Bucconeer Welcomes Chicon 2000
The 58th World Science Fiction Convention

August 5 - 9, 1998
The 56th Annual Worldcon
Baltimore Convention Center
Baltimore, Maryland USA

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Da Mob: The Unfathomables

Please note that it's still early and positions, titles and duties are subject to change. Without notice. We have over 100 volunteers we have not assigned as yet, so if you want to work with us, please send in your volunteer application as soon as possible.

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Chicon E-mail Infobot address: info@chicon.org; e-mail: chi2000@chicon.org and website: http://www.chicon.org/

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#592 The Selby Hotel, Ernest Hemingway's Toronto home for many years, still a favourite haunt with artists & writers
Chicon has been getting a number of questions, and I will answer them. As will be obvious, some of these are from fans who have attended few or no Worldcons, others from long-entrenched SMOFs.

Q. Which hotel should I choose, and when will I be able to book my reservation?

A. Since hotel contracts are still being negotiated, patience is in order. Our three hotels – the Hyatt Regency Chicago, the Fairmont and the Swissotel – have different characters, and each will appeal to a different subset of fans. As our headquarters facility, the Hyatt will be closest to “the action”, but the other two hotels are very short distances away. From any spot in the Hyatt to the most remote reach of the Fairmont is no farther than one might walk in a mid-sized mall, and the trip can be completed without going out of doors.

Though we will have preliminary notions of hotel rates soon (probably before you read this), the figures won’t really be set until hotel cards go out in late 1999 or early 2000. Many fans are apprehensive, we know, due to the relatively high prices at a few recent Worldcon hotels and the problems that the Boston in 2001 bid encountered in its negotiations (ultimately prompting it to decamp to Orlando). Chicago hotels are more reasonable than those in Boston, but it is only realistic to note that several recent trends have made it harder to obtain the dirt cheap lodgings that fans remember fondly.

First, the hotel industry isn’t as “hungry” as it was a decade ago. Hoteliers have learned the art of “yield management” (pioneered by the airlines) and have overcome the disastrous vacancy rates that used to lure managers into desperate efforts to fill rooms at any price.

Second, Labor Day weekend is losing its wallflower status. One of our hotels has been approached by at least two other groups for the year 2000, and tourist traffic has picked up to the point where another has cut its proffered room block below what Chicon V filled in 1991. The period is still soft for the hospitality trade but not absolutely mushy.

Third, though the country as a whole doesn’t worry about inflation these days, labor-intensive employers do. The U.S. has enjoyed an unusual period of wage stability that now seems to be coming to an end. Further tightening of the labor market, perhaps combined with yet another minimum wage hike, would slash and burn hotels’ profit margins, leading to higher prices and leaner service for us consumers. No, this is not the prelude to announcing that single rooms will cost $300 a night, just an attempt at conservatism and caution. What we hope for – and will work hard to get - is rates that aren’t much higher, in real dollar terms, than those at Chicon V.

Q. How will you handle child care?

A. As announced elsewhere in this PR, we have taken a few steps toward addressing what has become an important question for large portions of fandom. At some financial risk, we’ve decided that ChildCare memberships for children (age 12 or under when the con begins) will cost the same as Attending memberships, if the child is registered for ChildCare in advance. Exact ChildCare hours, price and other details will be determined later. For kids who don’t need ChildCare throughout the Con, children’s memberships are available at a substantial discount from regular rates. These do not include voting rights or publications.

Casual babysitting will be available, to the extent that space and staff are available to attendees aged 12 or under who hold Attending or Children’s memberships (not to Kids-in-Tow). Prices and terms will be announced later.

Q. Why are your membership rates so high?

A. For anyone who voted on site selection, they aren’t. We concede, though, that the “no prep” rate ($125) is higher than for past U.S. Worldcons.

The reason is that we want to avoid the price escalation and budgetary drama that other Worldcons have suffered. The scenario has become almost routine. The Fargo in 1999 Worldcon all but gave away its first couple of thousand memberships, gnaws fingernails as the membership total rises too, too slowly, cuts its budget in panic, boosts rates for last-minute members, embarks on a panicky local advertising campaign and staggers through the con in a state of terror.

The Worldcon should be worth the highest rate charged to at-the-door attendees. If it isn’t, it is cheating its members. By the grace of Ghod, it doesn’t cost quite as much to put on as would be raised if everyone had to pay the highest rate, and it is traditional to pass the savings back to fandom through reduced prices for early joiners. But the reduction has to be kept at a rational level.

One point to bear in mind is that Worldcons are one-shot affairs with no capital reserves. If we lose money, our only option is to stiff our creditors, which does fandom no good in the long run. It is better to risk an embarrassing surplus, which will be passed on to make financial life easier for the next few Worldcons, than to confront a worse-than-embarrassing deficit.

Q. Will the program include <fill in blank>?

A. Yes. Seriously, while Ross Pavlac’s death leaves a degree of uncertainty in the program area, we do have a few firm views (to which any and all are welcome to object):

1. Although fans have a vast variety of interests and a panel on any topic from gardening to baseball to Celtic resistance to the Reformation (a real topic a couple of years ago at West Coast con) can draw an audience, this particular convention is devoted on a particular subset of interests, i.e., science fiction, fantasy and ancillary subjects. These traditional Worldcon topics cover so broad a range that it is scarcely necessary to pad them out with politics, religion, potted history, self-help, etc., etc., (which is not to say that such topics cannot be part of a “hardcore” SF/F program; the secret lies in the perspective from which they are viewed).

2. The program should have substance, which means that panelists have to know about their topics well in advance and should be challenged to go beyond truisms and platitudes. The dullest panels that I have ever witnessed have been those in which one speaker had an axe to grind, two had books to plug and three hadn’t the foggiest idea of why they were there.

3. The whole convention should contribute to the program. The Art Show, for instance, isn’t there just to look pretty. It will, if we manage properly, be an integral part of art programming. Similarly, Exhibits and the Dealers’ Room offer many resources that can be utilized more fully than in the past. Those are, of course, generalities – but not, I think, meaningless ones. Comments, preferably peace-bonded, are always welcome.

Ad Astra! Tom Veal, Chairman, Chicon 2000
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This IS NOT your father's Worldcon!
Q: If Godzilla fought Marilyn Manson, who would win? (and, of course, the inevitable "why")
A: Now there's an image. Well, both are male and female at the same time. Godzilla has a son/Godzilla Jr. from an egg that came from no one knows where. In the New Godzilla movie, he lays a bunch of eggs. Marilyn Manson supposedly has better legs than Godzilla...the breath though, that's Godzilla's advantage. Sure both are loud... but Godzilla could fry Manson in a second.

Q: What's all this 'Zilla shit, man? Why the fascination with the big bad lizard? Why not Camara? Or Elvis?
A: Godzilla was my main hero. When I was young, I was picked on by a lot of older kids, bullies, etc... so Godzilla in a sense, told me how to defend myself. I once dropped this kid, right in the colonies, and then I pounced on him and did a Godzilla roar. He thought (as did school administrators) I was psychopathic. He didn't bother me again. But I credit Godzilla with my early interest in SF and fantasy. He was just a Stronger in a Strange Land. Trapped in a world he never made. So here I am, 33 years later, painting Godzilla paperback covers, children's books and even, are you ready...a coloring book! So much for "How will you ever make a living from monster shit??"

