom to stay close to home, this is the one event of the year that everyone tries to attend — a simple family reunion for 6000+ of our closest friends.

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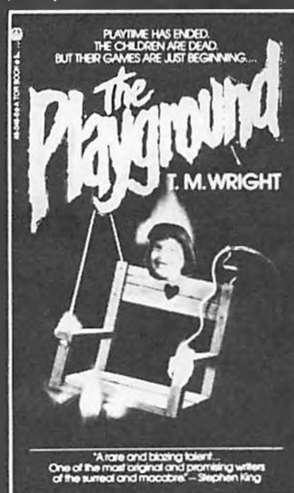
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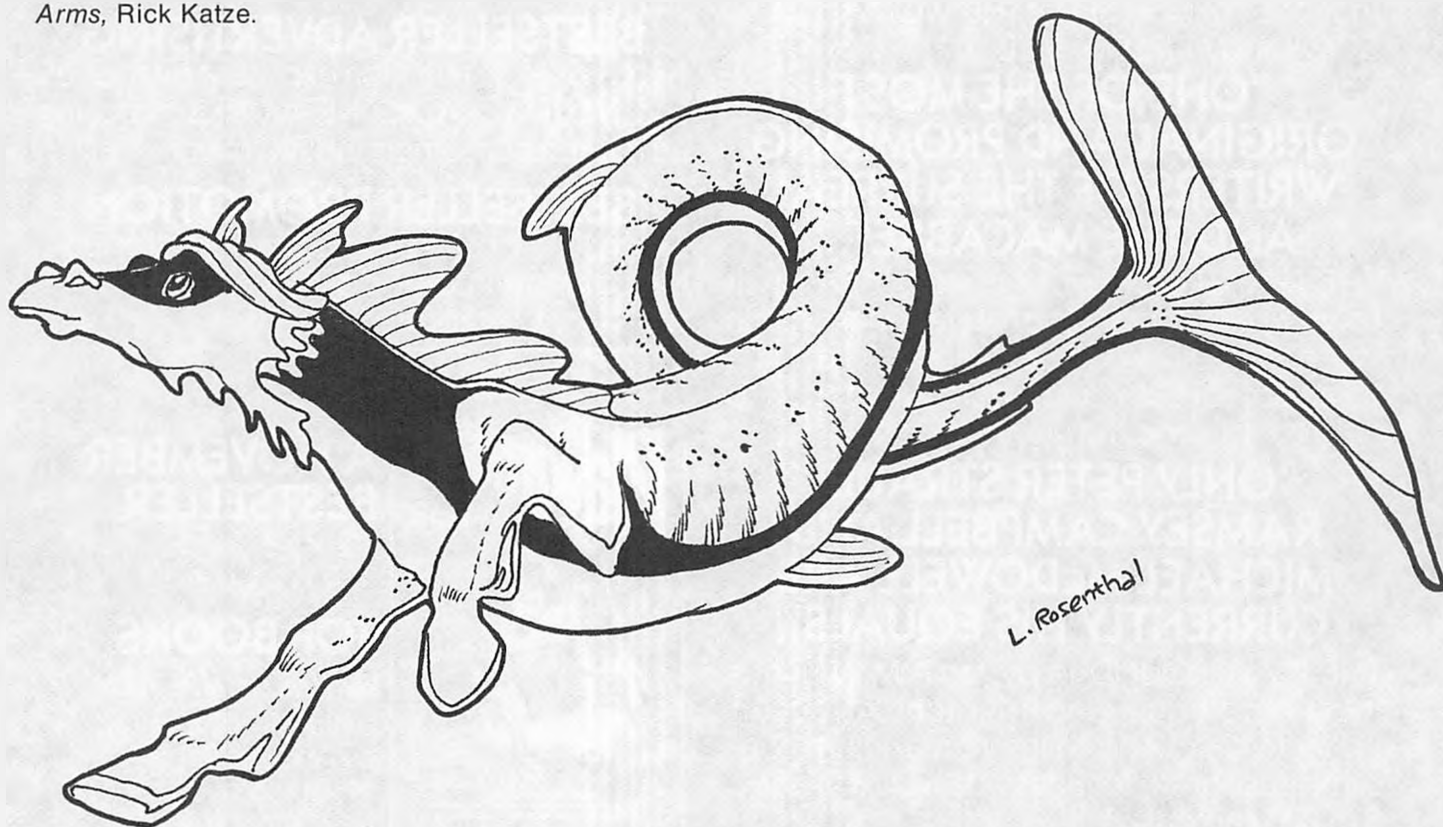
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A. Bertram Chandler:

My Life and Grimes

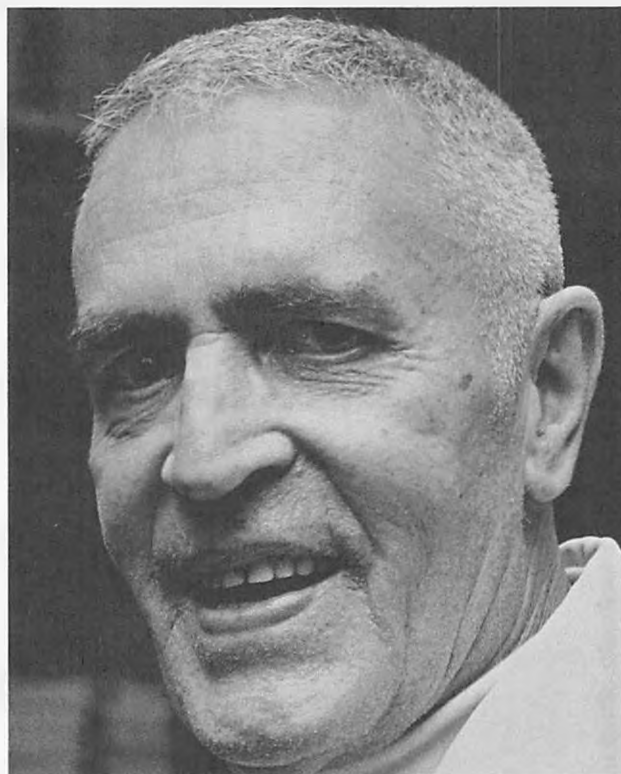


Photo by Jay Kay Klein

I was born on March 28, 1912, in Aldershot, in the county of Hampshire, in England. Most of my earlier years, however, were spent in the small market town of Beccles, in Suffolk. (Just in case anybody is interested, Beccles is the birthplace of David Frost.) I was exposed to education first at the Peddars Lane Council School and then at the Sir John Leman Secondary School which was founded by John Leman during the reign of Queen Elizabeth I. I pride myself on my collection of neckties—British Merchant Navy, three major shipping companies, one learned society—but an Old School Tie I do not possess, although I could obtain one if I so desired. The reason for this is that I am not one of those who regard their schooldays as the happiest days of their lives.

Had I not succeeded in becoming the Headmaster's bete noir I should probably have matriculated and stood a going chance of good on to a university, in which case I should have become an industrial or research chemist. As it was, my promotion to a higher form being blocked, I left school at the age of 16 to go to sea as an apprentice in the Sun Shipping Company (known to its personnel as the Bum Shipping Company) of London.

This was a tramp concern, its few ships engaged mainly upon Indian coastal trades, although there were occasional wanderings elsewhere in the Far East and, although very infrequently, to Australia, the U.S.A., the Black Sea, and the Mediterranean. (While I was with them just once to Australia — to Fremantle — and just once to the U.S.A., to New Orleans and Houston).

Having completed my four years' apprenticeship, I studied and sat for my Certificate of Competency as Second Mate of a Foreign Going Steamship and rejoined the service of the Sun Shipping Company as third officer. After a further three years, mainly on the Indian coast — and on the Calcutta coal trade at that — I'd had tramps in a big way. After a spell ashore working at various odd jobs, I joined the Shaw Savill line as fourth officer.

Shaw Savill—a very old company that now seems to have gone into its decline—maintained passenger and cargo services from England to Australia and New Zealand. Whilst in their employ, I became very well acquainted with the part of the world in which I was eventually to take up residence—also, during World War II when the Shaw Savill's vessels deviated from their well-worn tramlines, I came to know New York quite well.

My first visit to New York was shortly after Pearl Harbor. On a later visit, greatly daring, I decided to visit the editor of my favourite magazine, *Astounding Science Fiction*. At our first meeting, John Campbell complained that he was very short of material and suggested that I become one of his contributors. I thought that he had to be kidding; nonetheless, the next time in New York I had for him a 4,000 word short story—*This Means War*—that it had taken me all of a fortnight to peck out of my ancient Remington. Finally back in London—we'd crossed the Atlantic in a very slow convoy—I found a letter, and a cheque, waiting for me.

That started me off. For the remainder of the war years, I wrote mainly for *Astounding*. John, in those days, would ask his contributors to use a nom-de-plume when submitting to other magazines, so *Astounding* rejects sold elsewhere would carry the George Whitley byline in the U.K. and U.S.A. and that of Andrew Dunstan in Australia.

Then the war was over and, shortly thereafter, I got as high as I was destined to get in the Shaw Savill service—chief officer. My last ship in their employ was a cargo-passenger liner, and in her, during a voyage from Liverpool to Sydney, I met the lady who was to become my second wife. Resignation from Shaw Savill, emigration to Australia, divorce, remarriage, a fresh start.

I joined the Union Steam Ship Company of New Zealand—like Shaw Savill, a very old company and, also

like Shaw Savill, one that seems to have gone into its decline and fall—as third officer. Most of my service was in ships under the Australian flag, although my first command, *Kanna*, was of New Zealand registry. Australian coastal trades, New Zealand coastal trades, trans-Tasman, Pacific Islands... Some of my experiences I have used in fiction, some have yet to be used. The things that happen to me should happen only to John Grimes. (They usually do, eventually, sometimes—but not always—slightly improved upon.)

Ah, yes. Grimes. Somehow he just sort of happened—a minor character at first and then taking charge. And always one jump ahead in rank. When I was still chief officer he was Captain Grimes. When I was made master he was Commodore Grimes. When I was sort of honorary commodore he was made an honorary admiral. When my wife wants to annoy me she refers to him as Hornblower.

My ambition is to write the Australian science fiction novel, *Kelly Country*. This will be one of those alternate universe efforts, a world in which Ned Kelly—freedom fighter as well as bushranger—successfully fights the Australian War of Independence and founds a dynasty. And just as George Washington had his British shipmaster, John Paul Jones, to handle the naval side of things, Ned Kelly will have his British shipmaster, John Grimes, to do likewise.

Grimes—the original Grimes, not his nineteenth century ancestor—has already been involved with Ned Kelly. This was in *Grimes at Glenrowan*, written for Isaac Asimov's, the first of the Kitty and the Commodore series. (In the third story, *Grimes Among the Gourmets*, I draw heavily upon my recent experiences in Japan.)

Nonetheless, at times I can sympathize with Sir Arthur Conan Doyle, who killed off Sherlock Holmes and then was pressured by his readers to resurrect him. Quite often I have toyed with the idea of sending Grimes on Long Service Leave. There have been two non-Grimes novels written during the last few years. One, *The Bitter Pill*, was published only in Australia and failed to find a market elsewhere. The other, *Selemsatta Rising*, has been bounced by everybody.

Perhaps if I rewrite it, with Grimes as the protagonist, it will sell...

Notes on Grimes

Like Gaul, Grimes is divided into three parts - Early, Middle and Late. The novels and short stories featuring Grimes were not written in the correct chronological order career-wise. Only one publisher, Hayakawa Shobo of Tokyo, has endeavoured to sort matters out.

Early Grimes

All these cover Grimes' Survey Service career, from Ensign to Commander.

The Road To The Rim
To Prime The Pump
The Hard Way Up
The Broken Cycle
Spartan Planet
The Inheritors
The Big Black Mark

Middle Grimes

All these deal with Grimes' life and hard times subsequent to his resignation from the Federation Survey Service and prior to his becoming a citizen of the Rim Worlds Confederacy.

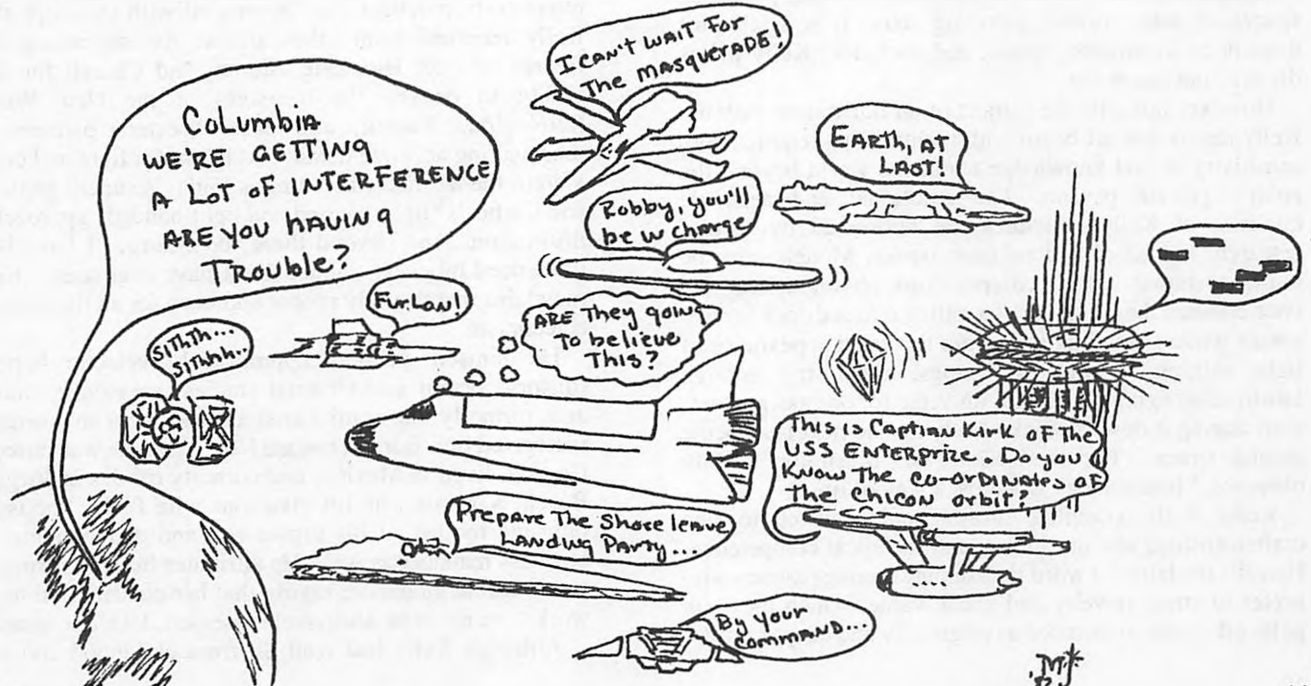
This period keeps stretching...

The Far Traveller
Star Courier
To Keep The Ship
Matilda's Stepchildren
Star Loot
The Anarch Lords
Find The Lady

Late Grimes

Probably there will be one or two Late Grimes novels prior to *Into The Alternate Universe* and at least one subsequent to *The Way Back*.

Into The Alternate Universe
Contraband From Other Space
The Rim Gods
Alternate Orbits
Gateway To Never
The Dark Dimensions
The Way Back



Two Views of Frank Kelly Freas

by Sandra Miesel

During this World Science Fiction Convention, we can admire our Artist Guest of Honor, applaud his speeches, perhaps shake his hand, or even chat with him at a party, yet never come near to knowing Frank Kelly Freas at all. Who would suspect that this grinning Irish gremlin is a veritable demon at the drawing board, a passionately convinced artist who paints in a state approaching berserker fury?

Let the work be the measure of the man.

Kelly's universe is a lush habitat populated by voluptuous women and craggy-faced men whose gleaming spacecraft race towards glittering stars. It is a fabulous domain of inspiration, quest, and romance. Kelly paints dreams, not hardware.

However fantastic the subject of an illustration may be, Kelly insists that art begin with reality. This requires both sensitivity to and knowledge about the world beyond the artist's private psyche. The emotional and aesthetic qualities of Kelly's pictures are buttressed by careful research, not all of it done from books. Models must be built, costumes made, compositions photographed. He once endured the company of a rotting mallard duck for two weeks while struggling to capture the exact appearance of light shining through its wings. Acquiring enough information to build a mental universe for one assignment, then tearing it down to make ready for the next is an acute mental strain. "For the serious SF illustrator," Kelly observes, "future shock is almost a way of life."

Kelly is the complete professional, devoted to fine craftsmanship, self-discipline, and technical competence. He calls the latter "a word in disrepute among painters who prefer to stress novelty and shock value, which they can palm off on the uninitiated as originality and deep insight."

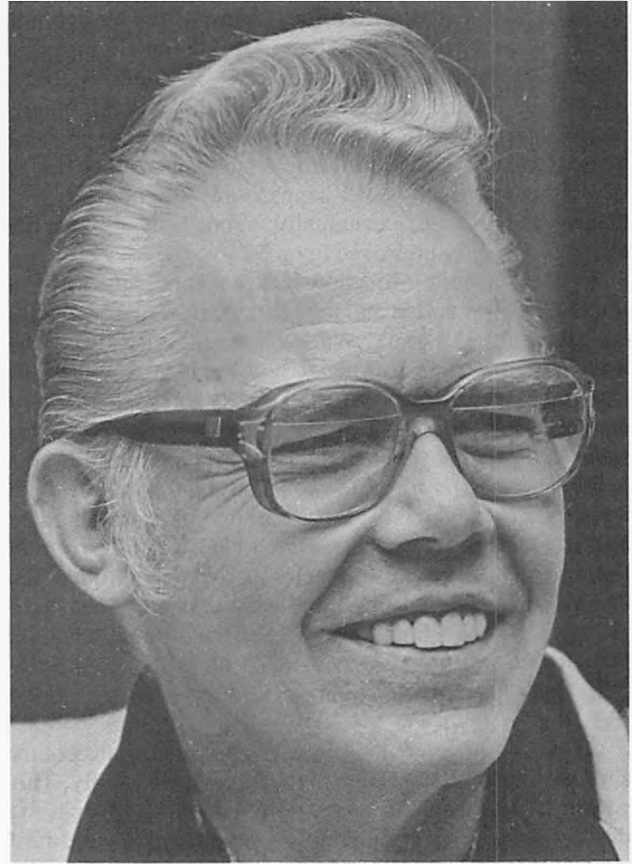


Photo by Jay Kay Klein

When Kelly illustrates, he puts his art wholly at the service of the written word. "Any illustration must be the better for knowledge of the story," he declares. (Likewise, many stories seem the better for his illustrations.) Not even the possibility that his work will be mutilated when reproduced slows his drive for perfection.

The zeal for authenticity that infuses his romantic vision is a legacy from his long association with editor John Campbell, who taught him "a great deal about the intrinsigence of facts. Campbell liked facts, the more obscure the better." The discipline of working with this relentlessly practical man dovetailed with the inspiration Kelly received from other artists. Among mainstream figures he cites Bierstadt, Moran, and Church for their ability to convey the alienness of the New World; Remington, Russell, and other Western painters for representing accurate detail; and Klimt for light and color. Within the SF field, he admires Finlay's superb penwork and Cartier's "light-hearted and light-handed" approach to illustration. And beyond these, he claims, "I have been influenced by every painter that I have ever seen." Kelly maintains that the only proper approach for an illustrator is eclecticism.

He himself pursues appropriately eclectic hobbies (history, occult and Oriental studies, weaponry, music, and, formerly, the martial arts) and has spent an unusually variegated life. Born in upstate New York, he was raised in Canada, lived in Mexico, and currently resides in Virginia Beach, Virginia with his vivacious wife Polly. She is not only the mother of his grown son and daughter but his business manager as well. He attributes his career success to her astute guidance, saying that her contribution to his work "can never be adequately assessed, let alone stated."

Although Kelly had read SF from childhood and sold

artwork in his teens, it was only after serving in the Air Corps, trying college programs in engineering, mathematics, and medicine, studying at the Art Institute of Pittsburgh, Carnegie Institute, and the Columbus School of Art, doing commercial art for the aircraft and construction industries, and directing television advertising that he brought all of his interests together and became a science fiction illustrator. He sold his first cover to *Weird Tales* in 1950 and worked extensively in the pulps before obtaining his first *Astounding* cover assignment in 1953. (This illustration for Tom Godwin's "Gulf Between" is an acknowledged classic.) He has since worked for virtually every publisher in the field, was the exclusive cover artist for Harlequin's *Laser* series, and—with Polly's indispensable assistance—served as both illustrator and editor for *Starblaze*. His efforts have earned him an unprecedented ten Hugo Awards as Best Professional Artist.

In addition to his Hugos, Kelly has won prizes for fashion design, billboard art, and editorial illustration. He has also painted comic covers for *Mad*, done portraits of saints for the Franciscans, illustrated children's books and record album jackets, and once even silkscreened the fruit designs on slot machine tumblers. He publishes handsome reproductions of his paintings and has written a beautiful

and well-received book about his own work, *The Art of Science Fiction*.

A keen advocate of the space program, he has attended the launches of five manned missions and was an official NASA artist for the Apollo Soyuz Test Project. His space posters are in the collection of the National Air and Space Museum and he designed the mission patch for the Skylab I crew at the request of the astronauts. Barring the availability of a berth to Mars, his fondest wish is for passage on the Space Shuttle.

But rather than be cited for this or that single accomplishment, he would prefer to be remembered as an illustrator who "tried his very goddamnest" in working for the field that he loved. Not only does Kelly love SF, he has a lofty opinion of the genre's importance to civilization. "SF is a literature and art of inquiry and alternative," he declares. "Culture, human or alien is *our* business. Our work is nothing less than the growth and development of the human soul." He is anxious to convince society of SF's message: "It is a very big and withall a very beautiful universe." Kelly predicts that:

"There will always be a need for artists, particularly of the type we call 'Science Fiction Artists', to putter around the edge of reality and point out their perception of its beauty and its wonder."

by Richard Garrison

The panic of finding yourself behind bars in a strange southern city is profound, especially when you're a Yankee and it is the early 1970s—and New York license plates, long blond hair and cutoff blue jeans don't help. When they take your shoelaces and belt, a promise from your parents to send the \$96 for the speeding ticket doesn't go far. It was a long drive from Atlanta to Virginia Beach. I've always specialized in marathon nonstop trips to science fiction events and science fiction friends.

No blanket, no mattress. Just a steel bunk, a partial roll of toilet paper, a few drunks and monster cockroaches. Being in jail is one thing, staying overnight is another. Once out, by the grace of Western Union and my parents, it was back on the road to the Freas home, this time ever mindful of the 70-mph speed limit. The Freas's had become concerned because I was late and Kelly told me that he knew I was either in the hospital or jail... and knowing South and North Carolina, he thought jail. We sat in the studio/living room (well, the whole house is a studio, really) and had white wine while I told my story. One glass later—drunk. No sleep for nearly 48 hours (you think Mama's boy is going to sleep in the Durham, N.C., jail?), no food in 24 hours, and then a glass of wine. The next thing I knew, someone—Kelly, his wife Polly, son Jerry or daughter Jacqui—had put me in a shower and was feeding me crackers and cheese through a shower curtain.

That's the kind of people the Freas's are. Nursemaid those who need it; stroke the egos of those requiring it; a nice word for everyone and always a conversation—and vitamin B-6 for all other ills.

I first met Kelly at a comics convention in New York City. We were both there for the same reason—a fascination with comics in addition to our fascination with science fiction. I am sure I was attracted to him because he was a science fiction illustrator of no inconsiderable renown—and he had a cute daughter. He treated me exceedingly well, considering my motive. He was patient,

courteous, engaging and generous—traits which fit well at southern conventions, where Kelly is a valued guest. It was these traits which brought me back again and again. Little did I realize that my perceptions of art, illustration and science fiction, as well as of life, would be forever altered.

I owe much of my maturation, experience and success to Kelly and Polly Freas. Not just personally, although I have known them for almost half my life, but because Kelly is much more influential in the field of science fiction than most realize. Frank Kelly Freas has shaped the visual conception of science fiction of two generations of science fiction fans, leading them to read certain writings and to perceive them in certain ways. He takes the decoration of a cover or page one step beyond—into illustration.

How many of the current illustrators really illustrate? To be sure, there are many who can produce moderately pretty pictures. But, more often than not, they are flat; the anatomical features of the figures are, well, wrong; the technical visualizations are, again, wrong, and they serve, if anything, to stimulate the libido, rather than the imagination or mind. Examine some of the current crop of illustrators one step further—can they render in wash, ink, tempera and acrylic equally well? Could they make money selling to advertising agencies? If the field were to become depressed, could they go to medical journals—or other journals—and make a living? Kelly does all these and more.

Kelly has all of the attributes to be the "Dean of Science Fiction Illustrators." He has the technical expertise to work as a master in any medium (save oils, to which he is allergic). He has an educational background in engineering and medicine, and in art at the Art Institute in Pittsburg, Pa. He has illustrated medical journals, slot machines, record covers, *Mad* magazine, religious journals, billboards, advertisements, library posters and bookmarks. He helped design Magic Mountain, a ride at King's Dominion in Virginia, and helped prepare a stunning audiovisual presentation designed to promote the project. Perhaps more

importantly, he is a philosopher who expresses himself best visually on a piece of illustration board.

Kelly takes the rendering of a person, a weapon or a space ship beyond simple page or cover decorations. His illustration develops the concept of the emotional understanding of man's relationship to his universe. It is not enough to show an alien, a spaceship and homo sapiens in pleasant colors. Kelly tells us why this story is important to us as readers and thinkers.

Many will not realize that Kelly is taking us to the next rung of visual philosophy, until it is explained. Isaac Asimov once said, in Kelly's *The Art of Science Fiction*, "Science fiction illustrators clearly have the function of picturing the future in literal detail. Another function is to work hand in glove with the author to try to get over subtleties to the reader from another direction."

Some examples of this in Kelly's work are the use of dollar signs for stars, showing the real appeal to colonists in a Simak story; the use of a star pattern to reveal a creature threatening the protagonists, or the use of a folk rhyme in an illustration as a key to the characters in the story.



From Frank Kelly Freas: *The Art of Science Fiction* Donning 1977

Kelly is always willing to broaden his own horizons and seeks to pick the brains of scientists, electronic and weapons experts and sociologists—amateurs and professionals alike. Not content with "book research" alone, although he has probably spent the budget of a small state in magazines and books for research material, Kelly has often spent more than his commission on models, research, field trips, phone calls and fabrication of working models of the persons, animals or items used in the illustration, just to get it right. I can recall wrapping Jacqui in Saran Wrap on the beach; a trip to a gun store because 22 separate pictures of one weapon was not good enough; a gull wing on the wall for correct detail; a white handkerchief stiffened and hung by wire to create a ghost; handmade weapons; marathon photo sessions of new knives and firearms, and incredibly patient amateur and professional models.

Kelly is first a fan of science fiction, dedicated to the genre. Stronger yet is his dedication to those involved in the field. Many a struggling convention giver, editor or publisher (fan and otherwise) has approached him and received illustrations, original artwork, posters, advice and last minute addresses—often for nothing or for postage expenses. Thousands of convention goers have received caricatures of themselves, and all for not a dime. Can he help out at a blood drive? Sure he can—sketching, caricaturing and reassuring. Need someone to introduce the guest of honor? Kelly can, because after all, he has illustrated five of the guest's novels and 12 of his short stories, has one or two juicy stories about him, and he has read everything the author has written.

After a spectacular entry into the science fiction field in the fifties, Kelly's life in New Jersey became unacceptable. Work was lucrative, perhaps too lucrative. After years of success, a change became necessary. When the Freas's make a change, they made a Change. From New Jersey to Mexico, the Freas clan moved to a completely different lifestyle. In Mexico, Kelly did more than complete long-distance obligations for diverse publications. He also painted for himself—profound personal expressions. In *Frank Kelly Freas: The Art of Science Fiction*, he writes that "self-expression is good psychotherapy." The stint in Mexico proved valuable to his health, physical and otherwise. A return to the east coast to settle near Virginia Beach's Blackwater Swamp brought another flurry of work and more recognition.

After receiving ten Hugos and the title of "Dean of Science Fiction Illustrators" from the Eastern Science Fiction Association, he still remains open to anyone and to virtually any challenging project.

When Polly became ill with cancer, Kelly entered the fray with her in the manner in which they have always approached any illustrating job—with research, hard work, optimism, late hours and more hard work. The end result is a younger, healthier Polly—and Kelly. The fight did have a price. Kelly was unable to illustrate much work because of the physical and emotional drain.

Kelly has influenced 30 years of readers. These readers of science fiction have now become physicists, astronomers, engineers, writers, movie makers, astronauts and even policemen. Each uses the visualizations that Kelly gave them in their dreams, their work and their lives to reach an emotional understanding of man's relationship to his universe.

Appreciations of Lee Hoffman

by Bob Tucker

Girls and women were scarce in science fiction fandom during the first quarter-century of fandom's existence. They were so scarce that we automatically assumed every newcomer was a male unless that newcomer had a distinctively feminine name. We were unsophisticated. And somewhat dumb.

Lee Hoffman appeared in fandom in the late summer of 1950 with a promising fanzine called *Quandry* and, as was our ignorant wont, we assumed Lee was male. There was nothing in the pages of *Quandry* to suggest otherwise, there was nothing visible to the unsophisticated reader in the lines or between the lines, and I don't remember the editor giving a hint to 'his' true gender one way or the other. 'He' made no attempt to deceive the readers, but neither did 'he' reveal femininity. In our collective ignorance we leaped to the wrong conclusion and meanwhile began writing for, and subscribing to, the new fanzine; Hoffman proved to be a superior editor.

There were a few women in science fiction and in fandom even in the 1930s, but their number was so few that they were regarded almost as oddities. In the New York and New England areas a few of the fans and a few of the professionals introduced women into our world, sometimes as their wives, sometimes as their companions, and sometimes as their sisters. The Los Angeles club (LASFS) numbered some women among its membership and two of those women journeyed to Chicago in 1940 to attend the first Chicon. They were lionized. In between the two coasts there were a few women and girls living in the hinterlands who had some attachment to science fiction or to fandom—usually as a relative or a companion to a male fan.

Twenty-two women signed the attendance register at the 1940 Chicon, a truly astonishing number all in one fannish place at one time—but there was a catch. It was a false



Photo by Jay Kay Klein

paradise. More than half of those women were relatives, not fans. More than half of those women appeared at the convention hotel only once to see what their sons, their nephews, or their brothers had wrought. I counted three mothers, two aunts, and a doting grandmother among the horde. My sister wondered aloud why I was wasting my time on that crowd. Of those 22 women who signed the register perhaps ten were fans, or the truly-interested wives of fans and professionals.

The *1950 Fan Directory* (published by Len Moffatt) lists 404 known fans in all the English-speaking world: Australia, Britain, and North America. Of that number, 51 were female.

Enter Lee Hoffman with the first issue of *Quandry* in August 1950. She came in too late to be included in the *Moffatt Directory*.

Lee Hoffman let it be known that 'he' was interested in attending the next world convention, Nolacon in New Orleans in 1951. Lee said that 'he' was short of funds, as most fans were in that bygone day, and any suggestions that I might offer on ways to stretch a dollar over the worldcon weekend would be most appreciated. Of course I was helpful. I told the newcomer how we professional deadbeats took in conventions. I described how we stood around the entrances to restaurants looking pitifully hungry, how we artfully cadged drinks at the bars, and how we roamed the halls and the room parties at night letting it be known that we had no place to rest our weary bodies. I offered to buy a meal and a drink for the new fan, but told 'him' that I couldn't offer sleeping space because I already had a roommate. Dumb me.

1951 was a good year. I arrived at the convention hotel early and checked in, and promptly hopped into the tub for a shower and a shave. I was standing before the mirror with a large towel wrapped about my waist when fans knocked at the door. It is always possible to identify fans at the door by the boisterous manner of their knocking. With shaving

cream on my face and a razor in one hand, I opened the door and let in three young fans: one female and two males. They stared at me somewhat nonplussed and I hope I had the grace to blush.

One of the males wore a T-shirt which bore the legend "I am Shelby Vick." Shelby Vick grinned at me and said "Hi, I want you to meet Lee Hoffman." I looked at the other male and said, "Hi, there, Lee Hoffman. Glad to meet you."

The other male gave me an evil grin. "Not me," he replied. "Her."

The young female, about 20 years of age, seemed ready to bolt.

I stared at Shelby Vick with mounting consternation and he nodded assent. I stared again at the suddenly-female Lee Hoffman and recalled some of the remarks I had included in my letters to 'him.' There were but two things left for me to do. I gathered up my remaining dignity, picked up the towel that had fallen to the floor, and stalked into the bathroom to slam the door.

They were gone when I finished shaving.

* * * * *

At yet another Chicon, either 1952 or 1962 in Chicago, we were together again touring the museums to refresh our childhood memories. She had grown up in Chicago and I had lived but a hundred or so miles away. Each of us had visited the fabled museums in our younger years and now we wanted to refresh our memories to learn if the treasures were as we really remembered them: were the mummies still as awesome as we first believed, was the coal mine really as deep as we had first thought it to be, and was that bull elephant in the foyer really as high and as mighty as he first seemed? We met in Chicago again, and toured the museums.

Lee Hoffman became my granddaughter with the passing of time, and the manner in which she did so is my second most vivid memory of her.

The elephant, the mummies, and the coal mine were there. We wandered the marble corridors and relived early memories.

One of those Chicago museums displayed a full-scale replica of a 1927 living room, a family parlor as it existed in small-town America nearly a half-century ago. The parlor was life-sized, authentic, and very real: it may even have included an Atwater Kent radio resting on a side table behind the family. There was a family of four standing in the center of the parlor, a family so real that one could reach out and touch them if the glass window had not prevented contact.

Standing in the center of that parlor in attitudes of excitement were a father, his wife, and two children. The father was reading a newspaper while his wife and children stood close by listening to him read. Lee Hoffman and I paused before that window and contemplated the 1927 family. The newspaper caught my eye.

I sort of turned myself upside down, in a manner of speaking, and read the headlines on the paper that was dangling from the man's hands. The headlines said that Charles Lindberg had just flown across the Atlantic ocean, the first man to do so successfully alone. It was a sensation.

I was aghast, and not a little disappointed. This was supposed to be a historical museum offering gems and treasures of the distant past, yet here was a display of an event that had happened in my own lifetime. A yesterday-event. I probably spluttered my indignation and said something to the effect of: "That ain't history! That happened just a few years ago."

I had forgotten that my companion wasn't born yet.

Lee Hoffman looked at me with something approaching awe and said: "Gee, grandpa, what was it like in the old days?"

She has been my granddaughter ever since. Don't get fresh with her or I'll shake my cane at you.



by Walt Willis

In the Atacama Desert in Chile and Peru, there is a certain seagull with whom I have a certain relationship. His role in this Convention Booklet is to help me explain what it was like to know Lee Hoffman in the middle years of the Twentieth Century.

The seagull in question has a fly-on part in the BBC/WNET documentary on the Andes, probably the best thing of its kind ever done. The Atacama Desert, as I'm sure everyone already knew but me, is a thousand-mile stretch of totally barren coast, inhabited only by a few seabirds. In *The Flight of the Condor*, as this documentary is called, there is this haunting sequence in which the camera follows a flight of these birds along their lonely shore. In the closing moment of this shot there comes into view the setting sun..... and in the very last second a solitary bird in the remote distance begins to fly across the vast red disc.

So far away is this bird, and so brief its appearance on the screen, that I was seized by the strange thought that I might be the only person in the world to notice it: in which case there had at that moment come into existence a particular relationship between me, a solitary viewer on the northeast coast of Ireland, and a solitary seabird in South America. It was possible (though of course unlikely) that when the Universe had been set off like a firework, galaxies and stars condensing like Golden Rain, all had been in preparation for this significant event.



This may seem a rather extravagant analogy, but with convention expenses being what they are I figure you deserve the best that money can buy. Besides, I understand that conventions nowadays are very large affairs, attracting as many as several hundred people. In such populous surroundings it must be hard to realise how lonely fans could be when we were a minority only slightly above transvestites in public esteem and much smaller in number.

And of course it wasn't just that Lee Hoffman was a lonely exotic bird, she was a *rara avis* among fans; and no matter what Rich Brown tells you that doesn't mean she was a car rental cheerleader. She was a unique individual, so much so that finding her among the mundane millions gave me the same sense of wonder as when that lone seagull in the Atacama Desert flew into the sunset on my tv screen.

She is not an obvious sort of person. She will not, unless she has changed her habits since I met her last, sway the multitude at the Business Session with silvertongued oratory, swing from the chandelier at the Masquerade Ball or do conjuring tricks at the Banquet. For that sort of thing you would look to the Pro Guest of Honour. Why, you might even have a few minutes conversation with her without noticing anything except what a pleasant person she is to talk to.

But make not mistake. You will have had the privilege of meeting one of the most creative and influential people who have ever graced our microcosm.

I use those adjectives together because neither is enough. Her writings and drawings are indeed delightful, but no collection of them could do her justice. For her monument you have to look at fandom itself, and especially that era now known as Sixth Fandom. For some people this has come to seem like a golden age, a sort of fannish Arcadia, but really it can be said to exist still today wherever there is good nature, literacy and humour to be found among science fiction fans. That's where Lee Hoffman is remembered, because it was Lee Hoffman who brought their world into being with an unpretentious, open-hearted gay little fanzine called *Quandry*. How she did it I'm not quite sure, and I don't think she knows herself, but she has it seems to me the rare and precious gift of being able to bring out the creativity in others. It has I suspect something

to do with sensitivity as well as intelligence, a rich deep sense of humour and a feeling for the fantasy that lies below the surface of things. And, perhaps, something to do with being feminine.

At any rate, in her quiet subtle way she has changed our world for the better, enriching it with myth and fantasy and fun, so that people thousands of miles apart smile at the same memories. After thirty years there are still dozens of people, from Robert Bloch and Bob Tucker to Chuck Harris and Vince Clarke, who remember *Quandry* with affection and will always remember Lee with gratitude and love. The fact that she is Guest of Honour for a new generation of fans seems no more than she deserves. Long may she continue to fly in the sunlight.





