

# **C** HICON 2000

*the 58th Worldcon*

*Progress Report 6*

*April 2000*





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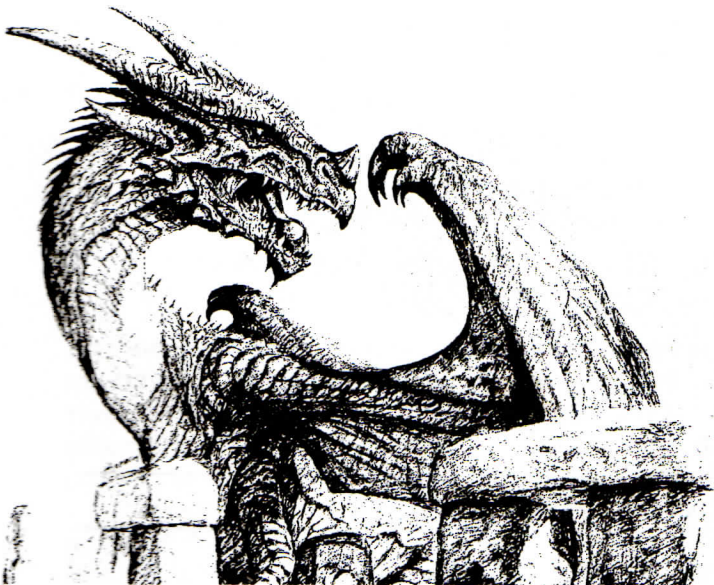
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In spite of late hours and bleary eyes, the editor is afraid that her obligatory mistake count is not going to be made for this issue. I hereby apologize to the Goddess.



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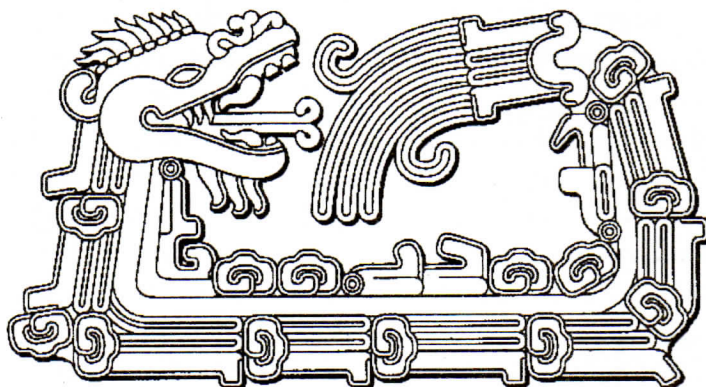
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# The Well-Foreseen Emergency

*Thoughts of Chairman Tom*

The following story is true, or so I am assured by someone who wouldn't lie to me without a solid monetary motive:

The chairman of (Name Withheld By Request) Con was determined that his convention was going to be trouble-free, with every conceivable contingency foreseen and incorporated into a Master Plan.

From the day of his appointment, he mentally walked step-by-step through all phases of the proceedings, pondering what might go wrong. What if the printer didn't deliver the pocket program until Saturday afternoon? What if there were no chairs for the Masquerade audience? What if the hotel's fire alarm system proved defective and emitted false alarms? What if rather overzealous fen pounded the marble table in the con suite in a vigorous game of hakosot? What if rather peculiar fen tried to hang heavy objects from the fire sprinklers in their hotel rooms? What if . . .

And for every "what if", he devised a response that would forestall or minimize disruption to the con. Having done that, he devoted endless concom meetings to reviewing both the potential crises and their solutions, then to investigating the ways in which the solutions could fail and erupt into new crises, then to preparing the next tier of responses.

Month after month, the Master Plan grew more vast and more ramified and more polished. At last, the convention arrived, and there was no possibility of failure. No problem had not been foreseen.

Except, that is, the problem of a chairman who had worked himself into a state of nervous collapse and couldn't even show up at opening ceremonies.

The moral that this chairman has drawn from that one's fate is that hypothetical emergencies can do as much damage as real ones, at least to



the immoderate hypothesizer. Perhaps it is best to look upon coping with the unanticipated as part of the excitement and challenge (*les mots justes?*) of organizing the World Science Fiction Convention.

That doesn't mean, of course, that one should maximize one's fun by decreasing one's anticipation to zero. After all, a few crises in every Worldcon life come as no surprise. They will, in fact, defeat any and all efforts to prevent their arrival, so one may as well be ready.

The most inevitable of these is the Budget Crunch. Not fewer than five months, nor more than nine, before the doors open, every Worldcon committee looks at its reasonably expected revenue, compares that sum to its absolutely essential minimum expenditures, and concludes that bankruptcy is inescapable unless the latter are drastically cut.

Chicon arrived at that moment in mid-February, when the chairman added up all of the divisions' budget requests and observed that they totaled twice what *Bucconeer*, the last U.S. Worldcon, had spent. Naturally, we hope to have a very good convention, but it won't be twice as good as *Bucconeer*; and, if it were, we couldn't afford it.

Since this particular crisis was so utterly predictable, it didn't provide the same stimulation as some that past Worldcons have delighted in. How fondly I recall *MagiCon*, which, as of two days before Worldcon Thursday, had a fully computerized registration system totally devoid of software. And none of us who labored on *Bucconeer* will ever forget the first thrilling intimation of the abysmal incompetence of the housing bureau (a failed biotech startup looking for a new line of work) whose "services" had been imposed upon us.

...continued on page 7



vices" had been imposed upon us.

Ah, those were the days! Chicon has been comparatively boring. True, hotel reservations gave us a flutter of happy anxiety (particularly when we learned that the first version of the reservation form had the rates at one of the hotels wrong), and we basked momentarily in the decorator's first price quote for chair rentals (\$42 per, and we'd asked for 500!). But those pleasures rapidly faded. Hotel booking problems have barely risen into double figures (though that's more than there ought to be). The decorator cut the chair price to five bucks. A host of other promising catastrophes failed to pan out.

I was, however, talking about money, wasn't I? Here, too, I have the sinking feeling that Chicon won't experience the delights of insolvency (much though we'd like to give you 110 percent of the con that you've paid for). The Green Room won't really need \$10,000 for program participants' coffee and Danish. We'll get the Guests of Honor to Chicago for less than a total of \$22,000. The Program Book will pay for itself with advertising revenue (rate cards available from [publications@chicon.org](mailto:publications@chicon.org)). In the end, we won't find ways to outspend any previous Worldcon by two-to-one. Sigh.

Once projected costs are reduced to some approximation of reality, though, we still will face the part of this predicted, foreseen emergency for which none of our predecessors has found a workable remedy. To illustrate, let me draw once again on the history of MagiCon.

A week before the convention, despite frantic cost cutting, MagiCon was in the red. A week after, it had one of the larger surpluses of any Worldcon, because close to a thousand people bought memberships at the door. In a way, that was wonderful, in the sense that having too much leftover cash is one of life's more endurable misfortunes. But "misfortune" was an apt term. Had MagiCon been able to know that it would receive its at-the-door windfall, it could have done much to make the con more enjoyable for its members. As it was, after everything feasible had been done to upgrade the cuisine in the con suite (well, not everything - my caviar budget was rejected out of hand), the remaining cash might as well have been safely banked on Callisto.

MagiCon's dilemma wasn't unique. Every recent Worldcon has asked itself, Shall we spend only funds that we know we have, risking a useless surplus; or shall we count on the last minute rain of manna? Only once in living memory has a concom chosen the bold alternative, and that turned out to be the one year when the at-the-door take fell below rational

expectations.

As for Chicon, we will probably be prudent and timid, while trying to ameliorate our plight in two ways. First, we will maintain a "wish list" of useful, con-enhancing expenditures that can be added on short notice (and we welcome suggestions for what those might be).

Second, we would like to entice those fen who are inclined to put off buying memberships into joining early rather than late. As announced elsewhere in this Progress Report, our membership rate will remain at \$150 until mail-in registration closes on July 15th. The at-the-door rate will then be \$195. That is a steep differential, but the hope is that no one will choose to pay it. Our preference is to know in July how much we can budget, rather than scramble to match outgo to income in September.

And now let me go back to planning. What if the Big Bar at the Hyatt doesn't stock enough beer over Labor Day Weekend?

---

So, what you're saying is that when I took a left after Pluto, I should have hooked a right..?





# Fan Gots Interview: Bob and Anne Passovoy

by Bill Roper

Warning: this interview contains lies, damned lies, and howling fannish lies. Buried somewhere within are nuggets of truth. Your mission is to find them.

**Bill Roper:** We're very fortunate to have Bob and Anne Passovoy as our Fan Guests of Honor at Chicon 2000. They've been fixtures on the Chicago fannish scene for more than a quarter of a century now or some four fannish generations by my count. Is that about right?

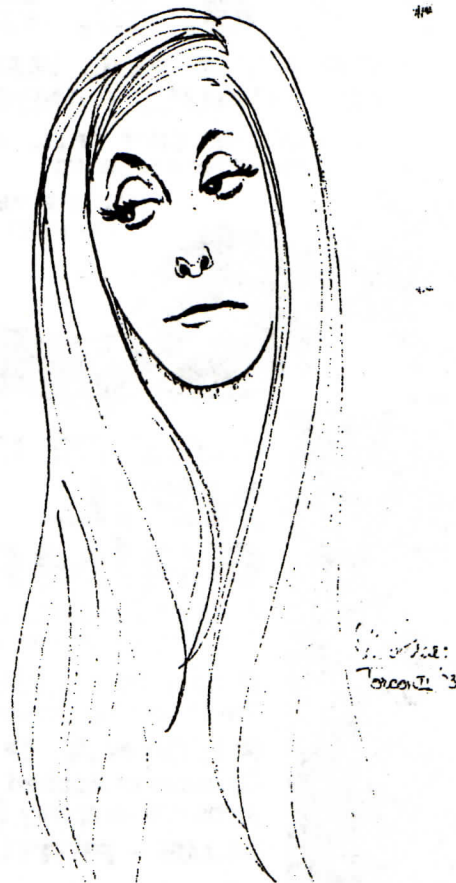
**Bob:** You could say the same thing about a toilet.

**Anne:** I don't know any of these people. Judge, I never saw —

**Bob:** Actually, a fannish generation is about four to six years depending on whether they went to college, whether they learned how to read or whether they got into fandom through media. So if you figure from 1971 to 2000, that's something like four to seven fannish generations. Of course, we weren't fixtures then.



Art Work by Frank Kelly Freas, 1973



Art Work by Frank Kelly Freas, 1973

**Anne:** Speak for yourself. I was filking way back when.

**Bob:** That's true. You were in fandom long before anyone believed I existed.

**Bill:** Also true, but why don't we save that story for the bio in the Program Book — since I've already written that section?

**Bob:** Anne was actually filking before we recognized it as filk. Back when we were in college there was a real greasy spoon cafe down in Champaign the E-lite.

**Anne:** Right.

**Bob:** You could get away with just about anything there.

**Anne:** It was off-campus.

**Bob:** Back then it was mostly Allan Sherman songs.

**Anne:** I was just learning to play the guitar back then.

**Bob:** The very earliest beginnings of "Your Mother Swims After Troopships" were in the E-lite Cafe.

**Anne:** I don't remember that.

**Bob:** Oh, yes.

**Anne:** Your memory is much better than mine.

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# CONVERGENCE

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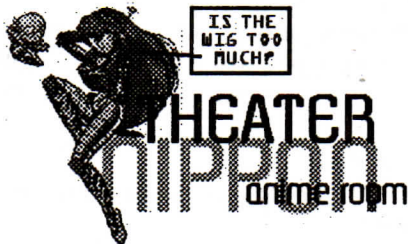
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**Bob:** That's because I make most of it up. When did you first run into Juanita?