Q: It is a well known fact that, just as one cannot make a living as a writer (as everyone always told me), it is impossible to make a living as an artist. What made you decide to brush aside all the warnings and dire predictions and go ahead and make a living as an artist anyway?
A: I had A LOT of people tell me that. They wanted me to...conform, be normal, be a "team player" (don't you just love that), we are Borg, all that crap designed to sap your imagination. So the more people said it, the more my reaction built up and I said, "to Hell with you!" I was determined to be a SUCCESSFUL artist no matter what it took. People close to me, a few (I stress FEW) teachers were encouraging and my Mom and Dad were really encouraging, but cautious as parents are. One of my failings is that I don't listen well (I'm working on it!) and back then I just did not listen to those saying "Don't waste your time on art...it's not a real job". To all the people who get "downsized" by these insidious mega corporations...tell me what a "real job" is. They get let go, after putting their soul into a company and they end up in debt, worried and just feeling out of control of their lives. I tried that once. Once.

Q: How did you end up in Rhode Island? Do you think that shaped the artist you became, the career you have had? Would Bob Eggleton have ended up differently if he had gone to some other school?
A: Rhode Island. I was born in Massachusetts actually, from a somewhat historic family originally known as Fairbanks/Fayerbanks (before they invented the "i" letter). My thirteenth generation grandfather constructed the first "A" frame house in America in Dedham, Mass. It's still there to this day as an historic site. But my Dad moved us (I was an only child) down to Rhode Island for job reasons. Here he invented the patent for the Teleon Non-Stick pan (the process by which teflon is bonded to metal) for a company which said out of the textbook it "could not be done." So then, we moved to California during the height of Flower Power, etc...and after about a year there, he had a job offer in Pennsylvania (Lancaster) so we lived there for awhile and then, moved back to R.I. Schools. College proved to me, like my father's ingenuity, one did not need a college degree to be good at art. One needed desire, talent, and luck. But you make your own luck in the long run. I left college (my year and a half only cost me $1800...I talk to grads that can't get jobs who owe houses to banks. My mother instilled in me the idea of never getting in too much debt.) Bob Eggleton would've gone to some other school and come to the same conclusion. I briefly (and I mean for 15 minutes) considered the Air Force at one point, because I love planes...but I was told one did not just join and jump right into an F-15. That was that. So Art it had to be.

Q: Airbrushing. I understand you had to back off from that technique for health reasons. Was it really that bad? How did losing that option change you, and your artwork? Do you miss it?
A: Airbrushing. When I started, I thought this thing was the cat's ass. It was just perfect. But, really, I never did THAT much airbrushing at all. Most artists don't. Michael Whelan uses it sparingly and many people view his work as "airbrushed" when he's just this great painter with a regular brush. I started getting a cough, "chronic bronchitis" as my doctor put it. So I was susceptible to all kinds of colds and flu, etc... it was like a "smokers cough". I realized the mixed paint (airbrushes aerosolize paint particles) was into everything - my clothes, hair, books, food, etc...and I just started feeling the work done with airbrushing was just...fake looking. I looked at Jim Gurney's rich impastoed textures and I longed for a less mechanical means. I do not miss fiddling with the needle and parts to make it work...but my paintings now have a certain something I like a lot. I like more of what I turn out than before, so something changed for the good. The best moments occur when someone will walk right in front of my new stuff and say "Hey Bob, where's your stuff?? Some, a few clients have complained the newer work is "too sketchy and loose". There is a tendency of late in cover work to do over-rendered pieces. A lot of companies like it. But then, a lot of OTHER companies like my new stuff. They are just paintings with more life in them. Danny Flynn, an Irish SF artist who's a hell of a nice guy, looked at my stuff at the World Fantasy Con and said "Makes me want to throw out me airbrush!!". There's a vote of confidence.

Q: What was your first experience of Science Fiction? Who were your favorite authors/books growing up?
A: I loved the space program...I grew up in the heady days of Gemini & Apollo, it grabbed me. Then, I found Star Trek. And 2001: A SPACE ODYSSEY which, as a 9 year old, floored me. I was a complete geek then. Reading: Classic stuff. H.G. Wells, Verne (Captain Nemo was a hero of mine), Blake...watching Ray Harryhausen & Godzilla films. And drawing all those images. And I was a child of Forry's FAMOUS MONSTERS OF FILMLAND (thanks Forry, if I never said so).

Q: What was your first experience of cons/fandom? A: Well, I never knew SF had cons until about...1978. I went to a couple of Star Trek cons and Boskone in Boston. At Boskone, I learned about a Worldcon - Norcon 11, in fact, and I said, "I am going to go to this and find other people like me" That was 1980. So I figured I would enter some drawings in the art show. I actually sold them and made a fortune (back then $200 was a lot of money) and won Best Amateur Monochrome Artist. It was a gas.

continued on page 9
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Philadelphia in 2001: The Millennium Philcon

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Artwork by Barbi Johnson

Philadelphia in 2001
Suite 2001, 402 Huntingdon Pike,
Rockledge, PA 19046
E-MAIL: phil2001@netaxs.com

Philadelphia in 2001
c/o Martin Hoare
45 Tilehurst Rd.
Reading Berks UK RG17TT
Bob Eggleton interview continued

Q: How did your SF experience warp your artistic career? Had you thought about other career tracks than the one you have followed?
A: It made me realize I could have my cake AND eat it WITH ice cream too...I said to myself "WOW! I can have fun...and I can make a living...having fun". And people liked me. In high school most people respected my ability, but they thought I sucked in general (particularly girls), cause I wasn't a jock or something.

Q: Worldcon, 1994: Winnipeg, Hugo nominee Bob Eggleton decides "I'm not even bloody going." Why not?
A: Well, okay, let me get this straight. Once and for all. As we all knew that was a strange year. It was for me... I was having gall bladder attacks (pain.PAIN.PAIN!) and I had done a summer of being "Gohonered" going to all corners of America. Then, like halfway through the summer I was like "OH shit! I never made my plans for Winnipeg!". I had been to Keycon, a great convention in Winnipeg, and jezus...did Canadian Customs give me the going over. All my artwork had "display" on letters and paperwork and all, but the Goods & Services Tax was just something he wouldn't let me around. He told me "Paperwork is meaningless...you could sell it anyway, so you have to pay something." He let $10,000 worth of art come through for $171.00 which I threw on the Now Famous Credit Card (interestingly, the same one I used to pay for the flight to the Worldcon) and Keycon paid me back. Fortunately, another time, the RCMP pulled me into a Little White Room, hot lights, etc because I matched a "profile". They were nice about it, Canadians usually are, which is why it was always a weird experience. So, then I hear "hotels and flights are full...so is the program" and then the idea of shipping my art to Fargo N.D. to be brokered in... everything stacked against me. That's mainly the reason - organization or, on my part, lack thereof.