Photo by Jay Kay Klein

Marta Randall Twice Toasted

by Robert Silverberg

Marta Randall had already had one story published when I met her in the summer of 1973. She was then in her mid-twenties, a wife and a mother, and she went by a different last name then; and that was the name under which the story had been published, in Michael Moorcock's estimable periodical *New Worlds*. Today, though still a mother, she is neither a wife nor in her mid-twenties, and she hates that first-published story with the inexplicable but not unusual hatred of a writer for the first-born. I don't know why, because it seems to me a perfectly good, tight, tough story, and it seemed that way to Moorcock, too. But because Marta doesn't like the story, I won't make it any easier for you to track it down, because Marta is Very Fierce when someone does something that displeases her, and my telling you the name under which that story was published or the issue in which it appeared would quite likely displease her.

She wasn't always Very Fierce, of course. I actually thought she was a bit on the timid side when I met her. (Stop laughing! Stop laughing! She *acted* timid. She *told* me she was timid. She didn't look very big. How was I supposed to know she was secretly Very Fierce?) I do recall that she timidly submitted a short story to me when I was editing *New Dimensions*, a lovely little thing called "A Scarab in the City of Time."

I was in her Berkeley living room when she handed me the story, and to her horror I sat down and read it on the spot, and finally I looked up and said, "Nice. I'll buy it." That amazed her. She absolutely did not believe she had sold a story to the formidable Robert Silverberg. (In her timid way she had handed me a hefty ration of my favorite rum as I began to read it. I don't think that influenced my judgment very much. The story's in *New Dimensions Five*, and I still think it's very good.)

At about the same time, she had also been working on a novel. Its name was—well, I forget the name, but it's the one that was eventually published as *Islands*. Her way of "working on a novel" was to fill an enormous looseleaf binder with background data, plot outlines, maps, character profiles, and God knows what else—a truly awesome mass

of preliminary documentation. She had also written a dozen chapters or so of the actual book, and in her timid way she got me to read them. They were Good Stuff. Not quite on a par with *Ulysses* or *The Demolished Man* or *Caves of Steel*, maybe, but certainly of publishable quality. Harlan Ellison was then acting as editorial advisor to a paperback line specializing in new writers and first novelists, and at my suggestion she sent the novel to Harlan, who bought it.

I recall most vividly an editorial conference between Harlan and Marta on the threshold of Terry Carr's bathroom at a New Year's Eve party in 1974. They were discussing, I think, Harlan's desire to have the book almost totally rewritten, and Marta's timid reluctance to do any such thing. Who won the argument that night I don't know; but when the book appeared in 1976, the text was exactly as Marta had wanted it to be. It was about that time I began to think she might not be all that timid. The cemeteries are full of people who have held unsuccessful disputes with Harlan; but this time he had picked on someone his own size, and she had come out of the combat unbloodied and unbowed. (I got a half-hour harangue from Harlan later on for having unleashed Marta on him, but we have all forgiven each other since then.)

So now she was a novelist. She sold some more stories to *New Dimensions*, elegant and playful ones, and sold some to Terry Carr's *Universe*, and a couple to *Fantasy & Science Fiction*, and another novel, *City in the North*, and gradually it began to dawn on her that she was a professional writer. Not a full-time free-lance, mind you: she continued to work, as she had for many years and as she still does, as an assistant to the Crackerjack Bay Area patent attorney Harris Zimmerman. But the patent-attorney stuff took less and less of her time, the writing more and more.

She began showing up on convention panels—the New Writers' Panel, the Feminist Panel, the How to Count Words panel, all the usual pro stuff of the era. She waved her arms around at meetings of the SFWA and said loud things when she disagreed with the actions of the officers. She signed up for another novel, *Journey*, which involved some of the characters from *City in the North*, and it sold a lot of copies, which is the best way to make publishers take notice of you. There was contract for a sequel, *Dangerous Games*. And so on and so on: all the events of a career, in fact. The timid Berkeley girl who had sold that one story to Moorcock had metamorphosed in seven years or so, into a Very Fierce Oakland woman who owned her own house and car, typed on a fancy electronic typewriter, and had won the respect of a good many editors and a great many readers.

In time she became an editor herself. I had been running *New Dimensions* for a decade, and I was heartily sick of the

flood of hopeless manuscripts that clogged my post office box every morning. I was ready to give up. But who would replace me?

Secretly I auditioned Marta. I had written a novel called *Lord Valentine's Castle*, the first draft of which seemed to me not quite what it ought to be. I showed to Marta and asked for suggestions. "The first hundred pages are miraculous," she said sweetly, "and then it turns quite vile." She wrote me a four-page, single-spaced analysis, pointing out every flaw in the manuscript that I knew was there but which I hoped no one else would notice, and also noticing a few that I hadn't. She suggested some new twists of the plot. She proposed the addition of a couple of characters. She ruthlessly worked my prose over. All in all, she earned me about \$50,000, I'd say, considering how much she helped me improve the book.

by Carol Carr

I don't remember meeting Marta Randall. One day in 1973, let's call it Thursday, she appeared to me in the form of an anecdote, and Friday, maybe a few months later, she was living two houses down the hill and we were exchanging little bottles of homemade chutney. If a close friendship can develop out of mutual love of garlic, hot peppers and cilantro, maybe that's what happened. I'm not sure.

But I'm skipping through time. The anecdote that brought Marta to my attention was this. She was part of a group having dinner in a Japanese restaurant and when someone asked what the restaurant served for dessert, Marta was reported to have said, "Sweet fish." Thus a certain affinity was born between us, even though she probably didn't know it yet.

Marta insists that she's part-Lebanese and spent 90% of her life here in Berkeley. I insist she's 100% Jewish and came from New York. She has a strange well thought-out fantasy life that includes having attended Berkeley High School, and she will swear up and down that her mother's house on Derby Street is the house she grew up in. But I make allowances for her; she's a science fiction writer, after all. The reason I know Marta is New York Jewish is that she talks fast and understands all about guilt. Also, I've never known her to "protect her own space." She worries about things most Californians don't, like being on time, and doesn't worry about things Californians do, like saving up the money to move the hot tub to Sonoma.

Marta's a juggler. She juggles a home of her own, a kid named Ricky who was a bonafide mensch even at age nine when I first met him, a busload of family, two cats and a German half-husky (Samoney, Zipper, and Christie, respectively), the anthology series *New Dimensions*, a full-time job, a full-time writing career, a succession of Nebula Award banquets, the presidency of Science Fiction Writers of America, and a current white water rafting fetish. Definitely New York Jewish Type A.

Marta is the kind of friend who says "no problem" when there is one, and will sit as close to the screen as you want. Her part-time guest room has held countless notables and not-so-notables, including Terry and Carol Carr (twice) when a 70-foot pine (Marta calls it the Tree of Damocles) threatened to fall into their house recently. She serves what is known in psychological jargon both the problem-focused and emotion-focused function. In English, this means that on very little notice she will offer either the wire-clipper you've been driven to look for in the freezer compartment,

I didn't give her the \$50,000, of course. That would have been terribly unprofessional. Instead I gave her *New Dimensions*. She had demonstrated her mettle as an editor, in spades, and now, thank God, all those hopeless manuscripts clog her post office box every morning.

She is nine years older than when I first met her. She isn't a millimeter taller, she still smokes that awful tobacco stuff, and I don't think she knows how to pronounce "mischievous" correctly. But there have been a few changes in other aspects of her life in those nine years—including the writing of half a dozen terrific novels and a bunch of short stories, and the taking on of such professional responsibilities as the editorship of *New Dimensions* and the presidency of SFWA—and the toastpersonship of this very convention. If you ask her whether she's a timid person, she'll probably bite you. Or, more likely, she'll bite me.

or her shoulder to cry on, whatever is needed first. And she's one of the few people I know who don't keep score.

But no, Marta is not a saint. In fact, to call her a saint to her face is to invite an eyebrow raised even past the height of her slushpile. What mitigates her candidacy for sainthood and allows her to join the *sigh* human condition is her ability to Complain. She doesn't do it a lot, but she does it well, and with feeling. She Complained when a visiting guest passed out on her living room carpet and made a mess thereon; she Complains when Prince Charming, after one kiss, either turns into a frog and then wants to move in permanently, or turns into a frog and starts sidling sideways enigmatically. She complains when screwed by publishers, when the weather betrays her next rafting trip, when her dog covers the entire house with a thin, even layer of white flour. She is unfailingly polite and considerate when she complains. The phone rings at work:

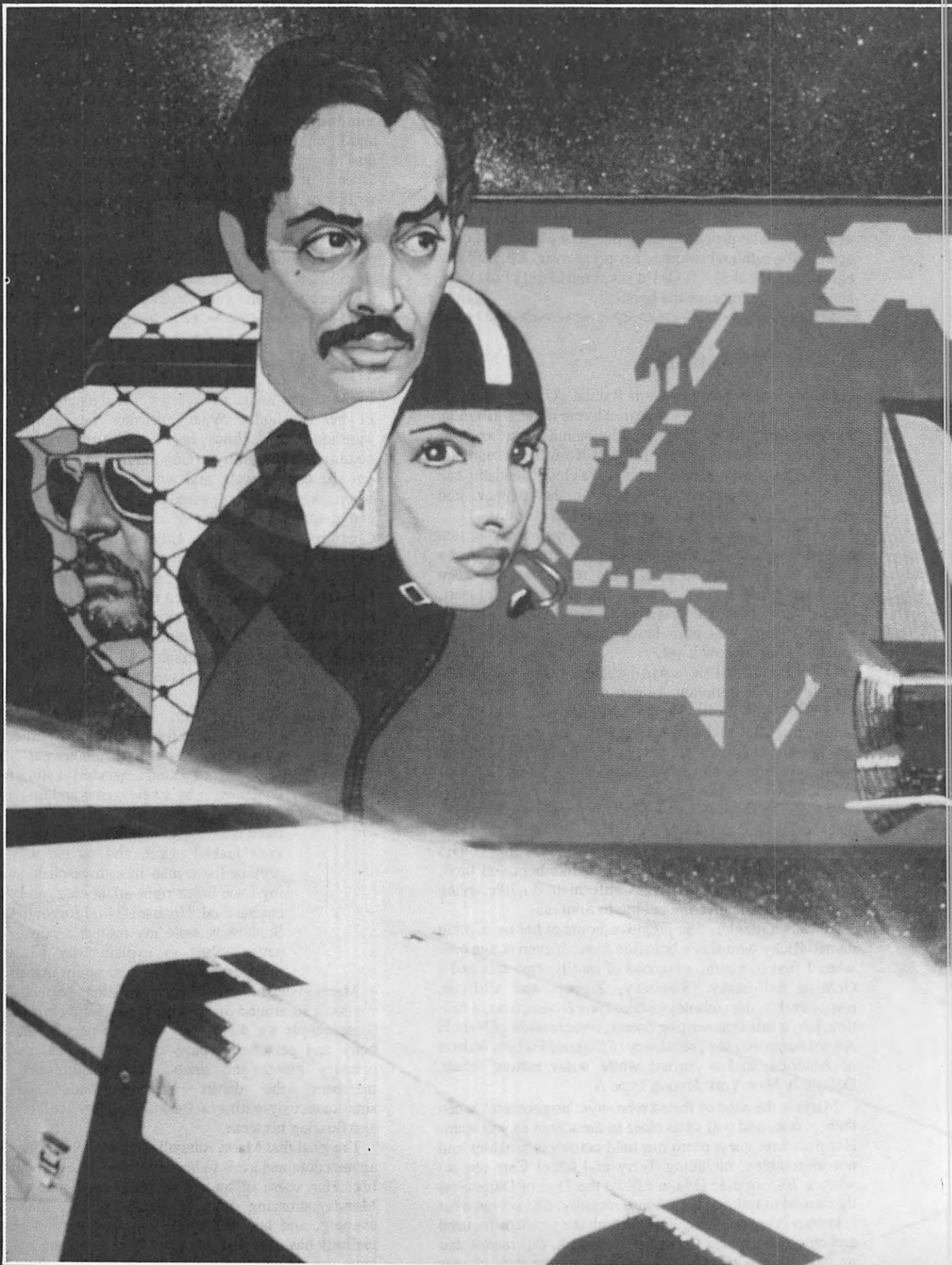
Marta: "Do you have a minute?"

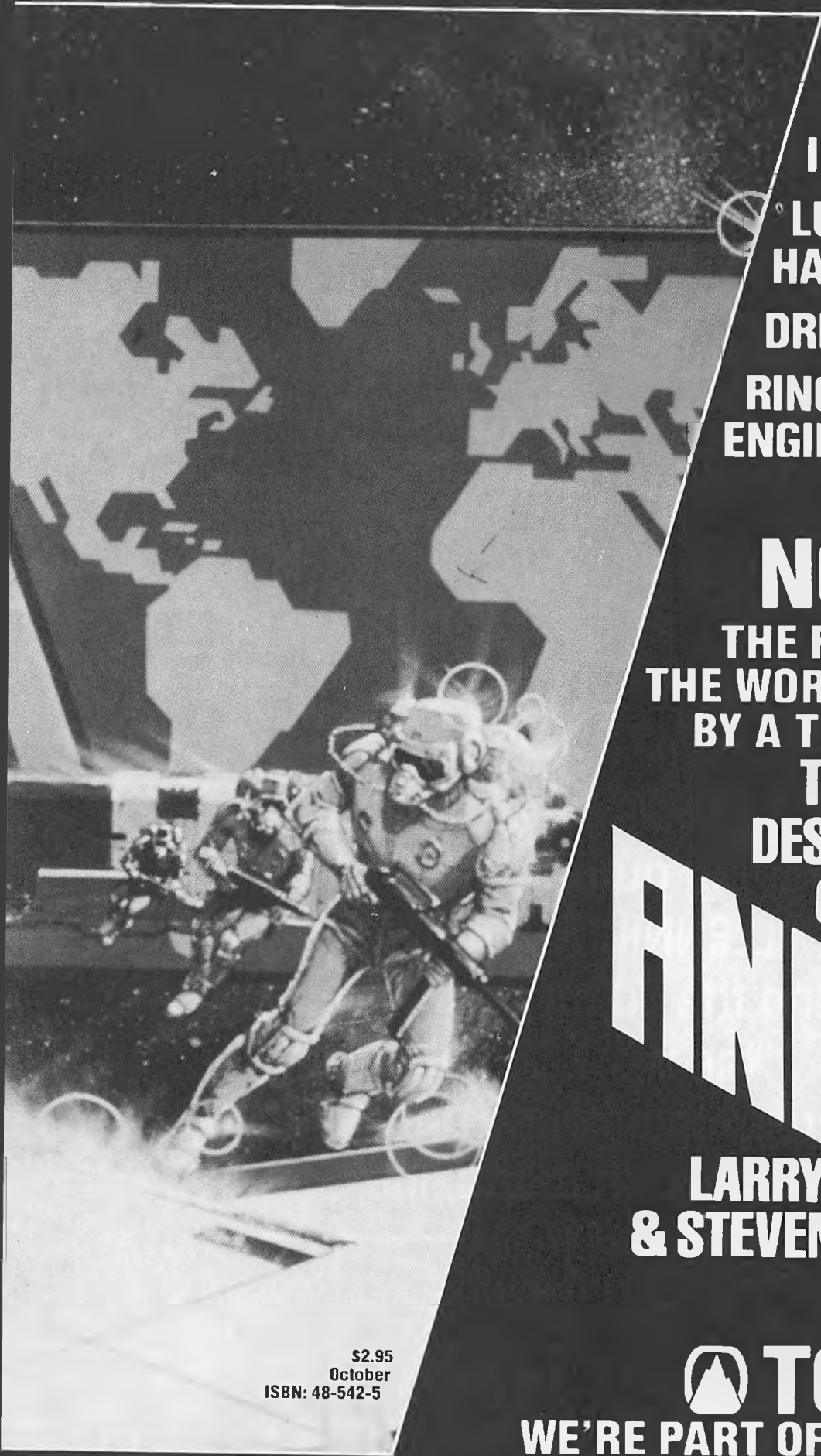
Carol: "Go."

Marta: "Aaaarrggghh." (pause) "Yesterday Rickey got beat up in the schoolyard by three goons who wanted to pawn his underwear." (pause) "Last night I found a wonderful story for *New Dimensions* by a new writer and this morning Simoney licked off the name and address and there isn't any return envelope." (pause) "My knee locked again, and on the way to the orthopedist a man in a three-piece suit stole my knee brace right off my leg, and then the engine died." (pause) "Oh, I forgot to tell you. Somebody stole my mother's house." (long pause) "Just to explain why I'll be five minutes late picking you up for that drink."

Marta gives the world's best all-woman parties. And no, we don't sit around dishing men, we simply burn in effigy those people we don't dare tackle in person: old lovers, body and personality parts of current ones, publishing industry giants and gnats, passive-aggressive family members, the driver who rear-ended us while simultaneously eating a Baskin-Robbins ice cream cone and flossing his teeth.

I'm glad that Marta Randall appeared out of the shell of an anecdote and grew to be one of the closest people in my life. Her sense of humor has enlivened many a dreary Monday morning, her gracious hospitality many a dull evening, and her willingness to share her interests and feelings has enriched my own. But one warning. If you have any intention of befriending her yourself, don't ever call her Martha.





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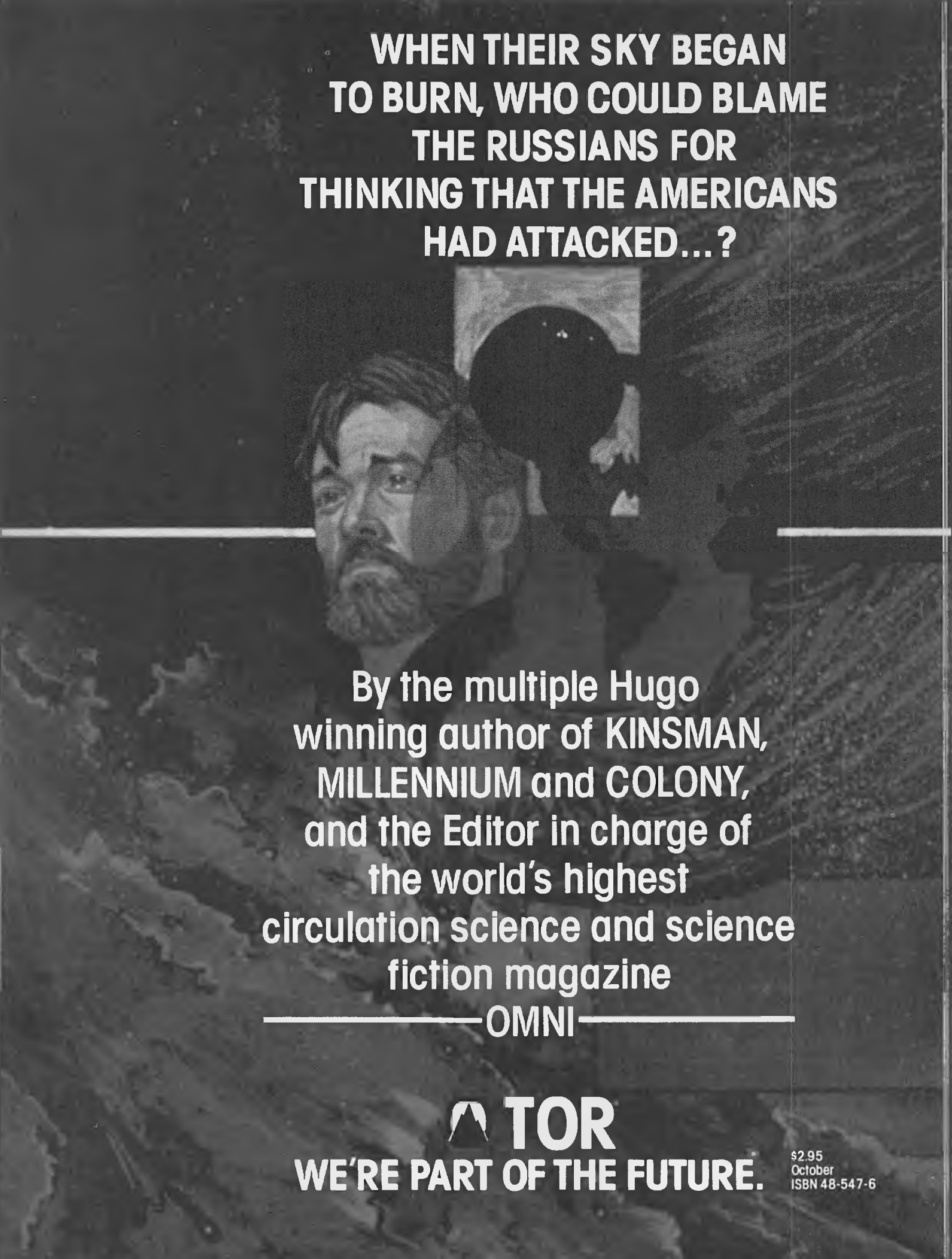
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THE RUSSIANS FOR
THINKING THAT THE AMERICANS
HAD ATTACKED...?**



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COMES THE

TEST
OF THE

FIRE



BEN BOVA

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A. Bertram Chandler

English Language Only – May 20, 1982

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CHOOG (FAPAine)
FANHISTORY (3 issues)
CARAVAN (20 issues — a folkmusic fanzine)
GARDYLOO (6 issues — a folkmusic fanzine)
OUT OF THIS WORLD ADVENTURE COMICS (1 issue)

Marta Randall

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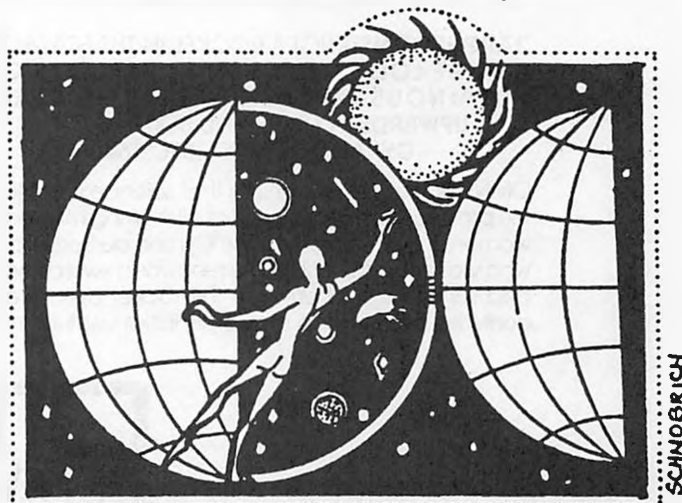
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New Dimensions 13 Timescape (forthcoming)



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TAFF/DUFF Delegates

TAFF Delegate — Kevin Smith

by Stu Shiffman

One morning in April of 1981, I looked up and saw a fan hideously changed into an...accountant. The dark suit, briefcase and umbrella—it was all in place. I was, to coin a phrase, uh—hell, let's go for a cliché: knocked for a loop. This run-of-the-mill British fan had been transmuted.

That was the end of my illusions about Kevin Smith, justly famed under his alias of Nivek the Terrible as an evil doer and...accountant. I'd been put off by the casual and friendly fannish conversations in the bar, the mimeograph stencils informally draped around his living room and his children's fantasy books.

I had yet to experience his Spaghetti Bolognese (in the western tradition).

I should have been suspicious from the start. I knew of his association with the fiendishly clever David Langford since their days in Oxford (I believe that Kev read physics at Oriel College, Oxon.). In fact they co-edit (a disgusting habit) the excellent *Drilkjis*, if only occasionally. I'd also read Kev's own fanzine, *Dot*, and the chronicles of insanity and dissipation therein.

I learned that truth about this man — but you obviously didn't. Kevin Smith is here at Chicon as this year's TAFF delegate. That's Trans-Atlantic Fan Fund for the newer folks, exchanging hostages between North America and Europe for nearly twenty years. He's here to drink your beer and compare it unfavorably to that of the United Kingdom. Be friendly. Ask the Eldritch Questions: Are you enjoying yourself?; What do you think of American conventions?; and Can you lend me a few dollars?

It'll serve him right.

DUFF Delegate — Peter Toluzzi

by Mark Ortlieb

What's cuddly, of less than average height, a fanatical reader of John Varley, a compulsive convention attendee, an enthusiastic and excellent backrubber, the 1982 DUFF winner, and has the name Peter Toluzzi? Oops, I gave it away there, didn't I... Yes: Peter is this year's gift to American Fandom, via the Down Under Fan Fund (a fan fund which arranges to send Australian fans to North America, and North American fans to Australia in alternate years). We can't let you keep him, though, much though we appreciate the American love for the soft cuddly fauna of Australia; Peter is strictly on loan. (Mind you, if anyone would care to negotiate the stud fees...) We would appreciate it, though, if you would keep him for a few weeks — if only to allow the rest of us a chance to catch up on our sleep.

It's not easy to sleep while Peter's around. He always seems to want people to do things: go throw a frisbee, play poker, organize a massage session, have a party, or put on a convention. Actually, I have this theory that shorter people

are more active than those of average height: the mass that would have gone into bringing such people to a more decent height—say, five foot nine and a half inches—goes instead, via several pseudo-Einsteinian transformations, into pure energy... which said small person must somehow dissipate. Peter is living proof of this. He may not have been around Australian fandom as long as John Bangsund or Leigh Edmonds (Aussiecon introduced both of us to its joys), but he's certainly carved himself a niche in it.

I guess it's possible that a lot of Americans haven't heard of him; he's not that active a fanzine fan. The reason for this is simple: Peter is incapable of sitting still long enough to type out a complete fanzine. Certainly, he does manage to produce the occasional contribution for *Applesauce* (the Sydney-based amateur press association)... but I imagine that to get his genzine (*The Peter Principle*) finished, they had to tie him to his chair!

Peter is, above all, a convention fan. He claims to not have missed an Australian SF Convention since Baycon (a regional convention in Adelaide in 1978). This is not quite correct: in 1981, he missed Cinecon in Melbourne. But he had a good excuse... he was, at the time, at SWANCON VI in Perth; fast he may be, but commuting between two conventions on opposite sides of the continent would have been a bit much. Besides, Cinecon was mainly a film convention...

One thing you will notice about Peter is that he is very friendly; don't hesitate to wander over and talk to him—his interests are quite varied. You could start with music, which is his other great love, from Genesis/Yes/King Crimson right through to Talking Heads and the New Wave. Or you might try discussing Sydney fandom; he's been involved in all the Sydney conventions since Aussiecon... as well as being the Official Editor of *Applesauce*, President of the Sydney Science Fiction Foundation, and a founder member of The Moira Crescent Household Sydney's most famous slanshack. But be warned: such conversations may last until the wee small hours of the morning... or even longer. I do recall leaving one room party, sleeping for not enough hours, and returning to find his party still going... though it had changed venues at least three times: Peter's need for sleep seems subjugated to the convention schedule.

Indeed, just about the only fannish thing Peter has not done too much of is becoming a publishing giant, an alternative he may well be leaving until he slows down a little. I'm not holding my breath waiting though—with any luck, or I'll have gafiated by the time he settles down enough to become a prolific fanzine editor.

Peter will be spending two months in the States and Canada, visiting at least fifteen cities and getting to as many conventions as possible ("If this is Bubonicon it must be Albuquerque"). After all, DUFF is a People trip...

So there you have him—Peter Toluzzi—conventioneer extraordinaire—"Official Mascot" at the 1981 Canberra SF convention—willing to convert to feelie fandom should he get anywhere near the South... If I could ask you people one small favour: please do your best to tire Peter out while he's over there. That way we just might be able to hold him down for long enough to allow him to type out a DUFF report before he embarks on his next round of Australian Conventions!

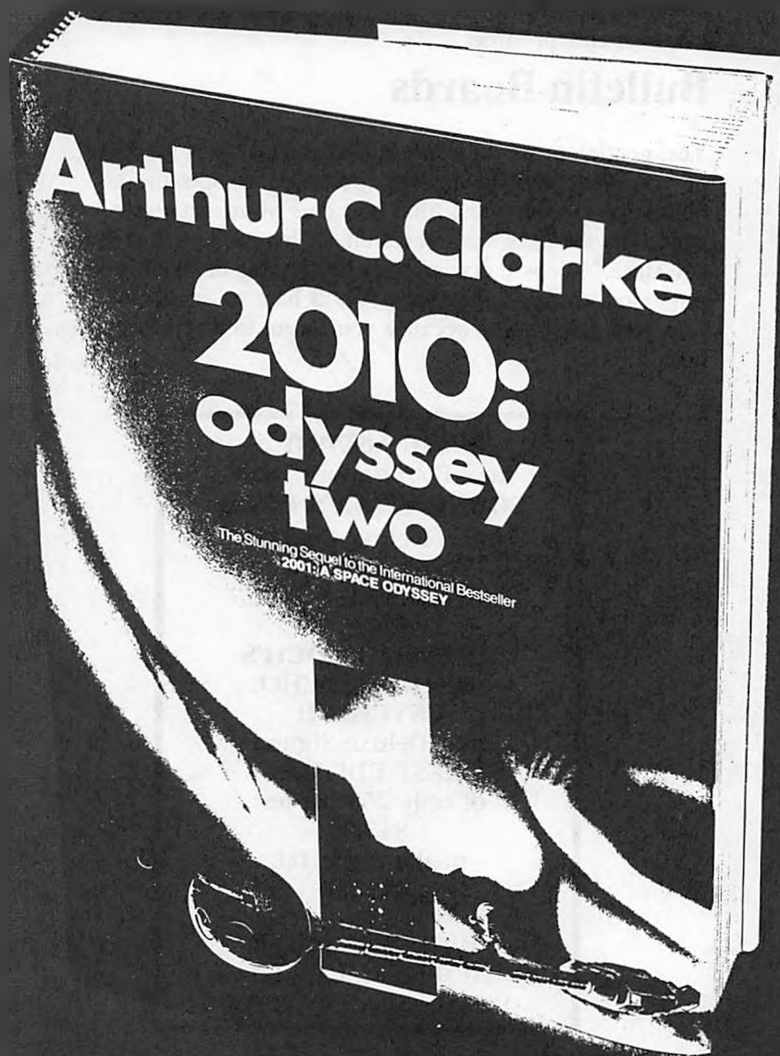
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Con Information

Schedule of Special Events

Thursday Afternoon	Opening Ceremonies General silliness. Marta Randall will introduce the Guests of Honor.
Friday Evening	Guest of Honor Speeches. Marta Randall, Toastmaster, will introduce our Guests of Honor, A. Bertram Chandler, Frank Kelly Freas and Lee Hoffman.
Saturday, 10 a.m.	2,500 free tickets available at Con registration for the Masquerade.
Saturday Evening	The Masquerade. Master of ceremonies will be Al Frank.
Sunday, 10 a.m.	3,000 tickets available at Con Registration for Hugo Awards ceremony.
Sunday Evening	Hugo Awards ceremony
Monday Afternoon	Closing Ceremonies
Evening	Marta Randall will host more silliness.

Tickets for Masquerade and Hugos

You probably have noticed by now that tickets are required for the masquerade and Hugo awards. We tried to think of a way to let everyone attending the con see the masquerade and Hugo awards ceremony, honest we did. We even considered holding these events on Oak Street Beach or in the Hyatt parking garage, but we decided to trade unlimited space for comfortable chairs, a sound system, and air conditioning. Because not even the Hyatt can handle all of us in one room, we will limit attendance by issuing tickets that you'll be able to pick up at con registration on the day of the event.

For the Masquerade, 2500 tickets will be made available at 10 a.m. Saturday; 3000 tickets will be made available on Sunday at 10 a.m. for the Hugo Awards. Each person will be given a limited number of tickets, to be determined later.

If you're wondering why the 500 seat difference, it's because the walkway for the masquerade will take up a considerable amount of space that will be turned into seating for the Hugos.

Information Desk/ Member Services

With 7,000 people, five hotels, barbarians wandering the halls looking for parties, and many foreigners (meaning people who don't come from Chicago), there are sure to be some medical emergencies, hotel problems and questions from totally confused fen. Luckily for all these people, the staff of Chicon IV's Information Desk/Member Services department is there to help. An administrative receptionist will be on duty 24 hours a day during the convention.

We would like to think that people will have nothing but good things to say about the hotel, but we aren't writing science fiction here. If you have a complaint about your hotel, *whatever* hotel, please see the representative at the Chicon information desk in the Hyatt. This person will talk sweetly to you and to the officials at your temporary residence and straighten things out. Please do not look for our Hotel Liaison, Tom Veal, or his intrepid assistant. They are there to deal with problems on the corporate level. Besides, folks, they've been through enough already.

If you are taken ill when attending Chicon, stop by the information desk and ask for help. If you feel too ill to walk over, you can telephone (the number will be listed at the convention). We have a medical staff on call throughout the con.

We've said this before, but it bears repeating. *Do not* seek our medical help if you are merely hungover or have an upset tummy from eating too much at McDonald's. Our medical staff is there to handle medical emergencies. The generous doctors, nurses and paramedics who are donating their time are also fans, and they want to enjoy the convention, too. If you feel that you really need medical attention, definitely call, but don't come asking for a hangover cure or Tums.

Bulletin Boards

Yes, gentlefen, we will have bulletin board space for those of you who want to arrange meetings, clandestine and otherwise. We only ask that you *date* your messages — especially the ones like "Tarzan meet Jane at 3 p.m. in the con suite." We will occasionally be clearing the board and removing outdated messages. We'd hate to accidentally ruin your rendezvous because you forgot to write down a date. ■

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Contacting the Convention

At all times during the convention, Chicon IV staff members will be available to answer questions, avert disasters, and direct confused fen. We have two methods of communication. If you need to talk to a staff member you can't find roaming the halls, an Administrative Receptionist will be on duty in our office to take your message and deposit it into the proper mailbox for delivery or pickup. If you're trying to contact an attendee who is not a staff member, you'll have to use the Chicon bulletin boards that will be scattered around the Hyatt. Sorry, but we don't have the resources to find your old buddy from Ypsilanti.

Thanks to modern technology, you will also be able to telephone the Chicon office. The Hyatt phone operators will transfer all Chicon-related calls to a central office for processing. You'll be able to get answers a lot quicker if you know whom you need to speak with, or which department can help you. We will NOT take messages for individual, non-staff members of Chicon, and, if they're not staying in the Hyatt, the operators won't be able to help much either. In case of emergency, we recommend telling your family back home which hotel you're staying in and under whose name your room is registered. ■

Photography

Flash photography will be allowed at most Chicon IV functions. The Masquerade will have a backstage flash photography area for 100 photographers, and also a backstage available-light area for 100 more photographers. You must sign up in advance at the convention for either *one* of these. Once you are admitted to either one of these areas you will be locked in until all the contestants have gone through.

The backstage available-light area will have tungsten-type lighting, i.e., 3200°K illumination. The stage lighting will try to approximate standard (5500°K) photographic daylight. Note, KODAK EKTACHROME 50 Tungsten balanced film or KODAK EKTACHROME 160 Tungsten balanced film can be used unfiltered with 3200°K illumination. KODACHROME 40 (type A) film needs only slight filtration, i.e., Wratten 82A. ■

Raffle! Raffle! Raffle!

Ever wanted to own an original Kelly Freas magazine cover? So have we, but paying for it has proved to be quite a problem in the past. Well, Chicon has a solution for you. At the convention, we will be raffling off the original of one of the many fabulous magazine covers Kelly has done in his distinguished career. Tickets for the raffle will cost \$2 each or three for \$5, with no limit on the number you can purchase. These tickets will be sold only at the con.

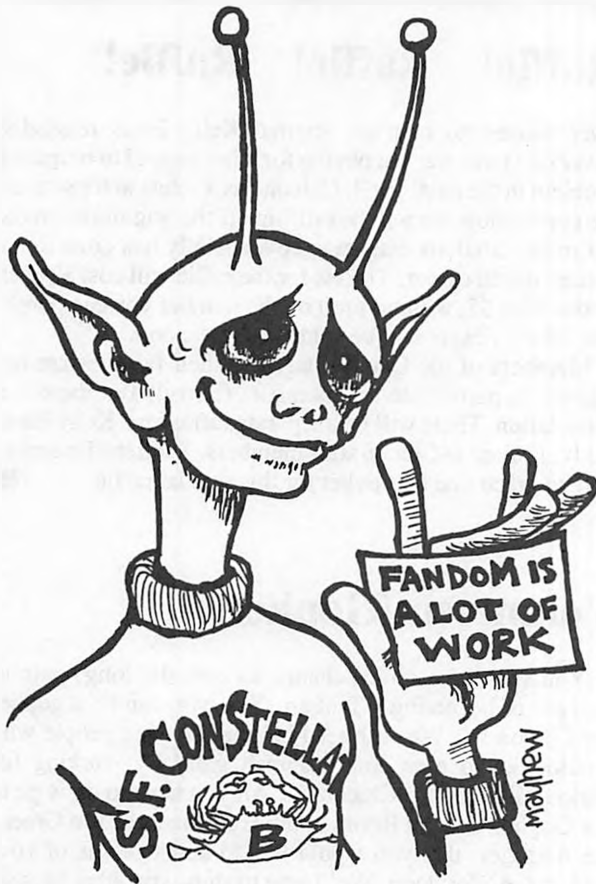
Members of the Chicon staff and their families are not eligible to participate in this raffle. (Sorry!) But there is a consolation: There will be a separate raffle for a Kelly Freas study, limited to Chicon staff members. Each staff member will be given one free ticket for this special raffle. ■

Volunteers/Gophers

You will have a rare chance to start the long, painful process of becoming a TruFan. Yes, you can be a gopher for Chicon IV. We still need helpful, smiling people who would like to earn some fannish glory by working for various divisions of Chicon IV. All you have to do is go to the Gopher Control Room at the Hyatt and tell Jim Green, the manager, that you would like to donate some of your time to the Worldcon. We'd love to show you what fun you can have as a member of the staff.