**Anne:** I'm not sure. That was back when singing wasn't thought much of at conventions because cons were for talking and singing interfered with the talking. There had been a whole bunch of people doing it at one time, but all of them had dropped out except for Juanita. We started singing together and then more people started. Then for a long time you'd find a room to sing in and try not to attract too much attention.

**Bob:** The whole thing with closed-door vs. open-door filks.

**Anne:** You either had a choice of being out in public and annoying the concom or hiding in someone's room and annoying the fans who were trying to find the filk.

**Bob:** Filking didn't really become respectable until MidAmericon.

**Bill:** That was where I met you. I'd convoyed across Missouri with the Coulsons to my first science-fiction convention. I didn't know that many people there and I wandered into a room with Juanita and Anne singing. I thought this was a wonderful thing. But then again, I didn't know that many people to talk to.

**Bob:** We have pictures.

**Bill:** I'll withdraw the comment. You know, this has been a rather disjointed interview so far.

**Bob:** It's still searching for a theme. You could go rip heads off teddy bears for awhile.

**Gretchen Roper:** About now, Diane is reading this and wondering where the real interview is.

**Bill:** Other than filk, how is fandom different now than when you got in it?

**Bob:** It's bigger. It's younger. It's noisier.

**Anne:** Lots more people who came in through media.

**Bob:** A lot fewer readers. That's really the dividing line between the people who we came in with and the people we see at conventions now. You have to understand that I'm a convention fan. I started out as a closet fan. Reading, not really realizing what a fan was, but cutting my teeth on Leinster, Norton, Heinlein and not knowing what a convention was. I got introduced to conventions in 1971 at a Worldcon and short circuited the progression that previous fannish generations had considered the norm. That's closet fan, because you were reviled for reading that crazy Buck Rogers stuff by your peers and parents. Then you get to corresponding fan, where you sent letters and fanzines to people that you met through the letter columns. Then you went to convention fandom to meet the people that you've been corresponding with face-to-face. My genera-

tion was the first to really short circuit the process, getting into convention fandom and bypassing the correspondence stage. We were just ahead of the big influx of media fans. Star Trek was just getting started when we were in college. So it's all Bjo Trimble's fault.

**Bill:** For organizing the effort to keep Star Trek on the air.

**Bob:** They used to have TV rooms at the Illini Union.

**Anne:** One TV for each channel. Except when Star Trek was on. Then all of the rooms were Star Trek and they were packed.

**Bob:** So Bjo saved Star Trek and suddenly there was this whole other route into fandom. Honest to God science fiction with blasters and ray guns. And the ones who could read eventually moved on to other stuff. Really, if you want to look at the cause of the size of modern fandom, you have to look first at media as being one of the big driving forces, because you started with Star Trek, which was the first modern science fiction series on television.

**Bill:** Now is that a good thing or a bad thing?

**Bob:** It certainly has supported a huge number of science fiction conventions. In the Midwest, prior to Star Trek, there really wasn't much going on. Don Blyly had just started the P-Cons, which were small. The Chambanacons didn't start until later. There was Midwestcon which was a relaxacon. There were Octacons.

**Anne:** Which were pretty much by invitation only.

**Bob:** And Minicon up in Minneapolis. The convention community in the Midwest at that time was almost entirely APA or fanzine driven. Everyone had their own fanzine then.

**Anne:** Or was contributing to an APA which produced a really big fanzine that way.

**Bob:** Then in the early seventies travel became easier.

**Anne:** I can still remember what a difficult time it was to get from Champaign to Chicago before the interstate highways were completed.

**Bob:** Poky two-lane highways through little towns.

**Anne:** I had an incredibly boring experience driving that stretch once. I've carried a club in the car ever since and haven't had a lick of trouble since then.

**Bob:** It's out in the car now.

**Anne:** It's a sawed-off baseball bat.

**Bob:** We call it Irwin.

**Bill:** Wait a minute! I'm assuming there's a story there.

**Anne:** I'm assuming that Diane is still looking for the real interview.

**Bob:** Right.

**Anne:** We have to make do with the memories we still have.

continued on page 10...



**Bob:** Most of them get better every time we tell them. Hanging around Bob Asprin tends to drift you in that direction.

**Bill:** And the story behind Irwin is?

**Bob:** That's a feeble attempt to try to regain control of the interview.

**Bill:** It's the only hope I've got.

**Bob:** I don't know if we should let you put the full story of Irwin in here. Nobody knows who sawed Courtney's boat, so why should anyone know about Irwin?

**Bill:** Because we've been talking about it for nearly a solid page!

**Anne:** Suffice it to say that Irwin has stayed in the car and I have taken up knitting. Which was really neat the last time we flew because I expected to have to fight with airport security as I carried all these needles and scissors. Instead they waved the harmless little old lady on through while they X-rayed the rivets on Bob's jeans.

**Bill:** Speaking of Bob's genes, you have one of the major broods of second-generation fans in Chicago. What was it like, being parents in fandom?

**Bob:** Hard work, but worth it.

**Anne:** Remember that time when we went up to Minicon with Robin and the water was so bad she couldn't drink her formula and it gave her diaper rash?

**Bob:** We were fan guests of honor at a convention somewhere — Michigan, I think. We brought Robin and I think she was six weeks old. Quite young. Certainly pre-mobile. She rode throughout the convention in a sack on my belly. So talk about second generation fans, there she was being fan guest of honor. But there weren't kids around then.

**Anne:** It was later that a lot of the convention-running fans started having small children. And then they started having baby-sitting. I remember Iguanacón had baby-sitting and they got about 40 hours of work out of each of us because we had a place to park the kid. Robin took one look at this incredible room full of toys and said, "Bye, Mom. Bye, Dad. Don't hurry."

**Bob:** There's not that much of a qualitative difference between one kid, two kids, and three kids.

**Anne:** By Chicon, we had the super baby-sitter, Katrina.

**Bob:** In a lot of ways, we found it cheaper to bring along a baby-sitter for the duration of the convention. We'd park the kids in baby-sitting from time to time to let Katrina enjoy the convention, but she'd make sure the kids got fed.

**Anne:** We were fan guests of honor at a convention once where they handed us a schedule and had booked us for about eighteen hours straight. We looked at it and smiled sweetly at them and asked,

"Who's going to feed the kids?" The fan guest of honor liaison looked at us, looked at the schedule, looked at the three kids and said, "Oops. Car's double parked." Then she vanished for the duration of the convention.

**Bob:** Eventually, they found a gopher of appropriate age to walk the kids to McDonald's.

**Bill:** Recognizing that it might be best to go to the source on this, so how did the kids take to growing up in fandom?

**Anne:** They loved it.

**Bob:** The neatest thing was just the unlooked-for educational aspects.

**Anne:** After you went to the convention, there'd be a few days of quiet while they assimilated all of this new information. Then there'd be this huge cognitive leap and their vocabularies would triple, even after you cleaned them up. They learned whole worlds of inappropriate behavior not to emulate, just by watching. And children watch very intently.

**Bob:** Not to smoke. Not to drink. Snogging to excess. It's easily connected with the physical wreck they saw the next day, so the issue of actions and consequences was right there to be learned in a milieu which offered no direct personal threat. I'm really grateful to fandom for providing that environment that allowed the kids to pick up those life lessons in a place that was always safe.

**Anne:** They had friends from all over the country.

**Bob:** They could be in a strange city and know that there would be somebody that you could trust 100% as a refuge — as long as you knew where the Hucksters' Room was.

**Anne:** The kids reach a stage of maturity where you can trust them with their own room key and they won't let anyone in without a password. You'd introduce them to their Uncle Hassan or their Auntie Blade and let them know that if they were in trouble they could go to them.

**Bob:** Being at conventions with the kids got them reading very early. It expanded their vocabularies way beyond the norm. And it got them very flexible socially so they could interact with their peers. The whole issue of a color issue or a race issue just wasn't there. It made getting along in real life easier. Of course, the hard part came when you went back to real life and the kids tried to explain what they'd done that weekend and no one in Mundania would believe them.

**Gretchen:** It's hard enough for an adult to do it.

**Bob:** Robin and Gillian say there are drawbacks. Their major complaint is that all of their best friends, for a while, were their parents' best friends. They complain of being incredibly spoiled, because the grazing fields of boys their own age are flat, boring, and unimaginative.



**Anne:** Robin came home from school complaining that all of the boys are hard of thinking.

**Bob:** She said they couldn't think without moving their lips.

**Bill:** That's sad.

**Anne:** I think she got that from Terry Pratchett.

**Bob:** Robin will steal a good line.

**Bill:** Most fans will.

**Bob:** Chris hasn't had that problem because there are enough — as he puts it — major babes in fandom of his age to make his life rather more complicated than it needs to be.

**Anne:** It's very funny to watch a kid try to hide under a bed that's flat on the floor.

**Bob:** Fanning with kids is expensive, but it's worthwhile — not because it lets you go on fanning, but because of the advantages it gives to your kids. It's a little disconcerting when you get a congratulatory gift on the birth of your child consisting of disposable diapers, each of which has been decorated by a different fannish artist. We still have the diapers.

**Bill:** Unused, I pray.

**Bob:** Yes. It's dangerous to know artists. I broke my leg one summer playing softball and wound up in a full-leg cast. Then I went up to WilCon. Every artist who was there ended up adding something to the cast. So when I finally showed up at the orthopedic surgeon six weeks later, I told them that they weren't taking that cast off in their usual way. They were cutting it down the side and I was taking it with me.

**Bill:** Of course, other than filking, the thing you're best known for in fandom is working for the artists running art auctions. I suppose they owed you some sketches.

**Bob:** I hadn't thought about it that way.

**Anne:** I suppose a number of old scores got settled that way.

**Bob:** It's surprising how much of this turns out to be one Trimble's fault or another, because I was taught how to auction by John Trimble.

**Anne:** So it's all his fault.

**Bob:** That part at least. The rest of it really just developed from an absolute inability to hold still, a natural bent for stand up and improv comedy, and just the fun of doing it and teaching it. The whole idea of the Midwestern school of auctioneering hadn't occurred to me until the last Chicon. At Chicon IV, I tried to get as many people together from as many schools of auctioneering as I could find. There was an Eastern auction, and a Southern auction, and only one auction with Midwesterners. It was me, and Larry, and I forget who else. We really hadn't started accumulating the terrific crew of auctioneers that we have now. But after that, it

just took off. Everyone wanted to play. It certainly is a lot of fun.

**Bill:** It's been very successful. The WindyCon art auction is the highlight of Saturday evening, even for people who aren't coming to buy art, but for the entertainment.

**Bob:** And the entertainment itself sells additional art that wouldn't normally get sold.

**Bill:** Oh, my God. I have seven pages of unsaved text! Hang on. (Pause) Ok, go ahead.

**Bob:** For Chicon V, we did straight Midwestern. The whole business of the dress code was part of the entertainment.

**Anne:** It was really a reaction against the cavalier treatment the art was getting at some of the shows.

**Bob:** I remember at Noreascon, the auctioneer put out 20 gorgeous Kelly Freas cover proofs. He said, "We'll just set the price at 25 dollars a piece. If you want one, come up and pay for it." I was a neo then, but I knew that this was an auction and that just wasn't right.