Q: Is winning a Hugo really such a big deal? How about winning two Hugos? Three?
A: Well, yep. It's a lot of fun. There will always be That First One...and seeing Jim Burns win it the following year, I could not have been happier for him because he deserved it profoundly. But when I flew up to Winnipeg to get it... it was hysterical. Kevin Standlee said "We'll send it UPS". Okay, I pictured this broken rocket arriving, I said "No, screw that, I'm coming up to get it. Now." It was two things: I just was dying to hold it, for real, and second, I wanted to somehow THANK everyone. And, when I get there, John Mansfield shows me the award then says "We're taking it back! And giving it to you at the Masquerade". And there I am, with George Barr and Barry Longyear and the stage manager for the masquerade was saying "Can you kill 10 minutes?". So we did. In L.A., I had this gut feeling...then I saw Mike Geyer grinning at me and several people who produced the newsletter who could not look straight at me. I figured I should be there. And in Texas...it was when Mitch Bentley said "WANT! This is the BEST HAIR award"... I was in hysterics and had to recover time so I ran.

Q: Another Godzilla question: Are some people the Godzillas of the Hugo awards? Do you think that fogies who have won scads of 'em should drop off the ballot for a few years and let the young turks have a chance? Or will the young turks get theirs anyway, once they've paid the dues?
A: You realize this is a tough question. And often asked... The award is an award by the fans. It is just about the only major award in the field (except for Comic's Eisner Awards) that is still left up to a popular vote. Other awards, such as The WFC Award, are juried. No one should live for them, but they are a way of making you feel you've made a mark. I do not view Science Fiction as a business (more on that later) but as a field as a whole - something you give to and get something out of. And I make a living within that context, in one way or another. I believe the "young turks" get in there - I was a young turk - because everything evolves and changes: Science fiction cons and fans are evolving and changing. Writers and artists evolve and change... and you take your glories as they come, or as they go by, but you move on. And always believe the "next one" is the best one. While I look at my Three Rocketeers every day, each one with their own special memory the fans helped make, I look forward to all the great pictures still to paint.

Q: What's happening with 'Zilla now? How is the forthcoming movie ("Size Does Matter") affecting you career?
A: Okay, I have to be careful here. I am pry to things I can't discuss. Classic Godzilla - the one we know and love since the 1954 movie - is dead. He died in 1995 battling the monster Destroyer, and his Inner nuclear furnace melted down. His son, Godzilla Jr. absorbed most of the radiation... but he's another story waiting to be told. The New Godzilla, from director Roland Emmerich and Dean Devlin (of ID4), is a different creature... He's part lizard, part dinosaur... and can change his skin color to match his surroundings. He's 22 stories high and is very fast on his feet. No more thunder thighs. He's also realized via CGI and some model work. The Classic Godzilla was a "man in a suit". This New Godzilla takes getting used to - people will say "THAT'S GODZILLA!" But... he grows on you, like he did me. So I am doing a lot of merchandising work. The best of both worlds - classic Godzilla books, etc and New Godzilla coloring books (don't laugh, the money is actually good).

Q: Fandom. Many writers and artists seem to have a love/hate relationship with the community. But everybody I know seems to think you're just this great , bouncy, funfunfunfunfun Tigger of a guy. How do you do it?
A: Okay, hee,heh... this goes to what I said about SF not being a business as much as something I'm in "and part of". Whatever I do: painting pictures or doing panels or judging masquerades...I'm part of this mindset. A whole bunch of Strangers In Stranger Lands... I am very careful not to let my life get infiltrated by negitive people, or negative experiences. I walk around in a dream...but I turn it into a living. Dave Kyle came up to me at Lonestarcon II and, I'll never forget this, he put his arm around me, shook my hand and said something like "You're doing what it all about. I can say thanks from First Fandom". It was something like that anyway...I was really misty eyed. At MagCon, they did a slideshow at the Hugos with the Dr Who theme and it had photos of all the program book covers, the Hugo designs and photos of the Best Novel award from 1953 onward...I knew this was really something I was part of that was pretty special and would always go on. Sometimes though, I see "politics" both on fan and pro levels. That pisses me off...for instance I had the "wonderful" experience of being lectured by a couple of people, at the last Worldcon, in regard to me being "Too young for all this success...especially a Worldcon GoH invite". These people need major lessons in thinking of others' feelings. Success is an abstract thing, not linear. It can take time or it comes all at once. And you have to enjoy it and thank the stars you are healthy enough to enjoy it... We've all been affected by death and tragedy of late, so it's like Shakespeare said "Seize the Day...now will never come again...make now the most precious moment", I live that. And still others (some pros) accuse me of "not having a life". Well, if having a life IS not having any FUN...I feel sorry for them. I always donate little sketches and give some of me back to the SF community because it's fun to do. Some won't because they'll be "seen as giving themselves away in front of paying publishers". I just don't worry about it, and hope the sketch brings joy to someone. That's money enough.

Q: The hair. What are you, some kinda goddam hippy or what?
A: I am actually a very conservative guy. I am a "logical contradiction in terms". It's very hard to figure me out. That is why, generally, I stopped. But then I read Heinlein was also a walking contradiction...and if I get compared to the Master...what the Hell? My half brother, who died at 41 (I'm 37 - like I said, Seize the Day) had hair much like mine. In fact my Aunt has a hard time seeing me because at first glance...and she knew him best I think. The hair suits my character right now. I'm related to Douglas Fairbanks Jr., too; it looks good when I swing from chandeliers. Really, I'm pretty down to Earth most of the time. No artificial flavors...or substances. No drugs. Intensely opposed in fact. Science Fiction colors my dreams far more than chemicals would or could.

Chicon 2000: the 58th Worldcon, held in Chicago IL August 31 to September 4, 2000, with great guests and good times for all: or else page 9
Sometimes, a Worldcon bid is all a matter of perspective.

![Map of USA showing Boston and Orlando](image)

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"My name is Pond," he smiled. "James Pond."

IAN FLAMINGO

Flamingo Feature #2!
Ross Pavlac: An appreciation

by Mike Glyer

Ross Pavlac was a leading force in the Chicago Worldcon that Ross didn’t contribute to in a major way. He co-chaired the 1982 con with Larry Propp, handled Facilities for the 1991 con, and had been asked to create Chicon 2000’s program. Along the way he also ran the Chicon V business meeting and helped design its Hugo Award base.

Ross remained active in conrunning to within a few weeks of his death. He chaired the 1997 Windycon in Chicago, but became too sick to attend.

Ross’s death meant much more than simply the end to an active life in SF fandom. It tragically ended his three-year marriage to Maria Pavlac. Before they married, Maria was a graduate student attending Trinity Evangelical Divinity School in the Chicago area. Her roots in fandom go back to 1973: she has belonged to the University of Massachusetts club, worked on several Boston-area conventions, and is a member of SFWA. They wed in 1994 in the seaside Massachusetts backyard of Maria’s brother, with Rick Ross as best man.

Ross was gone in a shockingly short period of time. Since Ross was a fighter, I was more than a little stunned to be sitting in the Hillside Free Methodist Church of Evanston, IL, on November 22, waiting for the start of his memorial service. But Maria explained to a group of us at dinner after the memorial service that despite the shortness of time it had been long enough for the important things: to say goodbye, to cry together, to express their love for each other. She felt fortunate in comparison to a wife who loses her spouse instantly in a traffic accident and never gets to do any of that. Maria generously shared the moving details of those last days with those of us who hadn’t been there, and remembered warmly all the people who supported Ross with visits and in prayer in the final days.