JOIN THE CREW!



AHOY, MATES!!!

The Good Ship **ConStellation** really appreciates the terrific support you gave the Baltimore in '83 Worldcon bid. Since, thanks to fen like you, we won the bid, we now have to run the con. That means we are going to need a LOT of help! (You knew there was a catch, didn't you?) So, as a new twist on the great fannish tradition of ~~shouting~~ recruiting volunteers,

**YOU
ARE
INVITED!**
to attend the

CONStELLATION VOLUNTEER PARTY

to be held during Chicon IV this weekend. Look for our signs announcing time and location. We'll be looking for you - drop by for some free drinks, munchies, and maybe a backrub or two, and sign up to make **ConStellation** a stellar success!

ConStellation Membership Rates

SEPT. 1-5,

1983

Attending

\$30 until December 31, 1982
\$40 January 1-July 15, 1983
(at the door higher)

Supporting

\$10 until December 31, 1982
\$15 January 1-July 15, 1983

SEE YOU THERE!!!

ConStellation, Box 1046, Baltimore, MD 21203

Weapons, Drugs, Liquor and The Chicago Police Department

The late Mayor Daley once said "you don't go to a rock concert with a baseball bat." Inspired by this timeless sentiment, the Chicago Police Department came up with its own set of rules about what it would like people to bring to conventions.

The police do not like it when con-goers carry concealed or automatic weapons, whether concealed or not (we're talking real world here, folks, not just the Chicon Weapons Policy).

Chicon IV does not advise bringing marijuana to the convention. Marijuana possession in small quantities is a misdemeanor in Illinois. Possession of 2.5 grams or less is a class C misdemeanor — 30 days and a fine. If you get caught with 2.5 to 10.0 grams, you are committing a class B misdemeanor — 6 months and a fine. If you have more than 10 grams, or try to raise a little spending money by giving it away for cash, you are committing a felony.

The drinking age in Illinois is 21, and *you will be carded*. That goes for the Con Suite, as well as restaurants and bars. We literally cannot afford to be found serving liquor to a minor.

The Chicago Police Department is filled with reasonable people, who will treat you kindly if you treat them kindly. The CPD is perfectly willing to stand back and leave everyone alone so long as they refrain from unfannish behavior like vandalism, violence, and taunting mundanes. Let's keep the management happy, folks. ■

Tourist and Restaurant Guides

To those people who leave the Hyatt Regency only to go back and forth from the airport, Chicago may seem to consist entirely of barbarians, crowded elevators and traffic. Although the Chicon IV staff acknowledges that there are a few barbarians running loose on the streets (no, they are not confined to the convention staff), we'd like people to know that Chicago is more than a gangster town or the home of the Cubs. In entertainment, museums, restaurants, beaches, architecture, and occasionally in sport, Chicago is the Second City in name only. Now we are offering free Tourist Guides and Restaurant Guides to Chicon IV attendees that detail events, directions, and descriptions, and it's all a reasonable distance from the con hotels. Pick up your copies at the Information Booth near Registration, and Go Chicagoing!

The Science Fiction Radio Show

A Commentary on Science Fiction and Fantasy

Science Fiction is a phenomenon in the world of cinema and publishing today. Fantasy and science fiction books take up one of the largest sections in any bookstore, and science fiction movies are among Hollywood's biggest money makers each year. **The Science Fiction Radio Show** is an informative and entertaining examination of science fiction and fantasy and its current popularity.

The program is aimed at a general audience—the science fiction enthusiast, the casual reader and even the listener who knows nothing of the field. The show is five minutes in length, and the basic format consists of interviews with science fiction and fantasy authors talking about their own work and about the field. Many programs deal with other aspects of science fiction: interviews with scientists, movie producers, publishers and agents; shows on related fields, such as fantasy gaming; and discussions of traditional science fiction themes, such as time travel or alien contact. Some of the authors already interviewed are the biggest names in the field: Larry Niven, Frederik Pohl, Roger Zelazny, L. Sprague de Camp, A.E. van Vogt, Brian Aldiss, Jerry Pournelle, C.J. Cherryh, Jack Vance, Jack Williamson, Hal Clement—and many, many more.

Each 5-minute program stands alone, though often an author interview or a theme will be carried through an entire week as a series. Though some shows deal with authors and classic works from the past, the producers try to keep the material as contemporary as possible; often, book or movie reviews coincide with the publication of a book or premiere of a movie. For instance, for the major heroic fantasy movie, *Conan the Barbarian*, the producers interviewed authors of Conan books; friends of Robert E. Howard, the deceased author; the technical advisor to the movie; and scholars doing a biography of Howard. These shows were aired the week the movie premiered across the country.

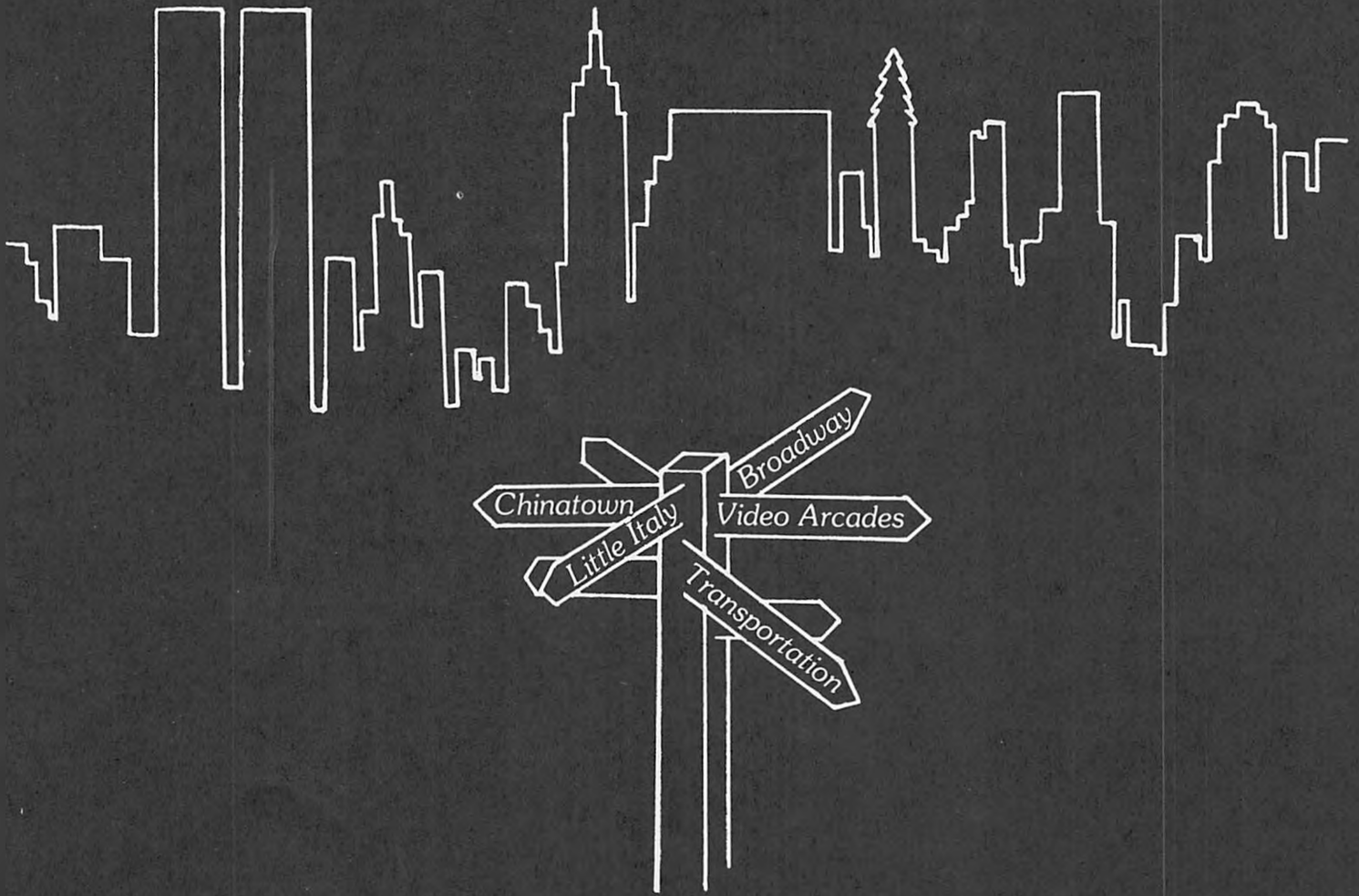
The Science Fiction Radio Show is in half-track stereo on 7-inch reels. For those interested in obtaining a sponsor for the show, each program has a 15-second open for a commercial, followed by a 3-second window, and then the 5-minute show.

To have your local radio station obtain the show, or get a demonstration tape and further information, they should contact:

**Ms. Leonora Siedo,
Operations Manager,
Longhorn Radio Network
Communication Building B
The University of Texas at Austin,
Austin, Texas 78712-1090
Telephone 1-512-471-1631**

*There are millions of Science Fiction fans—
but only one Science Fiction Radio Show*

Wake up in the city that never sleeps



New York, New York
in '86

*G.P.O. Box 2586 * Brooklyn, New York 11202*

WSFS Meetings

The World Science Fiction Society will hold its business meetings from 1 to 3 p.m. on Friday and Saturday, and from 10 a.m. to noon on Sunday, and Monday if needed.

Masquerade

The answer is yes, of course, there will be a masquerade. We guarantee that Saturday night in the Grand Ballroom of the Hyatt you will have the opportunity to attend the best Chicon IV masquerade ever held.

If you intend to participate, you must pick up your registration forms either Thursday or Friday at the Registration Desk. There is no charge to enter.

If you are planning to attend, be aware that you will need a ticket and only 2,000 will be available. You can get a ticket at Registration beginning at 10 a.m. Saturday — one person, one ticket.

And for those of you who cannot decide between the first two options, we have yet a third. Costumed ushers will be needed to handle the crowd, but will not participate as contestants. We need some volunteers here, so let's see some fannish spirit! Appear at the Functions Division Office on the skyway level.



Exhibits

The Exhibits Division will feature standing displays from film companies, NASA, and companies that specialize in hard science and science and technology.

We have confirmation from Lucasfilms that it will have presentations on *Revenge of the Jedi* (expect a long line to see this one, rebels) and a second film entitled *Twice Upon a Time*.

The Ladd Company has confirmed presentations on the films *Blade Runner* and *The Right Stuff*. Three new Steven Spielberg films — *E.T.*, *Poltergeist*, and *A Guy Named Joe* (a re-make of a World War II movie fantasy which originally starred Spencer Tracy) are also likely to be present.

The film companies will most likely be distributing posters, flyers and hand-outs, and will have representatives present to answer or evade your questions.

NASA will fill a large part of the exhibit space and will offer presentations on the space program in general and space shuttle in particular.

Science technology exhibitors will include companies that produce computers and computer games, and specialize in the home use of computers. Confirmations from other science-related industries were still pending at press time.

AQUACON II

A very special science fiction and fantasy convention

February 18-21, 1983

Red Lion Inn, Ontario, California

Guests of Honor

Spider and Jeanne Robinson

Hugo award winning authors of *Stardance*

George Barr

Hugo award winning sf and fantasy illustrator

Karen Willson

Composer, singer, fan

Memberships:

\$17.50 until November 30, 1982

Rates higher thereafter.

Supporting memberships \$5.00

Make checks or money orders payable to **Aquacon II**.

Mail to: Aquacon II
P.O. Box 2011
Reseda, CA 91335

For **Dealers' Table, Art Show, Masquerade** and other information, please write to the Aquacon address and enclose a SASE.

THE SHAPE OF THINGS TO COME.



ATLANTA IN '86

Like the Phoenix, Atlanta has risen from the ashes of the Civil War to become one of the most vital cities in the U.S. today.

Now, the Atlanta in '86 committee rises to meet the challenge of building a better Worldcon. And we can do it!

Atlanta is one of the most modern, yet least expensive, convention centers in the country. The city combines old-fashioned Deep South charm and hospitality with a cosmopolitan atmosphere.

From among the many fine hotels in Atlanta, we have chosen two, the Hyatt Regency and the Hilton, which, together, offer more than enough space and facilities necessary to a Worldcon of

the 80s. These hotels are well-located, both in relation to overflow hotels as well as restaurants and shopping centers. Special attention has been given to the needs of the handicapped in the choice of these two hotels: thus all our facilities are easily accessible.

The Atlanta in '86 committee is not merely local. It also encompasses some of the most experienced convention people in the South who have chaired dozens of large Southern regionals.

Southern fandom has a tradition of cooperation and cohesiveness which is the strength behind our bid. We of Worldcon Atlanta, Inc. are proud of the opportunity we have of bringing Southern fandom to the world and the Worldcon to Southern Fandom.

Worldcon Atlanta, Inc./Atlanta in '86



P.O. Box 10094, Atlanta, GA 30319

Huckster (Dealer) Room

The Huckster Room is located in Wacker Hall in the East Tower of the Hyatt Regency, two floors below the Main Lobby. The easiest way to reach the Huckster Room is to take the escalator down one flight from the lobby, circle back to your left (south) through the Car Lobby Foyer and then take a second escalator down to Wacker Hall. There is also an elevator at the south end of the Car Lobby Foyer. Although the Art Show shares Wacker Hall with the Huckster Room, there is no authorized access from one to the other.

Hours of Operation

Thursday	12:00 Noon to 6:00 P.M.
Friday through Sunday	10:00 A.M. to 6:00 P.M.
Monday	10:00 A.M. to 3:00 P.M.

The 7% Chicago Sales Tax Applies to Most Sales

Inside the Huckster Room, there are over 150 dealers displaying an astonishing variety of wares relating to science fiction and fantasy, covering 260 tables and filling ten display booths. To find the location of a specific dealer, see the dealer directory at the foot of the entrance escalator, cross-referenced to a large-scale floor diagram.

We have not attempted to group dealers by type of merchandise. There's a lot to see, so take your time. You may find just the item you want on your second or third trip through. Merchandise on sale includes new, used and rare books and magazines; T-shirts and medieval clothing; jewelry, pottery and glass sculptures; original art work, limited edition reproductions and portfolios; movie posters, video tapes and films; swords, knives and futuristic weapons; custom designed buttons; comic books; and other items too numerous to mention.

CAUTION: If you purchase a weapon, it will be securely wrapped by the dealer before it is given to you. If you wish to wear or display your new purchase at the convention you *must* comply with the Chicon IV Weapons Policy which is printed elsewhere in this Program Book.

Due to the anticipated occasional congestion and the nature of the merchandise on sale, we must insist that members refrain from smoking, eating or carrying open or frosted beverage containers in the Huckster Room. In addition, you will be refused admittance if you are not wearing your membership badge.

Many of the authors at Chicon IV have agreed to sit at the autograph table in the Huckster Room for a limited period of time. If you wish to purchase books or magazines to be autographed, you should do so before the time the author is scheduled to be present. The waiting line will run from the foot of the escalator, behind the display booths, to the autograph table to avoid blocking any dealer's table. You will not have a chance to purchase anything while you are waiting in line.

Burroughs Bibliophiles

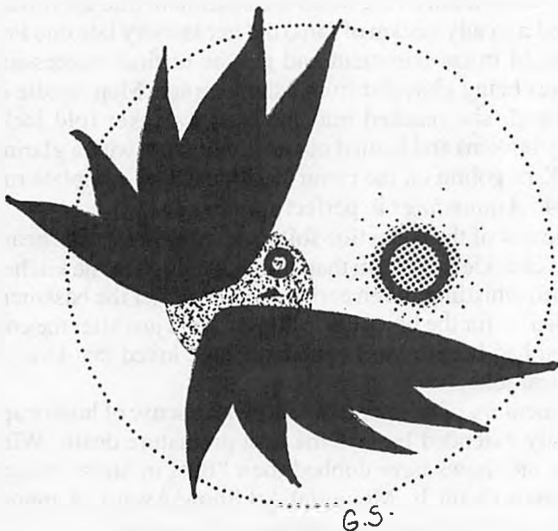
Dum-Dum Luncheon

The annual meeting of the Burroughs Bibliophiles, the *Dum-Dum*, will be held from 11:30 a.m. to 2:00 p.m. in Regency Ballroom A on Sunday. Tickets may still be available—inquire at the Information Desk. Speakers have not been confirmed as of this writing, but the Bibliophiles are going all-out for this year's luncheon!

This year marks the 60th anniversary of the first publication of Edgar Rice Burroughs' *John Carter of Mars* and *Tarzan* stories in *All-Story Magazine*. Chicago is the birthplace of Burroughs, who would be 107 years old on September 1, 1982, so this year's Dum-Dum brings ERB's 107th birthday party back home again.

The Burroughs Bibliophiles have been in existence for 22 years. They held their first Dum-Dum luncheon in Chicago 20 years ago with Mrs. J. Allen St. John (wife of the famous Burroughs illustrator) as the Guest of Honor, and have been holding their annual meetings at Worldcons ever since.

The Bibliophiles publish an irregular fanzine, *The Burroughs Bulletin*, (the only ERB fanzine authorized by Burroughs himself!) and a newsletter, *The Gridley Wave*; and they maintain a publishing house for ERB reprints and memorabilia called the House of Greystoke.



Art Auctions and Sales

Chicon IV will have four art auctions: Saturday afternoon at 4 p.m.; Sunday morning at 11 a.m.; Sunday afternoon at 4 p.m.; and Monday morning at 11 a.m. Each auction will last approximately two hours. There will be a bulletin board near the entrance to the art show which will have a list of the artworks to be sold at each auction.

In order to participate in the auction, you must have a bidding number; this is to ensure that art is indeed picked up by the right person. Register at the art show control desk to receive a bidding number. The control desk will be located near the art show entrance and the hours for registration will be posted on Friday.

Artwork may be picked up two hours after the end of each art auction:

Auction	Pick-Up Time
Saturday 3 p.m.	7 p.m. to 8:30 p.m.
Sunday 11 am	3 p.m. to 5 p.m.
Sunday 3 p.m.	7 p.m. to 8:30 p.m.
Monday 11 a.m.	2 p.m. to 7 p.m.

Please note that the art sales offices will open at noon on Monday. Be sure to check your pocket program and the bulletin board in front of the art show for more information, including the location for payment and pick-up of artwork.

Artwork not picked up on the same day of auction may be picked up at later sales hours during the convention. Please be sure to pick up all the artwork you have purchased by Monday at 7 p.m. (Please, don't all of you show up Monday at 5:30 !!!)

In payment for artwork, Chicon will accept Master Charge, Visa, personal checks, traveler's checks and, of course, cash. If you are paying with anything other than cash (including a credit card), at least two I.D.'s will be required. The I.D.'s considered acceptable will be a passport, driver's license, school or work I.D. with your picture on it, major credit cards (other than that offered in



payment), and credit cards from major national departments stores (e.g., Saks Fifth Avenue, Bergdorf Goodman, Neiman Marcus, I. Magnin, Macy's, Bambergers, Bloomingdales, etc.). Please note, we will not accept local store charge cards because we will have no way of verifying if they are valid. Also, we are *not* accepting American Express charge cards, green or gold.

To ensure promptness, please be sure to have your pick-up slip (which will be given to you at the art auction), your bidder's number, and your identifications ready when you come for your artwork. No piece of art will be released without a pick-up slip. (No tickee, no artee!!!!!!)

Lewis Grant Jr. Memorial

Award for Art

Lewis Grant was a fan whose life resembled the literary genre he loved. He was the first of the "blue babies" to survive beyond infancy, a research chemist and Mensa member, an avid collector of fanzines and worldcon program books, a member of the Chicago Rocket Society, and a cheater of death. His doctors told him he could take life easy and live a fair span, or continue his mad fannish social whirl and die at any time. Despite his chronic heart disease, he remained a fan.

He was also a regular at the old "Tuesday Night Group" that used to meet on the South Side, and one of the most incorrigible punsters in fandom.

He died in his early 40's, at a convention (the 1966 Wilcon). He reportedly haunted the memorial meeting held for him by the Tuesday Night Group.

Lewis Grant's collection of vintage *Astoundings* and *Analogs*, as well as most of his fanzines, disappeared until 1973, when a fan living in his old apartment (the apartment housed a steady stream of fans) did her laundry late one Friday night in the basement and got the distinct impression she was being glared at from a dark corner. Mop handle in one hand, she reached into the storage locker (old lock, newly broken) and hauled out an old fanzine with a glaring Tim Kirk goblin on the cover, followed by a complete run of 1945 *Astoundings* in perfect condition.

The rest of the collection followed. She swears she heard Louie chuckle, and from that day on the pipes in the kitchen stopped whistling. Even eerier, two days later the basement flooded — for the first time in 20 years and just after the collection had been moved upstairs. Louie loved that kind of practical joke.

In memory of this popular fan, whose sense of humor apparently extended beyond his own premature death, Windycon art shows have dubbed their "Best in Show" award the Lewis Grant Jr. Memorial Art Show Award. A monetary grant traditionally accompanies the award.

This year, by special arrangement with Illinois Science Fiction Conventions, Inc. (Windycon's sponsoring body), the Lewis Grant Jr. Memorial Award will be given to the "Best in Show" winner at the Chicon IV art show.

We are grateful for the opportunity to honor a valued, loved and possibly not quite departed friend. ■



L.A. con II

42nd World Science Fiction Convention

30 August - 3 September 1984

The Anaheim Convention Center

for information:

**L.A. con II
P.O. Box 8442
Van Nuys, CA 91409**

1986

PHILADELPHIA

CELEBRATE FIFTY YEARS OF CONVENTION FANDOM
IN THE CITY WHERE IT ALL BEGAN

BID COMMITTEE MEMBERS

Wilma Fisher - Bid Chairman

Larry Gelfand - Vice-Chairman

Yoel Attiya, Lynn E. Cohen, Jon Estren,
Gary K. Feldbaum, Joann Lawler, Deborah Malamut,
Laura Paskman, Sara Paul, John Syms, Mark Trebing,
Lew Wolkoff, Janny Wurts

WHY PHILADELPHIA?

Well the first SF Convention ever held was in Philly. (By a strange coincidence, 1986 is the fiftieth anniversary of that con.) Then, there's the 1953 Philadelphia Worldcon, where the Hugo Award was created.

But what have we done for you lately?

Philcon, the oldest SF convention, has come into its own as a regional; bigger and better than ever. Increases in the size of Philcon have led to increases in the sophistication and complexity of the programming, but we've never sacrificed the basic tradition of fandom. Philcon--we like to think--is still a good place for fans to get together and just relax if they want to. And many of the people involved in the running of Philcon are members of our bid for 1986.

Come to our hospitality suite at Chicon. We'll have munchies, soda, and sangria punch, and we'll be glad to answer any questions you may have about our bid.

But we'll be doing much more for you:

- * The Phil A. Delphia Show: live performances of the radio adventures of our own secret agent. Thrill with Phil as he fights the forces of Chaos in a never-ending battle for Ghu, justice, and the fannish way of life.
- * The Great Tully Hunt: We've managed to get our hands on a bottle of the legendary Tullamore Dew. And we want YOU to have it. Watch the daily con newsletter (and our hospitality suite) for clues. The first person to guess what person or thing the clues refer to gets the Tully. (Subject to Illinois liquor law.) If more than one person guesses right, we'll have a drawing from among the correct answers. If nobody guesses, the Tully will be given away Sunday night in a random drawing from all Philadelphia in 1986 pre-supporting members. (See, it does pay to pre-support.)

SPECIAL BONUS FOR READERS OF THIS AD:

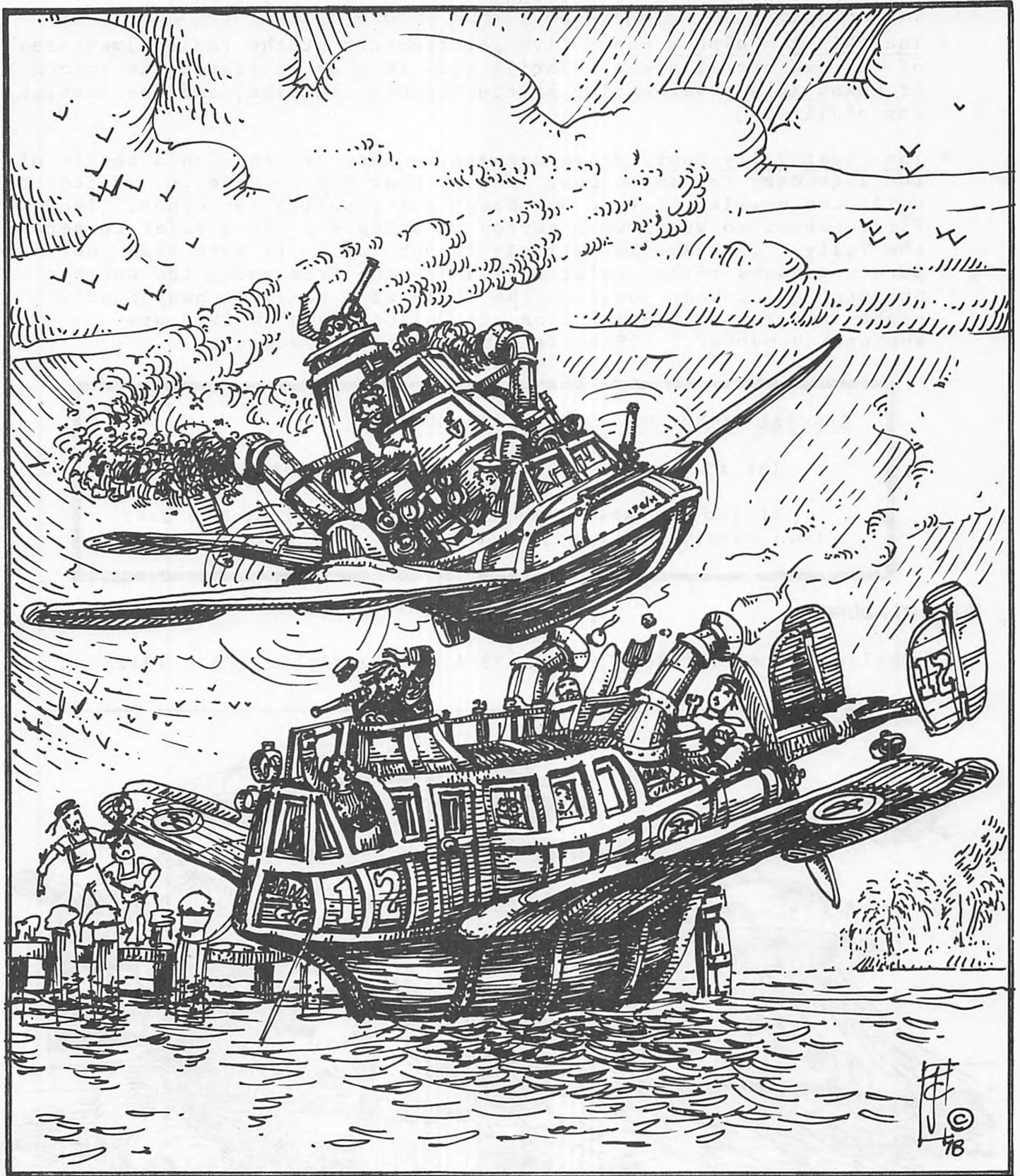
The first clue in the Great Tully Hunt is:

If you've never seen me, just ask anyone who has;
I tell everyone I meet, "I'm perfect just the way I am".

CONTACT ADDRESS:

Philadelphia in 1986; P.O.Box 5814; Philadelphia, Pa., 19128





“We’re getting up steam for...
MELBOURNE in ’85”

For a free copy of our bulletin, write to Melbourne in '85, care of
Joyce Scrivner, 2528 15th Ave. Sth., Minneapolis, MN 55404, USA.

Programming

Name Dropping

The following professional artists, editors, and writers have agreed to appear on various panels, discussion groups, and interviews, as part of the main track programming:

Forrest Ackerman
Poul Anderson
Ben Bova
Algis Budrys
Linda Bushyager
Terry Carr
Jack Chalker
C. J. Cherryh
Jo Clayton
Vincent DiFate
Phyllis Eisenstein
John M. Ford
Alexis Gilliland

Joe Haldeman
Jim Henson
Gary Kurtz
George R. R. Martin
Frederick Pohl
Jerry Pournelle
George Scithers
Robert Silverberg
Somtow Sucharitkul
Michael Whelan
Gene Wolfe
Chelsea Quinn Yarbro

Jean Lorra
Elizabeth Lynn
George R.R. Martin
Julian May
Larry Niven
Warren C. Norwood
Ted Pederson
Frederick Pohl
Jerry Pournelle
Marta Randall
Mike Resnik
Bill Rotsler
Rudy Rucker
Alan Ryan
Warren Salomon
Jessica Salmonson
Stanley Schmidt
Darrell Schweitzer
Neil Schulman
George Scithers
Robert Silverberg
Nancy Springer
Somtow Sucharitkul
Bruce Taylor
Wilson Tucker
Eric Vinicoff
Karl Wagner
Jack Williamson
Connie Willis
Gene Wolfe

AUTHORS WHO WILL AUTOGRAPH

(see pocket program for schedule)

Forrest J. Ackerman
Robert Adams
David Bischoff
Ben Bova
David Brin
Ed Bryant
Orson Scott Card
John F. Carr
Terry Carr
Jack Chalker
C.J. Cherryh
Christopher Claremont
Jo Clayton
Hal Clement
Glen Cook
Susan Coon
Juanita Coulson
L. Sprague & Catherine Crook De Camp
Vincent DiFate
Gordon Dickson
George Alec Effinger
Phyllis Eisenstein
John Ford
Alan Dean Foster
William Gibson
Alexis Gilliland
Janet Gluckman
Charles Grant
Martin Greenberg
Kenneth Von Gunden
James Gunn
George Guthridge
Joe Haldeman
P.C. Hodgell
R.A. Lafferty
Jacqueline Lichtenberg

Locations for Special Interest Programming

At Press Time, the locations for various special interest group programs were tentatively set as listed below. Please check the pocket program for final details.

Burroughs Dum Dum -- Regency Ballroom;
Section A; Sunday
Heyer Tea/Regency Dance -- Regency Ballroom;
Section A; Sunday
Space Industrialization Symposium --
Columbus Ballroom H-G
WSFS Business Meetings -- Columbus Ballroom E-F
Trivia Bowl -- Columbus Ballroom J-I
Artist's Workshop --
Columbus Ballroom C-D; Sunday
ASFA meeting; Columbus Ballroom A; Sunday morning
Mimeo Room/Fanzine Lounge -- Buckingham Room
Author's Forum -- Water Tower
Fanzine Programming -- Gold Coast Room
Academic Track -- Gold Coast Room

Main Track Programming

From serious, important issues to the fannish questions of the hour, Chicon IV's main track programming promises an unbelievable variety of topics for panels and slide shows. At press time, all of the details had not been set, so look for a complete schedule of programming, including speakers, topics, times and locations, in the pocket program.

All of the main track programming will be held in the various rooms of the Hyatt's Grand Ballroom "B." Additional tracks have been set for Friday, Saturday and Sunday, in other rooms. Among the highlights:

THURSDAY

Two tracks of programming will be held from 3 to 6 p.m. The highlights include:

- 3:00 Slide show: Japanese fandom
- 4:00 Panel: Teaching Science Fiction
- 5:00 Neofan's Panel: Fannish etiquette

FRIDAY

Three tracks of programming are scheduled from 11 a.m. to 6 p.m. Track 3 will be held in Grand Ballroom "E" and "C-South." Highlights include:

Three slide shows (Track 3) -- *Tour of the Universe* with Jerry Pournelle; *Krull* (a new movie) with Craig Miller; and *A History of Fantastic Art, Part I*, with Michael Whelan.

- 3:00 Discussion -- A modest proposal: Get rid of Fan Hugos (Track 2)
- 3:00 Panel: H. Beam Piper (Track 3)
- 5:00 Panel: Andre Norton (Track 1)
- 5:00 Discussion -- Getting along at the worldcon: a lot of little fandoms (Track 2)
- 5:00 HARD CHOICES TOPIC 1 -- WHO SHALL EAT? Debate: "Resolved: The U.S. should be using its food supplies as a geopolitical weapon." (Track 3)

SATURDAY

Four tracks of main programming from 11 a.m. to 6 p.m. Track 3 will be in Grand Ballrooms "E" and "C-South"; Track 4 will be in Grand Ballroom rooms "F" and "D-South." Highlights include:

- 11:00 HARD CHOICES TOPIC II -- CAN MAN GO "OUT THERE?" Panel: Continuation of the space program as a political problem. (Track 2)
- 11:00 Interview with Lee Hoffman (Track 3)
- 12:00 Interview with A. Bertram Chandler (Track 4)
- 1:00 Gary Kurtz interviewed by Mike Stein (Track 3)
- 2:00 Questions and Answers with Ben Bova (Track 1)
- 2:00 Slide show: *A History of Fantastic Art, Part II* with Michael Whelan (Track 3)
- 3:00 Panel: Philip K. Dick and his influence on alternative lifestyles (Track 1)
- 5:00 HARD CHOICES TOPIC II -- CAN MAN GO "OUT THERE?" Debate: "Resolved: assuming that funding for only one type of project is possible, we should concentrate on development of orbiting space colonies rather than deep space exploration." (Track 2)

SUNDAY

Probably the busiest day of main track programming, includes Track 3 in Grand Ballroom rooms "E," "F," "C-South," and "D-South," with a total capacity of 1500. Programming is scheduled from 11 a.m. to 6 p.m. Highlights include:

- 11:00 Panel: The future of *Amazing*, with George Scithers and others (Track 1)
- 11:00 Interview with Frank Kelly Freas (Track 3)
- 12:00 Interview with E. Gary Gygas (Track 3)
- 1:00 *Dark Crystal*, 35 mm film clips of an upcoming film, with Jim Henson and Gary Kurtz (Track 3)
- 2:00 Larry Propp interviews Jim Henson (Track 3)
- 3:00 HARD CHOICES TOPIC III -- BIG BROTHER'S BROTHERS Panel: "Statutes of Liberty" -- a discussion of how the rights of individuals are faring and will fare with the advances of the ongoing technological revolution (Track 2)
- 4:00 HARD CHOICES TOPIC III -- BIG BROTHER'S BROTHERS Debate: "Resolved: Creation Theory is scientifically valid." (Track 3)

MONDAY

Two tracks of main programming from 11 a.m. to 3 p.m. are scheduled. Topics include a panel at noon on "We'll Do It Better Next Year" with representatives of ConStellation; and a probable follow-up panel "...Or The Year After" with representatives of the winning bid for the 1984 Worldcon.

Program Note

Part of the fun of writing a worldcon program book is that two of the major divisions, programming and publications, work with entirely different deadlines. As this is being written on a chilly day in late June, publications is racing to get the program book to the printer by mid-July. Meanwhile, programming's deadline is the end of August, and new panels (even entire tracks!) are being added as we type.

We wrote the preceding article on programming, thinking we wouldn't have anything more complete. Then we got the following schedule, just barely in time to include it here. Because we are so close to our deadline, we don't have time to rewrite and combine the article and schedule. We do, at least, want to give you the latest possible information — whether it looks pretty or not.

The schedule that follows is more recent than the article; however, neither is final. The pocket program has more current information, and we hope you will keep that close to your heart throughout the con.