**Anne:** The idea was to put in the effort to make the artist some extra bucks, then to get the artist paid in that calendar year. He'd go out and tell his friends and we'd get a better art show.

**Bob:** The rest of it is just the fun of teaching. You'll see auctioneers who'll talk about how much art they've sold and how much a piece went for. I get to go to conventions and see an auctioneer around the Midwest or elsewhere in the country who I've trained and I look at her and I can say, "Damn, she's good!" That's where the real egoboo is at.

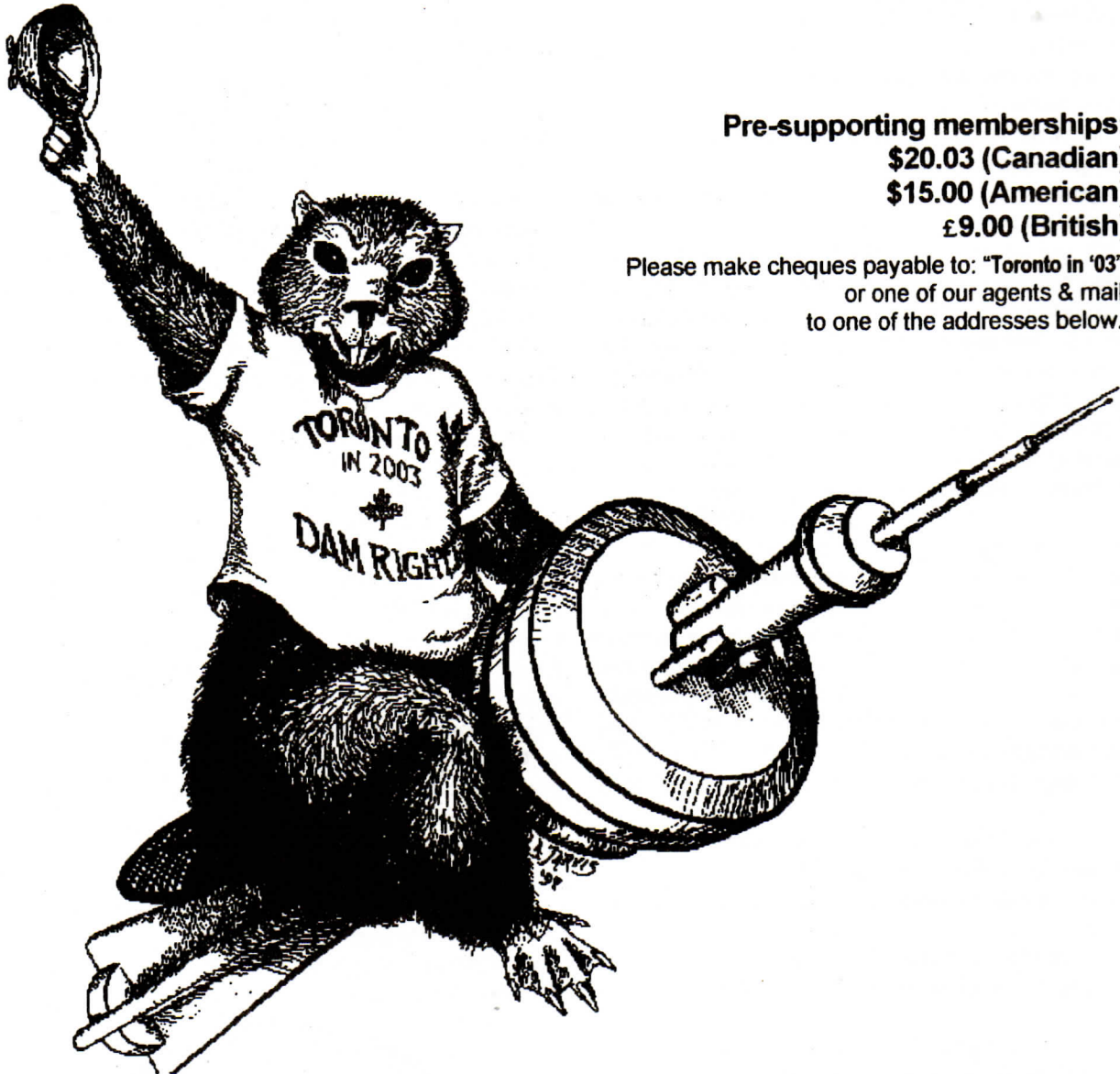
**Bill:** And maybe that's a good note to end on. It's been great talking to you and I'm looking forward to working with you at Chicon.

[Ok, Bill. That's fine. Now, where's the real interview?]  
Bill Roper, roper@xnet.com





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# Daily Newsletter

by Chaz Boston Baden,  
newszine@chicon.org

If you have something for the morning issue, get it to us the night before.

If you plan to throw a party, tell us as soon as you can. You could write to newszine@chicon.org right now, in fact. We understand you won't know your room number until you check in, but we can be sure you're listed in the Party List if you tell us about it early. (If you tell us whose name the room will be under, we may even be able to find out the room number on our own.)

The Daily Newsletter will appear at least twice a day through the last morning of the convention. (Probably at least three times a day.)

The morning edition will be on the stands before daytime programming begins, and the evening edition will be on the stands before evening programming begins. There will be "extra" issues as well, in the middle of the day or night. The newszine will have program updates, party listings, and anything else that seems to be worth printing.

There will be several **News Boards** positioned throughout the convention. A few will be in each hotel, near the Con Suite, Art Show, Dealers Room, Information, Registration, and so on. On each rack is a space for each issue of the newszine, so if you miss issue #2 you can go back and get it. If you see an empty space on one board, check the others, or try back later.

If you have a digital camera and would like to take pictures to be considered for the newszine, please bring it to the convention, along with your driver software and cables if needed. (If you bring your own computer

*If you have something for the morning issue, get it to us the night before*

to the computer, just hand us diskettes and captions.) Stop by the News Desk early in the convention so we can set things up (if necessary) and make sure you're equipped to take notes. If you take a picture of someone, write down their names! We don't intend to print pictures without proper captions. (And if they don't want their picture taken, don't ambush them.)

## What You **MUST** Do

by Randy Kaempfen

- If you want child care, you **MUST** sign up in advance. State regulations limit the number of children per provider, so we must know how many providers to hire and we can not overload them at the last minute.
- If you are handicapped and need to rent a scooter, you **MUST** let us know in advance. We need to reserve this equipment and have the specific number of scooters needed.
- If you are hearing impaired and would like a sign language interpreter at specific events, we **MUST** know in advance that you are coming and get some idea of your program interests. This will allow us to get enough interpreters and attempt to schedule them as efficiently as possible.
- If you have any other special needs or requests, you **MUST** let us know in advance. There are many things we can do to try to accommodate you, but we must have advance notice and time to work on them.



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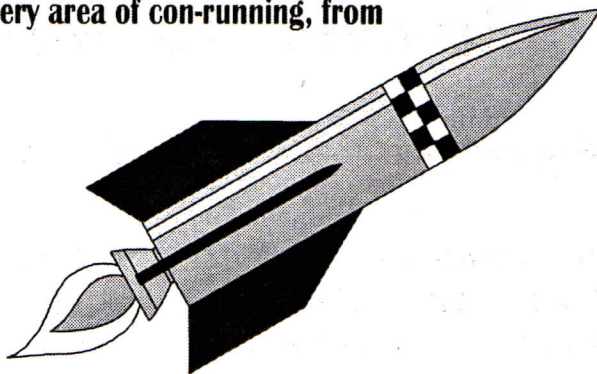
Boston is one of the most beautiful cities in the U.S. Walk the Freedom Trail along sun-dappled sidewalks on tree-lined avenues. Have dinner on a tall ship cruising Boston harbor. Get a true "surf-and-turf" city tour aboard an amphibious vehicle (but you have to quack!). Dine in one of hundreds of nearby restaurants or just grab a snack from a street vendor. See a baseball game. Go on a whale watch. Visit our museums: art museums, the New England Aquarium, the Science Museum, the Children's Museum and others.

All this and more: Boston is a perfect Worldcon destination.

## **A dedicated, experienced committee.**

We believe that any committee holds the Worldcon in trust for all of fandom. A Worldcon should be fun, exciting, innovative, understanding of traditions, diverse, interesting...and YOURS. Although a majority of our committee is from the Boston area, we have members from north and south, east and west, since we know talent isn't limited by geography. We enjoy running conventions, and our members have worked in every area of con-running, from chairman to gopher, at local and regional fannish gatherings, international cons and at every Worldcon in the last 20 years.

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### **To contact Boston in 2004:**

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Severna Park  
Carrie Richerson  
Joan Slonczewski  
Laura Underwood  
Jan Whitely

**Artists**

Tristan Alexander  
Kurt Erichsen  
Richard Mandrachio  
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**Send Registration to: Gaylaxicon 2000 • PO Box 1862 • Annandale, VA 22003-9862**





*Chicago Skyline*

## *Letters from Chicago*

By Steven Silver

Dear Fen:

Chicon is only a few months away and our organization is now in full swing. Events, panels, dealers and performances are being lined up and we are preparing to have the world descend upon Chicago. Playing host to the world, and welcoming people from many places, is something Chicago has done repeatedly throughout its history. Chicago is a multi-cultural town with thriving populations of Poles, Irish, Greeks, Koreans, Mexicans, Ukrainians, and many other cultures. To welcome in the year 2000, Mayor Richard Daley elected to celebrate Chicago's diversity by inviting two citizens from every country in the world to start the new year in Chicago. All of them had good things to say about the city when they left, although one is known to have returned home with a slight cold.

Of course, the first people to settle in Chicagoland were the Native Americans. In remembrance of them, you can drive out to Evanston and visit the Mitchell Museum of the American Indian (2600 Central Park, Evanston, 847-475-1030). The museum features exhibits on the different regional cultures of pre-Columbian America ranging, from the Arctic to the Southwest. In addition to artifacts such as kachina dolls, pottery and tools, the museum houses a full-size birchbark canoe and a lightweight walrus intestine parka.

At times, the Polish population of Chicago has outnumbered the Polish population of Warsaw, so

it should come as no surprise that Chicago has declared Casimir Pulaski's birthday (March 4) and has a street named after him. Pulaski (1747-1779) was a Polish officer who served as General of the Cavalry for the Colonial forces during the Revolutionary War. He was wounded at the Battle of Savannah and later died at sea.

The road leading to the Adler Planetarium was renamed Solidarity Drive in commemoration of Lech Walesa's ultimately successful movement to bring renewed freedom to Poland and is lined with statues of Poles such as Thadeusz Kosciuszko and Nikolai Kopernick. Chicago's Polish heritage can be seen at the Polish Museum of America (984 N. Milwaukee Avenue, 773-384-3352). This museum was founded in 1935 and serves to promote knowledge and understanding of Polish art. The Museum also has a detailed exhibit on Ignacz Paderewski (1860-1941), the pianist and one-time prime minister of Poland who was buried at Arlington National Cemetery in Washington until after the Communist government of Poland was overthrown.

The current president of Lithuania, Valdas Adamkus, lived in Chicago until the eve of his election. Chicago's Lithuanian community is spotlighted at the Balzekas Museum of Lithuanian Culture (6500 S. Pulaski Road, 582-6500). The museum was founded in 1966 at the height of the Cold War and is dedicated to preserving all aspects of

*continued on page 18...*



Lithuanian culture. In addition to the standing exhibits, there are many hands-on workshops which teach skills such as weaving and scratch carving Easter eggs. The museum building also houses the Children's Museum of Immigrant History, including an area where kids can dress like immigrants from a variety of nations.