Darrell Martin, Ross’s sidekick in many fannish ventures, began the sharing time at the November 22 memorial service with a tribute from the heart: “I don’t know if I was Ross’s best friend, but Ross was certainly my best friend.” Eric Pement shared his memories about Ross’s contact with Jesus People USA in the late 70s, which was one of Ross’s formative experiences as a young Christian. Ross was raised as a Unitarian before making the short jump to agnosticism. When he committed his life to Christ, Ross attended weekly services at JPLUSA, a full-time Christian community in uptown Chicago. He became a contributing editor for their Cornerstone Magazine, and also wrote for His, the magazine of InterVarsity Christian Fellowship. He reviewed music and concerts, and interviewed contemporary Christian musicians. He wrote a groundbreaking article about Amy Grant when she began to have crossover appeal. He also served as head of security for Christian rock concerts. Along the way, Ross became known as fandom’s most outspoken Christian. His legacies to fandom include his comprehensive bibliography of Christian SF and fantasy.

Ross discovered SF fandom while growing up in Cleveland, and was involved with the Worldcon held there in 1966, doing things like stuffing envelopes. These beginnings were even humbler and more humorous than they sound, as Ross told the story: “When I was a neofan [at the 1966 Worldcon], Harlan Ellison grabbed a just-autographed copy of the Foundation Trilogy out of my hands, ran down the hall with it, and gave it to a fan at random.”

Ross eventually became one of the best-known conrunning fans, working on some of the early Marcons in Columbus, on most of the Windycons in Chicago, and on many of the past 20 Worldcons. He was one of the fannish leaders informally referred to as “Secret Masters of Fandom” (SMoFs). Despite the nickname, darned few of them really wanted it to be a secret, Ross least of all. That would explain the blue aardvark suit.

Ross produced a fanzine called Avenging Aardvark’s Aerie in the 70s and 80s, a title that later returned as the name of his web page. The Avenging Aardvark served as totem and fannish persona, all in one. He also had someone make him a bright blue aardvark costume and was not shy about wearing it. He loved telling the story of the time he was invited to wear it to a fannish wedding and the uproar it caused.

Curt Clemmer was one of the core architects of the 1982 Worldcon bid, along with Larry Propp, Yale Edelen, and Ross. When Curt wed Melissa Bayard in 1980, the couple asked Ross to wear his aardvark suit to the ceremonies — to be the “something blue.”

Ross wrote, “...On the day of the wedding, I strolled into the hotel meeting room where the wedding would be, wearing my bright blue aardvark suit, complete with long ears, tail, nose, etc. It being a formal occasion, I carried a cane. Also, since Melissa and I are descended from the McKenzie clan, I wore a tie of Dress McKenzie tartan.

“As the vows were recited, Dr. Bob Passovoy’s daughter Robin (who was about three at the time) suddenly noticed me. She turned to her father. ‘Who dat, daddy? Who dat?’ The Passovoyes were sitting in

continued on page 12

Chicon 2000: the 58th Worldcon, held in Chicago IL August 31 to September 4, 2000, with great guests and good times for all: or else! page 11
the front row, only a few feet away from where the vows were even then being spoken. Bob tried to quiet her by whispering, ‘That’s your uncle Aardvark, Robin.’

Robin’s reaction was to wave wildly to me, shouting, ‘Hi, uncle Aardvark! Hi, uncle Aardvark!’

Curt, who was well within earshot of this, said afterwards that it took the greatest concentration of his life to pay attention to the vows and not break out laughing. As the couple exited, the Dorsal whipped out swords, switchblades and such to form a military arch of steel. I proudly participated, using my cane in lieu of a weapon....

The famous costume reappeared over the years, including as part of the “Aardvark and the Ant” entry in the 1992 MagiCon masquerade.

As a con organizer, Ross used the aardvark icon as one means of conveying his personal vision of how to run things. He dubbed his special assistants at Chicon IV and V the “Aardvark Flying Squad,” and gave them distinctive buttons. Many fans found him a pleasure to work for because he created unique identities and loyalties for his team. Fans who caught the vision found it wonderful, exciting and mesmerizing; however, those who didn’t criticized it as overly grandiose.

When Ross was problem-solving, he did so with the same wonderful level of panache. Ross started one Worldcon with a six-pack of beer in hand and, when he found a particular writer, delivered it to him on one knee like a squire presenting his knight’s sword. It was an active symbol of appreciation that pleased a personality other committees claimed they couldn’t deal with.

From the beginning, it never was enough for Ross to have been “very helpful” to a Worldcon; he needed to make a legendary contribution. For example, he loved the idea of being part of the 1976 Worldcon-rescuing “Columbus Cavalry.” It was not simply ego. fandom was his civilization and he aspired to achieve something heroic in it. If fandom, like the Roman legions, awarded a corona graminea (“grass crown”) for personally saving the day, he would have sought that honor more than any other. He won something of that kind at the 1992 Worldcon, where he was presented with a “MagiCon Hero” medal at the end of the con for his last-minute creation of the registration software.

Ross also loved to exploit his dramatic flair as a gift for his friends. At Chicon IV, I shocked him by saying I planned to skip the Hugos in order to see Buckaroo Banzai — I’d seen Locus win before. Ross played on my sense of duty to the Hugo event for File 770 readers, thus making sure I was on hand to be surprised with a special committee award. He struck again at Chicon V with a special committee award for Elst Weinstein, inventor of the Worldcon Ranquet and administrator of the satirical “Hug Awards.” Ross convinced the reluctant Elst to dress in a suit and attend the Hugos by telling him he was going to help present an award to me. The hoaxer hoaxed!

When the pair debated the existence of God before a large audience at the 1996 Worldcon, I’m sure Ross was terrified (though he’d never have admitted it to us). What closely-held belief of yours would you subject to the scoffing of the day’s most popular SF figure before a roomful of people? But he hung in. The debate at L.A.con III exemplified Ross’s characteristic courage. As you know, courage is not fearlessness, it is overcoming fear. And as David Bratman wrote afterwards, “He totally out-classed J. Michael Straczynski in their debate at Anaheim, being prepared and articulate where his opponent wasn’t, really either of these.”

Last year’s Worldcon, LoneStarCon 2, hosted a Former Worldcon Chairs Party in a suite that overlooked the Alamo and the San Antonio Riverwalk. About 20 former Worldcon chairs were there, including two who chaired cons in the 1950’s. A group photo was taken, and it’s sad to think Ross won’t be posing with us the next time.

Whenever death claims one of our fannish friends, it hurts. It hurts even more when we knew the person well, especially someone who was still in his most productive years. In Ross’s case, so many possibilities were ready for harvest. Ross and Maria joined a new church within the last year. Ross was on the verge of fulfilling his ambition to design a Worldcon program. And he continually added information to the Worldcon Runners Guide, as WSFS-sponsored encyclopedia of practical conrunning knowledge, which he saw as his lasting legacy. He intended to synthesize the whole picture of what it meant to run a Worldcon and do it well.