Chicon IV

Program Schedule

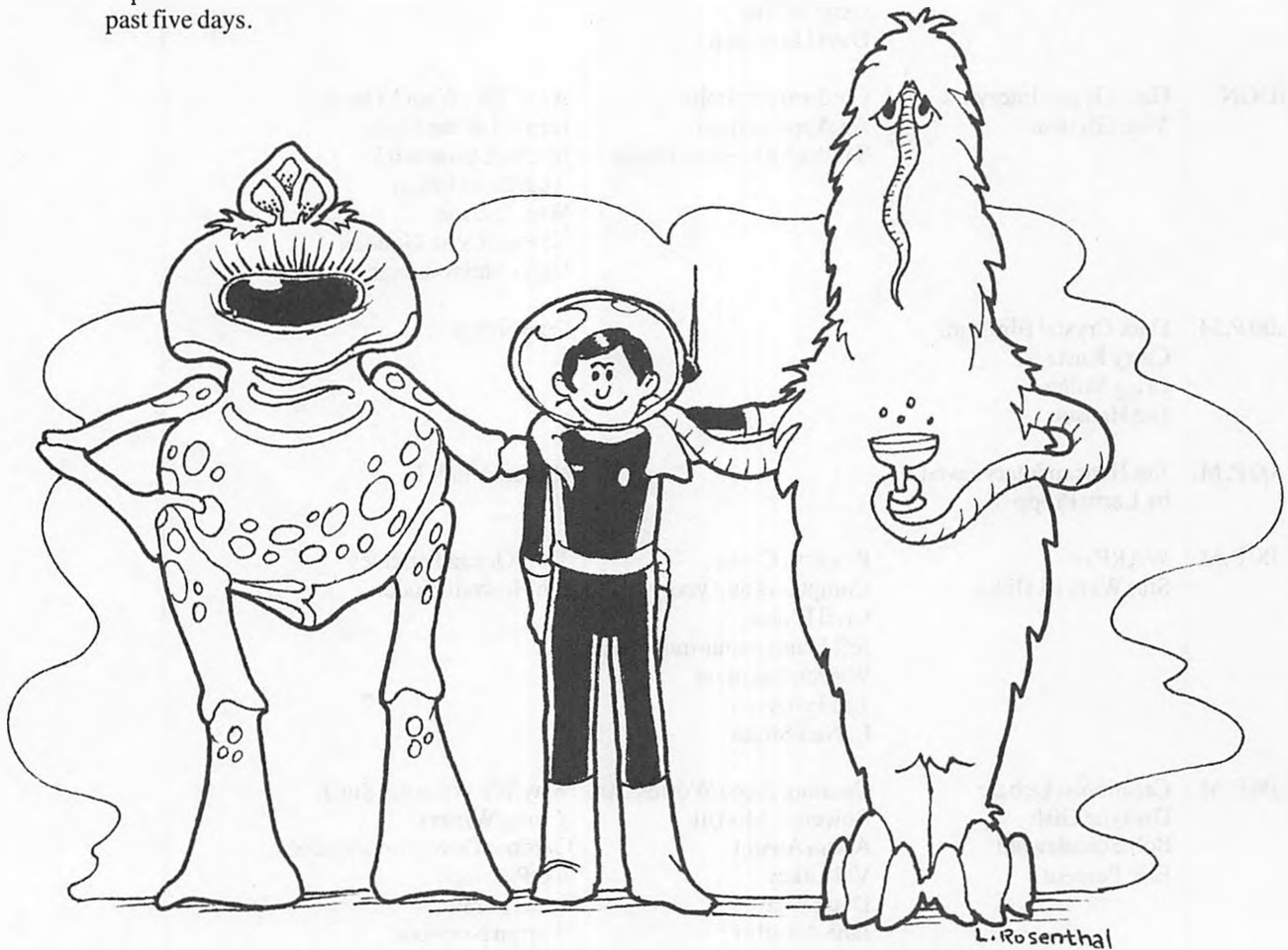
Thursday	Track 1	Track 2	Track 3	Track 4
3:00 P.M.	Fandom in Japan: A Slideshow and Talk	Originality in Astronomical Art: A Slideshow and Talk with Rich Sternbach Kim Poor Dave Egge		
4:00 P.M.	A Tour of the Ackerman- mansion: Forrest Ackerman shows slides of his famous home and talks about his collection of movie memorabilia	Teaching Science Fiction: Where, Why, and How? James Gunn Thomas Claeson Geo. Alec Effinger Beverly Friend Susan Schwartz		
5:00 P.M.		Do Writers Workshops <i>Really</i> Work? Young Writers Give Their Views: Warren Norwood Jay Kelley Eileen Gunn Damon Knight		
Friday	Track 1	Track 2	Track 3	Track 4
11:00 A.M.	Just Cloning Around: A Geneticist and Science Fiction writers talk about the state of the art, implications, and S.F. Jack Bennett, PhD Vonda McIntyre Joan Vinge	Medievalism in S.F. S. G. McIntyre-moderator P. C. Hodgell Kathryn Kurtz Robert Adams Glen Cook	Fan into Pro: Making the Transition Jeff Duntemann-moderator Linda Bushyager Geo. Scithers Phyllis Eisenstein	
NOON	A Tour of the Universe: A Slide Show with Jerry Pournelle	The Novel in 1981: A Review of the Hugo Nominees A. J. Budrys G. R. R. Martin Rena Wolper Shawna McCarthy Clifford Simak	What Writers Do That Artists Hate Vincent diFate Carl Lundgren Rowena Morrill Don Maitz	
1:00 P.M.	"Krull" – Greg Miller shows slides from the upcoming movie.	A Good Yarn is Hard to Find: What's Happened to Space Opera Larry Niven Jack Chalker Mike Resnick John Varley Verna Smith Trestrail	Not With a Bang But a Shiver: Food and the Next Ice Age	
2:00 P.M.	Mike Whelan's Slide Show: History of Fantasy Art, Part I	Gordon Dickson Interviewed by Sandra Miesel	A Non-gamer's Guide to S.F. Games John Ford – moderator Marc Miller Ron Wallotsky Peter Olenka	

Friday	Track 1	Track 2	Track 3	Track 4
3:00	H. Beam Piper: An Appreciation John F. Carr Fran Zirlich James Baen John M. Ford	How S.F. Censored Itself During the Golden Age Lloyd A. Eshbach	A Modest Proposal: Let's Get Rid of the Fan Hugos Marty Cantor Mike Glicksohn Andy Porter	
4:00 P.M.	Building a Fantasy World Lynn Abbey – moderator Jo Clayton Julian May Nancy Springer Roland Greene	The Fourth Horseman: Disease and Disaster in Science Fiction Bernie Jille Jack Haldeman	Please Don't Barf in the Punchbowl, and Other Things You Shouldn't Do at a Science Fiction Convention: A New Fan's Guide to Fannish Etiquette Joni Stopa Midge Reitan	
5:00 P.M.	Resolved: The U.S. Should Use Food as a Political Weapon Fred Pohl Lester del Rey Jerry Pournelle Lawrence Salomon Robert Silverberg Terry Carr	Andre Norton: An Appreciation	A Lot of Little Cons: An Introduction to Regional and Special Interest Fan Groups Greg Bennett Cliff Biggers Meade Frierson Mary Riat Blute Eva Chalker Whitley	
MIDNIGHT	Brewed in Chicago: Chicago Pulps, with a tip of the hat to Wierd Tales: Mike Resnick – moderator, Lloyd Arthur Eshbach, Dwight V. Swain, Jack Williamson, Lin Carter			

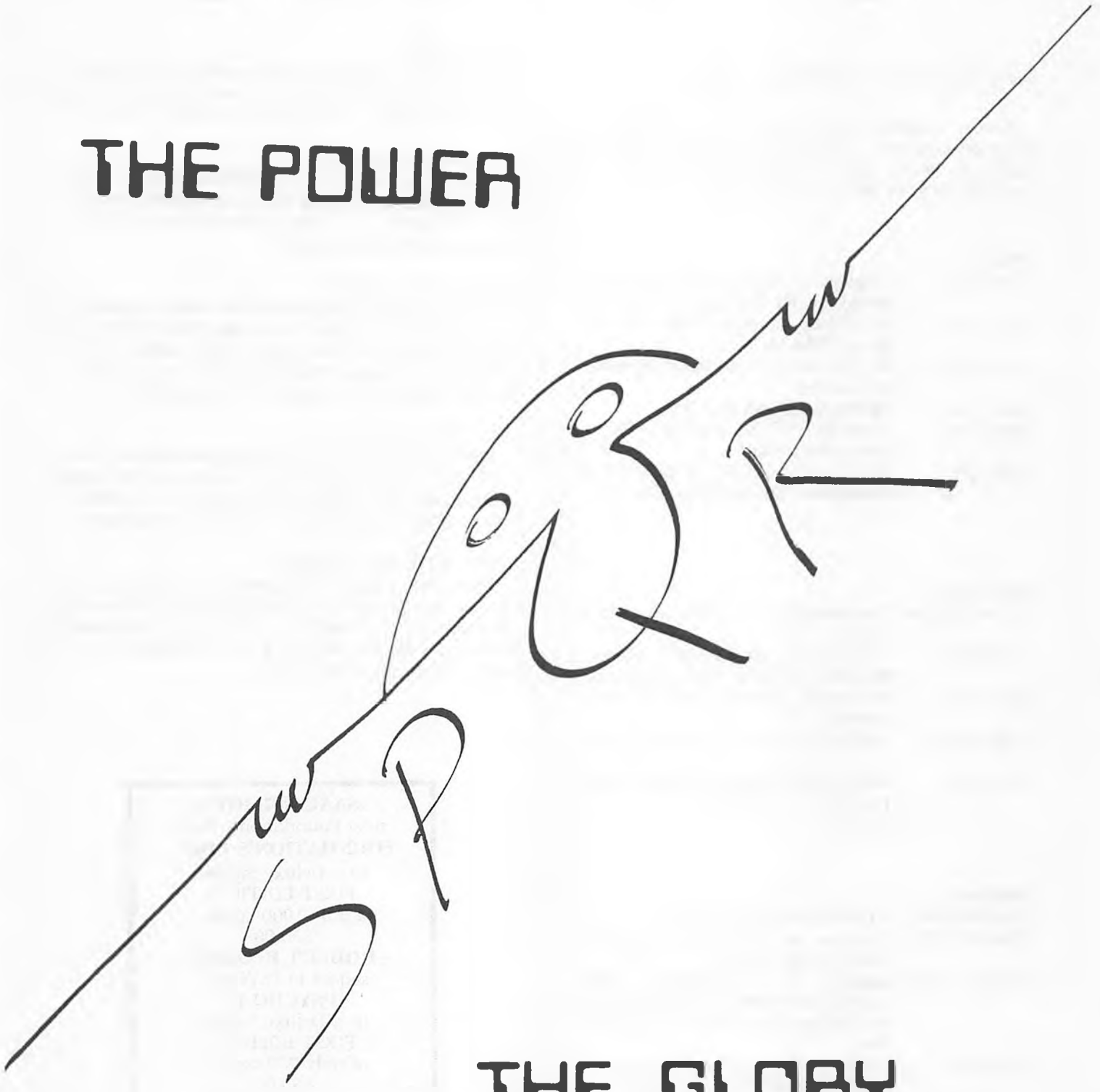
Saturday	Track 1	Track 2	Track 3	Track 4
11:00 A.M.	Lee Hoffman Interview	Novels into Games Peter Olenka M. Z. Bradley Robert Adams Mark Miller	Short Fiction in 1981: A Review Judy Lynn del Rey Baird Searles David Hartwell Ed Bryant	Politics of Space Sherry Gottlieb Jerry Pournelle J. Neal Schulman Warren Norwood
NOON	Chicon III: A Look at the Future Jack Chalker	A. Bertram Chandler Interview: The Life and Times of John Grimes with Ross Pavlac	Alternate Lifestyles in Space	Funny Looking Critters: Artists Talk about Turning the Authors' Words into Art Dalzell Stu Schiffman Kelly Freas Alan Dean Foster
1:00 P.M.	Gary Kurtz is interviewed by Mike Stein	Give Peace a Chance: Diplomacy in Space Joe Haldeman C. J. Cherryh and others	Flat Earthers vs. Hollow Earthers Warren Salomon Richard Court	Why is a Poem S.F.? Vonda McIntyre Gene Wolfe
2:00 P.M.	Mike Whelan's Slide Show History of Fantasy Art, Part II	Your First Sale: Editing and Marketing Susan Allison Terry Carr Karen Haas Stanley Schmidt	Questions and Answers with Ben Bova	Magazines About S.F. Mike Glycer – moderator Andy Porter Kelly O'Quinn Charlie Brown

Saturday	Track 1	Track 2	Track 3	Track 4
3:00 P.M.	Fads and Fallacies: Pseudoscience Hal Clement L. Sprague deCamp B. Shadewald Robert Forward	TAFF-DUFF Winners Panel with Joyce Scrivner Auction to follow in continuation room.	Phillip K. Dick, An Appreciation	Robert Silverberg Interview
4:00 P.M.	The Trap of the Series Gordon Dickson Jack Chalker Brian Stableford		Voyager Slide Show	
5:00 P.M.	Mudball vs. Deep Space Alexis Gilliland			
MIDNIGHT	What's Happening in Horror: 1981 Review Stewart Stock, Alan Ryan, Charles L. Grant, D. Douglas Fratz			
Sunday	Track 1	Track 2	Track 3	Track 4
11:00 A.M.	Frank Kelly Freas Interview	Poetry in 1981: A Review Scott Greene – moderator Bob Frazier Gene Wolfe David Lundeen	The Future of Amazing Jaquete and George Scithers	
NOON	Gary Gygax Interview Yale Edeiken	Cordwainer Smith: An Appreciation Sandra Meisel and others	After TV, What? The next form(s) of the Media Michael Swanwick Alan Dean Foster Wm. Gibson Kenneth Von Gunden Chris Steinbrunner	
1:00 P.M.	Dark Crystal film with Cary Kurtz Craig Miller Jim Henson		Censorship	
2:00 P.M.	Jim Henson interviewed by Larry Propp		Violence in S.F.	
3:00 P.M.	WARP or Star Wars III slides	Privacy, Crime, Computers and your Civil Rights Jeff Duntemann-moderator Warren Salomon Ted Pedersen L. Neil Smith	Two-Ocean Fanzines Jan Howard Finder	
4:00 P.M.	Creationist Debate Dwayne Gish Bob Schadewald Eric Pement	Creating Alien Worlds: Art Rowenna Morrill Alicia Austin Val Lakey Doug Rice Jane Ausillio	Why We Write the Stuff: Young Writers Gardner Dozois-moderator Joe Patrouch Jean Lorrach Warren Norwood Paul O. Williams	
5:00 P.M.	The Creationist Debate continues	War in Space: Technical Problems	Roots of Science Fiction Wilson Tucker Lynn Hickman 4-E Verna Smith Trestrail Lloyd Arthur Eshbach	

Monday	Track 1	Track 2	Track 3	Track 4
11:00 A.M.	S.F. in Other Languages Wm. Gibson P.C. McGuire John Brunner	We'll Do It Better Next Year: Constellation tells us what they have up their sleeves.		
11:30 A.M.		We'll Do It Even Better in 1984: The 1984 Site Selection Winner Tells All		
NOON	Reviewing S.F. for the Mainstream Roland Greene Phyllis Eisenstein Jacqueline Lichtenberg and others	Violence in S.F. see also 2 P.M. Sunday		
1:00 P.M.	Artificial Languages C. J. Cherryh Jean Lorrh Somtow Sucharitkul	Trial of An Alien		
2:00 P.M.	Does Anybody Care? Gardner Dozois and friends interpret what you have experienced in the past five days.			



THE POWER



THE GLORY

Special Interest Programming

ORGANIZATIONS AND SPECIAL EVENTS

Here is a partial list of meetings and special interest group presentations, with tentative times and locations. Check your pocket program for more current information; also keep an eye on the daily at-con newsletter.

FRIDAY

- 10 am-noon Columbus E + F, World Science Fiction Society (WSFS) Business Meeting #1.
- 11 am-1 pm McCormick, "Science Fiction in Gaming" Workshop.
- 1 pm-2:30 pm McCormick, Cartoon/Fantasy Organization meeting.
- 2 pm-5 pm Burnham, APA-NYU Collation.
- 4 pm-5 pm Columbus E + F, Science Fiction Poetry Association meeting.
- 5 pm-7 pm McCormick, COSMIC ENCOUNTER Tournament. Sponsored by Eon Products.

SATURDAY

- 10 am-12:30 pm Columbus E + F, WSFS Business Meeting #2.
- 11 am-noon McCormick, "Books Into Games" Workshop. Sponsored by Eon Products.
- Noon-1 pm McCormick, Chicago Select Warriors meeting.
- 1 pm-2:30 pm McCormick, Friends of Cerebus meeting.
- 5 pm-7 pm McCormick, COSMIC ENCOUNTER Tournament, 2nd Session.

SUNDAY

- 9 am-12:30 pm WFSF Business Meeting #3.
- 11 am-12:30 pm Columbus A, Association of Science Fiction Artists meeting.
- 11:30 am-2 pm Regency A. BURROUGHS BIBLIOPHILES DUM-DUM. Sponsored by the Burroughs Bibliophiles. (Fancy banquet.)
- 2 pm-4 pm Columbus C + D, "Preparing Art for Paperback Book Covers" workshop.
- 2 pm-5 pm Regency A. GEORGETTE HEYER TEA & REGENCY DANCING.
- 5 pm-7 pm McCormick, COSMIC ENCOUNTER Tournament, 3rd Session.

MONDAY

- 10 am-noon Columbus E + F, WSFS Business Meeting #4, if necessary.
- 11 am-12:30 pm Water Tower, Science Fiction Writers of America meeting.

TRIVIA BOWL

If you and/or your team have not already signed up for the Trivia Bowl Contest, sign up now at the sign-up area near con registration. There will be a limit of 32 teams.

AUTHOR'S FORUM

Members of the Science Fiction Writers of America will be reading their works in the Water Tower Room, from 1 to 5 in the afternoon on Thursday through Sunday. Check your pocket program for details.

DISCUSSION GROUPS

Small, roundtable discussion will be held throughout the convention, allowing fans to meet their favorite pros in a more intimate setting than, say, the aisle during the Hugo Ceremony. Admission to these groups is by ticket only; look for schedules and tickets near con registration.

LAWYER'S SEMINAR

This is a series of four, one-hour presentations, especially designed for rich Dirty Old Pros (and other interested writer/artist folks). Speakers will be members of a Chicago law firm. See the pocket program for times and locations.

NEW AUTHORS' SEMINAR

This series of panels is designed for aspiring Dirty Old Pros, so they can break into the field without embarrassing themselves. These one-hour presentations immediately precede the lawyers (heaven knows somebody has to). Again, see the pocket program.

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FAN PUBLISHING PROGRAM:

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THURSDAY

11-12:30 pm Workshop: INTRODUCTION TO MIMEOGRAPHS – Mike Bentley
 12:30-2 pm Panel- ARTISTS DRAW (FREE) FOR THE FANZINES – Wm. Rotsler, Stephen Stiles, Stu Shiffman

FRIDAY

10-11:30 am Workshop: ADVANCED MIMEO TECHNIQUES – Gestetner Staff
 11-30-12:30 pm Panel: THE NEXT STEP: COMPUTERS AND THE FANZINE – M. White, T. Pederson, Dick Smith
 12:30-2pm Slide Show: LAYOUT AND DESIGN OF OFFSET FANZINES AND PROGRAM BOOKS – Kipy Poyser

SATURDAY

10-11 am Workshop: SPECIAL PROBLEMS OF THE OFFSET FANZINE – Ann Dieltz
 11-12 pm Slide Show: A LOOK AT FANZINE ART – Vicki Poyser
 12-1 pm Panel: FANZINES THAT WERE, OR NEVER SHOULD HAVE BEEN – Bob Tucker, Walt Leibscher
 1-2 pm Workshop: EDITING YOUR FANZINE FOR GLORY AND EGOBOO – George Scithers

SUNDAY

10-11 am Workshop: HOW TO MAIL YOUR FANZINE CHEAPLY (AND NOT GET CAUGHT!) – Ed Connor
 11-12 pm Panel: THE NEXT STEP: THE VIDEO FANZINE – Larry Tucker, Scott Imes
 12-1 pm AN APA A DAY... – Meade Frierson, Mike Bentley, Marty Cantor
 1-2 pm Panel: YOUR FIRST FANZINE, AND WHY YOU SHOULD BURN IT — B. Coulson, M. Glicksohn, W. Leibscher

SPACE INDUSTRIALIZATION SYMPOSIUM

The Minnesota L-5 Society is running this symposium. Times and locations are tentative; check (guess what?) the pocket program.

THURSDAY

Morning: Space Mining
 Afternoon: Terraforming

FRIDAY

Morning: Solar Power Satellites
 Afternoon: Space Manufacturing

SATURDAY

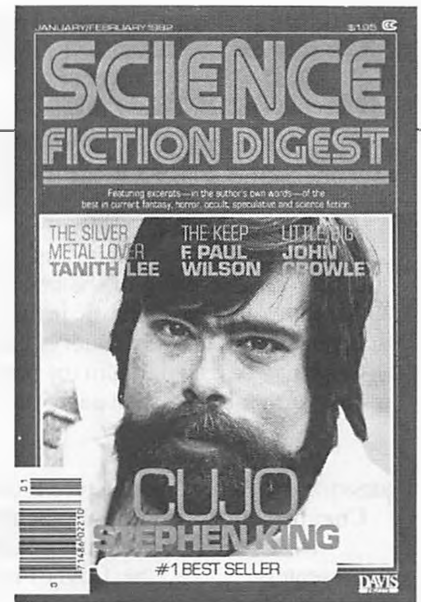
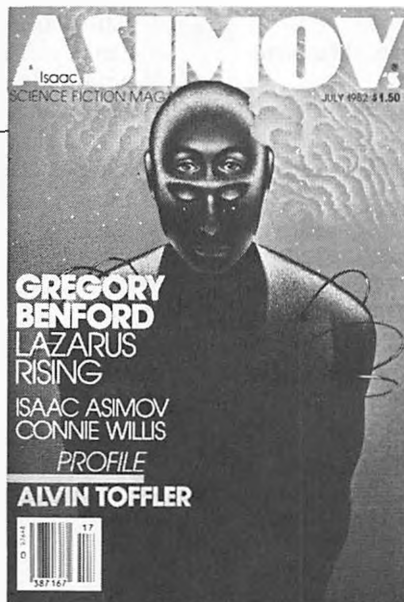
Morning: Future Space Transportation Systems
 Afternoon: Free Enterprise and Space Industrialization

SUNDAY

Morning: Robotics in Space
 Afternoon: Designing a Lunar Colony

MONDAY

Morning: Politics of Space
 Afternoon: Life in The Colony: Zero-G Social Activities and Recreation



"And as imagination bodles forth
 The forms of things unknown, the poet's pen
 Turns them to shapes, and gives to airy nothing
 A local habitation and a name"

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Academic Track

Academic track programming events are open to all Chicon attendees. All sessions will take place in the Gold Coast Room. Specific times of the sessions as well as other details may be found in the pocket program.

Mary T. Brizzi, Trumbull Campus
of Kent State University

David L. Foster, University of Colorado, "Woman on the Edge of Narrative: Cultural Stories in Marge Piercy's Utopia"

FRIDAY AFTERNOON: THEORETIC DIRECTIONS

SESSION I: The State of the Art in Scholarship and Criticism

Chairperson: Gary K. Wolfe, Roosevelt University
Presenters: Thomas D. Clareson, The College of Wooster
Arthur O. Lewis, Jr., Pennsylvania State University
Joe De Bolt, Central Michigan University
James Gunn, University of Kansas

The four presenters have each served as president of the Science Fiction Research Association, and the session deals with their perceptions of the rapidly evolving academic study of the genre. Ideas in the session may be developed from the theme of the summer 1982 SFRA Conference entitled "Turning Points."

Position Paper: Orson Scott Card, "Fantasy and the Believing Reader"

SESSION II: It There a Theory of Fantasy?

Chairperson: Catherine L. McClenahan, Marquette University
Presenters: Tom Moylan, University of Wisconsin — Waukesha
Gary K. Wolfe, Roosevelt University
Algis Budrys, Chicago

An earlier version of this session was presented at the spring 1982 meeting of the newly formed International Association of the Fantastic in the Arts. At this writing, it is not certain that Mr. Budrys can participate; and Mr. Card may be asked to join the presenters in order to discuss further his position paper on Fantasy.

SESSION III: Women in Science Fiction

Chairperson: Roger C. Schlobin, North Central Campus of Purdue University
Presenters: Kathe Davis Finney, Kent State University, "The Days of Future Past: Future Nostalgia in Lessing and Le Guin"
Richard Law, Kutztown State College, "Science Fiction's Philosophical Women"
Marleen Barr, Virginia Polytechnic Institute and State University
Janice M. Bogstad, University of Wisconsin

The recent special issue on Women in Science Fiction of the academic journal *Extrapolation* edited by Brizzi as well as the collection of essays entitled *Future Females* edited by Barr are among the recent publications that deal with this vital area of attempted definition within the study of the genre.

SATURDAY AFTERNOON: TWO ESSAY COLLECTIONS, FANS AND THE FUTURE

SESSION IV: The Mechanical God

Chairperson: Marshall Tymn, Eastern Michigan University
Presenters: Thomas P. Dunn, Miami University — Hamilton
Richard D. Erlich, Miami University
Carl B. Yoke, Kent State University
Donald M. Hassler, Kent State University

Greenwood Press has undertaken the publication of an ambitious series under the general editorship of Tymn entitled *Contributions to the Study of Science Fiction and Fantasy*. This session deals with the first book in the series, which has just appeared; the following session deals with a collection in progress.

SESSION V: Death and the Serpent

Chairperson: Marshall Tymn, Eastern Michigan University
Presenters: Joseph Sanders, Lakeland Community College, "Immortality in Roger Zelazny"
Sam H. Vasbinder, University of Akron, "Deathless Humans in Horror Fiction"
Gregory M. Shreve, Geauga Campus of Kent State University, "Jack Vance's *To Live Forever*"
Stephen H. Goldman, University of Kansas, "Clarke's *Childhood's End*"
John McInnis, Northeast Louisiana University, "Lovecraft and *The Dunwich Horror*"
Marleen Barr, Virginia Polytechnic Institute and State University, "Immortal Feminist Communities: Recent SF's Negation"
Mark Siegel, University of Wyoming, "Immortality and Transcendence in the Fiction of James Tiptree, Jr."

AcTrack, continued

SESSION VI: Fans and the Future

- Chairperson: Elizabeth Anne Hull, William Rainey Harper College
- Presenters: Beverly Friend, Oakton Community College, "Science Fiction Fans: A Study of Enthusiasm and Endeavor"
Phyllis J. Day and Nora G. Day, Purdue University, "Freaking the Mundane: A Sociological Look at Science Fiction Conventions, and Vice Versa"
C.A. Hilgartner, M.D., "Science Fiction and Human Survival"

Our genre, perhaps more than some, attempts serious applications both in the present lives of fans and in the future — to which the papers in this session speak.

SUNDAY AFTERNOON: BLISH, CLARKE, ELLISON, AND OTHERS

SESSION VII: James Blish

- Chairperson: Janice M. Bogstad, University of Wisconsin
- Presenters: Philip E. Kaveny, University of Wisconsin, "Biographic and Bibliographic Work on Blish"
Jared Lobdell, Muskingum College, "The City in Blish's Trilogy *After Such Knowledge*"
Janice M. Bogstad, "Community in *Cities in Flight* and *The Seedling Stars*"

An earlier version of this session was presented at Wis-Con VI in Madison.

SESSION VIII: Individual and Miscellaneous Topics

- Chairperson: Elizabeth Anne Hull, William Rainey Harper College
- Presenters: Tor H. Thorsen, Boyce Community College, "Clarke's *The Fountains of Paradise* and the Future"
Joseph Patrouch, Jr., University of Dayton, "Harlan Ellison's Use of the Narrator's Voice"
Evelina Smith, Trumbull Campus of Kent State University, "Ellison's Fiction"
Miriam Chown, El Cerrito, California, "The Utopian Novels of Frigyes Karinthy"
Thomas P. Dunn, Miami University — Hamilton, "*Coma* and *Brian: The Clockwork World of Robin Cook*"
Richard D. Erlich, Miami University, "Moon-Watcher, Man, and Star-Child: 2001 as Paradigm"

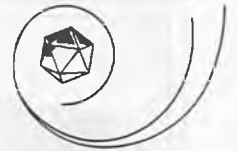
Sunday afternoon may also be used to complete discussion on any earlier sessions that are left incomplete.

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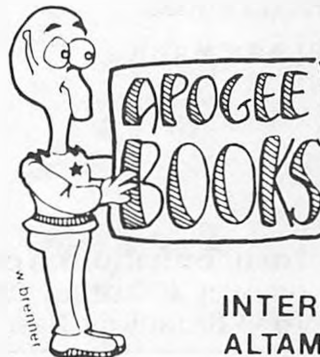
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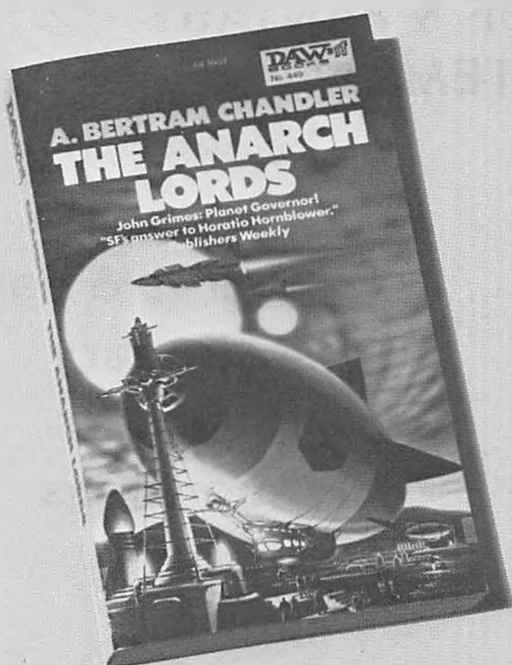


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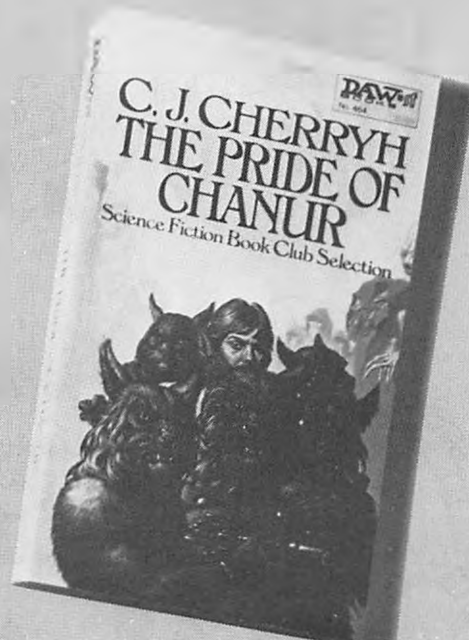
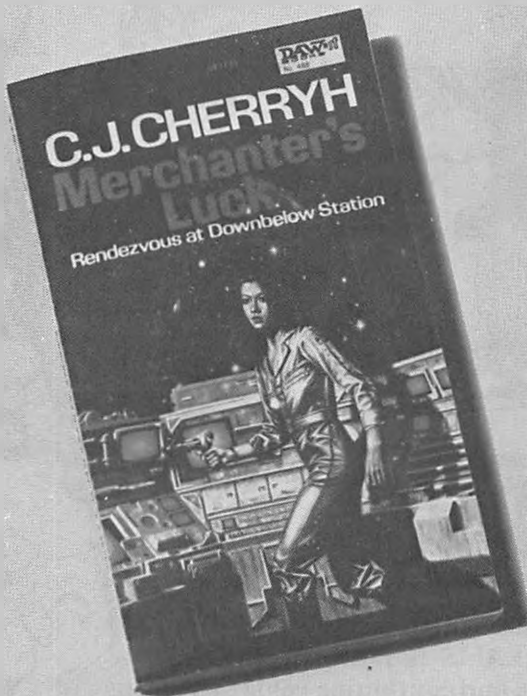
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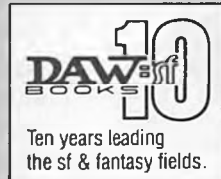
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Film Program Notes

by Gregory G. H. Rihn

Program Philosophy:

With the wide variety of film titles available to today's SF film programmers, and especially considering the recent upsurge in production of large-budget science fiction and fantasy films, your programmers rapidly concluded that there was no excuse for any film being on the Chicon program that was not in some way remarkable; either remarkable because new, remarkable because classic, or remarkable because remarkably bad. Therefore, we have organized our program with this thought uppermost in mind.

In addition, we felt that a film program of this magnitude deserved to have some structure, as opposed to the typical potpourri of cinematic offerings served up at the typical convention. Therefore, each of the four nights that the convention is officially open will be divided into seven time slots. In each time slot the fan viewer can expect to find a particular type of film which we hope will not only help the fans in scheduling their viewing time, but will also encourage them to expand their cinematic horizons.

The period between 3 and 5 p.m. is designated as the slot for "Classics of the Cinema." This slot has a very heavy emphasis on the works of the German Expressionist filmmakers such as Lang, Murnau, Leni, and others. Many of these films have had a terrific impact on the evolution of cinema that is felt to the present day, but is unrealized by many fans because they had not had the opportunity to view these films.

The period from 5 to 7 p.m. is designated as the "Foreign Film Festival." Although films from other countries appear at various other spots on the program, the films in this time period are specifically selected as interesting excursions into non-American culture.

The period between 7 and 11 p.m. is "Prime Time." During this time, we have scheduled the four "biggest" and most recent films on the program, each of which will be repeated.

"Late Prime Time" continues after 11 p.m. with films of recent interest, including one recently available after a very long period of unavailability. Prior to 1 a.m., there will be episodes of a serial run as a continuing event.

The period commencing at 1 a.m. is designated as "Significa," films of undeniable quality that are not seen often enough.

Commencing at 3 a.m., we have the "Guerrilla Cinema/Late Night Turkey Shoot." These films are intended to mesh nicely with the slightly unraveled state of consciousness that tends to prevail at three in the morning. These films are either staggeringly bad or staggeringly strange, whichever suits your taste.

Here are some notes on what you can expect to be seeing:

Thursday:

THE LOST WORLD - This is the first film adaptation of Arthur Conan Doyle's novel about an isolated plateau in the Amazon jungle harboring refugees from prehistoric times. Featuring special effects by Willis O'Brien, this film is the

direct ancestor of a great many Grade B dinosaur and giant monster films, as well as stop motion animation epics of today, including *Clash of the Titans* and *Dragonslayer*.

THE GOLEM - This 1920 film is an expanded remake of Paul Wegener's 1914 film, which tells of Rabbi Loew's conjuring up of the monstrous Cabalistic robot of Jewish legend in order to avert a pogrom against the Jews in Hapsburg. This, of course, is a lineal ancestor of the Frankenstein films, as well as many other "mad scientist's creation runs amuck" movies. Lighting techniques, used to excellent advantage, make this film visually interesting.

SEVEN SAMURAI - One film on the program that is not specifically science fiction or fantasy, *Seven Samurai* is still a tale of mythic proportion set in old Japan. Many people are unaware that this film provided the basis for the famous American western, *The Magnificent Seven*, but the younger members of the audience may be most familiar with the plot line as the skeleton of the recent SF potboiler, *Battle Beyond the Stars*. It should be seen so that the interested viewer may enjoy a fine story.

ALTERED STATES - Of the science fiction/fantasy cinema of 1981, this film probably received the most acclaim from the mainstream critics. Part of this may be due to the film's basis in the work of Paddy Chayefsky, a noted screenwriter. Although parallels can be drawn between this film and *Dr. Jekyll & Mr. Hyde*, which is, as Stephen King pointed out, essentially a werewolf tale, *Altered States* is a refreshing treatment that pushes human science to the limits.

OUTLAND - Again, as in *Altered States*, a film noted for its entertainment value rather than the sheer originality of its content. *Outland* has frequently been compared to *High Noon*, but really goes to show that stories of conflict, corruption and struggle can be set anywhere to good effect.

THE OLD DARK HOUSE - Often believed to be lost for the past 30 years, *The Old Dark House*, directed by James Whale, is one of the most literate and visually striking horror films of the 1930's. It is a masterful mixture of gothic horror, parody and humorous but civilized responses to the absurd. Starring Boris Karloff, Melvin Douglas, Charles Laughton, Raymond Massey, Ernest Thesiger ("Dr. Paracelsus" in *The Bride of Frankenstein*) and Eva Moore, certain scenes from this award winner have been credited with inspiring many other films, including *Rocky Horror Picture Show*.

SPIRITS OF THE DEAD - This French-made film combines three fairly obscure pieces of work by Edgar Allan Poe, effectively directed by three different directors, Roger Vadim, Federico Fellini and Roger Malle, and performed by a remarkable cast, including Jane Fonda, Peter Fonda, Brigitte Bardot, Alain Delon and Terrance Stamp. Settings range from the Poesque castles and seashores of "Metzengerstein," 19th Century period of "William Wilson," and the contemporary setting of "Toby Dammit." For the connoisseur of Poe's works, this is a distinctly different approach from that taken by American International Pictures.

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Founded in 1972 by Dr. Donald A. Reed

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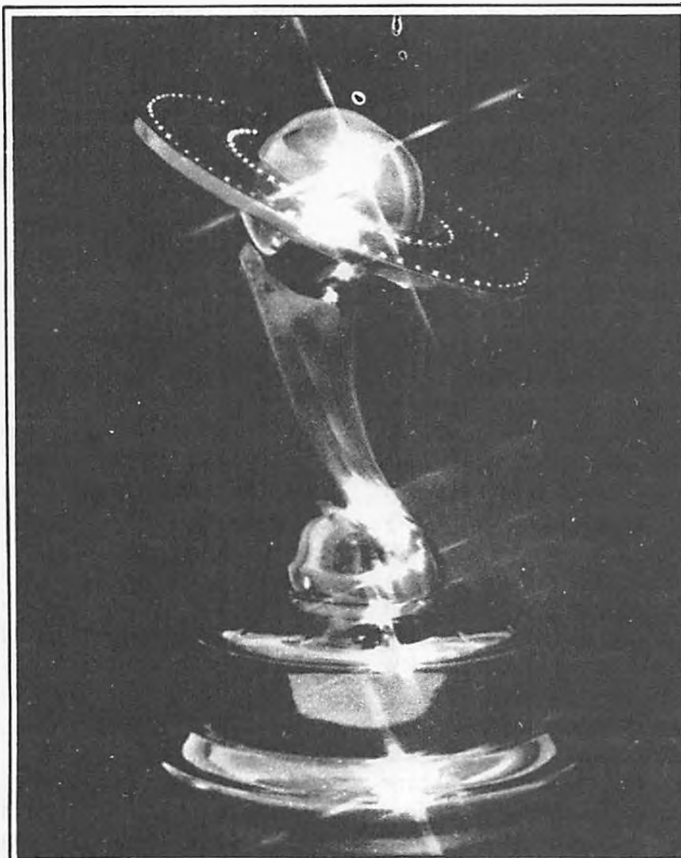


Photo by Richard DeStato

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STAR CRASH - There is very little excuse for this outrageously silly film, other than it *is* silly. With its hand-shaped space ship that clenches into a fist for combat mode, ever-lovely heroine, mysterious powers and fatuous dialogue, it's nothing but fun.

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

Friday:

THE CAT AND THE CANARY - Director Paul Leni came to America from Germany after the success of his film, *Waxworks*, and with *The Cat and the Canary* created the definitive haunted house thriller, a rich mix of horror, comedy and expressionistic camera work, that has been often remade (most recently with Bob Hope as *The Ghost Breakers*), but never equaled. The relatives of a deceased eccentric gather at midnight in a long-abandoned mansion to hear the reading of his will. A niece is named heiress, but only if she spends the night in the house—and is judged still sane in the morning. Needless to say, the remainder of the night is filled with all manner of clutching hands, sliding panels, watching eyes, revolving bookcases and uncanny apparitions. This film was a cornerstone of the famous Universal horror style that dominated the 1930's and continues into today.

THE CABINET OF DR. CALIGARI - This 1919 film adapted many of the criteria of the Expressionist school of art and letters and applied them to the cinema at a time when that movement was dying out in many other circles. Expressionism gained a new lease on life in the cinematic medium thanks to this film. Warner Kraus stars as the mysterious conjurer-magician who sends a somnambulist (Conrad Veidt) out on rampages of abduction and murder. The eerie, unreal settings make this the most extreme example of Expressionism ever transferred to film.

