Chicon 2000 Souvenir Program

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Bob Eggleton  Artist Guest of Honor
Jim Baen  Editor Guest of Honor
Anne Passovoy  Fan Guest of Honor
Bob Passovoy  Fan Guest of Honor
Harry Turtledove  Toastmaster

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August 31, 2000

The 58th World Science Fiction Convention
CHICON 2000

Greetings:

As Governor of the State of Illinois, welcome to Chicago. I appreciate you holding your 2000 convention in Illinois.

Chicago will provide you with a memorable convention experience with its diverse citizenry and energized atmosphere. Choosing the Windy City as your convention location has unlocked countless opportunities to enjoy our finest hotels, restaurants and hospitality facilities, as well as world-class sports teams, renowned museums and excellent shopping centers. I encourage you and your convention participants to explore the many possibilities that Chicago has to offer during your visit.

On behalf of my fellow Illinoisans, I invite you to experience the vast potential of the rest of our state. Illinois earned the nickname Land of Lincoln because of its rich historic heritage. After touring some of the restored homes and buildings frequented by our 16th President in our state capital, you may wish to experience the simple grace of our Amish communities, historic Nauvoo, Cahokia Mounds or the natural beauty of the Shawnee National Forest in Southern Illinois. The rustic charm of the landscape so characteristic of our Prairie State can be enjoyed all over the state.

Additional materials outlining the events and activities of our state are available upon request. Best wishes for a successful convention.

Sincerely,

GEORGE H. RYAN
Governor

GHR/gopca/sjrljmk
Office of the Mayor
City of Chicago

August 31, 2000

Greetings

As Mayor and on behalf of the City of Chicago, I extend my warmest greetings to all those attending the 58th World Science Fiction Convention CHICON 2000.

Chicago is proud to host 6,000 fans of science fiction novels, films and TV shows from around the world to CHICON 2000. Attendees will have the opportunity to visit hundreds of panels, seminars, readings and discussion groups featuring leading authors, artists, editors, scientists and more.

While you are here, I hope you will take time to discover all that makes our city a great place to live and visit. I know you will like what you find – from our great architecture to our beautiful Lake Michigan shoreline and Museum Campus, from our exciting nightlife with its fine restaurants, clubs and theaters to our many world-renowned cultural institutions, excellent shopping and diverse, welcoming neighborhoods.

Best wishes for a successful event and an enjoyable visit.

Sincerely,

Mayor
Chicon 2000 wishes to thank - our sponsors:

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Chicon 2000 wishes to thank the following businesses and organizations for their assistance and contributions to the convention -

- Hyatt Regency Chicago
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- Chicago Convention & Tourism Bureau
- AussieCon 3, the 57th World Science Fiction Convention
- Bucconeer, the 56th World Science Fiction Convention
- LoneStarCon II, the 55th World Science Fiction Convention
- Davon Press, Inc. (Gary Hasse & Phil Peterson)
- Mail Services Fargo (Guy, Sherry & Jim)

Chicon 2000 wishes to extend a special thank you to the following people for their contributions to the convention -

- Our Guests of Honor - Jim Baen, Ben Bova, Bob Eggleton, Anne & Bob Passovoy, and Harry Turtledove, our Toastmaster

- Joe Mayhew, posthumously, for his generous contributions of artwork and Ross Pavlac, posthumously, for his mentoring of many of Chicon 2000's staff

- The widows, widowers, and orphans of all the Chicon 2000 committee and staff who have generously forgone our company and time while we organized and produced this convention.
From Tom Veal

The Chairman's Letter

Those of you who don't participate in the Higher SMOFdom may be unaware that the name of the publication that you hold in your hand is the subject of long-standing and acrimonious controversy.

Once upon a time, it was unanimously known as the "Program Book," on the grounds that its raison d'être was to tell what was going to happen at the convention, and where and when. Carrying out that task was simple enough in the days when the Program Book was a modest handout, mimeographed the week before the con and hastily collated as the members arrived. In time, though, conventions grew more ambitious. The Program Book became a printed publication, and printers' deadlines meant that first the "where and when" and then the "what" had to be omitted. Chicon IV, in 1982, was the last Worldcon, I believe, that tried to include a list of panels and program participants in its Program Book. That list, unfortunately, proved to be a failed exercise in precognition. Monkeys typing random entries would have been only slightly more inaccurate.

Once the Program Book ceased to contain anything that could be called a "program," sophisters and calculators started questioning its name. As so often happens in these times, the unbought grace of life lost out to rationalistic philistinism, with the result that the "Program Book" became, for most recent Worldcons, the "Souvenir Book."