Conventions and writing projects helped Ross create friendships. The 1997 Windycon committee kept a low profile about the chairman’s hospitalization, not wanting to overshadow fans’ enjoyment of the con. Fans were mindful of it in their own way: an auction conducted by Bob Passavoy raised over $3,000 for cancer research. Greg Thokar wrote, “So devastated to hear about Ross. He was one of the nicest fans I knew.” Kevin Standlee said, “Ross is one of the first people in fandom who took me seriously and gave me a chance to show that I could be trusted with a task when he appointed me timekeeper of the 1991 WSFS Business Meeting which he chaired. I’ve always been grateful for this and for him. He will be missed.” Other friends have posted on the Chicago 2000 website. Ross died with dreams unfulfilled, but he will be remembered for how many he realized in a lifetime of fannic.
Reflections on the Passing of a Fan

by Tom Veal

A fair portion of this Progress Report is devoted to an event that wasn't progress at all: the sudden death of Chicon's Program Director, Ross Pavlac.

One major reason why Ross's passing was shocking was his age. Today we think of 46 as a time that death should not properly visit. Everyone has a sense that life expectancy is longer now than in the past, but it takes a bit of reflection to grasp the qualitative change that has taken place over the past several centuries and how curiously and profoundly it has affected modern attitudes toward life itself.

Demographic data for the ancient world are scarce. One fragment of evidence from classical Athens suggests that an 18-year-old middle or upper class male had about one chance in six of living till age 60. His modern American counterpart has about one chance in six of dying during that same span.

Those ancients who did survive to old age were tough old birds who often went on living until other ancients struck them down. It is astonishing how many Greek and Roman octogenarians met violent deaths and how very rarely one spent his last years in leisure and retirement. Age might inflict aches and pains, but Sophocles composed dramatic choruses in his 90s; Antigonus seized the greatest share of Alexander's empire when he was 60 and ruled till he was killed in battle at about age 81. Cato the Elder (who fathered a son at 80) remained one of the most active figures in Roman politics up to his death in the middle of his ninth decade.

As for those whose life spans were closer to the norm, the productivity of their brief existence often makes us, their descendants, look like prototypes of Oblomovish sloth. St. Thomas Aquinas, to cite a single instance, died in his 50th year. How many of us will read in our longer lifetimes as much as he wrote (with no word processor but a goose quill and inkstand) in his?

That the nearness of death repels laziness is no surprise. There are other, subtler psychological effects. Those who have the most potential life to lose are likely to be the least willing to risk it, and averse to risk, once it gains a foothold in men's habits, can little by little come to dominate their doings.

In the Age of Exploration, a majority of those who boarded ships for the New World died on the voyage. In our faltering Age of Space Exploration, a handful of deaths traumatize opinion. When the Mir got into trouble, commentators averred that, if the single American on board died, it would be politically impossible to go forward with the International Space Station - and they were probably right.

It was not just that people did not want to risk their own lives. They did not want to see even willing volunteers in jeopardy. Risk aversion, it seems, has become deeply ingrained in the national psyche. The most straightforward explanation is that, just as rich men dread robbers and tremble when others than themselves are robbed, those who feel that they have a natural right to fourscore-and-ten years easily pass from a normal fear of death to a morbid phobia. Eventually, the joy of life is stifled by precautions against losing it.

Looking into the future, as a publication connected with the World Science Fiction Convention should, everyone except the occasional environmental doomsayer predicts that longevity will continue to increase. Within the past month, reports have appeared of the first steps toward treatments that might stop the aging process in individual cells, while breakthroughs against diseases, both those that kill us and those that make old age miserable and unproductive, have become virtually routine. Non-steroid medical researchers soberly anticipate that, within a few decades, living healthily to age 90 will be no more remarkable than making it to 60 in good condition is today. Serious thought about what that would mean has so far been limited to two groups on the opposite ends of the imaginative spectrum: science fiction writers and actuaries. And, with all due respect to the former, the latter have perhaps performed the more creative analysis.

Their conclusions are more than a little counterintuitive. If this goes on - that is, if human beings live longer and grow healthier - the Earthly Paradise may not be quite at hand.

A seemingly obvious worry is an aggravated population "explosion", but that seems less and less likely to turn into a genuine problem. Throughout the industrialized world, reductions in mortality are being more than offset by plummeting birth rates. The eminent demographer Nicholas Eberstadt, in a recent article titled "World Population Implosion", pointed out that, on the basis of current data and quite reasonable assumptions (specifically including substantial increases in disability-free life expectancy), one can readily foresee "a world in which population crests and then declines forever thereafter".

A world of that sort, with rarer entrances and exits, would compel important changes in the way that people live. As older cohorts became a larger proportion of the total population, the pressure for longer working lifetimes would eventually become overwhelming, reversing a century-long trend toward earlier and earlier retirement. Happily, better health would make work less burdensome for the elderly.

Happily for them, that is, for the younger age groups marching in their footsteps, the upshot might be prolonged frustration. A static population entails static opportunities. Barring vastly more efficient use of labor (not impossible, but not something to count on), job openings will come about through the departure of the incumbents rather than through increases in positions to be filled. If the incumbents are serving longer and longer terms, what will an ambitious 55-year-old - not to mention a kid in his 30s - do?

Not many solutions are possible. One, as already noted, is sustained economic growth through the dedication of more capital to support each unit of labor. That would be ideal, for not only would jobs expand but more senior citizens would be able to afford to stop working (or pension systems would be able to afford to support them). If the next generation is as economically illiterate as this one, however, this hopeful scenario won't happen.

Second, society can cope as France did in the mid-1800s, when it experienced similar demographic trends. The young can accustom themselves to painfully slow advancement, with some finding solace in their avocations or pleasures and the rest growing into the sour malcontents portrayed by Balzac.

Finally, there is the remedy that many militaries have adopted in the face of similar problems (albeit brought about by very different forces). Subordinates can be given paths to promotion by slicing their seniors' jobs thinner and thinner. Thus a sense of advancement is preserved, which is good for morale but less good for efficiency.

With so few and unsatisfactory cures, this disease of longevity may simply be a chronic condition to which mankind will have to adjust, enduring the pain of adaptation.

Have we now reached the point of demonstrating that long life is an evil, that, as an embittered Greek poet lamented, the best fate is not to have been born and the second best to die quickly? No. The fact that long lives are as filled with tribulation as short ones does not mean that neither is worth having lived, just that the universe does not guarantee us comfort and ease.

No one sincerely doubts that those whose efforts have prolonged life deserve gratitude and honor. What is doubtful is the facile utilitarianism that asserts that we should be grateful because a longer-lived world is a happier one. It most likely isn't, but maybe that simply means that happiness, in the common use of the term, is not the real objective of our lives.
Letters from Chicago

Steven Silver, Chicon 2000
January 1998

Dear Ben,

I understand you’re planning to visit Chicago over Memorial Day weekend in 2000. Although it seems a long time away, that first digit 2 is misleading. Before you know it, you’ll be packing your bags and making your way through O’Hare airport. I thought I would let you know about some of Chicago’s hidden, and not-so-hidden, attractions so you can plan your visit before you get here. I know you’ve heard about all the really big name places, like the Museum of Science and Industry and the Art Institute of Chicago, but I’m going to tell you a little more about them, just so you know what they have to offer. I’ll also try to point out some smaller, out-of-the-way place you might want to see. Places which the tourists frequently miss.