APPLE WAR - Possibly one of the most delightful pieces of cinema of recent years, this Swedish film is set in a pure rural village threatened with extinction due to the plans of a cabal of German industrialists to create a "Deutschneyland" amusement complex for German tourists in their backyard. As the people of the village rally round, the female protagonist, who happens to be the last of a long line of witches, arouses the spirits and denizens of Scandinavian folklore against the invaders, including giants, dragons and Fata Morgana. It must be seen to be appreciated.

TIME BANDITS - Although not without its flaws, *Time Bandits* gets your programmers' award for the most original science fiction/fantasy film of 1981. A group of midgits and a child with a map of temporal gates chase through time—past, present and mythical—encountering ogres, giants, Napoleon, Robin Hood, an evil genius, a Supreme Being and King Agamemnon. Steal the time to see this film.

DRAGONSLAYER - This film takes an otherwise ordinary sword and sorcery tale and by means of extraordinarily high production values, attention to detail and careful use of special effects, makes it remarkable. A rather grubby little medieval kingdom is beset by the truly fearsome dragon, Vermithrax Pejorative, and the people call upon the last of the wizards, played by Sir Ralph Richardson, to save them. When the wizard dies, his apprentice, played by Peter McNichol, attempts to do in the dragon himself. Brian Johnson and Derek Valint, the team who photographed and created the special effects for the film *Alien*, spent almost a quarter of the film's budget animating and bringing the

dragon to life, which was money well spent, as it is certainly the most effective such creature ever placed on film.

DRACULA - (1979) This is the film adaptation of the stylish stage presentation starring Frank Langella as the durable Count Dracula. Aply supported by Laurence Olivier and Donald Pleasence, this is a must-see for all vampire fans out there.

CAPTAIN KRONOS, VAMPIRE HUNTER For those of you who are *not* vampire fans, enter Captain Kronos. Often referred to as a gothic version of Clint Eastwood's "Man With No Name," Kronos is a swashbuckling wanderer who combats evil where he finds it. This is one of the last and best-produced films by Hammer before its demise, and suffered underexposure due to the breakup of its American distributorship.

ATTACK OF THE KILLER TOMATOES - Not intended to be taken seriously, *Attack of the Killer Tomatoes* has become screamingly popular on the late night convention circuit. Allegedly a "musical," excruciatingly bad songs are mercifully few, and have their greatest comic value in their titles, such as "Tomato Stomp" and "Love Theme From Attack of the Killer Tomatoes." Must be seen to be believed.

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

Saturday:

THE WOMAN IN THE MOON - Directed and produced by Fritz Lang, this 1929 feature could very well be designated one of the first true science fiction films, and one of the first to have a scientific adviser. Hermann Oberth of the German Rocket Society collaborated on the design of the moon rocket. In fact, the rocket ship was such an accurate reproduction of rockets being tested by the German government that the film was later censored. Designs and effects in the film were widely copied and set the style for science fiction cinema for decades to come.

THE WICKER MAN - This is a masterpiece of the modern occult cinema, written by Anthony Schaefer, famous for his intricate scripting of such films as *Sleuth* and Alfred Hitchcock's *Frenzy*. It is from the intricacy of the eerie plot, contrasted with the other-worldly beauty of the settings, that this film draws its compelling tension. It is a true rarity among modern "horror" cinema in that it creates suspense without resorting to gore and cheap shock effects. This film goes into the "foreign" category due to its chilling exploration of the superstition underlying old British folklore. The folk music of the area is used to compelling effect in building atmosphere.

OUTLAND - See notes to Thursday night.

ALTERED STATES - See notes to Thursday night.

ESCAPE FROM NEW YORK - Is the future the only thing more horrifying than "The Fog?" Director John Carpenter supposedly answers in this adventure flick that carries urban decay and big city crime paranoia to the ultimate degree. In 1997, the city of New York has become a penal colony under the anarchic rule of its inmates. A plane carrying the President crashes into this morass. The government concludes that only criminals can survive in this environment and sends in a convicted criminal who will be pardoned if he is successful in rescuing the President.

PHANTOM OF THE PARADISE - We included this film because we like it! An extremely stylish take off of the

recording industry and the horror film genre, combining themes from *The Phantom of the Opera*, *Faust* and *The Picture of Dorian Gray*, it is enlivened by skillful setting, a bouncing score by Paul Williams, the same Paul Williams' utterly slimey performance as the satanic Swan, William Finley grimacing as the Phantom, and Jessica Harper as Phoenix.

PLAN NINE FROM OUTER SPACE - This film has had the distinction of being deservedly singled out as possibly the worst film ever made. The producers of this Grade "F" potboiler about an invasion from outer space shamelessly parlay the one shot of Bela Lugosi that they got on film before he died into an "appearance" - which they might just as well have done for the rest of the cast.

★★

Sunday:

THE HAUNTED CASTLE - Friedrich Wilhelm Murnau, one of Germany's two finest silent film directors (along with Fritz Lang), is best known as the producer of *Nosferatu*, the first vampire film. On-location sets, authentic atmosphere, frequent harsh realism of details and restrained rather than exaggerated acting show the influence of a Swedish school rather than that of the German Expressionism that was otherwise prevalent in the cinema of the time. *The Haunted Castle* is a mystery, the unraveling of which coincides with the film's climax. The film is set in a castle in the North shrouded in a moody atmosphere of mist, rain and barren landscape, against which is played out a complicated plot involving disguises, jealousies, foreboding dreams and murder.

THE STUDENT OF PRAGUE - This is one of the most important films in the history of the German silent cinema. Made in 1913, it bears the stamp of Expressionism, making it the originator of the Expressionist movement in German cinema predating as it does *Dr. Caligari* by almost seven years. *The Student of Prague* incorporates such myths as the doppelganger, the Faust legend and the image captured in the shattered mirror common to *The Picture of Dorian Gray* and *Phantom of the Paradise*.

KWAIDAN - This is a quartet of ghost stories, thoroughly

Japanese both in content and viewpoint, and reminiscent of some of the best works by Edgar Allen Poe. Celebrations of men in arms, betrayed love, superstition and terror, based upon the works of Lafciado Hearn. Often favorably compared with the classic *Dead of Night*.

DRAGONSLAYER - See notes to Friday.

TIME BANDITS - See notes to Friday.

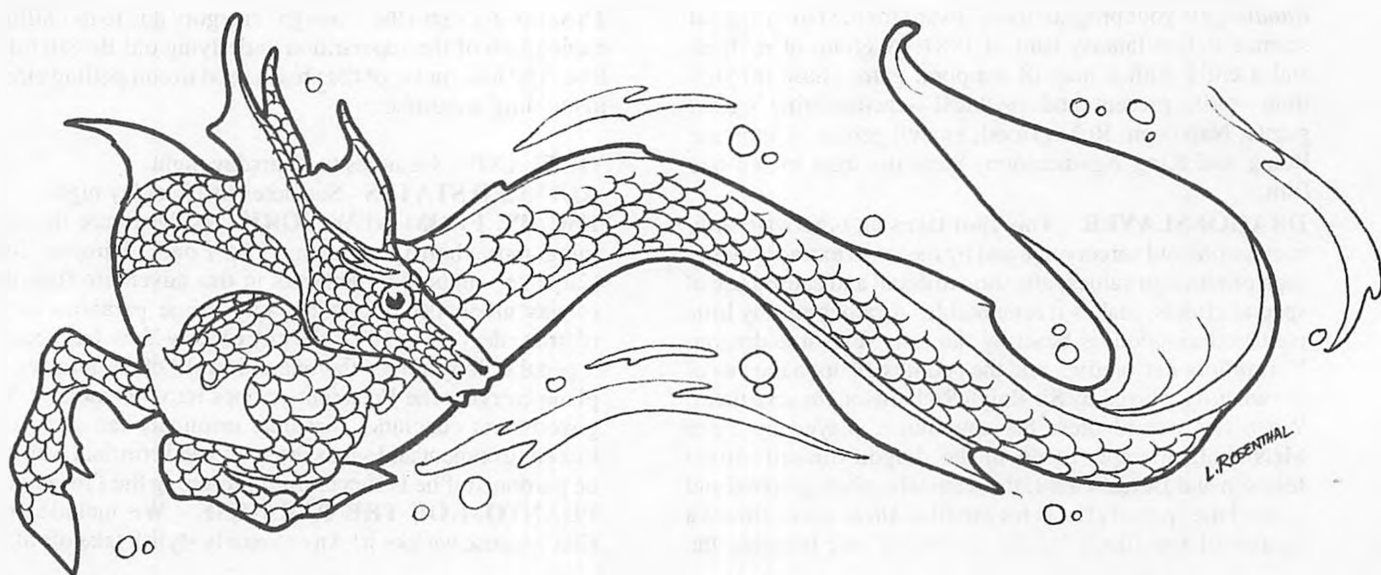
EXCALIBUR - John Boorman's *Excalibur* is the latest of many film adaptations of the Arthurian legend. While somewhat clumsy in attempting to deChristianize the Quest of the Holy Grail, the film's utter beauty is faithful to the spirit, if not the letter, of high Arthurian mythos. The sheer visual impact of the film, plus the performance by Nicol Williamson as Merlin, makes the film worth seeing.

DANGER: DIABOLIK - In 1968, DeLaurentis Productions made two film adaptations of European comic strips. One, directed by DeLaurentis, was the famous *Barbarella*. *Danger: Diabolik*, directed by Mario Bava, is based upon the Italian comic strip "Diabolik." John Phillip Law, who played the blind angel in *Barbarella*, stars as the super criminal who steals jewels, pilfers the world's largest gold ingot, and closes down the British internal revenue system, just for the fun of it.

KENTUCKY FRIED MOVIE - We close out our feature presentations with *Kentucky Fried Movie*, which is an entire film program in itself. The movie is a combination of blackouts, that could not be done for stage or television, including a "United Appeal for the Dead" by Henry Gibson, a parody trailer for a soft core pornography film called "Catholic High School Girls in Trouble," and probably the best parody of the Bruce Lee type Kung Fu film ever made. From the people who brought you *Airplane* and "Police Squad."

Alternate Media

Throughout the convention, our alternate media program will be providing "alternatives" to both our main film program and other events. As this goes to press, it is too early to give a schedule, but we promise a mix of professional and fan-produced video, professional and fan-produced audio, multi-media and whatever else becomes available. See your pocket program for details.



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1960	Pat Frank	★ ALAS, BABYLON
1961	Walter M. Miller, Jr.	★ A CANTICLE FOR LIEBOWITZ
1966	Isaac Asimov	★ FANTASTIC VOYAGE
1967	Daniel Keyes	★ FLOWERS FOR ALGERNON (CHARLY)
1969	Samuel R. Delany	★ NOVA
1974	Frank Herbert	★ HELLSTROM'S HIVE
1975	Samuel R. Delany	★ DHALGREN
	Ursula K. Le Guin	★ THE EARTHSEA TRILOGY
1976	Ursula K. Le Guin	★ THE WIND'S TWELVE QUARTERS
	Joanna Russ	★ THE FEMALE MAN
1977	Samuel R. Delany	★ TRITON
	Ursula K. Le Guin	★ ORSINIAN TALES
	Anne McCaffrey	★ DRAGONSONG
	Frederik Pohl	★ MAN PLUS
1978	John Crowley	★ BEASTS
	Anne McCaffrey	★ DRAGONSINGER
1979	Samuel R. Delany	★ TALES OF NEVERYON
	Gordon R. Dickson	★ TIME STORM
	Harry Harrison	★ THE STAINLESS STEEL RAT WANTS YOU!
	Byron Preiss & J. Michael Reaves	★ DRAGONWORLD
1980	David Brin	★ SUNDIVER
	Joy Chant	★ THE GREY MANE OF MORNING
	John Crowley	★ ENGINE SUMMER
	Thomas M. Disch	★ ON WINGS OF SONG
	David A. Kyle	★ THE DRAGON LENSMAN
	Anne McCaffrey	★ DRAGON DRUMS
	Frederik Pohl	★ JEM
	Paul Preuss	★ THE GATES OF HEAVEN
1981	John Crowley	★ LITTLE, BIG
	Samuel R. Delany	★ DISTANT STARS
	Philip K. Dick	★ VALIS
	Randall Garrett & Vicki Ann Heydron	★ THE STEEL OF RAITHSKAR
	Ursula K. Le Guin	★ THE BEGINNING PLACE
	Stephen Leigh	★ SLOW FALL TO DAWN
	Mike McQuay	★ THE MATHEW SWAIN series
	Paul Preuss	★ RE-ENTRY
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THE FALL OF THE TOWERS
NEVERYONA
Randall Garrett & Vicki Ann Heydron ★ THE GLASS OF DYSKORNIS
THE BRONZE OF EDDARTA
Guy Gregory ★ HEROES OF ZARA KEEP
Lou Goble ★ THE KALEVIDE
Parke Godwin ★ FIRELORD
Harry Harrison ★ THE STAINLESS STEEL RAT FOR PRESIDENT
Crawford Kilian ★ EYAS
David A. Kyle ★ LENSMAN FROM RIGEL
Mike McQuay ★ MATHEW SWAIN: THE ODDS ARE MURDER
Ed Naha ★ THE SUICIDE PLAGUE
Warren Norwood ★ THE WINDHOVER TAPES
Kevin O'Donnell, Jr. ★ WAR OF OMISSION
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Chicon Masquerade Rules

Combined with Mother Joni's Helpful Hints to Costumers

by Joni Stopa

1. Judging will be done in three categories: Novice, Journeyman and Master. There will be no media category.
2. Absolutely disallowed are straight media human costumes. We will not permit Han Solo, Princess Leia, Indiana Jones, etc., ad infinitum. This is *not* costume designing, but plain copy-catism, and will not be tolerated! However, if you have an interesting twist or idea based on a media production, we will be more than glad to have you in the competition. Media aliens are also welcome.
3. All special effects must be cleared through me at masquerade registration. The broad outline of what to avoid is anything that could hurt another person or damage someone else's costume; these are strictly prohibited. The traditional ban on flamethrowers, smoke bombs and peanut butter is in effect.
4. SCA costumes and "Hall" costumes are not allowed on the stage, although they can be seated in the audience providing that the wearer has tickets. Non-costumes are non-costumes (gee, dad, a tautology) and will not be allowed. Judges will be circulating Thursday, Friday and Saturday looking for outstanding "Hall" costumes. These "Hall" costumes will be invited to participate in a short competition before the Masquerade on Saturday night.
5. We have no policy or ban on nudity, other than that a non-existent costume cannot be entered. If you are planning a costume that involves a certain amount of nudity, and if it is both artistic and justifiable in terms of the costume, it is okay by us. *BUT* — make sure you have the body for it, the presence of mind, and at a minimum, a G-string. Also, cover yourself while in public areas of the hotel; the Hyatt attracts patrons off the street to its restaurants and activities, and it would like to keep this business after Chicon.
6. If you are planning to use weapons (real or fake) or any hand-carried stage props, please check them with us. It will be easier for you and the other participants because space will be at a premium, and the less baggage you have, the better. Any laser-type weapons that you plan to use must be checked through the con-committee and conform to the Chicon IV Weapons Policy, printed elsewhere in the program book.
7. Presentations will be limited to 60 seconds or less. The presentation has one purpose only — to project your costume in the most dramatic light possible. Simple gestures and movements usually work best. If you insist on doing a playlet, skit, song or speech, we will want to know in advance — so we can provide you and others of like mind a deep dungeon in the old wing of the hotel, where you can have fun while the rest of us can get on with business and enjoy the many fine costumes.

* * * * *

So much for what is and is not allowed. Here is what you must do and the general set-up you will find at the convention.

- A. Registration will *not* be handled through the mail. I, for one, do not trust the Post Awful to get it to us either in time or at all. There will be some registration on Thursday night with the times and place listed in the Daily Bulletin. Registration on Friday will be between 1:00 p.m. and 8:00 p.m., with the place again being listed in the Daily Bulletin. If you arrive later than that, check the daily newsletter for the site of the masquerade rehearsals. You may register at that site and wait your turn to go to the Theatrical Training Workshop.
- B. The Theatrical Training Workshop is mandatory for Novice and Journeyman categories; Masters need not show up for this, but if they wish to do so, they are more than welcome. You will be assigned to a workshop when you register. Under the direction of Marty Gear, we have assembled a staff of professional and semi-professional actors and others with extensive theatrical experience to give you instruction on how to "play" your costume to the hilt during the competition. They will advise you on how to walk across the stage, how to gesture, etc. They will not design a presentation for you, but they will take what you want to do — your ideas — and suggest ways to maximize its effect.
- C. The "call" for costume participants will be at 6:00 p.m. on Saturday; the place will be announced at costume registration. Don't be late! Your assignment of places in the competition by number will be given to you at that time; once you have your number, *remember it!* Please be in place when your turn is up.
- D. After being assigned a number, you will proceed to the photographers area and *then* to the stage. Keep your props with you at this time, and check them later after you cross the stage.
- E. The stage is roughly 15' by 25', with a 10' platform extension into the audience. Only white light will be used, to eliminate ruining presentations with a special lighting glitch. A rough map of the stage area is attached.
- F. There will be no second run-through.



G. Sound effects and/or special music may be used, and we will do our best to see that no glitches occur with these effects; however, you are advised not to make your presentations *solely* dependent upon your sound cues, as technical difficulties have been known to arise in the past. The only permissible format for your sound cues is a standard C-60 cassette.

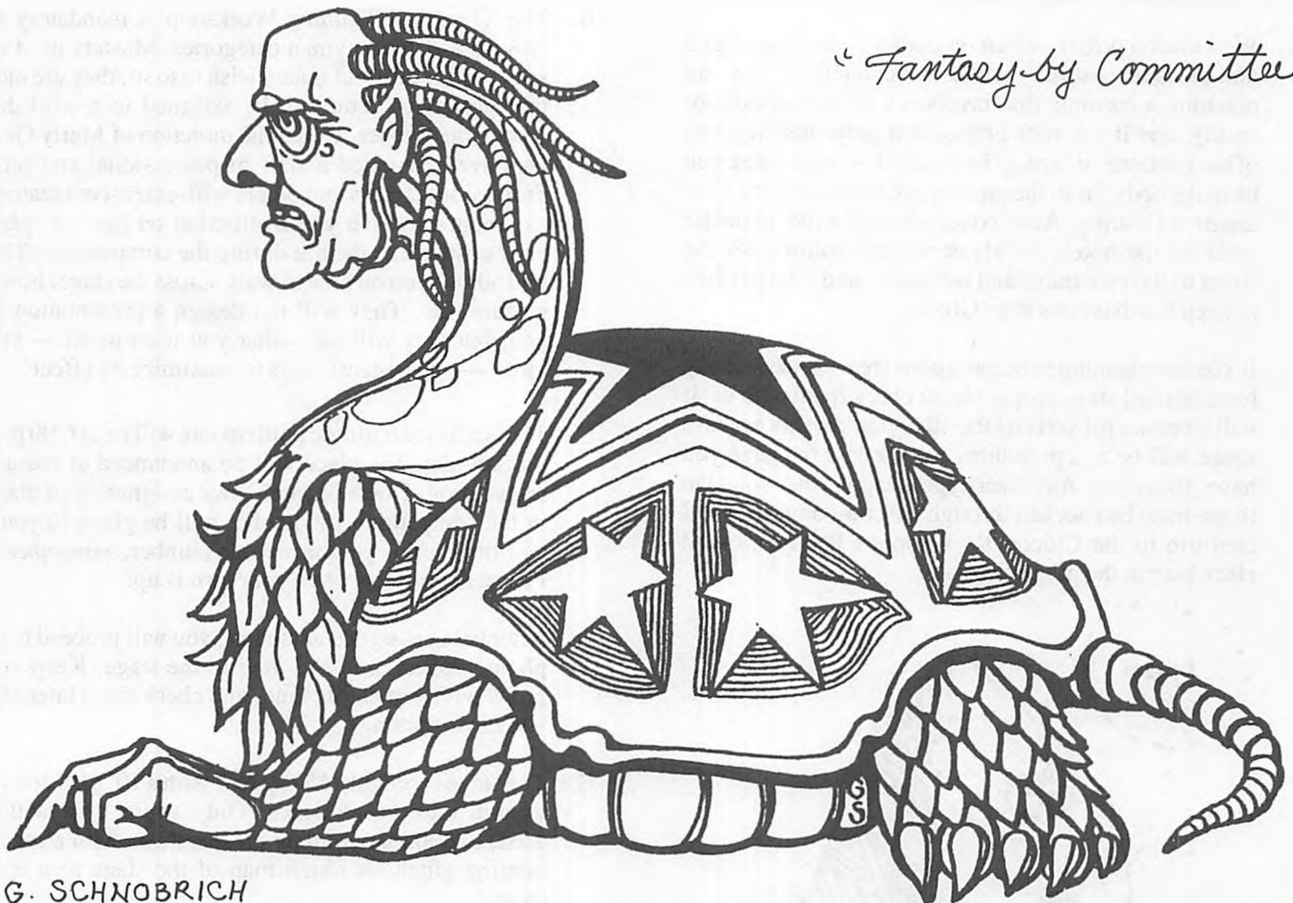
SPECIAL LABELING RULES FOR CASSETTE TAPES: We will provide a blank white label at registration and "call" on Saturday night. You must use this label to avoid confusion among our sound staff. On it you must *print* you name(s), your costume(s) name and your assignment number. We will then collect your cassette at that desk and forward them to our sound staff.

H. Bring with you to costume registration and "call" on Saturday night a 3" x 5" white index card *typed* with the copy you wish the announcer to read. The card should be in the following format:

YOUR NAME(S) ASSIGNED #
YOUR COSTUME'S NAME(S)

Any additional copy you wish the announcer to read, should be typed neatly and legibly. The length of the text may not exceed the rest of the front side of the card.

If you have a name that is difficult to pronounce, please write it phonetically. Al Frank, a professional actor and radio announcer, is scheduled to be our announcer for the masquerade. Al will be available at "call"; if you have any special instructions for him with respect to reading your copy, please talk to him at that time.



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ARBOR HOUSE 

Medical Services

So, here you are at Chicon. Months of planning, spending and lying to your boss are at an end and you're here, you and about 6999 other fans. And, as in any week-long gathering of this size, somebody is bound to get sick, especially when you consider that the favorite activities at a worldcon are drinking, staying up late, smoking, smoffing and not eating.

With this likelihood and your health in mind, and terror in our hearts, we have formed the Chicon IV Medical Services Team. There will be a nurse or paramedic and an Illinois-licensed M.D. on call throughout the convention. We even have a vet. Inquire, in person or by telephone, at the Information Desk.

Please remember that we're offering an emergency service; hangovers and three-year-old backaches won't be appreciated. Also remember that we will not stock any medications. The doctors on call will be able to write prescriptions, but would rather not. They will NOT write prescriptions for cold remedies.

What medical services CAN do is help fans who become ill or sustain injuries during the con. Refer to Dr. Bob's nifty med services diagram for details on how a request for assistance is processed.

Dr. Bob also urges all Chicon attendees to attend to his rules for worldcon survival:

Rule 1 — Sleep (occasionally).

Rule 2 — Eat (at least one real meal a day).

Rule 3 — Wickerman's Maxim — If you don't want the plague, don't kiss the carrier. (This generalizes to colds, sore throats, and the Grunge, as well as Traumatic Primordial Ooze, with perfect ease.)

Rule 4 — Yang's Law — Do not drink more than a glass of anything unfamiliar, no matter how good it tastes. (Honored more in the breach than in practice, alas.) A word of warning — the medical treatment for "Drunk and Disgusting" is incarceration in the linen closet until the following Monday. This goes double if you add antihistamines or recreationals.

Rule 5 — There is no Rule 5.

Rule 6 — Nothing mixes with recreational drugs.

On top of this is the important fact that not all fans enjoy perfect health. Fans are people, too, and are subject to the usual run of chronic illnesses: asthma, high blood pressure, epilepsy, allergies, diabetes and heart disease, all of which can be aggravated by stress. Most such fans know their illnesses well and come to conventions prepared. Even so, the following suggestions, which may save your life, are offered:

1) If you take medication routinely, make sure you have brought enough for the entire convention, plus three days to spare, just in case. If you haven't brought enough, don't wait until after you have run out to try and get your prescription refilled; do it now.

2) PLEASE don't mix up your medications. Make sure all containers are labeled. Remember, generic drugs do not appear in the *Physician's Desk Reference*.

3) If you have a medical problem likely to give you trouble, let us know about it now. There are forms at the Information Desk for the purpose. We'll also issue a sticker for your badge that indicates you have medical information on file.

4) Carry an ID or MedicAlert bracelet.

5) Carry a list of your medications and medical problems in your wallet, pocket, or purse, along with the name and phone number of your regular M.D. If you run into problems, your doctor will want to know.

Naturally, we hope this whole medical services setup doesn't get used. The members of the medical team are fans, too, volunteering their time and expertise, and Dr. Bob warns "we don't treat stupidity." Hoaxes will receive even worse treatment than "Drunk and Disgusting."

If you are sick or hurt, and it's not something you know you can sleep off, contact the Chicon information desk at the Hyatt.

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Where to Meet Pros And What to Do When You Get There

by Phyllis Eisenstein

In many respects, science fiction writers are just like ordinary people. They respond positively to friendliness and negatively to hostility. A worldcon presents a great opportunity for meeting them, provided that you remember a few simple guidelines. Probably the most significant among these is your choice of time and place. You can't just lasso them in the hallways, after all.

Aside from the official Meet the Pros Party, some of the best times to encounter the pro of your choice are after the author has given a reading, participated in a panel discussion, or otherwise appeared before an audience; just be sure to move along with him or her, to the back of the room or out of it—you don't want to infringe on the next program item. Another good opportunity is after a gala attraction of the day which most authors would be likely to attend, such as the masquerade, the Hugo ceremonies, or the Guest-of-Honor speeches. Pros can also be found at large in the Art Show, the Huckster Room, or even from time to time at the nightly parties. Finally, there are the official autographing sessions... but unless no one is standing in line behind you, it would be unfair to other autograph-hounds if you did more than offer a brief "Hi" to any pro busy getting writer's cramp at one of these.

Times *not* to try to meet pros ought to be obvious: when they are on their way to participate in program items, to the SFWA business meeting, or to dinner. Or when one appears to be engaged in a particularly animated (or intimate) discussion with only one other person.

Which brings us to etiquette. Once you have located a pro under good conditions, how do you act and what do you say?

First of all, you smile. You look open and friendly, but with a certain amount of reserve. You never interrupt an ongoing conversation; rather, you wait for a natural break in the verbal flow before saying something appropriate. A good way to ingratiate yourself is to ask for an autograph, and while the pro is signing your book or lunchbox say something appreciative about his or her work. Comment on the panel or the reading you just heard, or on the conversation you walked in on. Do NOT start out with a barrage of insults, as this will invariably cause the pro to look askance and terminate the meeting with great speed.

If you feel you *must* take issue with something the pro has recently said or written, try to find something positive to say before launching into your denunciation; and remember, this is only a human being before you, with all the flesh-and-blood frailties of a human being like yourself. Do not expect the pro to entertain you, either with scintillating wit or with cleverly insulting repartee; no matter what you have seen him or her do onstage or in print, the pro is not a 24-hour performer. Don't be pushy; don't ever crowd a pro into a corner and harangue him or her for long periods of time; give other people a chance to meet the author. Above all, do *not* tell a pro all about the novel you're writing, nor offer to send him or her a copy of criticism; some pros are too polite to tell you they're not

interested, but they're really not—critiquing other people's fiction is hard work and not one of the reasons most writers attend worldcons.

The key to meeting pros is to project a combination of friendliness, courtesy, and interest. Most pros will respond well to this and will be happy to chat with you if they have the time. Just remember that many of them experience as much anxiety over meeting strangers as you do; don't mistake their shyness for snobbery. At a worldcon, they expect you to come up and talk to them. A little consideration on your part can help to make these occasions, and the entire convention, pleasant for all of us.



Chicon IV Weapons Policy

Introduction: Why a weapons policy?

The misuse of weapons in fandom has increased significantly over the past few years, especially at the larger conventions. Role-playing activities in complete costumes are an intrinsic aspect of fannishness, and SF and fantasy are often weapons-oriented. However, widespread carrying of weapons causes problems because many weapons are just plain dangerous, weapons are often handled incorrectly, and many con attendees don't like weapons at all. This set of guidelines is designed to promote an enjoyable time for all who attend Chicon IV. We believe that those who want to play at using weapons must be allowed to do so consistent with the safety and enjoyment of other convention members, the hotel staff, and other guests of the hotel.

There is a tendency to put unfair demands on a weapons policy. It has been suggested, for example, that it should be restrictive because that would (in some undefined way) reduce the number of fringe fans, media fans, or certain special-interest groups at the convention, without having a similar effect on trufans. Or that a strict weapons policy is necessary as an educational tool to "discourage the further development of violence in today's society."

Whether these ideals are desirable or feasible is irrelevant; these issues are outside our scope here. Similarly, no policy can cover *every* inconvenience, or we'd be here for hours listing the necessity of using deodorant, or proposing executions for those who filksing off-key. Likewise, this is not a "no-vandalism" policy (that is hopefully an obvious no-no). This article, and policy, concerns weapons, weapon-like hardware, and non-weapons used in a weapon-like manner.

A reminder is in order that these guidelines are applicable in the public, not private, areas of the convention. Public areas include the hotel lobby, convention space and corridors.

The goals? A policy that is simple, clear and fair, that demonstrates and encourages common sense, conforms to applicable state and local laws, and is enforceable and consistently enforced.

The policy itself:

- I. No "real" firearms, ordnance, or ammunition.
- II. No projectiles or working projectile weapons.
- III. No bare steel.
- IV. No lasers.
- V. Handle all hardware responsibly.
- VI. Enforcement will be at the discretion of the Hyatt Regency Chicago, the Chicon IV committee, and the Chicago Police, not necessarily in that order.

Some points of clarification and explanation

I. No "real" firearms, ordnance, or ammunition. If the weapon was ever designed to fire or explode with stunning or deadly force, it may not be worn, carried, or exhibited, even if rendered inoperable. Replicas must be obviously



fake — if it looks real, it will be treated as such. This applies to ammunition of any kind or character; a bandolier of bullets, even with the explosive charge removed, is not permitted.

II. No projectiles or working projectile weapons. This covers an extraordinary number of objects, all of which pose dangers because they are uncontrollable, often come into direct physical contact with their "target," and promote interactive battles. Projectiles may include frisbees, paper airplanes, flung food, etc. Projectiles from weapons may include rubber darts, ping-pong balls, arrows, microwaves, earth, air, fire, and water — and endless other possibilities. Don't.

III. No bare steel. Naked steel cannot be allowed in the function rooms and corridors of the hotel. Even dull blades can be dangerous; keep steel sheathed. Peacebonding might be a nice touch, but it is ineffective in terms of actual control. The person who would take a peacebonding request seriously is the same person who would take a "no bare steel" request seriously; he isn't the one who is likely to cause a problem.

There are only two exceptions to this rule. (1) Dealers in the Huckster Room may exhibit and sell bare steel weapons. Once sold, they must be wrapped in some manner. (2) This rule does not apply to masquerade participants during the actual presentation of their costumes on stage or in the photography areas. Do not go into the audience with bare steel, real or simulated! And again, this policy is applicable in all public convention areas. If you must show off a blade, do it privately.

IV. *No lasers.* Harmless lasers can become *harmful* lasers by boosting the power pack, hitting a particularly sensitive target, or concentrating on a given target for an extended period. Fear of lasers exceeds fear of most other weapons (with the possible exception of nukes, and they're outlawed, too), which makes a laser particularly likely to offend others. In addition, while lasers may be considered fan-related, they cannot be considered either fan-intrinsic or irreplaceable by a reasonable facsimile.

Yes, we realize that this is the most difficult, most debatable section of the policy. Since lasers are technically projectile weapons, this section basically reinforces that rule, refusing to except lasers. We are planning to have some panels about lasers, and possibly some demonstrations under controlled conditions. We just don't want them to be wandering loose in the convention in general.

V. *Handle all hardware responsibly.* This is the "don't act like a fugghead" section of the policy. Hardware that is normally safe can be dangerously abused. No weapon may be carried or used in a way which harrasses, annoys or endangers others. Don't fire *any* kind of weapon at the face or body of another person. Don't swing hardware, run while wearing or carrying it, or participate in battles or contests with it. If ropes, whips, or chains are an important part of your persona, carry them for display only; keep them coiled. Large and cumbersome weapons are inappropriate in crowds (including most meeting areas and all elevators). Weapons that do something are interesting, but recognize that sensitivity to light and sound may vary and don't overdo it.

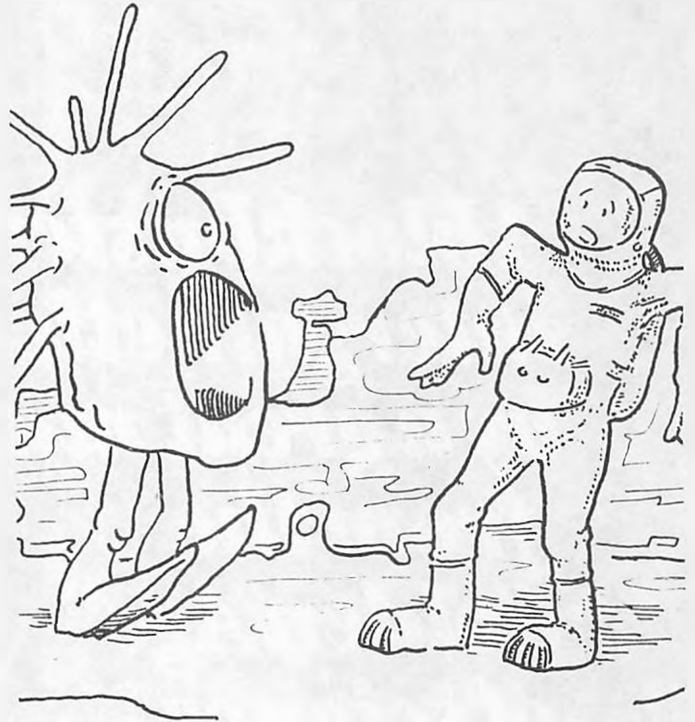
In short, any object can be used to annoy or hurt someone: watch your actions as well as your hardware.

VI *Enforcement will be at the discretion of....* This has been left purposefully vague, for not all situations are created equal. A melee in the registration line is not the same thing as a fan displaying his knife to a friend in a secluded corner. To handle both situations in the same manner is to enforce on an arbitrary basis. In short, while the *rules* apply equally for all and the *fact of enforcement* applies equally for all, the *method of enforcement* will vary with the situation. Prying people apart while screaming for order may be appropriate in one situation, but certainly absurd in another. Confiscation of the hardware or revoking a membership or a soft-spoken reminder are methods available, as appropriate. This allows for genuine enforcement and the freedom to concern ourselves with safety rather than running rampant looking for offenders to "punish."

Conclusions

We feel that the above policy is nothing more than good, common sense. We intend to have consistent and persistent enforcement *without* watchdogging, witchhunting, or becoming an annoyance ourselves.

There will always be a number of attendees who will ignore *any* weapons policy. For them, this policy only serves as something to point to when action is taken. These few can ruin it for all, and that is what we are trying to avoid. ■



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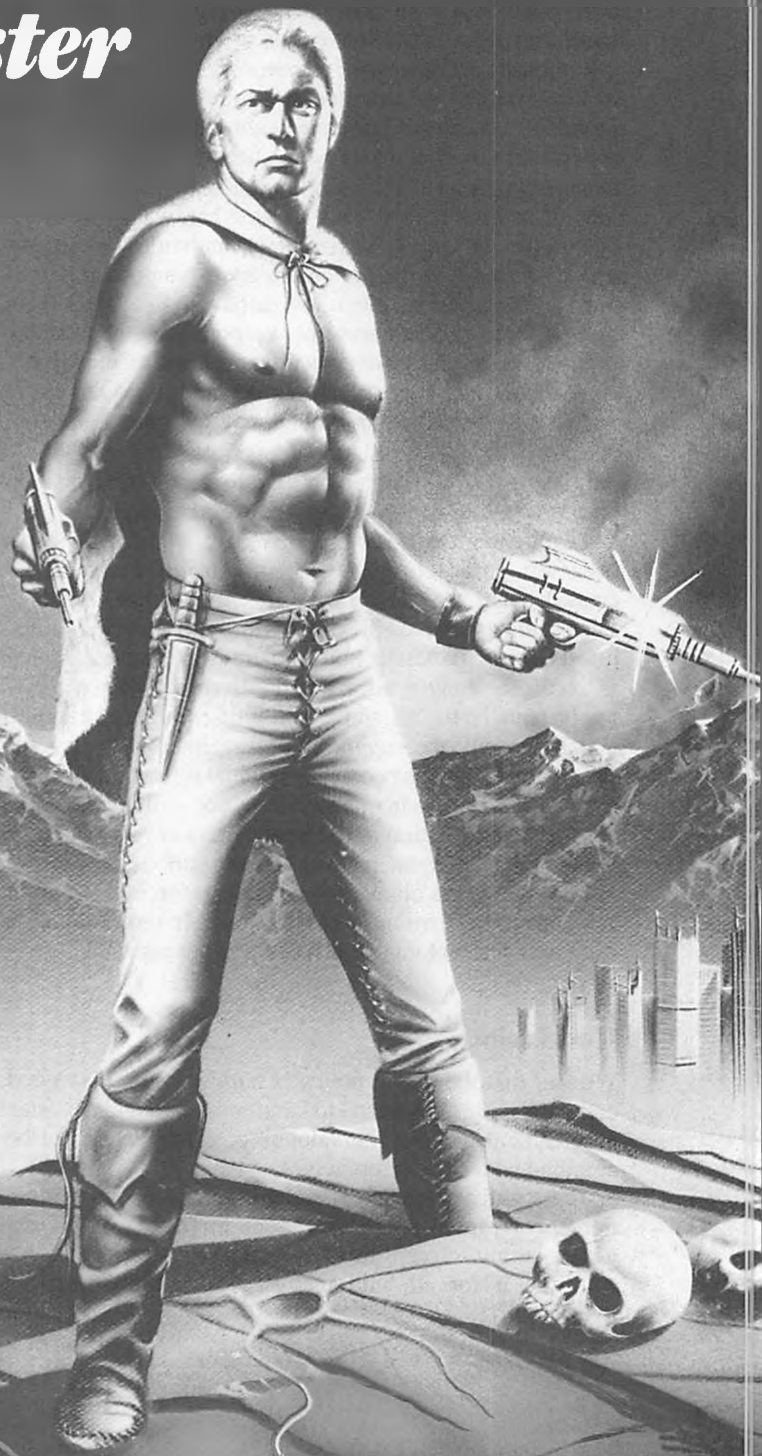
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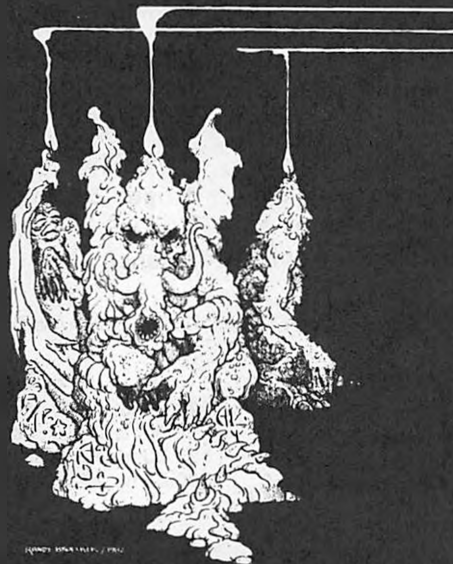
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In Memoriam

1981

March 17: NICHOLAS STUART GRAY (b. 1919), Scottish dramatist and author of children's fantasies, including *The Seventh Swan* and *The Further Adventures of Puss-In-Boots*.