While the Balzekas Museum may demonstrate how to scratch-carve Easter eggs, the Ukrainian National Museum (721 N. Oakley Blvd., 421-8020) has an exhibit on Easter eggs in the Ukraine which points out that the colored eggs pre-dated the arrival of Christianity in that part of the world. The museum covers more than 5,000 years of Ukrainian history and culture and is set in the heart of Chicago's Ukrainian community.

Chicago is also home to the Ukrainian Institute of Modern Art (2320 W. Chicago Avenue, 773-227-5522). This museum features art by living artists from Ukraine and of Ukrainian descent. In addition to standing exhibits, it features temporary exhibits of major Ukrainian artists.

The Swedish American Museum Center (5211 N. Clark Street, 773-728-8111) was founded in 1976 by Kurt Mathiasson, a leader of Chicago's Andersonville community. The museum was dedicated by King Carl XVI Gustaf of Sweden during a bicentennial visit to Chicago. King Carl returned in 1987 when the museum moved to its current location. The museum documents the history of Swedes in Chicagoland dating back to the late eighteenth-century. While special exhibits focus on such famous Swedes as Knute Rockne, Charles Lindbergh, and Gloria Swanson, the museum is mostly concerned with the masses of Swedes who came to America in an attempt to make a better life for themselves.

The Latvian Folk Art Museum (4146 N. Elston, 773-588-2085) has a standing exhibit of traditional Latvian clothing and toys. In addition, exhibits show some of the tools used to create Latvian folk art.

The Hellenic Museum and Cultural Center (168 N. Michigan Avenue, 312-726-1234) is directly across the street from the convention. This is a small museum which specializes in Greek American heritage and the immigration experience. Although there is no permanent exhibit, some temporary exhibits for 2000 will focus on Thomas Xenakis, a contemporary Greco-American iconographer, Anna Cristofurides, a sculptor who has been commissioned to carve busts of Greek immigrants, and the role of the gyros and gyros stand in the Chicago experience. The gyros exhibit does not have dates

set yet, but is likely to run concurrently with Chicon.

The Mexican Fine Arts Center Museum (1852 W. 19th Street, 312-738-1503) is the only Midwestern museum dedicated to Mexican and Latino artists. The museum contains three galleries which host temporary exhibits on major and emerging Hispanic artists. There are facilities for concerts and lectures at the museum as well.

The name "Pullman" should come to mind when you think of sleeping cars on railroad trains. The A. Philip Randolph/Pullman Porter Museum Gallery (10406 S. Maryland Avenue, ) is dedicated to the days when sleeping on trains was an important part of transportation. More importantly, the museum remembers the Brotherhood of the Sleeping Car Porters, the first African-American labor union chartered in the United States (in 1937). A. Philip Randolph was the union's president. Prior to their unionization, the only way the Pullman porters could earn a respectable wage was to receive tips from their passengers.

Surrounding the A. Philip Randolph/Pullman Porter Museum is the historic Pullman District of Chicago. Railway magnate George Pullman built the town of Pullman as one of the first company towns. Although Pullman had high hopes for his town, he quickly discovered that his workers did not always agree with what Pullman thought was best for them. In 1889, the workers voted to annex the town of Pullman to Chicago, and in 1894 there was a major General Strike which resulted in President Cleveland sending in troops. In 1898, a year after Pullman's death, the Illinois Supreme Court divested the Pullman Company of its interest in the town. After his death, Pullman was so reviled that he was buried in a Pullman sleeper in a concrete tomb lined with railway ties in Graceland Cemetery to prevent grave desecration.

A common feature of the immigrant experience was coming to America in the hopes of finding a new life and finding oneself living in dark, squalid tenements, trying to eke out a living without the support of the community which had been left behind. The Jane Addams Hull House Museum honors the Nobel Prize-winning work of Jane Addams (1860-1935). Addams and her colleague Ellen Gates Starr opened Hull House, a neighborhood settlement house, in 1889 at 800 South Halsted (312-413-5353). It eventually grew to contain an art gallery, a music school, nursery schools, and classrooms. Among the "graduates" of Hull House was jazz clarinetist Benny Goodman. Hull House closed its doors in 1963, but in 1967, the building was restored and opened as a museum.

*continued on page 19...*



# What's Happening On The Acetrack

By Beverly Friend

Long ago, in a place not so far away (Milwaukee), Jerry Fournelle dismayed an audience of academics attending the annual meeting of the Science Fiction Research Association.

First, Jerry likened science fiction authors to hunters, going out into the woods to bag their prey, bringing it home slung over their shoulders. Then, he compared science fiction critics and teachers to parasites, living off those writers.

That view continues today, giving fans a distorted view of academia.

To fight back, Neil Rest led a wonderful panel on "Fandom for Academics" at another SFRA meeting, this time in Evanston.

Now, the discussion continues on two Academic Track CHICON Panels.

Neil will be joined by Phyllis and Alex Eisenstein, Leah Zeldes, Dick Smith and Diane Blackwood for the panel, "What Academics Can Learn from the Fans." Then, Diane will shift gear and join Betty Hull and myself for a parallel panel on "What Fans Can Learn from Academics." Betty and I are continuing

---

...continued from page 18

I'll be sending off only one more letter from Chicago, describing many of the things to do within walking distance of the hotels which are hosting the convention.

Of course, all of the letters I've written so far are available on my own website (<http://www.sfsite.com/~silverag/>) and they will be reprinted, with additions and amendments, in the Chicon program book. I look forward to seeing you in Chicago at the end of August.

Casimir Pulaski: <http://cpl.lib.uic.edu/OO3cpl/pulaski.html>

Polish Museum of America:  
<http://www.ncsa.uiuc.edu/Edu/illinois/polish/museum.html>

Swedish-American Museum Center: <http://www.samac.org>

Pullman Porter: <http://www.wimall.com/pullportermu/>

our thoughts from another SFRA moment when we spoke on "Who's Afraid of the Ph.Ds."

Academics are fans, too, it's just that their fandom may spill over to main-stream authors: Hemingway, Joyce, even Jane Austen. Many academics also wear several hats. Some are authors and critics as well as fans, and the academic track will cover such diverse topics as teaching SF, the state of criticism, feminism, utopian fiction, and the minority presence in science fiction literature.

Eric Rabkin, from the University of Michigan, is planning one of the most exciting presentations. He will be joined by some of his student researchers for "SF Red in Tooth and Claw: the Genre Evolution Project Studies the Struggles of the American Science Fiction Short Story." For a closer look at their work in progress, see their website at <http://www.umich.edu/~genreevo/>

Additional programming, so far, also includes presentations from scholars nationwide:

Bob Blackwood, Wright College  
Gail Bondi, Jacksonville University  
Bill Clemente, Peru State College  
Solomon Davidoff, Bowling Green State University  
Bill Ernoehazy, M.D.

John Flynn, Towson University

Victoria Garcia, University of Colorado

Joan Gordon, Nassau Community College

Jim Gunn, University of Kansas

Jesse Rhines, Rutgers

Joe Sutliff Sanders, University of Kentucky

Batya Weinbaum, Cleveland State University

Gary Wolfe, Roosevelt University.

To submit ideas, or join us, contact Beverly Friend at [friend@oakton.edu](mailto:friend@oakton.edu)

## Interested in Academic Credit?

Anyone interested in earning Continuing Education Credits from Oakton Community College (at a rate of 1 credit for 10 hours of participation), contact Beverly Friend at [friend@oakton.edu](mailto:friend@oakton.edu)





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## Chicon 2000 Masquerade Guidelines

The Chicon 2000 Masquerade is a costume competition for Science Fiction and Fantasy based costumes made by fans. Historical costumes with a fantasy bent either in their construction or in their presentation are also acceptable.

### Skill Divisions:

Chicon 2000 will be using a skill division system so those costumers with similar experience will be competing with their peers.

Junior division: for anyone under 13 years of age. Costumes made by the entrant and those made by adults will be judged separately.

Novice division: for anyone who has won fewer than three awards in the Novice division and no awards in a higher division at a previous World Science Fiction Convention or CostumeCon.

Journeyman division: for anyone who has won fewer

than three awards in the Journeyman division and no awards in the Master division at a previous World Science Fiction Convention or CostumeCon.

Master division: for anyone ineligible for the previously listed divisions. Also, contestants who make a significant part of their living in the costuming field must compete at this level.

Any costumer may opt to compete at a higher level, but not at a lower one. For group entries, the group's most skilled member determines the division. If you are unsure in which division to enter, please confer with the Masquerade Director.

### Presentation and Workmanship Judging:

Costumes will be judged separately for presentation and workmanship. The presentation panel of judges will judge the costume solely by what is seen on the stage. This would include the costume and the manner in which it is presented, with an emphasis on the costume. The workmanship judging is optional and performed up-close backstage. The whole costume or specific pieces may be submitted for workmanship judging for a multitude of construction techniques not limited to sewing. Workmanship for groups will be based on the individual skill level of each maker.

Awards will be given out within the skill divisions and all costumes competing are eligible to win the Best in Show award.

### Original/Re-creation:

A further division for judging purposes is into Original and/or Re-creation. An Original costume is designed from the customer's imagination. A Re-creation costume is based on an existing visual source such as a movie, television show, painting or book cover. It is highly recommended that Re-creation entries bring photographic documentation of the original costume their entry is based on, as the judges may not be familiar with the source of your costume. Re-creation costume entry's designer should be the original designer or artist.

If you have any questions about which area to compete in, or feel you may fall into both areas, please write to the Masquerade Director.

### Costume Eligibility:

Any costume that has been entered and won a major award (Best in Show or Best in Class) at a previous Worldcon or CostumeCon is not eligible to

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Meet The Author at Chicon

continued on page 22...



compete unless significant changes have been made. (If this applies to your entry, please contact the Masquerade Director to discuss the situation.)

Mundane store-purchased clothing with no additions or alterations will not be allowed to compete. Also, purchased costumes that have not been altered will not be allowed to compete. Costumes made by someone other than the entrant must list the actual maker. Again, if you have any questions, please contact the Masquerade Director.

## Chicon 2000 Masquerade Registration

### Level 1

Single Entry \_\_\_\_\_ Group Entry \_\_\_\_\_ (check one)

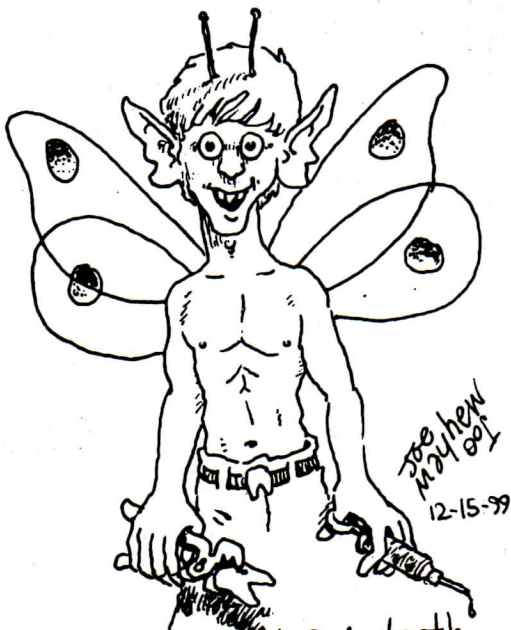
Entrant's Name/Group contact person: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

E-mail address: \_\_\_\_\_ Phone # \_\_\_\_\_

Skill Division (check one)

Junior: \_\_\_ Novice \_\_\_ Journeyman: \_\_\_ Master: \_\_\_



So, You thought babyteeth  
just fall out?