Chicago runs for 29 miles along the western coast of Lake Michigan, covering approximately 228 square miles. After the last census, the city’s population was estimated at 2.7 million people, making it the third most populous city in the United States. Despite the size, Chicago can have a small... well, medium town feel to it. Since Chicago is broken up into seventy-six neighborhoods, I’ll group some of the neighborhoods together and give you some idea about what there is to do in Chicago. I’d like to start by talking a little about a couple of the South Side neighborhoods, notably Washington and Hyde Parks, although I’ll talk about the surrounding areas as well.

Starting at the beginning, the first permanent settler in Chicago was Jean Baptiste Point du Sable, who built a trading post where the Chicago River meets Lake Michigan during the 1770s. In 1800, du Sable sold his property to John Kinzie. Although Kinzie is frequently referred to as the Father of Chicago, du Sable is remembered and honored with the Du Sable Museum of African American History, located at 740 E. 56th Street.

In 1893, the city of Chicago held a World’s Fair, known as the World Columbian Exposition. Of the enormous buildings erected to house the exhibits, all were destroyed after the fair except for the Fine Arts Building, one of the smaller buildings. During the early years of the twentieth century, the Fine Arts Building was refurbished for museum use and, in 1933, when Chicago was hosting another World’s Fair, the Museum of Science and Industry opened to the public. Many of the museum exhibits are interactive, ranging from the Hall of Communications which explains telephony to the coal mine, which re-creates a mine inside the museum. The museum houses the U-505, the only German submarine captured in World War II, silent film actress Colleen Moore’s dollhouse and the Transportation Zone which includes exhibits on air and land transportation including a United 747.

The Henry Crown Space Center at the Museum of Science and Industry includes the Apollo 8 capsule which took Borman, Lovell and Anders on the first lunar orbital mission. Other exhibits include an Imax theater, Scott
Carpenter's Mercury capsule, a Lunar Module trainer and a life-size mockup of a space shuttle.

The University of Chicago, one of the premier universities in the world, is also located in this part of the city. The University was founded by John D. Rockefeller and William Rainey Harper in 1892. Nearly seventy Nobel Prize winners are associated with the University of Chicago. On December 2, 1942, the first artificial sustained nuclear reaction was generated under the stands of Stagg Field. Stagg Field was torn down long ago and replaced with Regenstein Library.

As I write this, I'm sorry to say, the Oriental Institute at the University of Chicago has been closed since April 1, 1996. Fortunately, they plan to re-open the museum during the winter of 1998/1999, in plenty of time for your visit. The Oriental Institute has an enormous collection of artifacts from the Middle East including the 22nd dynasty mummy of Meresamun, an Assyrian lamassu dating to the reign of Sargon II and statuary from the Mesopotamian city-states of Ur and Sumer. The Museum is located at 1155 E. 58th Street.

The David and Alfred Smart Museum of Art, located at 5550 S, Greenwood Avenue is the University of Chicago's Fine Arts Museum. The collection at the Smart covers the last five centuries and features more than 7,000 objets d'art from around the world. In addition to its standing exhibits, the Smart hosts traveling art exhibits such as an exhibit on Archibald Knox, a British art nouveau designer. As long as I'm discussing the area around the University of Chicago, I'd like to take a few moments to discuss a couple of bookstores which are located near the campus.

Perhaps the most famous is the Seminary Co-Op, located at 5757 S. University Avenue in the basement of a classroom building. The majority of the Co-Op's 100,000 titles are academic and scholarly and the maze-like layout is fantastic for browsing. Nearby Powell's, at 1501 E. 57th Street, deals mostly with used and remaindered books. Finally, O'Gara and Wilson (1448 E. 57th St.) has the distinction of being Chicago's oldest bookstore, having been founded in 1882. O'Gara and Wilson's employees generally hold at least Masters degrees and are among the best informed staff anywhere.

By the way, a couple of great books about Chicago are available and go into much more detail. Kenan Heise and Mark Frazel have written a book called Hands on Chicago, which is a sort of encyclopedia of Chicago and its neighborhoods. Gerard Wolfe's Chicago: In and Around the Loop discusses the fantastic architecture in downtown Chicago and gives suggestions of walking tours you can take. If your local bookstore doesn't carry them, they should be able to place a special order.

By the way, this and all future letters will be available, with links and additional information at my website, http://www.sfsite.com/~silverag. Select “Silverzine” and I hope you enjoy.

Steven

Chicon 2000: the 58th Worldcon, held in Chicago II. August 31 to September 4, 2000. with great guests and good times for all: or else! page 15
Membership and Conversion Information

Effective until August 31, after Bucconeer, when full attending membership will be $140.00.

IF YOU
Voted in site selection: supporting membership
Conversion fee to Attending membership: $40

IF YOU
voted and were a Chicago presupporter
Conversion fee to Attending membership: $25

IF YOU
voted and presupported and collected 20
different Chicago in 2000 trading cards, you
may convert for no extra fee (see card info, p 17) $0

IF YOU
did not vote, and did not presupport, pay $125

IF YOU
did not vote, but you presupported, pay $115

For Child’s memberships
(see Childcare, p. 19 for details)

IF YOUR CHILD
is 12 or under at the beginning of Chicon 2000
s/he may qualify for the first three child categories:

K: ChildCare is currently $125

There will be NO at the door memberships for
this category. It does include voting rights.

C: Child membership is a flat fee of $50
with no rights to voting or ChildCare.

A: The child could also buy a full attending
(adult) membership with full voting rights
and access to programming. This does not
include ChildCare at any time.

T: Kid-in-Tow for free: children 8 or under. $0

Limited casual babysitting may be available, rates TBA

WE DO NOT TAKE CREDIT CARDS BY MAIL, PLEASE USE CHECK OR MONEY ORDER, NOT CASH

Volunteer Form

Please complete this form as fully as possible, and return it to Chicon 2000, Attention: Volunteer Coordinator, P.O. Box 642057, Chicago, Illinois 60664. Alternatively, you can e-mail the information to volunteers@chicon.org. Please bear in mind that most positions at the convention will not be filled immediately, so you shouldn’t be surprised or offended if you hear nothing more for a while.

Name ______________________________________________________________________________________

Address ______________________________________________________________________________________

City __________ State/Country ________ Zip ______

Phone ______________ E-Mail ___________________________________________________________________

Date of Birth _______________ (optional unless you were born after August 31, 1982. Note: Anyone who will be
under 18 at Chicon must have parental permission to work on the
convention.)

YOUR AREAS OF INTEREST:
Check the areas in which you are most interested, and attach a
description of your pertinent fannish and other experience.