May 13: SYLVIA WRIGHT (b. 1917), daughter of Austin Tappan Wright; edited and helped secure publication of her father's posthumous novel *Islandia*, a minor classic of the imaginary lands genre.

May 27: CHRISTOPHER MAGNUS HOWARD "KIT" PEDLER (b. 1927), author of a number of Dr. Who episodes and three novels (*Mutant 59: The Plastic Eaters*, *Brainrack*, and *The Dynostar Menace*, all in collaboration with Gerry Davis) on ecological disaster themes.

May 27: ED CAGLE [b. 1938), fan writer; co-editor (with Dave Locke) of *Shambles*.

July 1: DR. WILLIAM DAVID BROXON (b. 1927), Seattle fan, book and art collector, husband of Mildred Downey "Bubbles" Broxon.

July 11: FRANCIS GEORGE RAYER (b. 1921), British author best known for his "Mens Magna" series, featuring a world-ruling supercomputer and consisting of two novels (*Realm of the Alien* and *Tomorrow Sometimes Comes*) and several short stories; wrote many stories for *New Worlds*.

August 10: W.E.A. "ERIK" FENNEL (b. 1914), author of short stories that appeared in various magazines in the 1940's and 1950's, most notably "Doughnut Jockey" (1949).

August 31: DAVE MINCH

September: HIRAM GILMORE "HARRY" BATES (b. 1900), author; first editor of *Astounding Stories* (Jan. 1930 - March 1933); wrote "Farewell to the Master", voted one of the best stories of all time by SFWA.

September 5: LEE BROWN COYE (b. 1907), fantasy artist; illustrator for *Weird Tales*, *Arkham House*, *Fantastic*, etc. Two time winner of World Fantasy Best Artist Award.

October: HARVEY SHILD

October: VICKIE NEWMAN

October 18: KLEEO KONDROS

November 2: WALLACE WOOD (b. 1917), SF, fantasy and comics artist, whose work appeared in *Galaxy*, *EC Comics* and elsewhere in the 1950's; later published *Witzend*.

December 1: RUSS MANNING (b. 1929), illustrator of Tarzan comic books and strips.

December 1: DR. FREDRIC WERTHAM (b. 1895), author of *Seduction of the Innocent*, an influential attack on comic books, *A Sign for Cain*, a history of human violence, and *The World of Fanzines*, a work anticipated with fear and trembling but, as it turned out, quite benign.

Date of death not known:

D(ENNIS) F(ELTHAM) JONES (b.circa 1915), author of the "Colossus" trilogy and other novels.

MARJORIE HOPE NICHOLSON (b. 1894), author of *Voyages to the Moon* (1948), one of the first scholarly studies of science fiction; won the Science Fiction Research Association's Pilgrim Award in 1971.

1982

February 15: RALPH CANING, JR.

March 3: PHILIP K. DICK (b. 1928), author of *The Man in the High Castle* (Hugo Best Novel, 1962), *Flow My Tears*, *The Policeman Said* (John W. Campbell Memorial Award, 1974), and many other novels, including *The Three Stigmata of Palmer Eldritch*, *Martian Time-Slip*, *Do Androids Dream of Electric Sheep?*, *UBIK*, and *A Scanner Darkly*. He published two novels in 1981, *VALIS* and *The Divine Invasion*; *The Transmigration of Timothy Archer* is forthcoming.

June: DON MILLER, Well-known East Coast fanzine fan.

July 8: ALVA ROGERS, Best-known as the author of *A Requiem For Astounding*. He was also Co-Chairman of the 1968 World Science Fiction Convention.

July 25: HAROLD FOSTER, creator of *Prince Valiant*, at age 89.

Previous Worldcons

The following is primarily taken, with permission, from the Noreascon II and Denvention II Program Books.

YEAR	CITY	NAME	GUEST OF HONOR	CITE	ATTEN- DANCE	CHAIRMAN
1939	New York	Nycon I	Frank R. Paul	The Caravan Hall	200	Sam Moskowitz
1940	Chicago	Chicon I	Edward E. Smith, Ph.D.	Hotel Chicagoan	128	Mark Reinsberg
1941	Denver	Denvention I	Robert A. Heinlein	Shirley-Savoy Hotel	90	Olon Wiggins
1946	Los Angeles	Pacificon I	A.E. van Vogt & E. Mayne Hull	Park View Manor	130	Walt Daugherty
1947	Philadelphia	Philcon I	John W. Campbell, Jr.	Penn Sheraton Hotel	200	Milton Rothman
1948	Toronto	Torcon I	Robert Bloch (pro) Bob Tucker (fan)	RAI Purdy Studios	200	Ned McKeown
1949	Cincinnati	Cinvention	Lloyd A. Eshbach (pro) Ted Carnell (fan)	Hotel Metropole	190	Don Ford ¹
1950	Portland	NORWESCON	Anthony Boucher	Multnomah	400	Donald B. Day
1951	New Orleans	Nolacon	Fritz Lieber	St. Charles	190	Harry B. Moore
1952	Chicago	TASFIC ²	Hugo Gernsback	Hotel Morrison	70	Julian C. May
1953	Philadelphia	11th Worldcon ³	Willy Ley	Bellevue-Stratford	750	Milton Rothman ⁴
1954	San Francisco	SFCon	John W. Campbell, Jr.	Sir Francis Drake	700	Lester Cole & Gary Nelson
1955	Cleveland	Cleveland	Isaac Asimov (pro) Sam Moskowitz (Mystery GoH)	Manger Hotel	380	Nick & Noreen Falasca
1956	New York	NEWYORCON ⁵	Arthur C. Clarke	The Biltmore	850	David A. Kyle
1957	London	Loncon I	John W. Campbell, Jr.	King's Court Hotel	268	Ted Carnell
1958	Los Angeles	SOLACON	Richard Matheson	Alexandria Hotel	322	Anna S. Moffatt
1959	Detroit	Detention	Poul Anderson (pro) John Berry (fan)	Pick-Fort Shelby	371	Roger Sims & Fred Prophet
1960	Pittsburgh	Pittcon	James Blish	Penn-Sheraton Hotel	568	Dirce Archer
1961	Seattle	Seacon	Robert A. Heinlein	Hyatt-House Hotel	300	Wally Weber
1962	Chicago	CHICON III	Theodore Sturgeon	The Pick-Congress	550	Earl Kemp
1963	Washington, D.C.	Discon I	Murray Leinster	The Statler-Hilton	600	George Scithers
1964	Oakland	Pacificon II	Edmond Hamilton & Leigh Brackett (pro) Forrest J. Ackerman (fan)	Hotel Leamington	523	J. Ben Stark & Al HaLevy
1965	London	Loncon II	Brian W. Aldiss	Mount Royal Hotel	350	Ella Parker
1966	Cleveland ⁶	Tricon	L. Sprague de Camp	Sheraton-Cleveland	850	Ben Jason ⁶
1967	New York	Nycon 3	Lester del Rey (pro) Bob Tucker (fan)	The Statler-Hilton	1500	Ted White & Dave Van Arnam
1968	Oakland	Baycon	Philip José Farmer (pro) Walter Daugherty (fan)	Hotel Claremont	1430	Bill Donaho, Alva Rogers & J. Ben Stark
1969	St. Louis	St. Louiscon	Jack Gaughan (pro) Eddie Jones (TAFF) ⁷	Chase-Park Plaza	1534	Ray & Joyce Fisher
1970	Heidelberg	Heicon '70 International	Robert Silverberg (U.S.) E.C. Tubb (UK) Herbert W. Franke (Ger.) Elliot K. Shorter (TAFF)	Heidelberg Stadhalle	620	Manfred Kage
1971	Boston	Noreascon I	Clifford D. Simak (pro) Harry Warner, Jr. (fan)	Sheraton-Boston	1600	Tony Lewis
1972	Los Angeles	L.A.Con	Frederik Pohl (pro) Robert & Juanita Coulson (fan)	International Hotel	2007	Charles Crayne & Bruce Pelz
1973	Toronto	TORCON 2	Robert Bloch (pro) William Rotsler (fan)	Royal York Hotel	2900	John Millard
1974	Washington, D.C.	Discon II	Roger Zelazny (pro) J.K. Klein (fan)	Sheraton Park Hotel	3587	Jay Haldeman & Ronald Bounds
1975	Melbourne	AUSSIECON	Ursula K. Le Guin (pro) Susan Wood & Michael Glicksohn (fan) Donald Tuck (Australian)	Southern Cross Hotel	606	Robin Johnson
1976	Kansas City, Mo.	MidAmeriCon	Robert A. Heinlein (pro) George Barr (fan)	Radisson Muehlbach Hotel & Phillips House	2800	Ken Keller
1977	Miami Beach	SunCon	Jack Williamson (pro) Robert A. Madle (fan)	Hotel Fontainebleau	2050	Don Lundry
1978	Phoenix	IguanaCon	Harlan Ellison (pro) Bill Bowers (fan)	Hyatt Regency & Adams Hotels, Phoenix Con- vention Center & Symphony	4283	Tim Kyger

Previous Worldcons, continued

1979	Brighton	SEACON '79	Brian Aldiss (UK) Fritz Leiber (U.S.) Harry Bell (fan)	Metropole Hotel	3114	Peter Weston
1980	Boston	Noreascon II	Damon Knight & Kate Wilhelm (pro) Bruce Pelz (fan)	Sheraton Boston & Hynes Civic Auditorium	5850	Leslie Turek
1981	Denver	Denvention Two	C.L. Moore & Clifford D. Simak (pro) Rusty Hevelin (fan)	Denver Hilton	5664	Suzanne Carnival & Don C. Thompson
1982	Chicago	Chicon IV	A. Bertram Chandler (pro) Frank Kelly Freas (pro) Lee Hoffman (fan)	Hyatt Regency Chicago	?	Ross Pavlac & Larry Propp
1983	Baltimore	ConStellation	John Brunner (pro) & David Kyle (fan)	Baltimore Convention Center	?	Mike Walsh

FOOTNOTES:

¹(1949) Officially only Secretary-Treasurer; Charles R. Tanner had the honorary title of Chairman.

²(1952) For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II.

³(1953) Popularly known as Philcon II.

⁴(1953) Replaced James A. Williams as Chairman upon Williams' death.

⁵(1956) Popularly known as Nycon II.

⁶(1966) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon...") with Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen.

⁷(1969) Replaced Ted White, who withdrew as Fan Guest of Honor to dramatize the TAFF winner.

Hugo and Other Awards

1953

Best Novel: *The Demolished Man*, by Alfred Bester
Best Professional Magazine: *Galaxy* and *Astounding* (tie)
Best New SF Author or Artist: Philip Jose Farmer
Excellence in Fact Articles: Willy Ley
Best Cover Artist: Ed Emshwiller and Hannes Bok (tie)
Best Interior Illustrator: Virgil Finlay
Number 1 Fan Personality: Forrest J. Ackerman

1954

No awards were given this year.

1955

Novel: *They'd Rather Be Right*, by Mark Clifton &
Frank Riley
Novelette: "The Darfsteller," by Walter M. Miller, Jr.
Short Story: "Allamagoosa," by Eric Frank Russell
Magazine: *Astounding*
Artist: Frank Kelly Freas
Fan Magazine: *Fantasy Times* (James V. Taurasi, Sr., &
Ray Van Houten, eds.)

1956

Novel: *Double Star* by Robert A. Heinlein
Novelette: "Exploration Team," by Murray Leinster
Short Story: "The Star," by Arthur C. Clarke
Feature Writer: Willy Ley
Magazine: *Astounding*
Artist: Frank Kelly Freas
Most Promising New Author: Robert Silverberg
Fanzine: *Inside & Science Fiction Advertiser*
(Ron Smith, ed.)
Book Reviewer: Damon Knight

1957

American Professional Magazine: *Astounding*
British Professional Magazine: *New Worlds*
Fan Magazine: *Science-Fiction Times* (James V. Taurasi,
Ray Van Houten, & Frank Prieto, eds.)

1958

Novel or Novelette: *The Big Time*, by Fritz Leiber
Short Story: "Or All the Seas With Oysters," by
Avram Davidson
Magazine: *Fantasy & Science Fiction*
Outstanding Artist: Frank Kelly Freas
Outstanding Movie: *The Incredible Shrinking Man*
Outstanding Actifan: Walter A. Willis

1959

Novel: *A Case of Conscience*, by James Blish
Novelette: "The Big Front Yard," by Clifford D. Simak
Short Story: "That Hell-Bound Train," by Robert Bloch
SF or Fantasy Movie: No Award
Professional Artist: Frank Kelly Freas
Professional Magazine: *Fantasy & Science Fiction*
Amateur Magazine: *Fanac* (Ron Ellik & Terry Carr, eds.)
Best New Author of 1958: No Award (Brian W. Aldiss
received a plaque as runner-up)

1960

Novel: *Starship Troopers*, by Robert A. Heinlein
Short Fiction: "Flowers for Algernon," by Daniel Keyes
Professional Magazine: *Fantasy & Science Fiction*
Fanzine: *Cry of the Nameless* (F.M. & Elinor Busby,
Burnett Toskey, & Walter Weber, eds.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

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Awards, continued

1961

Novel: *A Canticle for Leibowitz* by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage," by Poul Anderson
Professional Magazine: *Astounding/Analog*
Fanzine: *Who Killed Science Fiction?* (Earl Kemp, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1962

Novel: *Stranger in a Strange Land*, by Robert A. Heinlein
Short Fiction: the "Hothouse" series, by Brian W. Aldiss
Professional Magazine: *Analog*
Fanzine: *Warhoon* (Richard Bergeron, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: *The Twilight Zone*

1963

Novel: *The Man in the High Castle*, by Philip K. Dick
Short Fiction: "The Dragon Masters," by Jack Vance
Dramatic Presentation: No Award
Professional Magazine: *Fantasy & Science Fiction*
Amateur Magazine: *Xero* (Richard & Pat Lupoff, eds.)
Professional Artist: Roy G. Krenkel

1964

Novel: *Way Station*, by Clifford D. Simak
Short Fiction: "No Truce with Kings," by Poul Anderson
Professional Magazine: *Analog*
Professional Artist: Ed Emshwiller
SF Book Publisher: Ace Books
Amateur Magazine: *Amra* (George Scithers, ed.)

1965

Novel: *The Wanderer*, by Fritz Leiber
Short Story: "Soldier, Ask Not," by Gordon R. Dickson
Magazine: *Analog*
Artist: John Schoenherr
Publisher: Ballantine
Fanzine: *Yandro* (Robert & Juanita Coulson, eds.)
Special Drama: *Dr. Strangelove*

1966

Novel: ... *And Call Me Conrad*, by Roger Zelazny; and
Dune, by Frank Herbert (tie)
Short Fiction: "'Repent, Harlequin!' Said the Ticktockman,"
by Harlan Ellison
Professional Magazine: *If*
Professional Artist: Frank Frazetta
Amateur Magazine: *ERB-dom* (Camille Cazedessus, Jr., ed.)
Best All-Time Series: the "Foundation" series, by
Isaac Asimov

1967

Novel: *The Moon is a Harsh Mistress*, by Robert A. Heinlein
Novelette: "The Last Castle," by Jack Vance
Short Story: "Neutron Star," by Larry Niven
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Dramatic Presentation: "The Menagerie" (*Star Trek*)
Fanzine: *Niekas* (Ed Meskys & Felice Rolfe, eds.)
Fan Artist: Jack Gaughan
Fan Writer: Alexei Panshin

1968

Novel: *Lord of Light*, by Roger Zelazny
Novella: "Weyr Search," by Anne McCaffrey; and "Riders
of the Purple Wage," by Philip Jose Farmer (tie)
Novelette: "Gonna Roll the Bones," by Fritz Leiber
Short Story: "I Have No Mouth, and I Must Scream," by
Harlan Ellison
Dramatic Presentation: "City on the Edge of Forever" (*Star
Trek*; by Harlan Ellison)
Professional Magazine: *If*
Professional Artist: Jack Gaughan
Fanzine: *Amra* (George Scithers, ed.)
Fan Writer: Ted White
Fan Artist: George Barr

1969

Novel: *Stand on Zanzibar*, by John Brunner
Novella: "Nightwings," by Robert Silverberg
Novelette: "The Sharing of Flesh," by Poul Anderson
Short Story: "The Beast That Shouted Love at the Heart of
the World," by Harlan Ellison
Drama: *2001: A Space Odyssey*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Jack Gaughan
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Artist: Vaughn Bode

1970

Novel: *The Left Hand of Darkness*, by Ursula K. Le Guin
Novella: "Ship of Shadows," by Fritz Leiber
Short Story: "Time Considered as a Helix of Semi-Precious
Stones," by Samuel R. Delany
Dramatic: news coverage of Apollo XI
Professional Magazine: *Fantasy & Science Fiction*
Pro Artist: Frank Kelly Freas
Fan Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1971

Novel: *Ringworld*, by Larry Niven
Novella: "Ill Met in Lankmar," by Fritz Lieber
Short Story: "Slow Sculpture," by Theodore Sturgeon
Dramatic Presentation: No Award
Professional Artist: Leo and Diane Dillon
Professional Magazine: *Fantasy & Science Fiction*
Fanzine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

1972

Novel: *To Your Scattered Bodies Go*, by Philip Jose Farmer
Novella: "The Queen of Air and Darkness," by
Poul Anderson
Short Story: "Inconstant Moon," by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Fan Artist: Tim Kirk
Fan Writer: Harry Warner, Jr.

Dear Worldcon Member:

Somtow Sucharitkul, Steve Fabian, Robert Asprin, Wendy and Richard Pini, R. A. Lafferty, Ron Miller, Kelly Freas, Robert Adams, Michael Whelan, Forrest J. Ackerman, Karl Kofoed, and other Starblaze artists and writers will be at our table in the Dealers Room to answer your questions and autograph books.

We'll also have a complete line-up of all our books there, and will be taking orders for future publications like The Worlds of Chesley Bonestell, Elfquest II, and the first of a new series by Randall Garrett and Vicki Ann Heydron, Galactic Conman.

And we'll tell you how you can start saving money on our books immediately by joining the Charter Plan.

Recent Starblaze releases of note include the Hugo Award winning novel, They'd Rather Be Right, R.A. Lafferty's Aurelia, John Myers Myers The Harp and the Blade, the third book in the best-selling adventures of Skeeve and Aahz, Myth Directions, L. Sprague de Camp's The Dragon of the Ishtar Gate, and The Prometheus Man by the controversial Hugo nominee author, Ray Faraday Nelson.

Coming up in the end of 1982 are Fire From The Wine-Dark Sea by Somtow Sucharitkul, Phoenix Prime, first volume of Ted White's classic "Star Quest" trilogy, The Shattered Goddess by Darrell Schweitzer, Eight Keys to Eden by Hugo Award winner Mark Clifton, The Art of Chesley Bonestell, Elfquest II, and On the Good Ship Enterprise by Bjo Trimble.

And looking farther ahead there's Adrian Cole's Voidal trilogy, John Myers Myers' Once Upon a Medieval Time, Tim Sullivan's Katasterismi trilogy, more L. Sprague de Camp, The Official Trekkie Handbook by Bjo Trimble, more R. A. Lafferty, Janrae Frank's amazon heroine, Chimquar, straight from the pages of the award-winning anthology, Amazons, and The Art of Ron Miller.

Sincerely,

Hank Stine

Awards, continued

1973

Novel: *The Gods Themselves*, by Isaac Asimov
Novella: "The Word for World is Forest," by Ursula K. Le Guin
Novelette: "Goat Song," by Poul Anderson
Short Story: "Eurema's Dam," by R.A. Lafferty; and "The Meeting," by Frederik Pohl & C.M. Kornbluth (tie)
Dramatic Presentation: *Slaughterhouse Five*
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Energumen* (Mike Glicksohn & Susan Wood Glicksohn, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk

1974

Novel: *Rendezvous with Rama*, by Arthur C. Clarke
Novella: "The Girl Who Was Plugged In," by James Tiptree, Jr.
Novelette: "The Deathbird," by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas," by Ursula K. Le Guin
Amateur Magazine: *Algol* (Andy Porter, ed.); and *The Alien Critic* (Richard E. Geis, ed.) (tie)
Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Dramatic Presentation: *Sleeper*
Fan Writer: Susan Wood
Fan Artist: Tim Kirk

1975

Novel: *The Dispossessed*, by Ursula K. Le Guin
Novella: "A Song for Lya," by George R.R. Martin
Novelette: "Adrift Just Off the Isles of Langerhans," by Harlan Ellison
Short Story: "The Hole Man," by Larry Niven
Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Amateur Magazine: *The Alien Critic* (Richard E. Geis, ed.)
Dramatic Presentation: *Young Frankenstein*
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler

1976

Novel: *The Forever War*, by Joe Haldeman
Novella: "Home is the Hangman," by Roger Zelazny
Novelette: "The Borderland of Sol," by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Dramatic Presentation: *A Boy and His Dog*
Fanzine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk

1977

Novel: *Where Late the Sweet Birds Sang*, by Kate Wilhelm
Novella: "By Any Other Name," by Spider Robinson; and "Houston, Houston, Do You Read?" by James Tiptree, Jr.
Novelette: "The Bicentennial Man," by Isaac Asimov
Short Story: "Tricentennial," by Joe Haldeman

Dramatic Presentation: No Award
Amateur Magazine: *Science Fiction Review* (Richard E. Geis, ed.)
Professional Editor: Ben Bova
Fan Writer: Susan Wood and Richard E. Geis (tie)
Professional Artist: Rick Sternbach
Fan Artist: Phil Foglio

1978

Novel: *Gateway*, by Frederik Pohl
Novella: "Stardance," by Spider and Jeanne Robinson
Novelette: "Eyes of Amber," by Joan D. Vinge
Short Story: "Jeffty Is Five," by Harlan Ellison
Dramatic Presentation: *Star Wars*
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: *Locus* (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio

1979

Novel: *Dreamsnake*, by Vonda McIntyre
Novella: "The Persistence of Vision," by John Varley
Novelette: "Hunter's Moon," by Poul Anderson
Short Story: "Cassandra," by C.J. Cherryh
Dramatic Presentation: *Superman*
Professional Editor: Ben Bova
Professional Artist: Vince DiFate
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler

1980

Novel: *The Fountains of Paradise*, by Arthur C. Clarke
Novella: "Enemy Mine," by Barry B. Longyear
Novelette: "Sandkings," by George R.R. Martin
Short Story: "The Way of Cross and Dragon," by George R.R. Martin
Nonfiction Book: *The Science Fiction Encyclopedia*, edited by Peter Nicholls
Professional Editor: George H. Scithers
Professional Artist: Michael Whelan
Fanzine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Bob Shaw
Fan Artist: Alexis Gililand
Dramatic Presentation: *Alien*

1981

Best Novel: "The Snow Queen," by Joan O. Vinge
Best Novella: "Lost Dorsai," by Gordon R. Dickson
Best Novelette: "The Cloak and the Staff," by Gordon R. Dickson
Best Short Fiction: "Grotto of the Dancing Deer," by Clifford Simak
Best Pro Editor: Edward L. Ferman
Best Pro Artist: Michael Whelan
Best Fanzine: *Locus*
Best Fan Writer: Susan Wood
Best Fan Artist: Victoria Poyser
Best Dramatic Presentation: *The Empire Strikes Back*

Special Awards

The following awards were made by the convention committees themselves rather than by popular vote. In the early days they were sometimes called "special Hugos," though this would not be permitted under the current rules.

1955

Sam Moskowitz, as "Mystery Guest," and for his work on past conventions

Special Hugo: Lou Tabakow, for "SVEN, the best unpublished short story."

1960

Special Hugo: Hugo Gernsback, as "The Father of Magazine Science Fiction"

1962

Cele Goldsmith, for editing *Amazing* and *Fantastic*
Donald H. Tuck, for *The Handbook of Science Fiction and Fantasy*

Fritz Leiber and the Hoffman Electronic Corporation, for the use of science fiction in advertisements

1963

Special Hugo: P. Schuyler Miller, for his book reviews in *Analog*

Special Hugo: Isaac Asimov, for science articles in *F&SF*

1967

CBS Television, for *21st Century*

1968

Harlan Ellison, for *Dangerous Visions*

Gene Roddenberry, for *Star Trek*

1969

Neil Armstrong, Edwin Aldrin, and Michael Collins, for "The Best Moon Landing Ever"

1972

Harlan Ellison, for excellence in anthologizing (*Again, Dangerous Visions*)

Club du Livre d'Anticipation (France), for excellence in book production

New Dimension (Spain), for excellence in magazine production

1973

Pierre Versins, for *L'Encyclopedie de l'Utopie et de la science fiction*

1974

Chesley Bonestell, for his illustrations

1975

Donald A. Wolheim, as "the fan who has done everything"

Walt Lee, for *Reference Guide to Fantastic Films*

1976

James E. Gunn, for *Alternate Worlds, The Illustrated History of Science Fiction*

1977

George Lucas, for *Star Wars*

Campbell and Gandalf Awards

The following are not Hugos (a term now restricted to those awards defined in the World Science Fiction Society constitution), but were also voted on by the Worldcon membership. The John W. Campbell Award for Best New Writer was sponsored up to 1979 by the Conde Nast Publications, and has now been taken over by Davis Publications. The Gandalf Awards in fantasy are sponsored by Lin Carter and S.A.G.A.

1973

John W. Campbell Award: Jerry Pournelle

1974

Campbell: Spider Robinson and Lisa Tuttle (tie)

Gandalf Award (Grand Master of Fantasy): J.R.R. Tolkien

1975

Campbell: P.J. Plauger

Gandalf (Grand Master): Fritz Leiber

1976

Campbell: Tom Reamy

Gandalf (Grand Master): L. Sprague de Camp

1977

Campbell: C.J. Cherryh

Gandalf (Grand Master): Andre Norton

1978

Campbell: Orson Scott Card

Gandalf (Grand Master): Poul Anderson

Gandalf (Book-Length Fantasy): *The Silmarillion*

by J.R.R. Tolkien (edited by Christopher Tolkien)

1979

Campbell: Stephen R. Donaldson

Gandalf (Grand Master): Ursula K. Le Guin

Gandalf (Book-Length Fantasy): *The White Dragon*,

by Anne McCaffrey

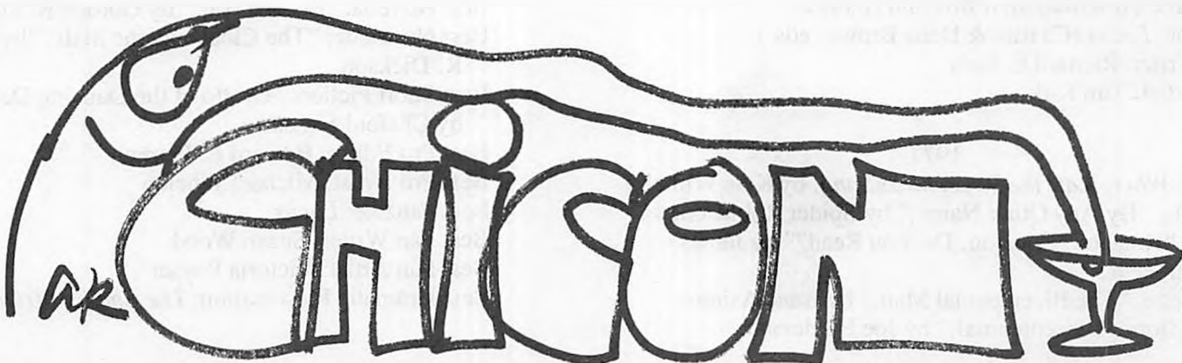
1980

Campbell: Barry B. Longyear

Gandalf: Ray Bradbury

1981

Campbell: Somtow Sucharitkul



1982 Hugo Nominees

BEST NOVEL

DOWNBELOW STATION by C.J. Cherryh (DAW)
LITTLE, BIG by John Crowley (Bantam)
THE MANY-COLORED LAND by Julian May
(Houghton Mifflin)
PROJECT POPE by Clifford D. Simak (Del Rey)
THE CLAW OF THE CONCILIATOR by Gene Wolfe
(Simon & Schuster)

BEST NOVELLA

"The Saturn Game" by Poul Anderson (*Analog*, Feb. 2)
"In the Western Tradition" by Phyllis Eisenstein
(*F&SF*, March)
"Emergence" by David R. Palmer (*Analog*, Jan. 5)
"Blue Champagne" by John Varley (NEW VOICES 4)
"True Names" by Vernor Vinge (BINARY STAR 5)
"With Thimbles, With Forks and Hope" by Kate Wilhelm
(*Isaac Asimov's*, Nov. 23)

BEST NOVELETTE

"The Quickening" by Michael Bishop (UNIVERSE 11)
"The Thermals of August" by Edward Bryant
(*F&SF*, May)
"The Fire When It Comes" by Parke Godwin (*F&SF*, May)
"Guardians" by George R.R. Martin (*Analog*, Oct. 12)
"Unicorn Variation" by Roger Zelazny (*Isaac Asimov's*,
April 13)

BEST SHORT STORY

"The Quiet" by George Florance-Guthridge (*F&SF*, July)
"Absent Thee from Felicity Awhile" by Somtow
Sucharitkul (*Analog*, Sept. 14)
"The Pusher" by John Varley (*F&SF*, October)
"The Woman the Unicorn Loved" by Gene Wolfe
(*Isaac Asimov's*, June 8)

BEST NONFICTION BOOK

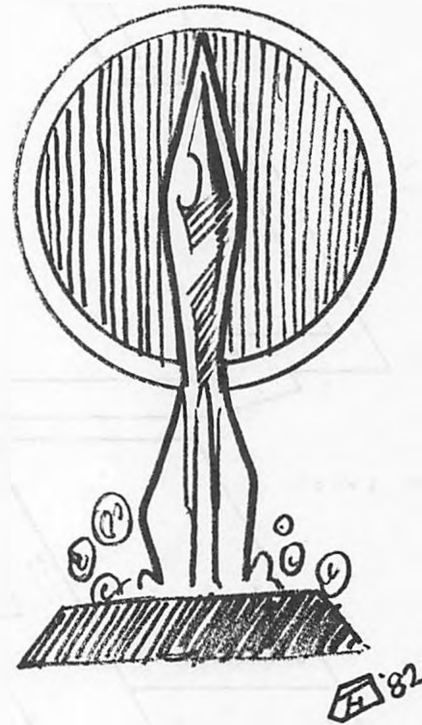
ANATOMY OF WONDER (Second Edition) edited by
Neil Barron (Bowker)
AFTER MAN by Dougal Dixon (Macmillan)
DANSE MACABRE by Stephen King (Everest)
THE GRAND TOUR by Ron Miller and William K.
HARTMAN (Workman)
THE ART OF LEO & DIANE DILLON edited by
Byron Preiss (Ballantine)

BEST PROFESSIONAL EDITOR

Terry Carr
Edward L. Ferman
David G. Hartwell
Stanley Schmidt
George Scithers

BEST PROFESSIONAL ARTIST

Vincent DiFate
Carl Lundgren
Don Maitz
Rowena Morrill
Michael Whelan



BEST DRAMATIC PRESENTATION

DRAGONSLAYER
EXCALIBUR
OUTLAND
RAIDERS OF THE LOST ARK
TIME BANDITS

BEST FANZINE

File 770 (Michael Glyer)
Locus (Charles N. Brown)
SF Chronicle (Andrew Porter)
SF Review (Richard E. Geis)

BEST FAN WRITER

Richard E. Geis
Michael Glyer
Arthur Hlavaty
Dave Langford

BEST FAN ARTIST

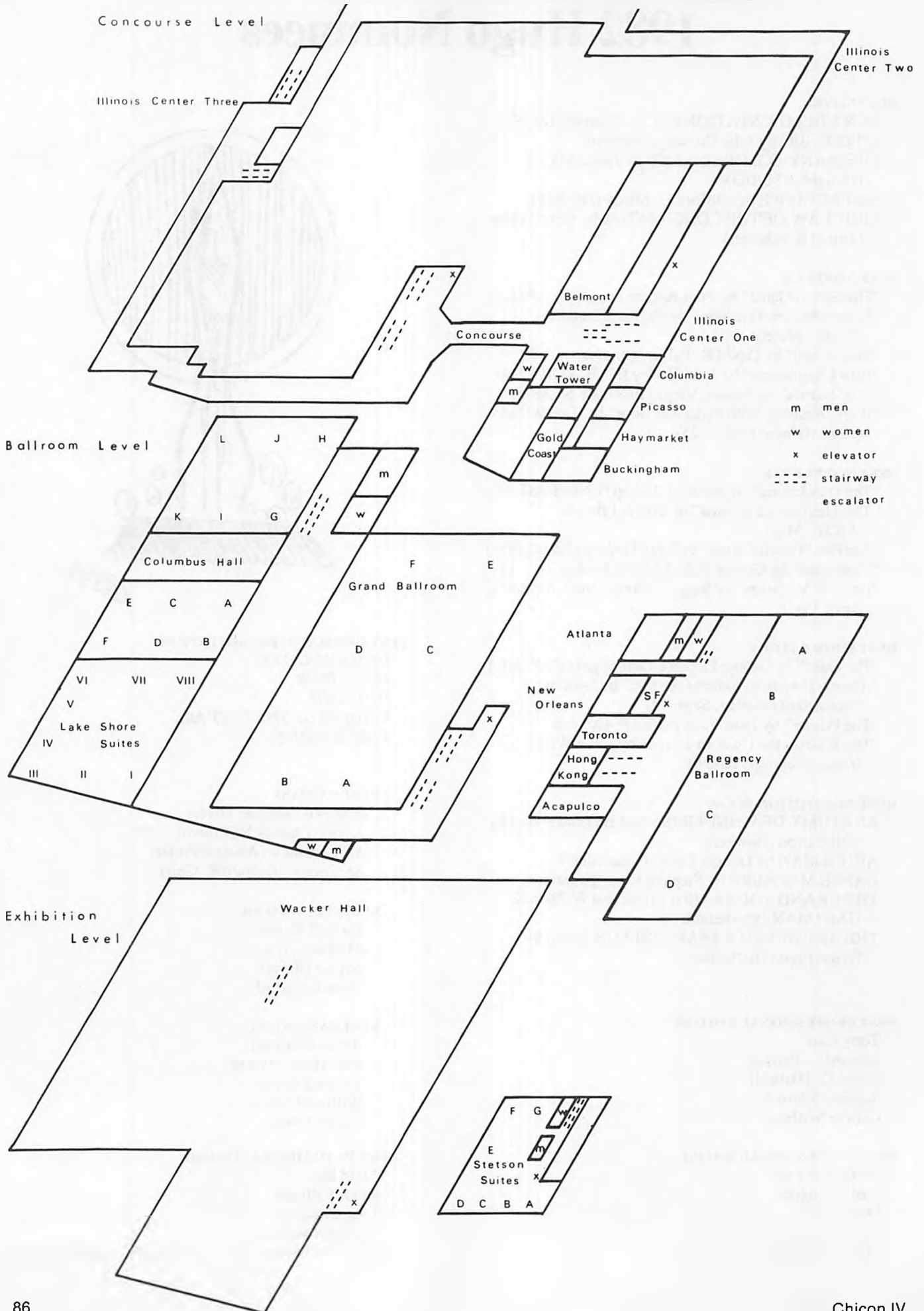
Alexis Gilliland
Joan Hanke-Woods
Victoria Poyser
William Rotsler
Stu Shiffman

JOHN W. CAMPBELL AWARD

David Brin
*Alexis Gilliland
Robert Stallman
Michael Swanwick
*Paul O. Williams

* = eligible again next year

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Chicon IV

Hotel Contract

AGREEMENT

The following document forms an Agreement between CHICON IV, Inc., an Illinois not-for-profit corporation, and the HYATT REGENCY CHICAGO HOTEL, located at 151 East Wacker Drive in the City of Chicago, Illinois. Hereinafter, in this Agreement, CHICON IV, Inc. may also be referred to as "CHICON IV" "the Convention Committee" and/or "the Committee," and the HYATT REGENCY CHICAGO HOTEL may also be referred to as "the HOTEL."