## Chicon 2000 Masquerade Registration

### Level 2

Entrant's Name/Group contact person: \_\_\_\_\_

Entry Title: \_\_\_\_\_

Entry Source: \_\_\_\_\_

Design source (check one):  
Original \_\_\_\_\_ Recreation \_\_\_\_\_

Designed by: \_\_\_\_\_

Made by: \_\_\_\_\_

General Theme (check one or two):

<input type="checkbox"/> SF	<input type="checkbox"/> Beautiful	<input type="checkbox"/> Fantasy
<input type="checkbox"/> Alien	<input type="checkbox"/> Myth	<input type="checkbox"/> Horror
<input type="checkbox"/> Humor	<input type="checkbox"/> Movie/TV	<input type="checkbox"/> Literature

Dominant Color (check one or two):

<input type="checkbox"/> Black	<input type="checkbox"/> Yellow	<input type="checkbox"/> White
<input type="checkbox"/> Brown		
<input type="checkbox"/> Green	<input type="checkbox"/> Orange	<input type="checkbox"/> Blue
<input type="checkbox"/> Gold		
<input type="checkbox"/> Purple	<input type="checkbox"/> Silver	<input type="checkbox"/> Red
<input type="checkbox"/> Flesh	<input type="checkbox"/> Multi-colored	

For group entries only:

Names of all members in the group:

Mail Registration Forms to:

Nancy E. Mildebrandt  
1316 Sherman Avenue  
South Milwaukee, WI 53172



## Request for Proposals

# Independent Audit of the Financial Statements of the 58th World Science Fiction Convention for the Year Ending December 31, 2000

The Illinois Charitable Associations Act requires that Chicon 2000's books be audited for the year 2000. Chicon 2000 therefore is soliciting proposals to conduct this audit. This must be conducted by a Certified Public Accountant, licensed in the State of Illinois. Please send proposals and estimated fees, to

Alexia Hebel  
Chief Finance Officer, Chicon 2000  
521 Farrington Court  
Buffalo Grove, IL 60089

## Ad Rates

*These ad rates are for camera ready copy.*

*Custom artwork, layouts, typesetting or special positioning and other services are available at an additional charge.*

*The deadline is May 31, 2000 for advertising and other copy for Progress Report #7, which will be issued in July, 2000. Deadline for the Souvenir Program Book is May 31, 2000.*

*Mail all ads and payment to the Chicon 2000 post office Box (PO Box 642057, Chicago IL 60664) or call Diane Blackwood at (773) 202-8081, or fax to (773) 202-8082, or e-mail dmiller@megsinet.net.*

Per Issue Rates	Fan	Professional
Quarter Page 5 1/2" x 3 1/2" or 4" x 4 5/8"	\$25	\$80
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# Voting for the Hugo Awards

*Michael Nelson*

It's fun being a Worldcon Hugo Awards Administrator. I get to see what interesting things various editors, writers, and friends are nominating for the final ballot. And, as Hugo Administrator, I feel it's my duty to go out and buy those books getting a bunch of nominations and take the time to see those popular movies. Right?

As I write this in February, I estimate that about ten to fifteen percent of the total number of nomination forms have been received. There are some fascinating trends developing. Like, who would have guessed that a certain mega-hyped summer blockbuster movie might not reach the final ballot?

Being a Hugo Administrator does have some negative points. Our Financial Division still hasn't responded to my request for a notebook computer. I had to tell the president of the Science Fiction and Fantasy Writers of America that he couldn't make any nominations because it was too late to get a Chicon membership.

I apologize to everyone who received the nomination forms too late to join Chicon. Our webmasters should be getting the HTML fill-in version of the final ballot on our Hugo web page soon. Since it costs \$1.50 AUS to mail a nomination form from Australia and similar amounts from other countries, I'm hoping that an on-line e-mail version of the form will encourage more members to vote.

Please take the time to fill out and send in the Hugo ballot enclosed with this progress report. The voting deadline is **July 31, 2000**. We will be providing links to as many of the nominated works as

possible on the Hugo web page at [www.chicon.org/hugos/](http://www.chicon.org/hugos/). Questions may be sent to Chicon 2000 Hugo Awards, P.O. Box 3407, Merrifield, VA 22116-3407 or [hugos@chicon.org](mailto:hugos@chicon.org).

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## *The Website and the Infobot News*

*by Chaz Boston Baden*

Chicon 2000's website has seen a flurry of activity in recent months, ever since I recruited Erik V. Olson as Assistant Webmaster. If you have web access, you should check it out at: [www.chicon.org](http://www.chicon.org)

Everything the convention committee announces will be online. We have articles online that you'll recognize from the Progress Reports, and more. We have three message boards (one of them just for people trying to get roommates to share hotel rooms), a membership lookup page (is your friend Lynn a member? you can find out), the online Hotel Room Reservation system, and various other goodies.

You can also sign up for the Chicon 2000 Infobot News. This is a broadcast e-mail list, available to anyone who wishes to subscribe to it. Every week or so, or whenever there's more information to spread around, we send out an edition of the Chicon 2000 Infobot News to all the subscribers. It'll keep you updated on everything we've put on the website, and anything else that Chicon 2000 wants to tell you.

Don't have web access? You can still sign up for it. Just write to [listmaster@chicon.org](mailto:listmaster@chicon.org) and we'll add you to it. And most of the other parts of the website are available by e-mail as well - just write to [info@chicon.org](mailto:info@chicon.org) and our Infobot will respond automatically.

If you have any problems with the website, or our other internet-related services, or have any suggestions, please write to Erik and Chaz at [webmaster@chicon.org](mailto:webmaster@chicon.org)



# ANNOUNCEMENTS

## Book Discussion

Chicago fan Steve Metzger will lead a series of three book discussion groups during the course of Chicon 2000. The three books to be discussed will be: Session 1: Ben Bova, *Mars* (Bantam, 1992)

Session 2: Harry Turtledove and Richard Dreyfuss, *The Two Georges* (Tor, 1996)

Session 3: Ben Bova, *Return to Mars* (Avon Eos, 1999)

Dates, times and rooms for the discussions will appear in the Chicon program book.

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## The Search for Fanned Ham (or Something Like It)

by Gretchen H. Roper, Ringmaster

Are you a fannish ham looking for a place to strut your stuff? Let us know at Cooger and Dark's Traveling Circus and Pandemonium Shadow Show down in the soon-to-be-renamed Wacker Hall. When art isn't being auctioned, our Live Stage will be up and running and we're looking for performers who can keep a Worldcon audience entertained for a half-hour.

Singing is great, but we're looking for more than music — stand-up comedy, sketch material, juggling, magic, and other things that you may know about that we haven't thought of yet have a place down at Cooger and Dark's. Let us know what you can do and — if it sounds like fun to us — we'll get you a spot on the program.

You can contact us as ringmaster@chicon.org or via the Chicon P.O. Box (Attn: Gretchen).

If you want to do a high-wire act, though, you're going to need your

own insurance. (We'll be interested to see it. Trust us.)

---

## CHICON DANCES

In previous PRs we have promised you dances to remember. Well, we are definitely going to deliver on that promise. From the Big Band sound of years gone by to the hottest dance craze, you won't be disappointed. So bring your dancing shoes and foot massager, because your feet are definitely going to be tired from all these dances:

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### THANK GOD IT'S FRIDAY!

Platform shoes, Afros, and leisure suits are back! Do you have Dance Fever? Is your polyester crying to be let out of the closet? Then come to Chicon's Friday Night Fever Disco dance. Dance to the disco rhythm under the spinning mirror balls! Prizes for best and worst 70's outfits and dance routines will be awarded, so bring your dancing togs along and show us your best John Travolta or Denny Terrio moves!

### Swinging SATURDAY!

On Saturday, get your saddle shoes and circle skirts out, because we are going to Swing! Dance to the swinging Big Band sounds of the Music Makers, a live, 18 piece band with vocalist! To make sure you can really enjoy the experience, swing dance lessons will be available prior to the start of the dance.

### SUNDAY AFTERNOON TEA

On Sunday afternoon, Chicon will host the traditional Regency dance. Come and enjoy the more refined dances of the early nineteenth century. Formal and genteel, the Regency Dance is a Worldcon tradition you must experience.

### SALSA SUNDAY!

Finally, on Sunday night, the heat is on,

as we present the newest dance sensation, Salsa! Learn how to move to the sensuous Latin beat at our pre-dance lessons. Then let the passion and romance of the music sweep you and your senorita away! To add to the excitement, although we can't promise it, it looks like we'll have a live band for this dance as well.

kT FitzSimmons, Michele Solomon (Disco), Alice Medenwald (Swing), John Hertz (Regency) and Isabel Schechter (Salsa)

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## The Deathly Silence from the Dealers' Room and Art Show

by Bill Roper

No, your local post office hasn't eaten your mailing — at least, yet! In fact, with any reasonable luck, you'll be seeing Dealers' Room acceptance letters and Art Show rules before you receive this Progress Report. But, given the unreasonableness of our luck so far, let me explain the delay.

The Dealers' Room and Art Show are located in the soon-to-be-renamed Wacker Hall. Subsequent to our signing our hotel contract with the Hyatt, the hotel signed a contract giving a particular contractor exclusive rights as the decorator for Wacker Hall.

"Ok," you say. "That's no problem. We don't need decorations. We need tables, and chairs, and hangings for the Art Show."

Unfortunately, tables and chairs are what the decorator supplies. And this particular decorator has some interesting ideas about pricing. We're in the process of negotiations to get the prices down to what we consider a more rea-



sonable level, because we don't think that it's reasonable for us to pass along to our dealers and artists the sort of pricing that we've seen so far. We have some ideas and the Hyatt is working with us, so we anticipate that we'll be able to keep prices to you in line with recent domestic Worldcons.

We have just sent out the mailing. We apologize for the delay and hope that by the time that you're reading this, the problems have been solved. But, in any case, we think you deserve an honest explanation of the problem. Thanks for your patience.

---

## Even MORE Dramatic Presentations

by Alice Medenwald

I am very excited to announce two more fabulous dramatic presentations that await Chicon 2000 members. So hold onto your beanie copters.

The Trans-Iowa Canal Company (tm) will present a classic tale of love, betrayal, and heavy weaponry. Come and watch as a Klingon and a Borg fall in love, while their families fight for supremacy of the Neutral Zone. Can the Federation keep the peace? Will our lovers find true happiness? Can Klingons and Borks really sing and dance? (That alone makes this something that has to be seen!) Find out at "Trek Side Story".

Wait there's more! We are going to have an opera. Yes that's right, you read correctly, an opera, based on the science fiction short story *Faith* by James Patrick Kelly. The story is a romantic comedy about a divorced mom's re-entry into the dating scene. Among the men she meets is a plant breeder who may or may not be telepathic, but who is definitely a science fiction fan. Michael Ching, Artistic Director of Opera Memphis adapted it into a chamber opera with four characters. The opera premiered in Concord, New Hampshire and recently

was done on Off-Broadway. I am really excited about this event and feel very fortunate to have this unique presentation at Chicon 2000.