☐ Accounting  ☐ Pocket Program
☐ Advertising Sales  ☐ Press Relations
☐ Art Show  ☐ Pro Organization
☐ Computer Services  ☐ Liaison
☐ Con Suite  ☐ Program Book
☐ Daily Newszine  ☐ Program Operations
☐ Dances  ☐ Program Planning
☐ Dealers’ Room  ☐ Progress Reports
☐ Facilities Liaison  ☐ Publicity
☐ Fan Organization  ☐ Purchasing/Procurement
☐ Liaison  ☐ Registration (at-con)
☐ Fanzine Lounge  ☐ Registration (pre-con)
☐ Films  ☐ Restaurant Guide
☐ Gaming  ☐ Security
☐ Green Room  ☐ Signmaking
☐ Guest Liaison  ☐ Special Exhibits
☐ Guest of Honor Book(s)  ☐ Staff Lounge
☐ Handicapped Services  ☐ Technical Support
☐ Hugo Award Admin.  ☐ Theatrical Events
☐ Hugo Award Ceremony  ☐ Treasury
☐ Information Desk  ☐ Volunteer/gopher
☐ Internet Lounge  ☐ coordination
☐ Legal/Tax Matters  ☐ Web Site
☐ Logistics  ☐ Worldcon Site
☐ Masquerade  ☐ Selection
☐ Office (at-con)  ☐ WSFS Business Meeting
☐ Office (pre-con)  ☐ Operations
☐ Operations  ☐ Pocket Program
☐ Pocket Program  ☐ editorial
☐ Press Relations
☐ Pro Organization
☐ Liaison
☐ Program Book
☐ Program Operations
☐ Program Planning
☐ Progress Reports
☐ Publicity
☐ Purchasing/Procurement
☐ Registration (at-con)
☐ Registration (pre-con)
☐ Restaurant Guide
☐ Security
☐ Signmaking
☐ Special Exhibits
☐ Staff Lounge
☐ Technical Support
☐ Theatrical Events
☐ Treasury
☐ Volunteer/gopher
☐ coordination
☐ Web Site
☐ Worldcon Site
☐ Selection
☐ WSFS Business Meeting

Page 16 Chicon 2000: the 58th Worldcon, held in Chicago IL August 31 to September 4, 2000 with great guests and good times for all! or else!
Request for Dealers' Room Information

Please return this form in order to be placed on the Chicon 2000 dealers' room mailing list. It's too early to send money, so don't. We expect to distribute applications for tables and begin accepting deposits in 1999. The Chicon 2000 dealers' room will be located in Wacker Hall at the Hyatt Regency Chicago, the same venue as in 1991. We anticipate that 200 to 225 tables will be available and that individual dealers will be limited to five or six tables. Booth space, if provided at all, will be very limited. Returning this form does not guarantee that you will get table space. Because the dealers' room is a service to Worldcon members, Chicon 2000 reserves the right to restrict the merchandise offered and to give preference to those vendors whose goods are most in keeping with the purposes of the World Science Fiction Convention.

Business name: ______________________________________________________
Contact person's name: _______________________________________________
Mailing address: _____________________________________________________
Extra address line: __________________________________________________
City/State(Province)/Postal Code/Country: _______________________________
Phones/E-Mail: Home __________________________ Office ________________________
Fax __________________________ E-mail ___________________________ @ ______

Principal merchandise (mark any type that accounts for 25 percent or more of your display space):

☐ Science fiction books (new)
☐ Science fiction books (used)
☐ Other books
☐ Artwork
☐ Audio books
☐ Buttons
☐ Clothing
☐ Comics
☐ Games
☐ Jewelry
☐ Media-related
☐ Music
☐ Video
☐ ______

Mail forms to - Chicon 2000
P. O. Box 642057
Chicago, Illinois 60664

Or fax to - (312) 946-3779
(no cover sheet needed)

Questions? Send e-mail to dealers@chicon.org.
Web site: www.chicon.org

Chicago in 2000
Trading Cards

- Did you presupport the Chicago in 2000 Worldcon bid?
- Did you vote on site selection at LoneStarCon?
- Did you collect 20 different Chicago in 2000 trading cards?
- Can you find them?

If you can answer "yes" to all four questions, then you can get a FREE attending membership in Chicon 2000. Just bring your cards to our sales table at any con where we have one. We will mark your cards and return them to you with your receipt. Cons that we will be attending in the near future include: Minicon, Norwescon, Disciple, DucKon, Westercon, InConJunction and of course, Buccaneer. (See our website, www.chicago.org for an updated list.) Alternatively, if you feel lucky, you can mail your cards to our post office box - P.O. Box 642057 Chicago IL 60664 for processing.
Have a blast at animecentral98!

Anime Central, the Midwest's FIRST Anime and Manga convention, is coming to Chicago!

Guests of Honor:
Kenichi Sonoda
Gunsmith Cats Creator
Tsukasa Kotobuki
Toshinden Character Designer
Scott Frazier
Production IG

Also Appearing:
Jason Gray-Stanford
Amanda Winn
Trish Ledoux
Toshifumi Yoshida
Robert DeJesus
Steve Pearl

Events:
Fan Animation and Video Festival; Art and Modeling show; Costume Show and Masquerade; The Game Show; Industry and Fan Panels; Exhibitor's Hall; and more!

Registration:
$40 until March 1, 1998; and $45 at the door.

April 3-5, 1998
Holiday Inn O'Hare International
Rosemont, Illinois

For more information, contact us at:
Anime Central
6829 N. Lincoln Avenue #101
Lincolnwood, Illinois 60646
Telephone: 1-(847)-776-7578

Or visit our web site at http://www.acen.org
## Site Selection Results for the 58th WorldCon

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<td>The Boat</td>
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Note: As a first round majority was obtained, the None of the Above Showdown was ruled to be moot.

## ChildCare

A child must be 12 or under at the beginning of Chicon to qualify for the first three child categories:

K: ChildCare membership for full time ChildCare is currently $125, and will advance in line with the Attending membership price. When the child is registered, it must be specifically noted that this is a ChildCare membership, prior to June 2000. There will be NO at the door memberships for this category. It does include voting rights.

C: Child membership is a flat fee of $50 with no rights to voting or baby-sitting. This entitles the child to attend children's programming only. This membership can be upgraded to attending, OR to ChildCare for the difference between $50 and the amount in effect at that time and pre-registered by at least June, 2000.

A: The child could also buy a full attending (adult) membership with full voting rights and access to programming. The price is the current adult attending price, subject to the same escalating rate. This membership can be purchased at the door, with the at-the-door prices. This does not include ChildCare at any time.

T: Children 8 and under may be a Kid-in-Tow for free but must be registered with the responsible adult's name and hotel on the back of the badge, and must be kept in the presence of a responsible adult at all times.

Casual babysitting does not need a specific membership as long as usage is minimal. Availability based on space and staff. Price and rules will be spelled out closer to convention time.

## Lost and Found

A trip report prepared by Bruce and Elayne Pelz was left at the Chicon table at LoneStarCon. The owner may reclaim it by writing our post office box and identifying the country to which it pertains. We regret to say that it has suffered a slight amount of water damage while in our custody (due, improbably enough, to rain leaking through the ceiling of a second floor room in a 16-story building).

Chicon 2000: the 58th Worldcon, held in Chicago II, August 31 to September 4, 2000, with great guests and good times for all: or else! page 19
Chicon 2000 Facilities are Second to None!

Ad Rates and Page Sizes

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 for advertising and other copy for Progress Report #2 which will be issued in July 1998 is May 31, 1998.

Mail all ads and payment to the Chicon 2000 post office box (PO BOX 642057, CHICAGO IL 60664) or call Diane Miller at: (773) 202-8081 or fax (773) 202-8082.