This Agreement concerns the 40th World Science Fiction Convention which is to be held from Thursday, September 2, 1982, through Monday, September 6, 1982, by the Committee at the HOTEL. The Convention is colloquially known as "CHICON IV" and shall be referred to through out this Agreement as "the Convention." The Co-Chairmen of the Convention and Co-Presidents of CHICON IV, are Ross Pavlac and Lawrence W. Propp. The Treasurer of the Convention and chief financial officer of CHICON IV, is Curt Clemmer.

Unless specific provision is made to the contrary, the HOTEL will provide CHICON IV with all services and benefits normally provided by the HOTEL to conventions of a similar size and complexity and with a similar sleeping room and function room commitment. Many items and services are being provided by the HOTEL at no direct charge in consideration for the opportunity to rent its rooms to the Convention's members.

Additional supplementary agreements may be added to this Agreement in writing signed by both parties.
This Agreement has the following structure:

Sections	Items	Title
I	20	Guest Rooms and Services
II	7	Blocking and Complementary Rooms
III	16	Function Rooms
IV	11	Operations
V	*	Security
VI	6	Communications and Information
VII	6	Restaurants
VIII	9	Reporting, Inspection and Miscellaneous

*Reserved for supplemental agreement.

FOR CHICON IV, INC.:

NAME: Lawrence W. Propp

TITLE: Co-President

DATE: 1/9/82

FOR THE HYATT REGENCY CHICAGO HOTEL:

NAME: David H. Casey

TITLE: Sales Manager

DATE: 1/9/82

SECTION I

GUEST ROOMS AND SERVICES

1. BASIC ROOM RATES: The rates for sleeping rooms at the HOTEL to members of the Convention will be as follows:

Singles:	\$ 42.00 per day
Doubles:	\$ 52.00 per day
Triples:	\$ 62.00 per day
Quads:	\$ 72.00 per day
Chicago Suites: (parlor plus one)	\$175.00 per day
Avenue Suites: (parlor plus one)	\$185.00 per day
Regency Suites: (parlor plus one)	\$200.00 per day
State Suites: (parlor plus one)	\$225.00 per day
Additional person per room: (five or more)	\$ 15.00 per day

These rates shall apply to members of the Convention during the five (5) days of the Convention (September 2-6, 1982) and for not more than three (3) days preceding and three (3) days following said dates. The rates stated above will be in effect unless some lower rate is available to the general public, in which case the lower rate shall apply.

2. EARLY ARRIVAL FOR CONVENTION STAFF: In addition to the above, the HOTEL will provide sleeping rooms at the Convention Rate (as defined in Section I, Paragraph 1 of this Agreement) prior to the opening date of the Convention for CHICON IV management staff according to the following schedule:

- Not more than five (5) rooms on or after August 15, 1982;
- Not more than ten (10) rooms on or after August 22, 1982; and
- Not more than twenty-five (25) rooms on or after August 29, 1982.

On or before July 15, 1982, CHICON IV will supply the HOTEL with a list of the names, addresses and arrival dates of the occupants of these rooms, together with a list of which of these rooms, if any, are to be billed to CHICON IV's Master Account and/or credited against CHICON IV's Complementary Room Night Credit (as defined in Section II hereof). Unless authorized by CHICON IV in accordance with the provision of this paragraph on or before August 1, 1982, the charges for the sleeping rooms allocated in this paragraph shall be payable by the occupant thereof. These rooms will be blocked on the "Committee Floors," as defined in Section II, Paragraph 4 of this Agreement, either by housing said occupants on the floor to be so designated when they check in, or by moving them to the floor so designated on September 2, 1982.

3. ROLLAWAY BEDS: Rollaway beds will be furnished to any guest of the HOTEL at a one-time charge of \$15.00. This charge is in addition to the rate established for additional persons in a room as set forth in Section I, Paragraph 1 hereof.

4. CHILDREN: No charge for an additional person will be assessed for children 12 years of age or under staying in the same room with their parents and/or legal guardians. Rollaway beds will be provided in such instances at the cost established in Section I, Paragraph 3 herein.

5. CHECKOUT TIME Checkout time for sleeping rooms for Convention members leaving Sunday, September 5, 1982, or Monday, September 6, 1982 will be 3:00 o'clock P.M. Checkout time for sleeping rooms for Convention members on all other dates shall be 1:00 o'clock P.M.

6. TAXES AND OTHER ASSESSMENTS: All sleeping room prices are subject to any Illinois and/or Chicago room use or sales taxes applicable at the time of the Convention. Other than the room rate itself and the applicable Illinois or Chicago taxes, there will be no charge for the use of the room. Charges for specific services or any damages may be assessed if itemized separately. The HOTEL will explain fully any assessments or charges for specific services or damages upon request.

7. DESK CLERKS AND BELLMEN: The HOTEL will provide a sufficient number of desk clerks and bellmen to prevent undue delay during check-in and check-out.

8. EXPEDITED CHECK-IN/CHECK-OUT PROCEDURES: The HOTEL will negotiate expedited check-in and check-out procedures for key CHICON IV management personnel, the details of which shall be outlined in a Supplementary Agreement not later than August 15, 1982. On or before said date, CHICON IV shall provide the HOTEL with a precise rooming list for such key management personnel, including names, addresses, arrival and departure dates, and appropriate billing information.

9. CREDIT CARDS: The HOTEL will accept the following credit cards in payment for rooms: American Express, Carte Blanche, Diners' Club, Mastercard and other Interbank Cards and Visa.

- 10. CASH POLICY:** The HOTEL will accept cash in payment for individual accounts without requiring credit card identification. Should a Convention member indicate payment by cash, a deposit upon check-in, equal to the anticipated room charge and tax will be required by the HOTEL.
- 11. CHECK POLICY:** The HOTEL will accept checks in payment of charges only upon arrangement with the Credit office prior to the opening date of the Convention.
- 12. CONFIRMED RESERVATIONS:** All room reservations accompanied by at least one night's deposit, as defined in Section I, Paragraph 20 of this Agreement, or an American Express guaranteed reservation, shall be considered confirmed reservations. Confirmed reservations shall be binding so long as the reserver arrives by "check-out time" of the day immediately following the stated date of the reservation. If no room is available and the reserver has a confirmed reservation, the reserver shall be given a free night's lodging at an alternate hotel at the HOTEL's expense.
- 13. ROOM SERVICE:** Room service will be available twenty-four (24) hours a day throughout the Convention.
- 14. HOUSEKEEPING HOURS:** The HOTEL is aware that the Convention members generally keep late hours and the HOTEL housekeeping staff may have difficulty in gaining access to guest rooms in the early morning hours, defined as prior to 10:00 o'clock A.M. for purposes of this paragraph. The staff will be instructed to observe "Do Not Disturb" signs during these hours.
- 15. ICE AND SODA MACHINES:** The HOTEL will do everything reasonable to insure that all ice and soda machines in guest room areas in which Convention members have rooms are kept operating and stocked throughout the Convention. Should all ice machines be emptied, special arrangements will be made to provide ice at no charge to either CHICON IV or the members. This paragraph shall not apply to ice ordered from room service.
- 16. PARKING:** A special parking rate for members of the Convention will be established the HOTEL on or before April 1, 1982, and contained in a supplemental agreement. There will be no in/out charge for members of the Convention who are registered at the HOTEL. The rate shall be \$5.00 per day, including tax.
- 17. CREDIT ARRANGEMENTS:** Individuals will be responsible for their own room, tax and incidental charges incurred upon departure from the HOTEL, unless otherwise arranged with the Credit Department. Members of the Convention are responsible for their own bills. Except for the Master Account, payment of these bills is not guaranteed by CHICON IV.
- 18. PET POLICY:** It is the policy of the HOTEL not to allow guests to have any pets in their rooms. This paragraph shall not apply to blind or visually handicapped guests with Seeing Eye Dogs.
- 19. BABY CRIBS:** The HOTEL will provide baby cribs to Convention members upon request and to the extent that such cribs are not available in the house, they will be rented by the HOTEL and billed to the room occupant at the HOTEL's cost.
- 20. ONE NIGHT'S DEPOSIT DEFINED:** For purpose of Section I, Paragraph 12 (CONFIRMED RESERVATIONS), the phrase "one night's deposit" is defined as the sum of \$50.00 per person, regardless of the number of people occupying such rooms.

SECTION II

BLOCKING AND COMPLIMENTARY ROOMS

- 1. ROOM BLOCK:** The HOTEL will block a minimum number of rooms for the Convention according to the table below, subject to 1980 and 1981 actual World Science Fiction Society performances:

Monday, August 30, 1982	100 rooms
Tuesday, August 31, 1982	400 rooms
Wednesday, September 1, 1982	1300 rooms
Thursday, September 2, 1982	1700 rooms
Friday, September 3, 1982	1800 rooms
Saturday, September 4, 1982	1800 rooms
Sunday, September 5, 1982	1600 rooms
Monday, September 6, 1982	750 rooms
Tuesday, September 7, 1982	200 rooms

- 2. CUT-OFF DATE:** All rooms will be held until August 12, 1982 (twenty-one (21) days prior to the opening date of the Convention), at which time they will be released for sale to the general public. Thereafter, the HOTEL will continue to accept reservations from Convention members of a space availability basis.
- 3. COMPLIMENTARY ROOMS:** CHICON IV will receive one (1) complimentary room-night for every fifty (50) room-nights rented to members of the Convention. Such credits may be utilized to obtain free rooms by CHICON IV according to the following schedule:

West Tower	One Room Lakeview Parlor (only) Regency Parlor (only) Super Regency Parlor (only) Penthouse Parlor (only) Presidential Parlor (only)	1 unit 1 unit 2 units 3 units 3 units 4 units
East Tower	One Room Lakeview Type Parlor (only) Regency Type Parlor (only) Super Regency Type Parlor Enlarged Super Regency Parlor Presidential Type Parlor	1 unit 1 unit 2 units 3 units 4 units 5 units

- 4. COMMITTEE FLOORS:** Subject to space availability and "holdover guests" from previous meetings, the HOTEL shall establish the two lowest available floors of the East Tower as the "Committee Floors". The HOTEL will make every reasonable effort to insure availability on the dates of the Convention, September 2-6, 1982. Not later than August 1, 1982, CHICON IV will provide the hotel with a precise rooming list for said rooms, including names and addresses of occupants, arrival and departure dates, and appropriate billing information.
- 5. COMMITTEE SUITE:** In addition to the complimentary rooms defined above, the HOTEL will provide the Committee with the use of a two-bedroom suite at the HOTEL's expense. This suite will be blocked on one of the two Committee Floors.
- 6. OTHER SPECIAL BLOCKING ARRANGEMENTS:** Except for the designation of certain floors as "Quiet Floors" (see Section V, Paragraph 6 of this Agreement), any other special blocking requirements of CHICON IV shall be contained in supplementary agreements, which shall be established with the HOTEL no later than August 1, 1982.

SECTION III

FUNCTION ROOMS

- 1. FUNCTION SPACE DEFINED:** Unless otherwise unambiguously stated in this Agreement, the terms "function space," "function rooms," or "all function space in the HOTEL" are defined to include all of the following rooms:

Adams Room	Columbus Hall Foyer	Wright Room
Ogden Room	Grand Ballroom	Horner Room
Burnham Room	Atlanta Room	McCormick Room
Field Room	San Francisco Room	Du Sable Room
Skyway Suites	Hong Kong Room	Belmont Room
(defined as Rooms #261,	Sandburg Room	Water Tower Room
264, 265, 268, 269, 272,	Toronto Room	Gold Coast Room
273, 276)	Acapulco Room	Buckingham Room
Haymarket Room	Stetson Suites	Picasso Room
Colombian Room	Wacker Hall	Columbus Hall
		Regency Ballroom
		New Orleans Room

This list of function rooms is not exclusive, and may be added to by written agreement of the parties.

2. FUNCTION SPACE CHARGE: Based upon CHICON IV's programmed activities, sleeping room commitment, and food and beverage commitment, the HOTEL waives any and all customary direct function room or meeting room charges.

3. FUNCTION ROOM AVAILABILITY: The HOTEL will provide the Committee with the following function space on a twenty-four (24) hour basis for the dates indicated:

August 23-30, 1982	One room for use as office
Monday, August 30, 1982	Skyway Suites
Tuesday, August 31, 1982	Skyway Suites
Wednesday, September 1, 1982	All Function Space (see below)
Thursday, September 2, 1982	All Function Space
Friday, September 3, 1982	All Function Space
Saturday, September 4, 1982	All Function Space
Sunday, September 5, 1982	All Function Space
Monday, September 6, 1982	All Function Space
Tuesday, September 7, 1982	Wacker Hall
	Regency Ballroom
	Skyway Suites
	Skyway Suites
Wednesday, September 8, 1982	

It is understood by CHICON IV that all function space in the HOTEL, except the Regency Ballroom, will become available for CHICON IV's use at varying times during the day on Wednesday, September 1, 1982. As each said room becomes available, it shall be held for CHICON IV's exclusive use for the Convention. CHICON IV also understands that the Regency Ballroom will not be available for CHICON IV's use until 1:00 P.M. on Thursday, September 2, 1982.

4. RELEASE OF FUNCTION SPACE: If CHICON IV does not need the function space above for Convention activities for the full time period listed, it will release such space as is not needed to the HOTEL as soon as possible. On or before January 31, 1982, CHICON IV will provide the HOTEL with a definite list of its meeting requirements, showing room use and hours thereof.

5. HOUSEMEN: There will be a convention service manager available to CHICON IV from 8:00 o'clock A.M. to midnight each day of the Convention. This manager will arrange set up and cleaning of the function rooms at the Committee's request. The HOTEL's staffing may be set in accordance with the set-up instructions given by the Committee. There will be no direct charge for this service.

6. SCHEDULE OF EVENTS: A meeting room program will be furnished to the HOTEL on or before June 1, 1982. Thereafter, to the extent that this meeting program is revised, changed or altered, such revisions, changes and alterations shall be given to the HOTEL in writing as soon as practical after they are made. It is understood by the convention that meeting room space not utilized by CHICON IV in the June 1, 1982 schedule is released to the HOTEL, and may be re-acquired based on availability.

7. CLEANING AND SET-UP: All major function room cleaning and set-up will be according to a schedule set up by CHICON IV and the HOTEL by August 15, 1982, taking into account the meeting room program furnished to the HOTEL. Special controlled access rooms and controlled access rooms (see Section V: SECURITY) will be opened by the Committee when necessary for cleaning or set-up.

8. EQUIPMENT: The HOTEL will provide chairs, tables, table covers, podiums, bulletin boards, blackboards, trash containers, easels, chalk, erasers and ashtrays to the Committee on request up to the maximum amount of such equipment as is owned by the HOTEL. There will be no extra charge for this equipment.

9. RENTAL OF ADDITIONAL EQUIPMENT: To the extent that the HOTEL does not own sufficient quantities of equipment, as defined in the immediately preceding paragraph, to satisfy the needs of CHICON IV, the HOTEL will rent additional equipment to cover such needs. The charges for such rental shall be billed to CHICON IV at the HOTEL's cost.

10. MICROPHONES: The HOTEL will provide a number of complimentary microphones equivalent to one (1) complimentary microphone for each meeting room in the HOTEL. CHICON IV reserves the right to allocate these microphones among the various meeting rooms on an "as needed" basis. Additional microphones in excess of the number requested by CHICON IV will be provided by the HOTEL for a charge of \$20.00 per microphone per day. There will be no additional charge for the use of the sound system in any meeting room.

This paragraph shall not prevent the HOTEL from billing any customary and usual charges for the use of union personnel to CHICON IV's Master Account.

11. FILM PROGRAM SOUND SYSTEM: The HOTEL will provide for the audio portion of the film program to be broadcast through the sound system of the film program room at the usual and customary electrical charge for making such interconnection. There will be no additional charge for the use of the sound system for the film program.

12. ICE WATER AND GLASSES: Ice water and glasses will be placed in any function room specified by CHICON IV at no extra charge. The pitchers will be refreshed as needed during normal working hours.

13. SPECIAL LIGHTING IN THE ART SHOW ROOM: On or before August 1, 1982, CHICON IV will inform the HOTEL of any special lighting requirements in connection with the art show. The HOTEL will provide such equipment at no charge to CHICON IV up to the maximum amount of such equipment as is owned by the HOTEL, and there will be no additional charge for such equipment. To the extent that such equipment is not owned by the HOTEL, the HOTEL will rent such equipment and bill CHICON IV for the same at the HOTEL's actual cost of rental. CHICON IV will pay the usual and customary charges for any special lighting connections.

14. INCIDENTAL CHARGES: On or before June 1, 1982, the HOTEL will provide the Committee with a complete schedule of electrical, Teamster and other incidental, rental and union charges that will be in effect during the Convention.

15. ROLLAWAY BEDS: The HOTEL will supply a reasonable number of rollaway beds (not to exceed ten (10) in number) in function rooms at the direction of CHICON IV, at a one-time charge of \$15.00.

16. ORGANIZATIONAL MEETINGS: Between the date of execution of this Agreement and the dates of the Convention, CHICON IV will hold a number of its organizational meetings at the HOTEL. Although the exact number of meetings and the schedule thereof will be worked out by supplemental agreement, it is contemplated by the parties that such meetings will occur approximately monthly between the date of execution of this Agreement and April 30, 1982, approximately bi-weekly thereafter through July 31, 1982, and approximately weekly thereafter until the date of the Convention. It is contemplated that these meetings will involve from ten (10) to thirty (30) people. The HOTEL agrees to provide function space sufficient for this purpose at no charge to CHICON IV.

SECTION IV OPERATIONS

1. HOTEL PERSONNEL AVAILABLE: A member of the HOTEL staff will be available to CHICON IV as a staff liaison at all hours during the Convention. From the hour of midnight until he or she goes "off duty," the staff liaison may be the Night Manager. At all other hours, a member of the HOTEL Convention Services Department will be staff liaison. Not later than August 1, 1982, the HOTEL will designate in writing the names of the person or persons who will be performing this staff liaison work and the hours during which they will be performing their duties.

2. ENGINEERS AVAILABLE: A HOTEL engineer, sound engineer and electrician will be available to CHICON IV from 8:00 A.M. to midnight commencing on Wednesday, September 1, 1982, and continuing each day throughout the duration of the Convention.

3. MEETING WITH HOTEL STAFF PRIOR TO CONVENTION: To facilitate liaison with the HOTEL, the Chairmen, Executive Board, Directors of the Watch and Hotel Liaisons of CHICON IV will be introduced to and meet with the key HOTEL staff members (at least those in direct charge of convention services, security, guest services and head housemen) before the Convention.

4. UNION PERSONNEL: CHICON IV acknowledges that the HOTEL is a "union hotel," and that CHICON IV will be required to use union personnel as projectionists, stagehands and electricians at its activities. On or before June 1, 1982, the HOTEL will supply CHICON IV with a complete list of all services for which union personnel are required by contract, and the wage rate for said personnel which will be in force during the Convention. This list will not be subject to change or modification, except only that, if a contract with a union comes up for renewal and/or renegotiation, then the HOTEL shall inform CHICON IV of the new wage rate in writing as soon as practical under the circumstances and the new wage rate shall be in effect during the Convention. The HOTEL will not require CHICON IV to use union members as performers in any Convention activities, other than musicians. Masquerade participants are not musicians for purposes of this paragraph.

5. ELEVATORS AND ESCALATORS: In so far as is possible (i.e. barring emergency repairs) the HOTEL will keep all of its elevators and escalators in full operation on a twenty-four (24) hour basis throughout the Convention. The elevators shall not be inhibited from stopping on or answering calls from any floor on which Convention activities are occurring. A HOTEL engineer will be available on a twenty-four (24) hour basis for restarting stopped escalators at no charge to CHICON IV.

6. CASH BARS: Cash bars will be set up by the HOTEL. CHICON IV will notify the Banquet and Catering Department of the time, location and duration of requested cash bars on or before August 1, 1982.

7. CONVENTION VEHICLE PARKING: The HOTEL will make provision for four (4) Convention vehicles to park in an accessible area in or near the HOTEL free of charge. It is understood that this parking space may be in an area outside the HOTEL garage, to be designated by the HOTEL. There shall be no "in/out" charge or gratuity for these vehicles.

8. MAIN FREIGHT ELEVATOR: The HOTEL understands that CHICON IV will be making some use of the main freight elevators and the loading docks of the HOTEL. CHICON IV will pay the normal and customary charges and rates for union personnel associated with the use of these facilities.

9. CHECK ROOM: The HOTEL agrees that the cloakrooms and checkrooms on the Ballroom levels may be used by CHICON IV for purposes other than the checking and storing of valuables.

10. TABLE OF ORGANIZATION OF HOTEL STAFF: On or before September 1, 1981, the HOTEL shall provide to CHICON IV a complete table of organization of its management and supervisory staff, including both the name of the position and the person occupying said position. A similar list shall be provided, showing any staff changes there, on or before August 1, 1982.

11. ENGINEERING FLOOR PLANS: The HOTEL shall supply a complete set of engineering floor plans for all function rooms on or before September 1, 1981, and shall update said floor plans as necessary for any function rooms built, completed and/or modified subsequent to said date.

SECTION VI COMMUNICATIONS AND INFORMATION

1. POCKET RADIO PAGING DEVICES: To facilitate contacting the Convention Committee, the HOTEL will supply them, during the Convention, with a reasonable number of pocket radio paging devices by which they may be signaled in the HOTEL by the HOTEL paging operator. The exact number of such paging devices available to CHICON IV shall be established on or before March 1, 1982, and the personnel to whom they are to be assigned shall be furnished in writing to the HOTEL on or before August 1, 1982. Such paging devices will be provided by the HOTEL at the HOTEL's cost for renting them.

2. HOUSE TELEPHONES: The HOTEL will insure that there is a minimum of one (1) HOTEL telephone in each function room used by CHICON IV. These telephones will be kept in good working order throughout the Convention. There will be no charge for this service. Additional telephones will be installed in any function room and billed to the Master Account for the actual cost thereof upon request. The costs for such service shall be established in the supplemental agreement no later than July 15, 1982.

It will be possible to call outside from HOTEL telephones when a password is given for billing to the Master Account. Passwords for each day will be specified to the HOTEL by the Convention Director of the Watch. The Committee will not be responsible for calls made without password authorization.

3. INCOMING TELEPHONE CALLS: The HOTEL will insure that its telephone operators are told about the Convention. The operators will have sufficient information to answer directly questions regarding the name and dates of the Convention. All other requests for information, during the Convention, will be connected by the operators to an extension designated by the Committee.

4. POSTED SCHEDULES: The HOTEL will post schedules in public areas of the HOTEL listing the function rooms being used by CHICON IV for activities open to general Convention members and the nature of the activities in these rooms. The Committee will be responsible for supplying the HOTEL with this information.

5. POSTING OF SIGNS: The HOTEL will hereby consent to the reasonable posting of signs by CHICON IV on the function room levels of the HOTEL, as long as the signs are professional in appearance and posted in accordance with applicable HOTEL policy.

6. RESTRICTING OF INCOMING TELEPHONE CALLS: The HOTEL will honor all requests by CHICON IV that the HOTEL operators are not to connect any telephone calls to certain designated rooms. On or before the opening date of the Convention, CHICON IV will provide the HOTEL with a list of such rooms to which calls may not be connected through the HOTEL switchboard. This list may include both function rooms and sleeping rooms. It is understood by all parties that this clause applies only to telephone calls routed through the HOTEL switchboard, and the HOTEL can not prevent a party directly dialing one of these rooms.

SECTION VII RESTAURANTS

1. OPERATING HOURS: The operating hours of the HOTEL restaurants and room service will not be decreased during the Convention, and they will be staffed to deal with heavy business during the Convention. Normal prices shall be charged to Convention members for all items and services at all HOTEL restaurants and for room service.

2. RESTRICTIONS ON SERVICE: The HOTEL will not restrict the use of its restaurants and bars by members of the Convention except as follows:

- a. The HOTEL will not serve alcoholic beverages to anyone under the legal age for such in the State of Illinois;
- b. Members creating a disturbance may be refused service; and
- c. Members served at Truffles may be required to be appropriately dressed.

3. SNACK BAR IN WACKER HALL: The HOTEL, through its Banquet and Catering Department, will provide a snack bar at a location to be agreed between the parties in Wacker Hall. The snack bar shall serve sandwiches, snacks, soft drinks and any other food which the HOTEL may provide. This snack bar shall be open during the Convention during the same hours as Wacker Hall is open to Convention members. The cost of this service shall be passed on to the patrons of the snack bar through reasonable charges for the services provided.

4. POPCORN AND SOFT DRINKS AT FILM ROOM: The HOTEL shall provide a popcorn machine and a soft drink concession at a place reasonably near the entrance to the film rooms, the hours of such concessions to be established by a supplementary agreement. The cost of this service shall be passed on to the patrons of the concessions through reasonable charges for the services provided.

SECTION VIII REPORTING, INSPECTION AND MISCELLANEOUS

1. ROOM NIGHT COUNT: The HOTEL will provide CHICON IV in writing with a daily record of the number of Convention members residing in the HOTEL each night, as indicated by the HOTEL's records.

2. MASTER ACCOUNT: The HOTEL will establish a master billing account with standard commercial credit terms (net 30 days) for the Convention. A list of those persons authorized to charge items to the master account will be provided by the Committee by August 1, 1982.

3. PROMOTIONAL MATERIALS: Nothing shall be posted on, nailed, screwed or otherwise attached to columns, walls, floors or other parts of the building or furniture. Distribution of CHICON IV promotional gummed stickers or labels is strictly prohibited. Anything in connection therewith necessary or proper for the protection of the building or equipment will be at the expense of CHICON IV.

4. ART SHOW/AUCTION AND HUCKSTER ROOM USE: The HOTEL understands that CHICON IV will be running a "Huckster Room" and an "Art Show/Auction" as part of its activities. The Huckster Room will consist of professional and amateur dealers of new and used books and magazines and other science fiction/fantasy related material offering their products for sale to the Convention membership. The Art Show/Auction will consist of a display of science fiction/fantasy related art work coupled with an auction sale of certain of these pieces of art work to the Convention membership. In neither case will sales be made to the public at large. The HOTEL warrants that it has entered into no contract or agreement with any person or entity having its place of business in the HOTEL or otherwise that would conflict with CHICON IV's right to have a Huckster Room and/or Art Show/Auction (as described above) as part of the Convention activities, and further agrees to enter into no such contract or agreement which would infringe on these rights between the present and September 6, 1982.

5. ENTIRE AGREEMENT: This Agreement expresses the entire agreement between the parties. All prior or contemporaneous agreements entered into by the parties, whether written or oral, which are not contained in this Agreement are hereby waived.

6. MODIFICATION AND SUPPLEMENTARY AGREEMENTS: This Agreement may be modified by the agreement of the parties at any time in writing. In addition, this Agreement contemplates that certain supplementary agreements will be entered into at a later date, as indicated in various portions hereof. Such supplementary agreements shall become a part of this Agreement and shall be enforceable as such.

7. LIMITATION OF LIABILITY: CHICON IV is not a guarantor or insurer of the acts of members of the Convention, and membership in the Convention does not, in and of itself, make the member an agent of CHICON IV for any purpose. All parties to this Agreement agree that CHICON IV will not be liable for damage to the HOTEL or its equipment caused by any member of the Convention in individually registered guest rooms.

8. DAMAGE DEPOSIT AND INSURANCE: CHICON IV agrees to deposit with the HOTEL the sum of five thousand dollars (\$5,000.00) on or before August 1, 1982, as a security deposit against damage to the HOTEL for which CHICON IV is liable. This five thousand dollars (\$5,000.00) deposit will be credited to the Master Account, and all charges for damages by the HOTEL will be itemized and charged against said Master Account.

In addition, CHICON IV shall purchase at its expense liability insurance in a face amount of two hundred thousand dollars (\$200,000.00) or greater, said insurance to be either a comprehensive policy covering theft, personal injury and property damage, or separate policies covering said liabilities, the total of which shall aggregate two hundred thousand dollars (\$200,000.00) or more.

9. ARBITRATION: Any controversy or claim arising out of, or relating to, this contract, or the breach thereof, shall be settled by arbitration in accordance with the rules of the American Arbitration Association, and judgment upon the award may be entered in any court of competent jurisdiction.

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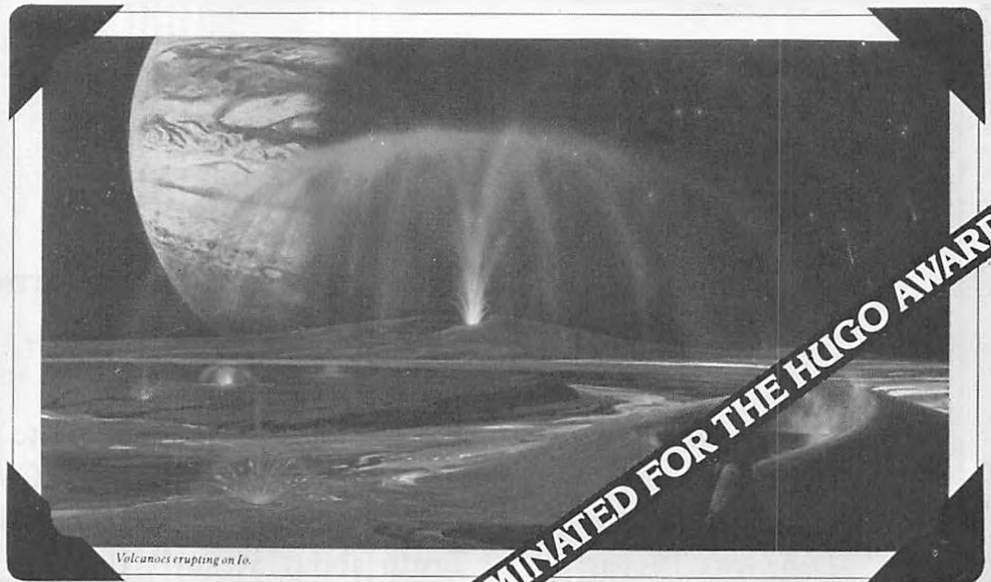
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CONSTITUTION

of the World Science Fiction Society, April 1982

ARTICLE I — Name, Objectives, Membership, and Organization

- SECTION 1:** The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.
- SECTION 2:** WSFS is an unincorporated literary society whose functions are:
- A. To choose the recipients of the annual Science Fiction Achievement Awards (the Hugos),
 - B. To choose the locations and Committees for the annual World Science Fiction Conventions,
 - C. To attend those Conventions, and
 - D. To perform such other activities as may be necessary or incidental to the above purposes.
- SECTION 3:** The Membership of WSFS shall consist of all people who have paid membership dues to the Convention Committee of the current World Science Fiction Convention.
- SECTION 4:** Members of the Society paying the minimum fee towards membership with their site-selection ballots shall be members of the selected Convention with the right to receive all generally distributed publications. Such members may convert to members with the right of general attendance at the selected Convention and its Business Meeting by paying, within ninety (90) days of site selection, an additional fee, set by the selected Convention Committee, of not more than the minimum voting fee and not more than the difference between the voting fee and the attending fee for new members.
- SECTION 5:** Authority and responsibility for all matters concerning the Convention, except those reserved herein to the Society, shall rest with the Convention Committee, which shall act in its own name and not in that of the Society.
- SECTION 6:** Each Convention Committee should dispose of surplus funds remaining after accounts are settled for the current Convention for the benefit of the Society as a whole. Each Convention Committee shall retain an independent accountant at least a year before their Convention and shall publish a financial statement prepared by said accountant within ninety (90) days after their Convention and a final financial statement within a year.

ARTICLE II — Science Fiction Achievement Awards (the Hugos)

- SECTION 1:** Selection of the Science Fiction Achievement Awards, known as the Hugos, shall be made as follows in the subsequent Sections of this Article.
- SECTION 2:** *Best Novel:* A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodical, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of his work from consideration if he feels that that version is not representative of what he wrote. The Convention Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.
- SECTION 3:** *Best Novella:* The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.
- SECTION 4:** *Best Novelette:* The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.
- SECTION 5:** *Best Short Story:* The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.
- SECTION 6:** *Best Non-Fiction Book:* Any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the previous calendar year.
- SECTION 7:** *Best Dramatic Presentation:* Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible.
- SECTION 8:** *Best Professional Artist:* An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.
- SECTION 9:** *Best Professional Editor:* The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year.

- SECTION 10:** *Best Fanzine:* Any generally available fannish publication devoted to science fiction, fantasy, or related subjects, which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year. The words "fanzine" and "fannish" shall be defined only by the will of the membership, and the Convention Committee shall impose no additional criteria.
- SECTION 11:** *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 10 above.
- SECTION 12:** *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 10 above or through other public display during the previous calendar year. Any person whose name appears on the final Awards ballot for a given year under the Professional Artist category shall not be eligible for the Fan Artist Award for that year.
- SECTION 13:** *Additional Category:* Not more than one special category may be created by the current Convention Committee with nomination and voting to be the same as for the permanent categories. The Convention Committee is not required to create any such category; such action by a Convention Committee should be under exceptional circumstances only; and the special category created by one Convention Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugos.
- SECTION 14:** *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Convention Committee may select its own choice of base design. The name (Hugo) and the design shall not be extended to any other award.
- SECTION 15:** *No Award:* At the discretion of an individual Convention Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry "No Award" shall be mandatory in each category of Hugo on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.
- SECTION 16:** *Nominations:* Selection of nominees for the final Award voting shall be done by a poll, conducted by the Convention Committee, in which each Society member shall be allowed to make five (5) equally weighted nominations in every category. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.
- SECTION 17:** *Voting:* Final Award voting shall be by mail, with ballots sent only to Society members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus "No Award." The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Voters shall indicate the order of their preference for the nominees in each category.
- SECTION 18:** *Tallying:* Counting of all votes shall be the responsibility of the Convention Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. The complete numerical vote totals, including all preliminary tallies for first, second, . . . places, shall be made public by the Convention Committee within ninety (90) days after the convention.
- SECTION 19:** *Exclusions:* No member of the current Convention Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Convention Committee, then this exclusion shall apply to members of the Subcommittee only.

ARTICLE III — Future Convention Selection

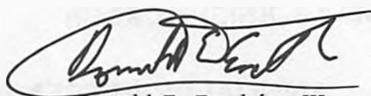
- SECTION 1:** The Society shall choose the location and Committee of the Convention to be held two (2) years from the date of the current Convention. Voting shall be by mail or ballot cast at the current Convention with run-off ballot as described in Article II, Section 18, and shall be limited to Society members who have paid at least ten dollars (\$10.00) towards membership in the Convention whose site is being selected. The current Convention Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Convention. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Convention Committee and all bidding committees who have filed before the mail ballots are set. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.
- SECTION 2:** Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options "None of the above" and "No preference" after the bidders and with equal prominence. The minimum fee in force shall be listed on all site-selection ballots.

- SECTION 3:** The name and address information shall be separated from the ballots and the ballots counted only at the Convention with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for "No preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying. "None of the above" shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Convention. If the Business Meeting is unable to decide by the end of the Convention, the Committee for the following Convention shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Convention Committee, they are not restricted by region or other qualifications and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.
- SECTION 4:** Bids from prospective Committees shall be allowed on the ballot by the current Convention Committee only upon presentation of adequate evidence of an agreement with the proposed sites' facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state the rules under which the Convention Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of the Society on request.
- SECTION 5:** To ensure equitable distribution of sites, North America is divided into three (3) regions as follows: *Western:* Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward; *Central:* Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions; and *Eastern:* Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward. Convention sites shall rotate in the order Western, Central, Eastern region.
- SECTION 6:** A Convention site outside of North America may be selected by a majority vote at any Convention. In the event of such outside Convention being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas World Science Fiction Convention, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters (3/4) majority vote. Selection of the site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.
- SECTION 7:** Each World Science Fiction Convention Committee shall provide a reasonable opportunity for *bona fide* bidding committees for the Convention to be selected one year hence to make presentations.
- SECTION 8:** With sites being selected two (2) years in advance, there are therefore at least two Convention Committees in existence at any given time. If one should become unable to perform its duties, the surviving Convention Committee shall determine what it is to do, by mail poll of the Society if there is time for one, or by decision of the Committee if there is not time.

ARTICLE IV — Constitution and Powers of the Business Meeting

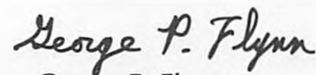
- SECTION 1:** Any proposal to amend the Constitution of WSFS shall require for passage a majority of all the votes cast on the question at the Business Meeting of the Society at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of the Society held at the World Convention immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.
- SECTION 2:** Any change to the Constitution of WSFS shall take effect at the end of the World Science Fiction Convention at which such change is ratified.
- SECTION 3:** The conduct of the affairs of the Society shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.
- SECTION 4:** Business Meetings of the Society shall be held at advertised times at each World Science Fiction Convention. The current Convention Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with *Robert's Rules of Order, Newly Revised*, the Standing Rules, and such other rules as may be published by the Committee in advance.
- SECTION 5:** The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Convention Committee, distributed with the Hugo nomination ballots, and printed in the Convention book, if there is one.

The above copy of the WSFS Constitution is hereby Certified to be true, correct, and complete:



Donald E. Eastlake, III
Presiding Officer

1982/4/30
Convention II Business Meeting



George P. Flynn
Secretary



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Business Passed on to Chicon IV

Items 1 through 5 were passed for the first time at Denvention II, and will become part of the WSFS Constitution if ratified at Chicon IV.