---

## Fandom in Chicago

Barry and Marcy are tearing through their basement and closets for material for all to see how Chicago has a varied and active fannish history. We have found lots of paper (flyers, Progress Reports, Program Books, badges, etc.) but we would love to have pictures!

If you have some great pictures of past fannish activities in the immediate Chicago area, from conventions to picnics to parties and beyond, please let us borrow and/or copy them for all to see. You will be reimbursed for copies. Please contact us through the Chicon web link or write us with a short description of what you have. Thanks for your help!

---

## Filk Update

We are pleased to announce that Gerry Tyra will be providing sound support for our concerts. Peggi and Ken Warner-Lalonde of USB will produce a ChiconFilk 2000 CD within one year of the con.

### Songbook

Please please *please* send in your Worldcon songs. We are so close to the deadline we can't even speak of it.

### Hotel

Unless disaster falls, there will be a filk lounge in the west tower of the Hyatt hotel. If you want to be blocked near the lounge put Gerry Tyra/ Jan Dimasi on your form ( other/special requests) Have you sent it in already?? Great!! Just contact Jan and she can take care of it.

### Program Participants

Bill and Gretchen Roper assure me that they will take time to sing. Terance Chua and Dave Luckett will also be attending. Look for a more complete list on the web page.

Ok you plan on being at Chicon, you

even want to have a concert.. but if you haven't contacted me yet, please PLEASE do it now. Jan Dimasi filk@chicon.org or 630-790-3435

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## Your Attention Please!

Steven Silver, the Chicon 2000 Programming Director, will be appearing as a contestant on Jeopardy! on June 13 (and possibly subsequent days). Please check your local paper or television schedule for channel and time.

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## Membership Rates

Attending membership rates will remain \$150 until July 15th, at which time pre-registration is ended and from then on, Membership Rates become at-the-door rate of \$195.00.

Childcare memberships are only available through pre-registration until July 15. NO at the-the-door childcare memberships are available. Children's memberships remain the same, \$50.00.

Day rates have been established. Thursday at-the-door \$50.00; Friday at-the-door \$60.00; Saturday or Sunday at-the-door \$80.00 each, and Monday at-the-door \$30.00.

The Supporting Membership rate will remain at \$40.00 through the end of the convention.

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## Other Awards?

Chicon will provide space for the presentation of awards other than the Hugos. Persons or organizations who have awards to present should get in touch with the Events Division as soon as possible. The easiest way is to send e-mail to events@chicon.org. Or you can write the Chicon Post Office box, Attention: Kathleen Meyer, Events Director.



## Vote for Your 2003 Worldcon!

This Progress Report contains a ballot for the Site Selection for the 61st Worldcon to be held in 2003. The ballot lists all the rules and information, but the most important point is that it is not free. The voting fee for Site Selection is US \$35; this not only entitles you to vote (only once, even in Chicago!), but also provides a Supporting membership in the 61st Worldcon regardless of which bid wins. This fee can be credited towards an Attending membership after the vote. Conversions will be sold at the same location as the voting on the Sunday of Chicon 2000. Fill out and mail in your ballot now, and you won't have to wait in line at Chicon.

### Seasons in Chicago:

They say that you can experience all four seasons in one day here in the Windy City, but we know that there is only one season — construction season! As you drive around keep this in mind and do not be dismayed ... you will get there! eventually...

### Chicon 2000 Parties

by Dina Krause

Welcome to Party Central! Along with all the many and varied programs the concomm has planned to keep your days and evenings busy during the con - rest assured there'll be parties a-plenty to keep your late nights hopping, too.

So what do you need to know if you're planning on hosting a party? The main thing to remember is that the Hyatt is our exclusive party hotel. As the convention date grows closer, we'll have lots more info posted on the web site - [www.chicon.org](http://www.chicon.org), where we also welcome your questions and suggestions. We're here to help make your party and your party going experience a great one!

## WANT ADS

*Wanted:* 3-5 minute VHS videotape clips with good sound and visual of Worldcons from the last 10 years to use on a 60 minute television show. The clips will be shown as part of an interview show for public access television, Chicago Access Corporation, to inform the public about Chicon 2000. Deadline to get tape to Chicago: May 15, 2000.

*Types of clips needed:* Publisher's row with set-ups and famous authors signing books; dealers' room with details of table tops; the art show - perhaps setup, teardown, and an auction; the masquerade with close-ups of interesting costumes (we can use 8X10 color photos too) the Hugo ceremonies with tuxes, gowns and awards; any fun event; lively panel discussions. Please try to cue up the videotape to the specific clip. Scotch tape a piece of paper telling the year of the Worldcon and what the clip is about and how long it is — e.g. "3 min. 40 sec. on the Hugo ceremonies of the 1998 Baltimore Worldcon." If there is more than one good clip on the video tape, break it down as follows: "10 min. 20 sec. into tape for 3 min. 15 sec. clip on dealer' room at 1999 Australian Worldcon".

*Package* your videotape or photo with a stamped, self-addressed return envelope or package. All videotapes used will be acknowledged in the show's credits.

Mail videotapes to:  
Diane Blackwood  
Director of Publications  
4304 N. Marmora Ave.  
Chicago IL 60634-1739

**Wanted:** a few good men and women to volunteer for Galactic Gophers. You get your own special lounge, your own special treats and the warm feeling that you have contributed to the con's smooth running

## Investigate Toronto

Are you going to Chicon? Should you vote for Toronto? Why not investigate it first? Take a tour of Toronto before you go to Chicon. Join Ken Smookler for 5 days - see where the convention will be held, explore nearby wine country (yes with samples), visit Canadian art at the McMichael Gallery, see the hit "Mamma Mia", ride the Maid of the Mist, go to an animation or movie studio and more. The cost of the trip/tour for the ad is \$950. US. Send for details to Exotic Destinations phone (416) 214-2235.

e-mail [erika@exotic.to](mailto:erika@exotic.to)  
Erika Fernbach

## Airline And Amtrak Discounts For Chicon Members

Fly to Chicon on our official carriers, United and Northwest Airlines, or rail up on Amtrak and save! United and Northwest discounts are good on United, Northwest and KLM flights and on Northwest code share flights operated by Continental. See back page for details!



## Fan Tables

Chicon will provide tables in its con-course area for use by fannish organizations (bid committees, conventions, clubs, etc.) that wish to introduce themselves to fandom. The number of tables is limited, so advance registration is required. Please send any requests to the Chicon post office box, (attention Fan Tables Coordinator) or e-mail to [Fantables@chicon.org](mailto:Fantables@chicon.org).



# Transcript recently released under a Freedom of Information Act request. Previously classified TOP SECRET

reported by Carol Lynn

First Voice: Are you sure? I know we haven't had much luck with the other groups, but these people seem so so.

Second Voice: Just for a little while. My pods are so grunched.

First Voice: Could you please forget about your pods and keep to the topic? We only have this room until 4.

Second Voice: OK. I'll keep my skin on.

Third Voice: These are the visionaries we need. We only have 50 years to get everything in place and all we've managed so far are some of the most primitive calculating machines I've ever seen and a nuclear war. Not on the program at all. We're going to be replaced if we don't get some new mechanisms in place soon.

Second Voice: Oh good. I hate this skin.

First Voice: You may not mind going back in disgrace, but I still think we can salvage things here. This group is unconventional, but they have potential. I just don't see how we're going to get their vision out to the rest of the world.

Second Voice: I go to lots of movies. Lots of people care about the movies. Maybe we can just try again to get the studios interested.

Third Voice: Movie studios aren't interested in the kinds of things we need. I spent fifteen years trying to get them interested, and what did we get? Godzilla! We need something better. Something that we can shape and guide in the directions we need to go.

First Voice: And you think this group of fanatic individualists is the way to go? All they do is write back and forth... and mimeographs!

Second Voice: I bought stock in Gestetner a few years ago. Corflu makes my pods.

First Voice: We don't care about your pods!

Third Voice: We can use their fanaticism. What can we do to make sure that the world knows about their visions?

Second Voice: Movies that win awards get seen by more people. Maybe we should get Godzilla an Oscar.

First Voice: There's not enough wealth in the universe to get Godzilla an Oscar. Besides we don't need to encourage that. We need vision. We need ...

Second Voice: An award.

First Voice: Godzilla can't win an Oscar!

Third Voice: An award. Yes! Something that the publishers can put on the books: Award winning book. Great idea, (screching)!

First Voice: That means we don't need to use this group of fanatics, right? Thank goodness!

Second Voice: Oh that'll look good on the covers. "This book won the alien award for best documentary."

Third Voice: But if we just put out a press release -

First Voice: No, (screching) is right. Someone has to give out the award, and we certainly can't be seen to be involved.

Third Voice: And that's how we can use this group! We get them to give out the award!

First Voice: We send them a press release telling them what won?

Third Voice: No, no. We let them vote on the award.

First Voice: An award given by the fanatics? How do we influence who they give the award to?

Third Voice: We won't need to. This group wants the same things we do. We want them to get to the point where they can be offered full citizenship, right? We've only got 50 years left to seriously upgrade their thinking and their technology. I've been socializing with them. They really do have the same goals we do! I think we can trust them to give the award to the kind of book we need.

First Voice: Books, short stories, magazines! We could have an award in all sorts of categories.

Second Voice: Even one for radio dramas or movies! Maybe even television dramas when enough people buy one.

First Voice: So we give the fanatics a list to choose from

Third Voice: We can't be involved! We'll let them nominate the best from each year, and then they can vote too. They can give the award at their annual meeting. It would give them a reason to keep getting together.

Second Voice: I don't think this group needs another reason to get together. They like to meet and talk. Ok, I'll go back and talk them into it. What shall we call it?

Third Voice: It should be named after the best known person in science fiction. The

person who started it all. The person with the vision. The man who will bring humanity into the Galactic Federation at last.

Second Voice: The Jules Award?

Third Voice: No. He's a 19th century mind. We need to look forward 50 years to the 21st Century.

First Voice: The Hubert Award?

Third Voice: Better, but still not up to the stature we need.

Second Voice: He's going to name it after his old body.

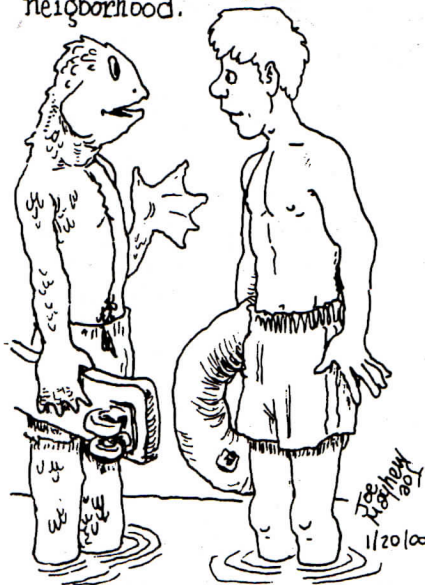
Third voice: Yes, the Hugo Award!

Fourth Voice: Oh, there you guys are! Geez, this looks like a SMOF meeting. (laughter)

end of text

*Special Notice: Team Hugo is looking for documentaries showing how things in SF have changed since Worldcons began. If you would like to do a three minute presentation in video, PowerPoint or html format during the Hugo Award Ceremony at Chicon2000 please contact Team Hugo at TeamHugo@di.org or call 888-882-1824 during US Eastern Time business hours. Thank You.*

What a coincidence!  
I skateboarded in your  
neighborhood.