<table>
<thead>
<tr>
<th>Per Issue Rates</th>
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<th>Professional</th>
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<td>Quarter Page</td>
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<tr>
<td>5 1/2&quot; X 3 1/2&quot;</td>
<td>$25</td>
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<td>or 4&quot; X 4 5/8&quot;</td>
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<td>7 1/2&quot; X 5&quot;</td>
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<td>Full Page Inside Cover</td>
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<tr>
<td>7 1/2&quot; X 10&quot;</td>
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<td>$300</td>
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by Dina S. Krause

Contracts are almost complete with our three main hotels. The Headquarters hotel is the Hyatt Regency Chicago, with the Swissôtel and the Fairmont as overflow. They have all given us the function space as well as the rooms we need and are excited about having our business; and the space is WONDERFUL. One doesn’t even have to go outside to reach the other hotels from the Hyatt as they are all connected through an underground mall.

If one is a facilities liaison what would you think is the best news? Well how about MORE space at your disposal? They are taking out some fountains in the West Tower of the Hyatt and putting in a large divisible Ballroom, with construction to be done late 1999.

All the hotels are equipped with rooms for the physically challenged; parking rates have been negotiated; and we are working on some special deals in the restaurants.

We are looking forward to giving you all the information, and our great rates, about 8-12 months out. They are not yet prepared to take reservations!

Future reports will include what will be located where and hopefully answer any of your questions. Feel free to send any comments or questions to dskrause@enteract.com.
Request for Proposals: Sales to Members

Chicon 2000 is considering following in Chicon V's footsteps by "outsourcing" the production and sale of souvenirs such as t-shirts, mugs, hats, jewelry, small nuclear devices, etc. Persons who would be interested in providing this service to convention members should submit written proposals no later than May 31, 1998. Proposals need not be in any particular format but should cover the following points:

a. Type of merchandise that will be offered for sale. Sample designs are not required but would be helpful.

b. How the merchandise will be produced or procured.

c. The financial terms offered to the convention, including guaranteed minimum payments and royalties.

d. Anticipated sales prices for the merchandise.

e. Evidence that the proposer has the financial ability to fulfill its commitments.

Proposals should be sent to the Chicon 2000 post office box (P.O. Box 642057, Chicago, Illinois 60664). They will be evaluated by a committee consisting of the convention's chairman and associate chairmen and a few other designees. The evaluation committee reserves the right to request further information and to ask for a second round of proposals among the finalists, but its current intention is to make its decision on the basis of the proposals that are initially submitted.

Questions may be directed to the convention chairman at the post office box or by e-mail (TomVeeal@ix.netcom.com) or even by phone (312-946-2595, during business hours).

Your Test for Today

Q. Do volunteers or program participants have to buy memberships?
A. Everybody except the Guests of Honor who wants to attend Chicon 2000 must purchase a membership, including the chairman. (Well, okay, I do have 20 trading cards to turn in, but taking all bidding costs into account, they are the most expensive things that I own.) Assuming that the con has money left over after paying mundane vendors, program participants' and volunteers' membership fees will be reimbursed in accordance with the policies that have been in effect at all recent Worldcons.

Progress Report Schedule

Progress Report Zero was issued 31 August 1997 at LoneStarCon 2, and subsequently mailed in mid-September to everyone in the database, even those who were not voters or presupporters. Chicago in 2000 Trading Card Zero was included in the mailing for those people who were presupporters, voted, and had not picked up the card.

- Progress Report 1 to be issued in March 1998, deadline 31-Jan-1998
- Progress Report 2 to be issued in July 1998, deadline 30-May-1998
- Progress Report 3 to be issued in February 1999, deadline 31-Dec-1998
- Progress Report 4 to be issued in August 1999, deadline 30-Jun-1999
- Progress Report 5 to be issued in January 2000, deadline 30-Nov-1999
- Progress Report 6 to be issued in April 2000, deadline 29-Feb-2000
- Progress Report 7 to be issued in July 2000, deadline 30-May-2000

A note about the Progress Reports and the web site. All of the articles printed in the PRs will be incorporated into the web site under the appropriate department headings. We also have the complete original text of each PR available on-line in a plain ascii text file, but please remember that older PRs may contain out-of-date information.

Chicon 2000: the 58th Worldcon, held in Chicago II, August 31 to September 4, 2000, with great guests and good times for all; or else page 21
Fandom left its ♥ in San Francisco in 1993... Isn’t it time you paid it a visit?

San Francisco in 2002

A bid for the 60th World Science Fiction Convention®

Pre-supporting memberships $20.02
Pre-opposing memberships $49 • Friends of the Bid $100

Pre-supporting, pre-opposing, and Friends of the Bid members receive a gold-tone cable car pin.
Friends of the Bid also receive a custom-imprinted item with the San Francisco in 2002 logo from the Land’s End® collection.

San Francisco in 2002 • PO Box 61363 • Sunnyvale CA 94088
e-mail: info@sf2002.sfsfc.org • http://www.sfsfc.org/worldcon

AGENTS OUTSIDE USA (make cheques payable to agent)

<table>
<thead>
<tr>
<th>Australia (p/s membership A$25)</th>
<th>UK/Europe (p/s membership GB£12)</th>
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<td>Steve Davies &amp; Giulia de Cesare</td>
<td>John Mansfield</td>
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<td>5 Temple St</td>
<td>52 Westbourne Terrace</td>
<td>333 Lipton St</td>
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<td><a href="mailto:j.mansfield4@genie.com">j.mansfield4@genie.com</a></td>
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</tbody>
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Pre-opposing memberships: 2.5 x p/s price

San Francisco in 2002 is a committee of San Francisco Science Fiction Conventions Inc., the people who brought you ConFrancisco™.

"World Science Fiction Convention" is a registered service mark of the World Science Fiction Society, an unincorporated literary society.
Bibliography of SF set in Chicago

by Steven H Silver

The bibliography can also be found online at http://www.sfsite.com/silverag/. Any suggestions for additions should be sent to shsilver@ameritech.net

Lafferty, R.A. “What’s the Name of That Town?”. *Galaxy*, 1964.
Saberhagen, Fred. *Century of Progress*. Tor, 1983.
Aussiecon Three
The 57th World Science Fiction Convention

Thursday, 2 September, through
Monday, 6 September, 1999
World Congress Centre
Melbourne, Australia

Guests of Honour
George Turner
(1917-1997)
author of Beloved Son and Brain Child

Gregory Benford
co-editor of the fanzine Void
and author of Timescape

Bruce Gillespie
editor of the fanzines SF Commentary
and The Metaphysical Review

Come, celebrate
science fiction
under the Southern Cross!

Membership Rates
These prices guaranteed through June 1998

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<th>Category</th>
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<td>$45</td>
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<tr>
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Aussiecon Three
G.P.O. Box 1212K, Melbourne, VIC 3001, Australia
or
P.O. Box 266, Prospect Heights, IL 60070-0266, USA
http://www.aussiecon3.worldcon.org
Guests of Honor:
Author Guest of Honor: Ben Bova
Artist Guest of Honor: Bob Eggleton
Editor Guest of Honor: Jim Baen
Toastmaster: Harry Turtledove
Fan Guests of Honor: Bob & Anne Passovoy

Where and When:
August 31- September 4, 2000
Hyatt Regency, Chicago IL

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