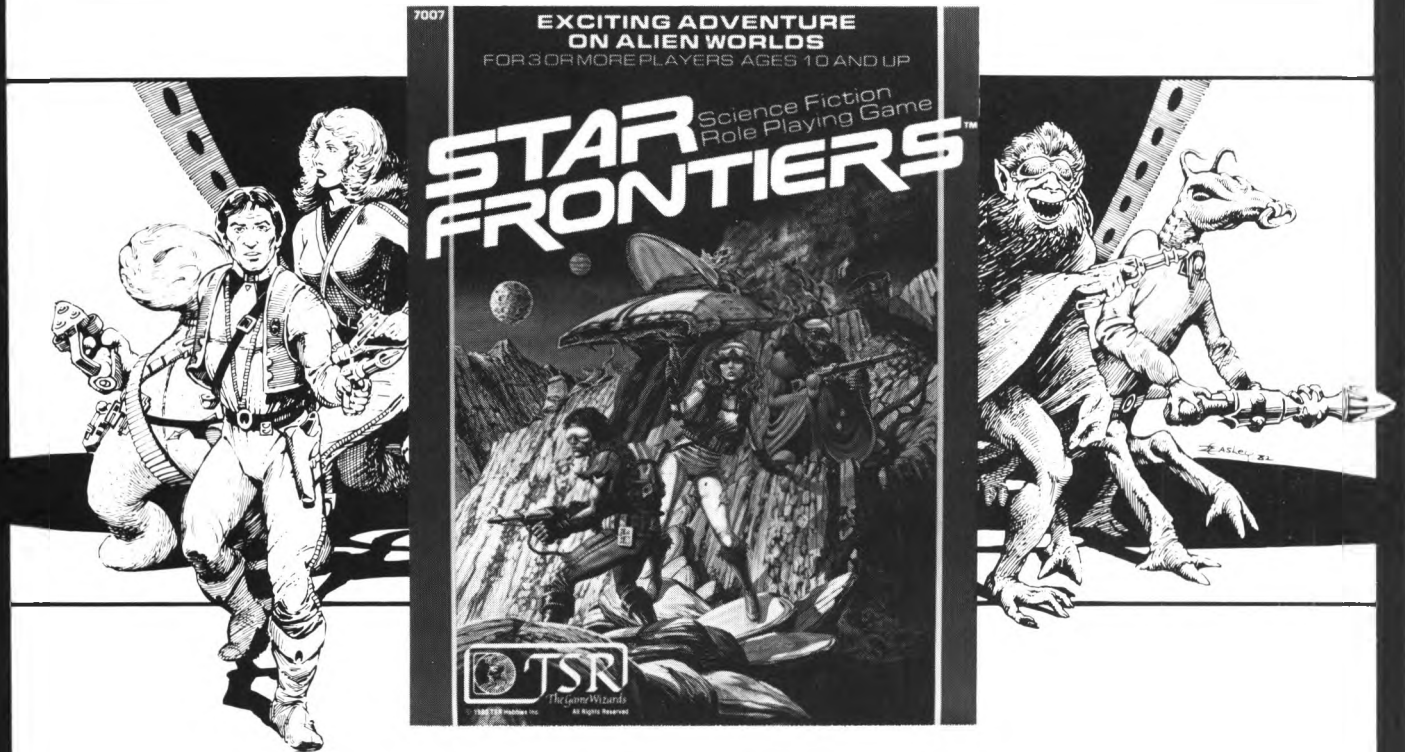
- ITEM 1:** MOVED, to amend the WSFS Constitution as follows:
- A) Insert the following as a new section in Article I:
Every Worldcon Committee shall include the following notice in each of its publications: “ ‘World Science Fiction Society’, ‘WSFS’, ‘World Science Fiction Convention’, ‘Worldcon’, ‘Science Fiction Achievement Award’, and ‘Hugo Award’ are registered service marks of the World Science Fiction Society, an unincorporated literary society.”
 - B) Substitute “Hugo Awards” for all occurrences of “Hugos”.
 - C) Insert “(hereinafter referred to as the Worldcon)” after the first occurrence of “World Science Fiction Convention” and substitute “Worldcon” for “World Science Fiction Convention” and “Convention” (except in the phrase “Continental Convention”) thereafter.
- ITEM 2:** MOVED, to amend Article IV, Section 2, of the WSFS Constitution by adding the following:
except that no change imposing additional costs or financial obligations upon Convention Committees shall be binding upon any Committee already selected at the time when it takes effect.
- ITEM 3:** MOVED, to amend Article II, Section 7, of the WSFS Constitution by altering the last sentence to read:
In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).
- ITEM 4:** MOVED, to amend Article III of the WSFS Constitution by inserting the following new section between the current Sections 3 and 4:
The deadline for bids from prospective Committees to be included on the ballot, as well as all information needed for filing such bids, shall be published by the current Committee and sent to all members of the Society at least four (4) months before the deadline for such bids. (Publication in a progress report prior to the date specified shall meet this requirement.)
- ITEM 5:** MOVED, to amend Article II of the WSFS Constitution by adding the following new section:
Extended Eligibility: In the event that a potential Hugo nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a three-fourths (3/4) vote of the intervening Business Meeting of the Society.
- ITEM 6:** Report of the WSFS Mark Registration Committee: This Committee was continued at the Denvention II Business Meeting to seek protection for the names used by WSFS.
- ITEM 7:** Report of the WSFS Constitution Drafting Committee: This Committee was formed at the Denvention II Business Meeting with instructions to report to Chicon IV. The draft new Constitution for the World Science Fiction Society was referred to it. The new draft produced by this committee appears elsewhere in this Program Book.

New Business for Chicon IV

As of the time this text was set for the Program Book, the following pieces of new business had been received. The first item is numbered zero because, as a change to the Standing Rules, it is expected that it will be considered before the business passed on by Denvention II. Additional business can be submitted as set forth in the Standing Rules.

- ITEM 0:** MOVED, to amend Rule 2 of the Standing Rules for the Governance of the WSFS Business Meeting by inserting the words “(for procedural reasons, as opposed to simple dislike of the motion in question)” after the words “object to consideration”.
- The above motion was submitted by Louis Epstein and Gregory Baker.*
- ITEM 8:** MOVED, to amend Article III, Section 5, of the WSFS Constitution by deleting all text beginning with “Central:” and substituting the following, provided that this change shall not take effect until after the selection of the Worldcon site for 1986:

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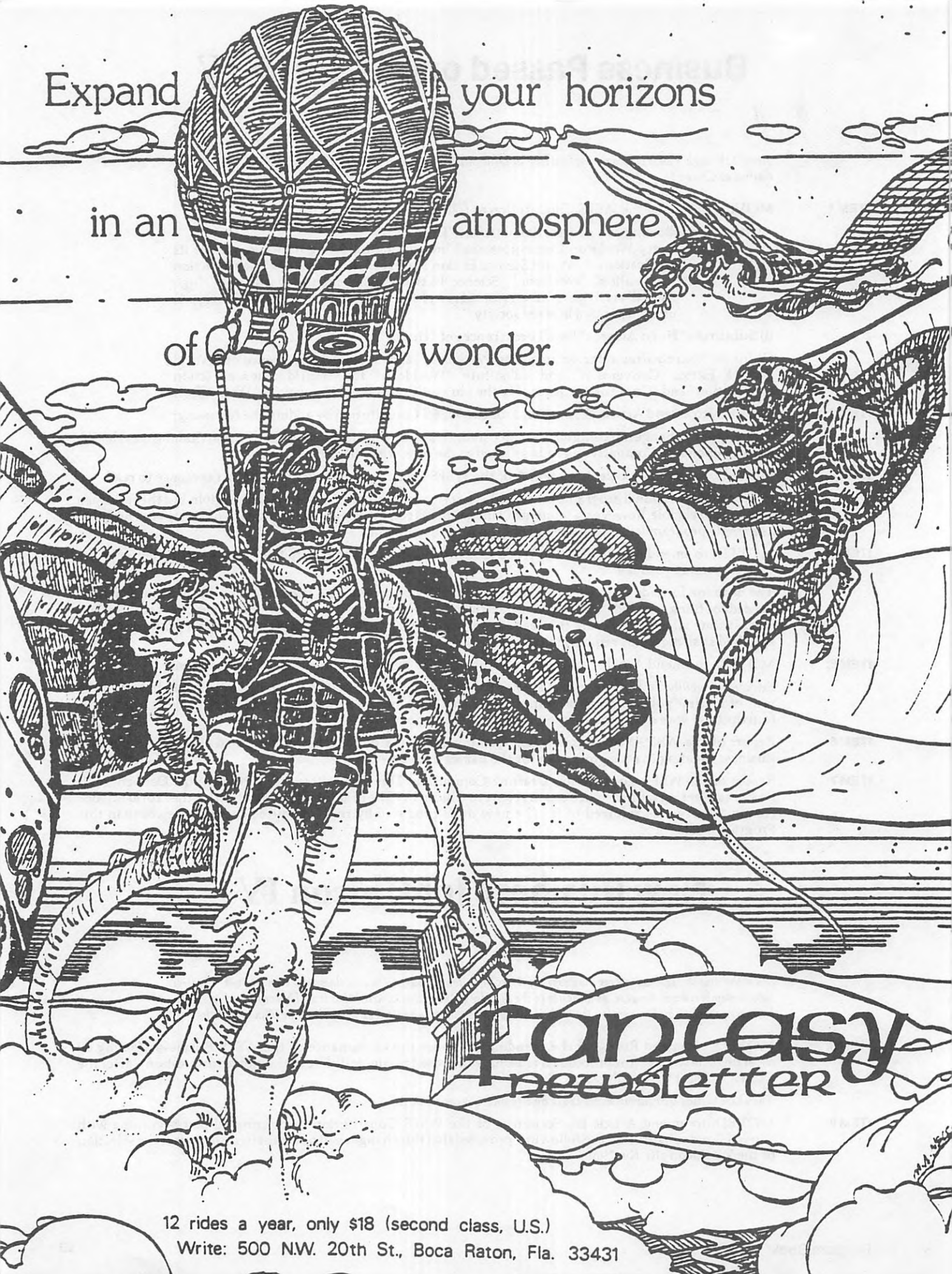


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Southern: Central America, Mexico (except as above), Oklahoma, Arkansas, Kentucky, West Virginia, Maryland, Delaware, and all states southward; and *Northern*: all states and provinces east of the Western region and north of the Southern region. Convention sites shall rotate in the order Western, Southern, Northern region.

The above motion was submitted by Jon Estren and Wilma Fisher. This motion would replace the current Central and Eastern regions by new Southern and Northern regions; the submitters state that this change would encourage growth in the South as well as stronger bid campaigns in the North.

ITEM 9: MOVED, to amend Article II, Section 10, of the WSFS Constitution by adding the word "Amateur" between the words "Best" and "Fanzine" in the title of the category. The following sentence to be inserted between the first and second sentences of the current description:

Fanzines and similar publications which pay contributors and/or staff in other than copies of the publications and/or provide a substantial portion of their editor's income are not eligible for this award.

The above changes, when added to the current wording, to become Section 11 of Article II of the WSFS Constitution. The WSFS Constitution to be further amended by the addition of a new Section 10, the current Sections 11 through 18 to be renumbered one higher, and the new Section 10 to read:

Best Semi-Professional Publication: Any generally available fannish publication devoted to science fiction, fantasy, or related subjects which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year. To qualify for this category a publisher/editor must pay his/her contributors and/or staff in other than copies of the publication and/or derive a substantial portion of his/her income from the sale of the publication and/or advertising therein. Any publication that receives at least 25% of its nominations in this category can only appear in this category and is not eligible in the "Best Amateur Fanzine" category.

If this amendment is accepted it will necessitate minor revisions in the wording of the "Best Fan Writer" and "Best Fan Artist" categories.

This motion was submitted by Marty Cantor and Mike Glicksohn. The submitters state the following: The intent of this motion is to recreate the original concept behind the Best Amateur Fanzine category, namely to recognize excellence in a part-time fannish hobby activity and to recognize that those editors/publishers who make at least a substantial portion of their incomes from their publications deserve recognition for their efforts in a manner that removes them from unfair competition with true amateurs.

ITEM 10: MOVED, to amend the WSFS Constitution by deleting Article II, Section 10, "Best Fanzine", and in Sections 11 and 12 replacing the phrase "magazines of the type defined in Section 10 above" with "any generally available fannish publication devoted to science fiction, fantasy, or related subjects".

This motion was submitted by Keir Santanos and John Mitchell. It eliminates the Best Fanzine Hugo Award category.

ITEM 11: MOVED, to amend the WSFS Constitution by deleting Article II, Section 19, substituting "Awards Subcommittee" for "Committee" or "Convention Committee" throughout Article II except for Sections 13 and 14, and adding the following as Article II, Section 2:

Awards Subcommittee: The Convention Committee shall select three persons who have not engaged in activities eligible for awards as defined in this Article to serve as an Awards Subcommittee. The Awards Subcommittee shall have sole authority to solicit and count nominations and votes for awards as defined in this Article and to decide questions of eligibility.

This motion was submitted by Louis Epstein and Gregory Baker. It mandates use of an Awards Subcommittee, which was previously optional.

ITEM 12: MOVED, to amend the WSFS Constitution by deleting Article II, Section 6.

This motion was submitted by Louis Epstein and Gregory Baker. It eliminates the Best Non-Fiction Book Hugo.

ITEM 13: MOVED, to amend the WSFS Constitution by deleting Article II, Section 7.

This motion was submitted by Louis Epstein and Robert Sacks. It eliminates the Best Dramatic Presentation Hugo.

ITEM 14: MOVED, to amend the WSFS Constitution by substituting the following for Article II, Sections 9 and 10:

Best Professional Magazine: Any periodical devoted to science fiction and/or fantasy published during the previous calendar year, produced primarily by persons for whom it is the main source of income.

Best Amateur Magazine: Any periodical devoted to science fiction and/or fantasy published during the previous calendar year, produced primarily by persons for whom it is not the main source of income.

Best Non-Periodical Editor: Any person engaged in the editing of science fiction and/or fantasy for non-periodical publication (editors of anthology series shall be eligible).

This motion was submitted by Louis Epstein and Laurie Mann.

ITEM 15: MOVED, to amend the WSFS Constitution by inserting the words "with the right of general attendance at the current convention" between the words "members" and "who" in the second sentence of Article III, Section 1.

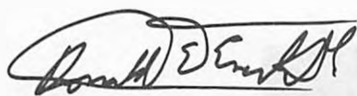
This motion was submitted by Louis Epstein and Gregory Baker. It restricts site-selection voting to those holding an attending membership in the current convention (but does not require them to be in attendance to vote).

Standing Rules for the Governance of the Worldcon Business Meeting

- RULE 1:** Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.
- RULE 2:** The Preliminary Business Meetings may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "table", to "divide the question", to "postpone" to a later part of the Preliminary Business Meetings, and to "refer" to a committee to report later in the same Annual Business Meeting are in order when allowed by *Robert's Rules*. The Preliminary Business Meetings may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.
- RULE 3:** The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Convention or eighteen hours before the first Preliminary Business Meeting, whichever is later.
- RULE 4:** Six (6) identical legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in Rule 3 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred (100) additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees unless they have actually been distributed to the attendees at the convention by the Convention Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.
- RULE 5:** Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.
- RULE 6:** Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.
- RULE 7:** Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.
- RULE 8:** A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.
- RULE 9:** In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.
- RULE 10:** A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.
- RULE 11:** Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.
- RULE 12:** These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.
- RULE 13:** The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatatory motions" as specified in *Robert's Rules of Order, Newly Revised*.
- RULE 14:** Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do *not* form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.

- RULE 15:** At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.
- RULE 16:** The World Science Fiction Society Business Meeting is a mass meeting of the Society's membership which the Convention is required to sponsor in accordance with the WSFS Constitution and these Standing Rules. Therefore, (1) the quorum is the number of people present and (2) the decisions of the Chair as to who is entitled to the floor are not subject to appeal. The motion to adjourn the Main Meeting will be in order *after* the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.
- RULE 17:** If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.
- RULE 18:** These Standing Rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the end of the Business Meeting at which it was passed.

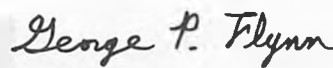
The above copy of the Standing Rules for the Governance of the Worldcon Business Meeting is hereby Certified to be true, correct, and complete:



Donald E. Eastlake, III
Presiding Officer

1982/4/30

Convention II Business Meeting



George P. Flynn
Secretary



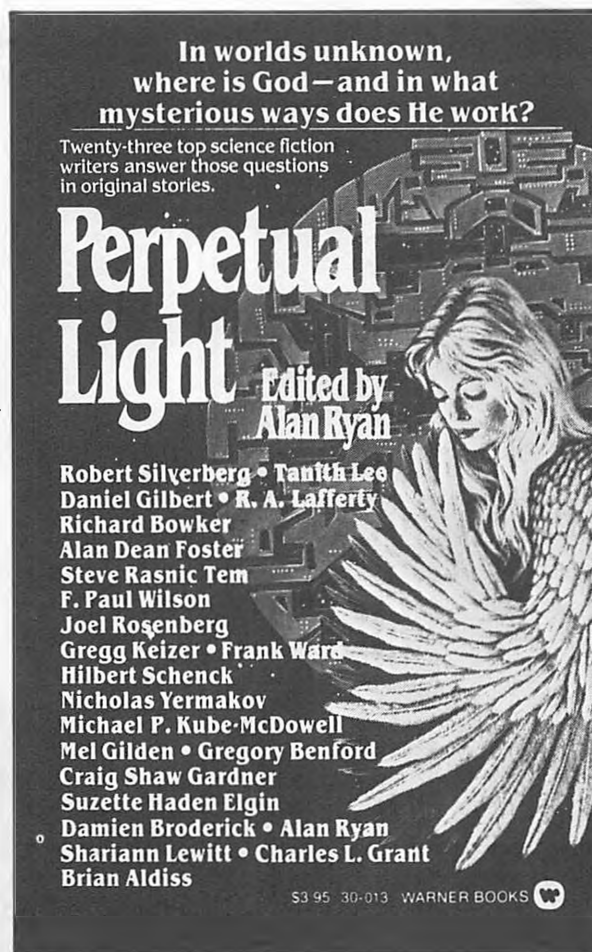
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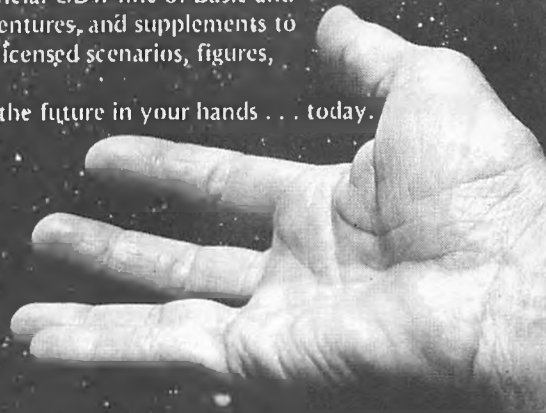
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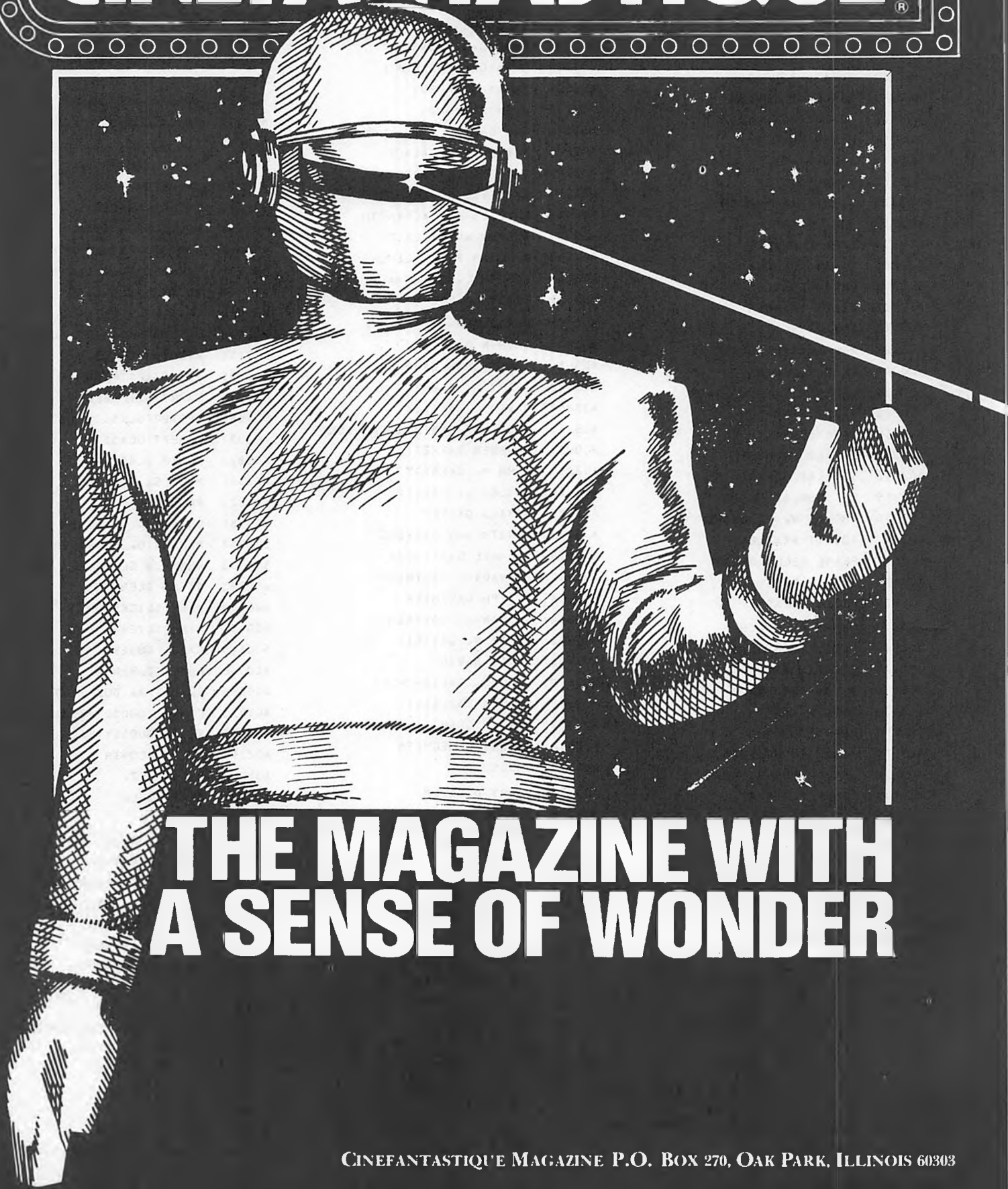
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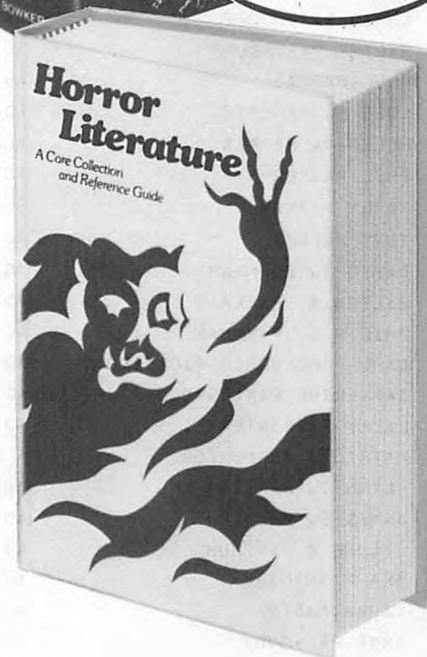
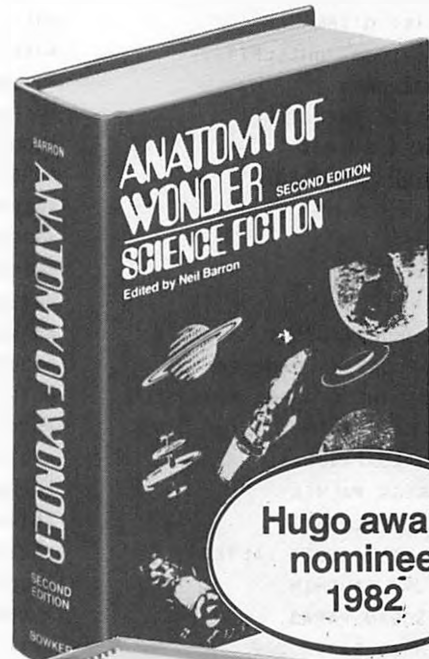
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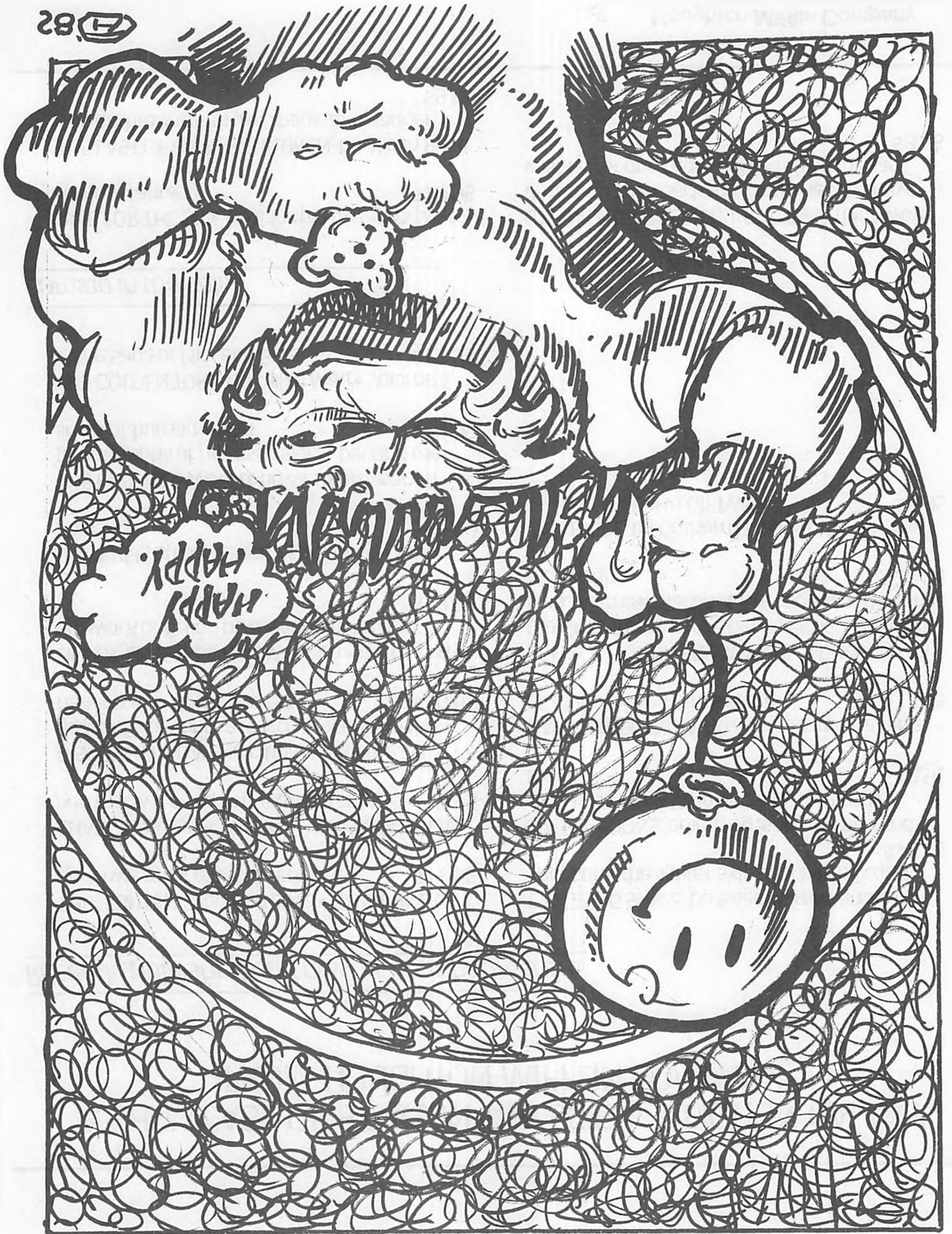
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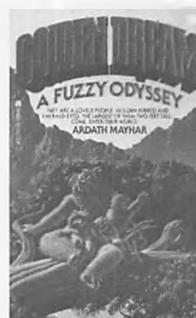
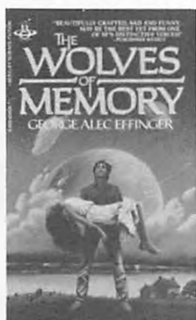


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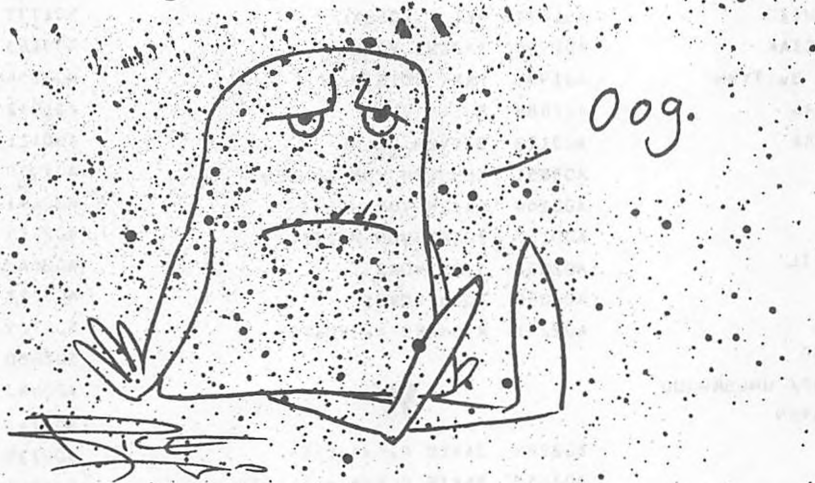
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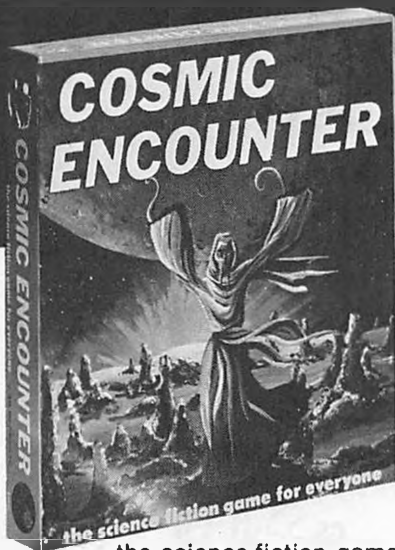
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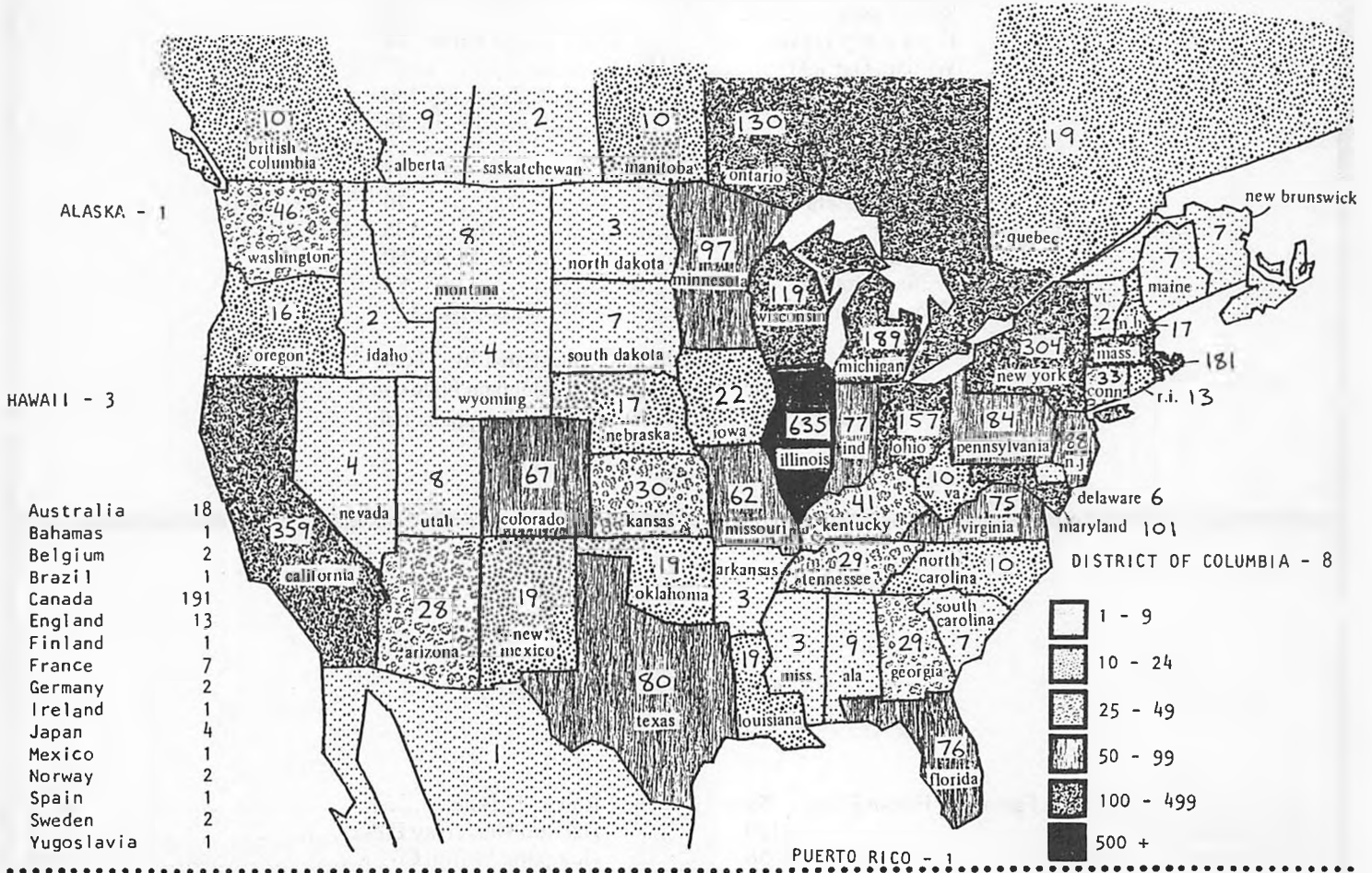
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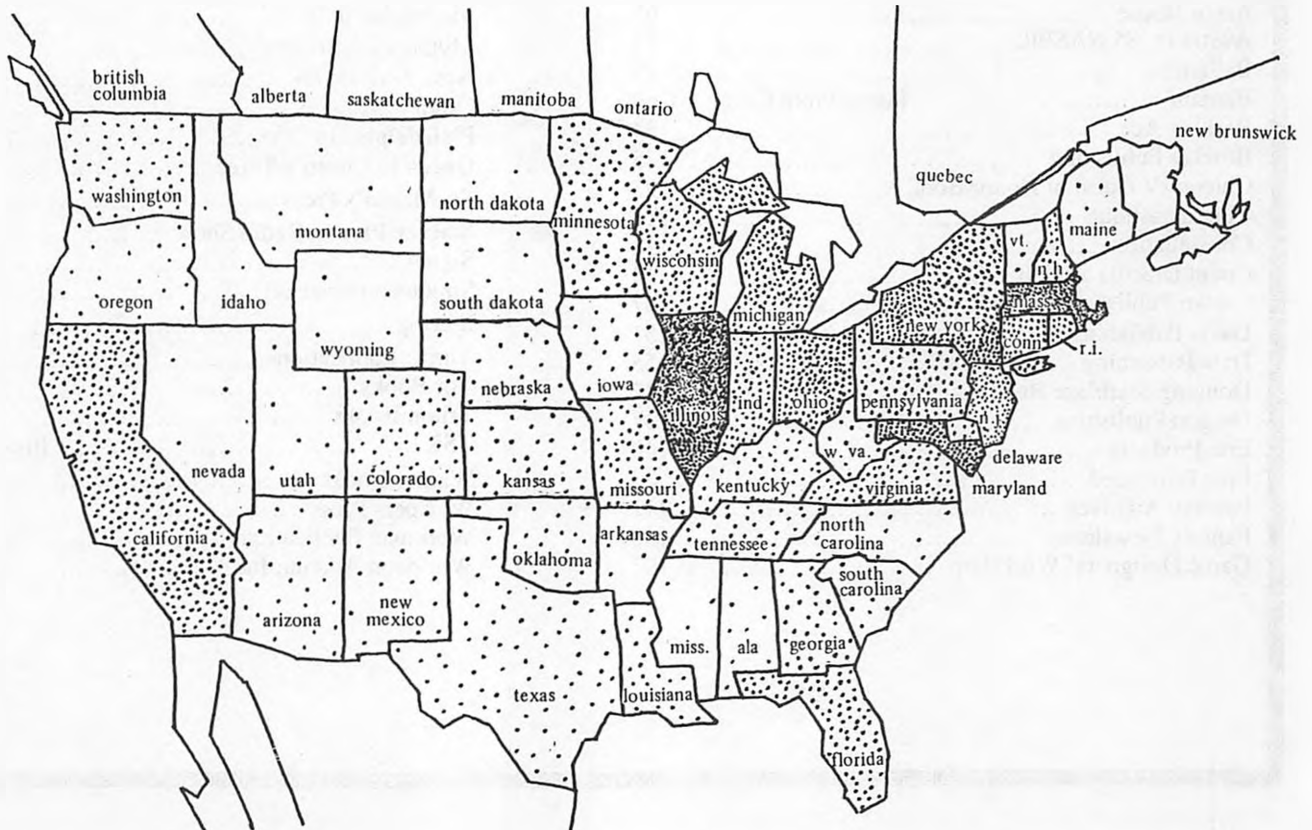
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Chicon IV hippocampus logo designed by Todd Hamilton. Be sure to stop by Buckingham Fountain (just south of the Hyatt) to meet Chicago's hippocampi!

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(ALTHO WE, AS YET, DO NOT KNOW WHY.)



WE ARE ABOUT TO LAND ATOP THE HYATT, ROGER!

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BYE BYE, K103!