## About One-Stop Chicago

One-Stop Chicago is the Chicago Convention and Visitors Bureau's official booking service, used by most of the major conventions held in the Chicago area. It has been in operation for over 50 years. In fact, its direct predecessor handled hotel reservations (quite satisfactorily) for Chicon IV in 1982.

One-Stop's main facility in suburban Deerfield has 192 voice phone lines and 33 round-the-clock fax lines (16 incoming, 17 outgoing). Even at the busiest times, there is rarely a wait for an agent. Incoming faxes are backed up automatically. It is literally impossible for a fax machine to receive a busy signal.

The facility is staffed from 8:00 a.m. to 11:00 p.m. every weekday. An 8:00 a.m. to 5:00 p.m. shift takes reservations by telephone, while the 5:00 to 11:00 p.m. shift processes mail and fax reservations. Reservations can also be made at any time over the Internet.

Although One-Stop has a first-rate reputation and is very convenient, our initial plan was not to use a booking service for Chicon. The service requires a deposit, but it didn't seem essential in light of Chicon V's mostly trouble-free experience with booking rooms directly with the hotels.

What changed our plans was the Hyatt chain's decision - made only a couple of months ago - to eliminate the in-house reservation staff at the Hyatt Regency Chicago. In the future, calls to Hyatt reservations will be transferred to a central facility that is oriented primarily toward the needs of business and individual leisure travelers, not conventions. The people with whom we work at the Hyatt were the first to warn us that the new arrangement was likely to cause trouble for Chicon. In particular, we would have no effective means to prevent overbooking, special requests (such as room blocking) would be difficult to honor, the operators would be unlikely to be familiar with the details of the Hyatt Regency Chicago and dealing with problems

would require inefficient back-and-forth among the national facility, the Hyatt's front desk and Chicon's hotel liaisons.

After considering various alternatives (such as setting up our own booking service, trying to make special arrangements with national Hyatt, etc.), we concluded that One-Stop Chicago would offer the best service for our members. All three of our hotels support this decision; in fact, they like it so much that they are paying One-Stop's \$16 per reservation service charge. (Incidentally,

Chicon room rates were negotiated months ago, so the One-Stop fee hasn't been loaded onto them; indeed, one hotel responded to our choice by lowering its rates.)

One-Stop requires a \$120 deposit for each reservation, payable by check or credit card at the time of booking. The deposit is applied to your room charge. We think that our favorable room rates (the best quality/price ratio of any U.S. Worldcon since Chicon V, we think) and One-Stop's efficient service will provide consolation for the deposit.

---

### Masters of Space and Time

### *Classics of Science Fiction Art:*

### *The Chicago Show*

### *Alex and Phyllis Eisenstein*

The end of the millennium has called up retrospective glances at nearly every aspect of life in the 20th Century, as well as a flurry of new extrapolations of how things will be in the 21st. Not to be outdone by mainstream media, Chicon 2000 will present a special exhibition of vintage science fiction art, surveying the broad range of yesterday's views of the worlds of tomorrow.

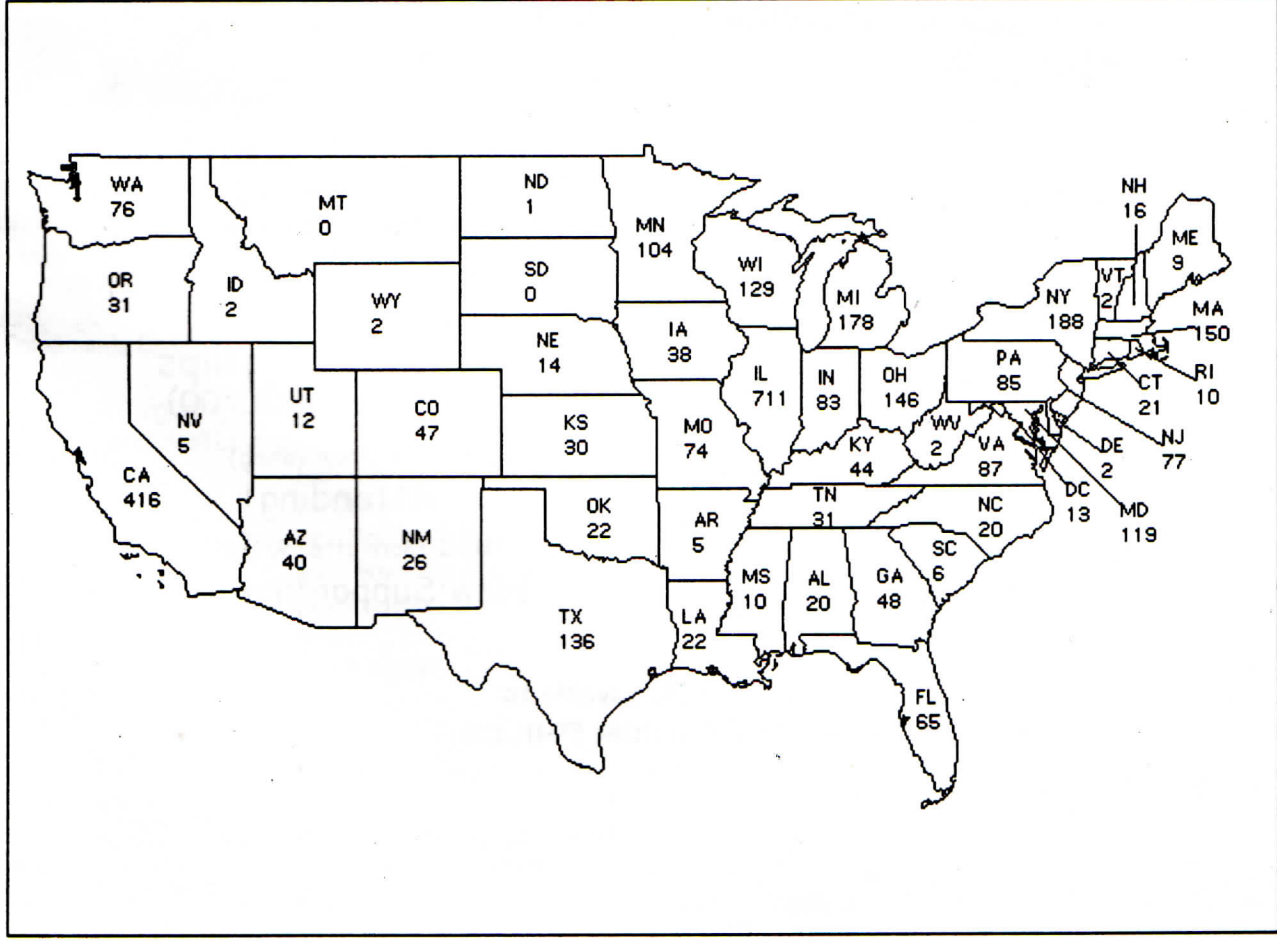
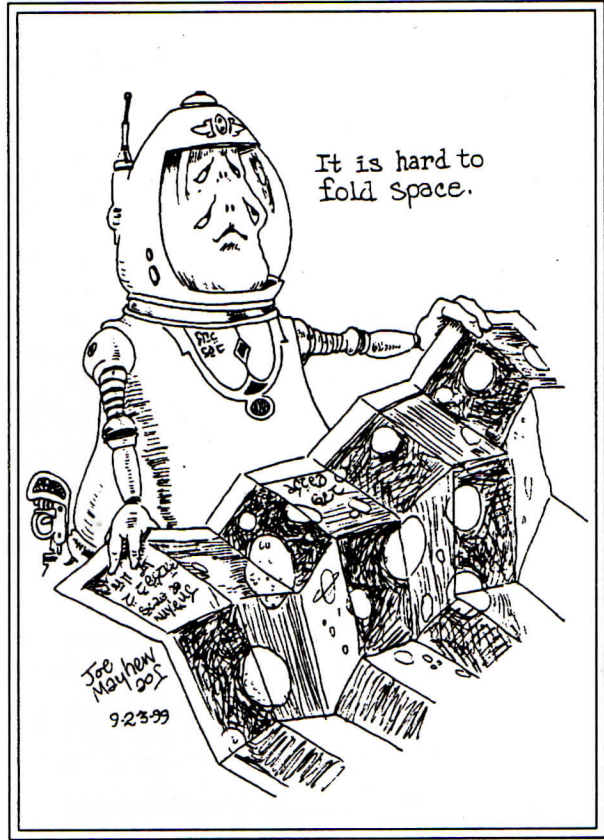
Based on the extensive Eisenstein collection, but also drawing on other collections in the Chicago area and the greater Midwest, "The Chicago Show" will spotlight the great SF art of the Fifties and Sixties. This Show will display more than 200 magazine and book covers and significant interior illustrations by the major artists of modern science fiction, including Ed Emshwiller, Frank Kelly Freas, Edd Cartier, John Schoenherr, Ed Valigursky, Richard M. Powers, Mel Hunter, Wallace Wood, H. R. van Dongen, and others of note.

Among the featured attractions: original cover paintings for *Martians Go Home*, *The Stars My Destination*, *War of the Wing-Men*, *Big Planet*, *Wolfbane*, *City*, "Call me Joe," "The Big Front Yard," and "The Miracle Workers," as well as other outstanding works from *Ace*, *As-tounding*, *F&SF*, *Galaxy*, *If*, *Infinity*, *Lancer*, *Popular Library*, *Pyramid*, and other sources.

Be sure not to miss this eye-opening look back at our choicest mid-century memories of the future, as rendered by science fiction's preeminent visual masters of space and time.



Australia	32	AK	2	MO	74
Austria	4	AL	20	MS	10
Belgium	1	AP	6	NC	20
Canada	146	AR	5	ND	1
Croatia	1	AZ	40	NE	14
Denmark	1	CA	416	NH	16
England	43	CO	47	NJ	77
France	1	CT	21	NM	26
Germany	12	DC	13	NV	5
Ireland	7	DE	2	NY	188
Israel	4	FL	65	OH	146
Japan	29	GA	48	OK	22
Mexico	1	GU	1	OR	31
Netherlands	5	HI	5	PA	85
Northern Ireland	1	IA	38	PR	1
Norway	4	ID	2	RI	10
Qatar	2	IL	711	SC	6
Russia	5	IN	83	TN	31
Scotland	2	KS	30	TX	136
Singapore	6	KY	44	UT	12
Spain	1	LA	22	VA	87
Sweden	2	MA	150	VT	2
Wales	1	MD	119	WA	76
		ME	9	WI	129
		MI	178	WV	2
		MN	104	WY	2





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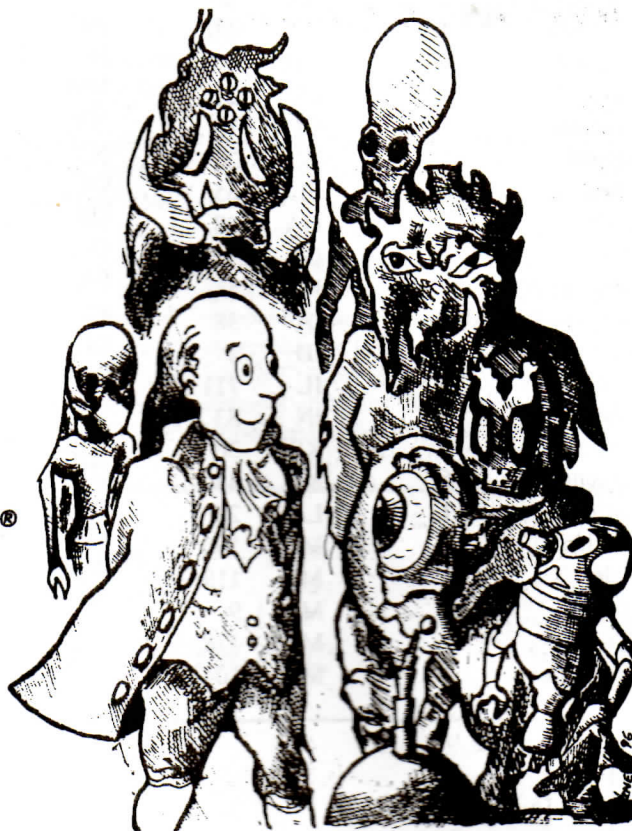
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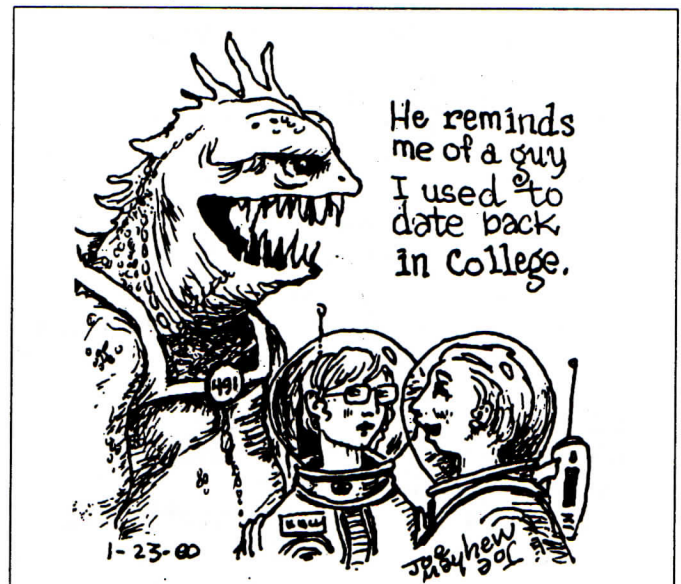
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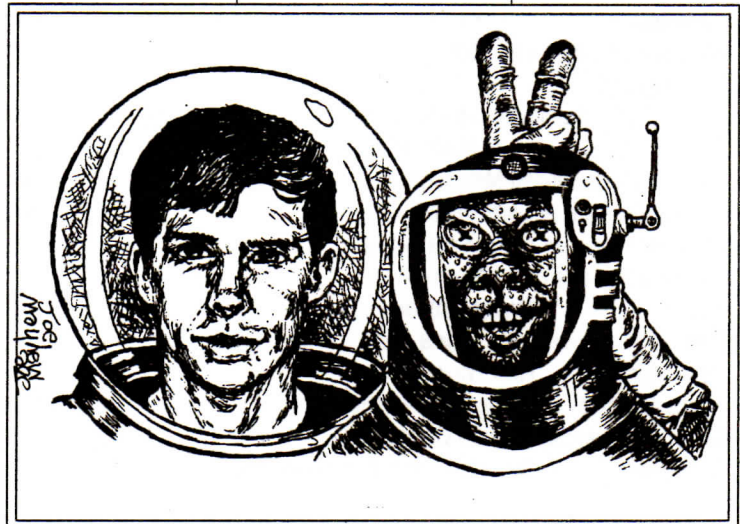
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A4566	Sallie R. Abba	A3204	Steve Austin	S4415	Elizabeth Annette Carrico	A4279	Jennifer Lynn Crow
A4227	Daniel Abraham	A4068	Aviva Babstock	A4494	Linda Carson	A4599	Douglas N. Crowe
A4228	Vivian Abraham	A4104	Caryn Babstock	A4017	John Caspell	A4600	Kitty Vonbraskat
A4014	Bruce Adams	A4231	Krista Babstock	A4569	Robert F. Cauley		Crowe
A3104	Jae Leslie Adams	A3982	Michael Bachelor	A4429	Philip A. Chandler	A3037	Janet Cruickshank
A3708	Steve Adams	A3981	Paula Bachelor	A4430	Philip B. Chandler	A4405	Kathryn Cruickshank
A4133	Steven J. Adler	A3407	Amy Baden	A4229	Frank J. Chick	A4407	Mary Cruickshank
A3991	Postoria A. Aguirre	A2545	Lynn V. Baden	A4337	Lynda L. Ciaschini		Peed
A4414	Michael J. Ahlers	A3408	Mel Baden	A4183	Jack Clements	A4341	Mark P. Cunningham
A4202	Steve Ainsworth	A4413	Fred Paul Baker	A4266	Eddie Cochrane	A4582	David Curtis
S4343	Scott A. Akers	A4035	Tom Barnes	A4006	Chris Collier	A3965	Jim Cushing
S3950	George D. Akin	A4409	David Bartz	A4139	Jerome Conner	A3964	Karen Cushing
A4219	Arthur J. Aldridge	A4410	Laura Bartz	A4248	Laura Cooksey	C2723	Emily Cuyler
A4307	Manfred Alex	A3393	Maria E. Bartz	A4547	David P. Cooper	S4543	Julie Czerneda
A4383	Kathryne B. Alfred	A4269	Kenn Bates	A4176	Karen Cooper	A4554	Barbara Dannensfelser
A4123	Robert Alivojvodic	A4425	Lee Battes	A2520	Suzanne Cooper	A4218	Gary Darling
A4245	Deann Allen	A4576	Stephanie Bedwell-Grime	A4210	John F. Cope	A4546	Alan Dashoff
A4468	Adina Alpert	A3946	Michael P. Beemer	A4315	Michael Coppinger	A4545	Jared Dashoff
A4514	Matthew B. Alschuler	A4503	Laura Begley	A4237	Mark Steven Corrinet	A4456	Rjurik Davidson
C4298	Nathan Alvord	A4502	Ted Begley	A3967	Tony Cratz	A4583	Donna Davis
A4296	J. Clinton Alvord, Jr.	A4059	Rod Bennecke	A4593	Matt Crawford	A4516	Genevieve A. Davison
A3976	David Lee Anderson	A3947	Janis Benvie	A4594	Robin J. Crawford	A4515	Jaque B. Davison
A4005	Frank Anderson	A4568	Carol A. Berg	A3949	Fiona La Croix	A4182	June A. Delsarto
A4045	Tonya Angelus	A4467	Daniel Craig Berman			A4351	Lisa Den Besten
A4483	Ellen L. Anthony	A4062	Caitlin Bestler			S4544	Diane Denesowicz
A4433	Heather Armstrong	A4064	Ian Bestler			A4319	Paulette
A4302	Eleanor Arnason	A4063	Jessica Bestler				
A1629	Kathy Arteaga	A4448	Jason Vincent Betts				
A4439	Amanda Arthur	A4185	Tina Beychok				
		A4513	Elizabeth Beyreis				
		A4375	Mark Bissell				
		A4585	John R. Blaker				
		A4246	Doyle Blooding				
		A4396	Robert Louis Bolgeo				
		A4010	Mike Bolin				
		C3506	Ben Bottorff				
A2415	Robbie Bourget						
A4535	Alexander John Braun						
A4560	Elaine Brennan						
A4491	Alta Brewer						
A4592	Morgan Shelah Brilliant						
K2781	Ariana Brin						
A4374	Charlene Brusso						
A4311	Algis Budrys						
A3705	Michael A. Bumann						
A4457	Michael Anthony Bumann						
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A4271	Elaine J. Burch						
A4541	Erwin Hans Bush						
A4445	Russell Cage						
A4103	Christina Caldarelli						
A4090	Elizabeth Caldwell						
A4332	Chris Campbell						
A2413	Ernest Maccougal Campbell, III						
A4393	Sandi Campney						
S4605	John K. Cannizzo						
A4531	Stuart Capewell						
A4152	Grace Geraldine Carafelly						





A1093	DeRock Michael	A4198	David C. Farmer	A4249	Sheryl A. Gere	A3941	Terry Hall	A4040	Hoover Harry A.
A4522	Devney Robert M.	S3985	Drew Farrell	A4356	Sheila Gilbert	A4193	Larry Hallock	A4190	Hopkins Dan Hoyt
S4087	Diamond Robert M.	A4034	Kent LaRue	A4579	Marilyn Gillet	A4093	Thomas Harlan	A4191	Sarah A. Hoyt
A4346	Dillon Brendan R.	A4458	David Feintuch	A3956	Laura Anne Gilman	A4203	Anne Harris	A4275	Rachelle K. Hrubetz
A4334	Dion Mark S.	A3973	Suzanne Feldman	A4323	Julie Gissel	A4039	Mercy Harrison	A4418	Rebecca Hubbard
A4127	Dipalermo, Jr. John	A4604	Gail Brown	A4106	Gail Glass	A4038	Todd Harrison	A4366	Diana Hunt
A3183	Dobson Robert	A4603	Felipe Geronimo	A4105	James C. Glass	A4472	Keith Richard	A4365	George Hunt
A4512	Doctorow Cory	A4078	Felipe Steve	A3963	Daniel A. Glasser	A3774	Hartman Tom Hatch	A4367	Katherine Hunt
A4471	Dodson Linnea	A4116	Heather Fellows	A4597	Stephen Goldin	A3505	Thomas Havighurst	A4236	Kenneth Hunt
A4362	Doran Anita Doran	A4115	Felske Robert Felske	A4274	Cliff Goldstein	A4232	Peter R. Hayden	A4122	Jerry Husfeldt
A4470	Doran Barbara	A4426	Lynn Fernandez	A4308	Cynthia Gonsalves	A4211	Terry Hayden	A4401	William John Hussar
A4013	Doran Colleen B.	A4092	Edward Lee Findley, Jr.	A4518	Daniel Gonzalez	A3957	Hayman Jennifer	A4400	Caithlyn D. Hydock
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A3997	Durie John	A4438	Elena Andrews	A4536	D Dale Gullede	A4290	Marina Hoffman	A4463	Edythe Karp
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A4282	Ek Ailsa	A4125	Brenda Gasahl	A4057	Neill Haas	A4589	Tom Hogan	A4586	Charles Keefe
A4281	Ek Anna Eley	A4324	Rob Gates	A4058	Timothy Haas	A4026	Lila Holbrook	A4335	Fiona Kelleghan
A4281	Eley Stephen	A4205	Bernie Gauthier	A4056	Timothy Haas	S4051	Tom Holt	A4050	Brian S. A. Kelly
A4322	Eley Martha	A0020	Guest of Maria	A4312	Joe Hagar	A4591	Tyrone Eugene Holt	A4584	James Patrick Kelly
A3180	Elser Jim	A0050	Maria Gavelis	A4313	Judy Hagar	A4428	Kristin Honse	A2145	Linda Kelly
A4117	Emelander Susan	A4324	Rob Gates	A4222	Gary Hall	A4427	Steve Honse	A4284	Rayma Kemper
A4350	Emmons-Kroeger John	A4205	Bernie Gauthier	A4263	Mark B. Hall	A4533	K. Mark	A4297	Sherri Kempf
A4247	Ericson Ariana	A0020	Guest of Maria	A4221	Melinda Hall			A4009	Bonnie J. Kenderdine
A4359	Estariel Debra Euler								Ian Andrew
S4071	Evans Christine M.								
A4011	Eversole Kim								



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A4550	Charlie W. Kimbrough, Jr.	A4309	Austin Loomis	A4575	Carla McCarty	A4440	Jean Moses	A4067	Tom Pickens
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