To my mind, that change reflected a conceptual error. The book, whatever it is called, is not supposed to be a souvenir, at least not in the popular sense of a trinket that borrows its significance only from its association with a time and place. The term souvenir is best applied to convention badges and similar artifacts that will later call the convention back to an attendee's mind but mean little to anyone who wasn't on the spot.
The people who labored to produce this publication hope that you, the reader, will not regard it as a "souvenir." It in fact deserves to be called a "Program Book," not because it furnishes details of program items but because it is itself part of the convention program.

The Program Book highlights elements of the program that are difficult to handle adequately in panel discussions. First, it provides biographies of, and other information about, our Guests of Honor. Second, it presents original writing and artwork. Third, it puts this World Science Fiction Convention into context by including historical information on past Worldcons, the Hugo Awards and other topics of interest to fandom in general and Worldcon members in particular. If the Worldcon were a college course, the Program Book would be assigned supplementary reading.

The status of the book as more than a souvenir is the justification for devoting time, money and other resources to its production. As a souvenir, a sturdy cloth bag would make more sense. I have bags from the 1997 Wodehouse convention and last year's Bouchercon that deftly combine the purposes of briefcases and mementos, without having cost their conventions a penny or a man-hour (thanks to British Airways and St. Martin's Press).

Let us muse for a moment on why Worldcons have not taken that route. Finding sponsors to foot the cost of fancy giveaways would probably not be difficult. One could then dispense with a Worldcon-style program book in favor of a simple, functional "pocket program" that would set forth essential information and go to press weeks, rather than months, before the con.

The reason why Worldcons stick with a large, costly, informative publication is, I suspect, because science fiction fandom is in one respect crucially different from P.G. Wodehouse or mystery or any other genre fandom. Those fandoms are primarily about reading. Ours got its start from writing, and a large minority, or perhaps a small majority, of fans still feel that putting words and pictures onto paper is part of fandom's essence. A Worldcon, or even a relatively small regional or local con, is not really a fannish event if it publishes nothing that aspires to be worth reading after it has served its utilitarian purpose.

So much for my opinion. As the more astute among you will have observed, Chicon's Publications Director, after listening to many much expanded versions of the preceding, finally shrugged her shoulders and met me halfway. Her motive was probably the humanitarian one of leaving intact some shreds of my illusion that a Worldcon chairman has influence over what goes on at "his" Worldcon. Happily, I had already been warned by my predecessors that my position yokes maximum responsibility to minimum authority, so I was psychologically prepared.

Now that the commentary on the title is complete, let me add a brief welcome to Chicon. It has been over six years since a cadre of Chicagoland fans, some veterans of Chicons IV and V, others new to the Worldcon game, began the long trek from inchoate bid com-
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committee to just-about-to-open-its-doors-and-omighod-where-are-the-badges World Science Fiction Convention. Up to this point, scores of people have devoted thousands of hours to preparing for the con. Those scores will swell to hundreds, and those thousands to tens of thousands, over the next several days. As chairman of the convention, I would like to thank them both retrospectively and in advance.

And I would like, too, to thank the people who will do the most to make this Chicon a worthwhile experience: the members of the convention. You are not here to draw passive entertainment from a "show." Whatever your role, whether you are a leading member of the concom or a neofan joining us for the first time, you are a participant in the week's activities. I hope that you will take home many wonderful memories of Chicon and that this book will indeed be both a Program and a genuine, much-treasured Souvenir.

Tom Veal

My Impressions of Chicago...

“Chicago, Chicago, that toddlin’ town”
by Evelyn C. Leeper

There’s a reason Chicago toddles — cars don’t work. Oh, you can turn the engine over and all, but actually going somewhere... well, that’s a different matter.

When we were there a couple of years ago, we drove from Naperville to the North Side of Chicago. It was 34 miles and took 90 minutes. When I apologized for being late, explaining that it took 90 minutes to travel 34 miles, my friend said, “Yeah, that’s about right.”

Correct, perhaps, but not right.

Chicago is one of the few United States cities connected to its main airport by train. This is good, because the “expressways” coming in from that direction all merge and narrow down to one lane, not because of construction, but because they were apparently designed that way. Toddling would be faster. (One of the billboards on the Eisenhower Expressway is for a hospital advertising how it can unplug your arteries, and ending by saying, "Don’t you wish we could do the same for the Eisenhower?")

So, as we all asked at Chicon V, where are our personal helicopters?

Before you get too nostalgic for this, consider how poorly we navigate in two dimensions — and with strictly confined roads. Think how much worse this would be in three dimensions. If your imagination fails, ask the air traffic controllers in southern California, where the vast numbers of private planes make air traffic control a nightmare.

Also understand that when we were there last, gasoline costs were 20% higher than in New Jersey, and parking costs were higher even than in New York. So take my advice: stick to public transit. Walking is good too.

Chicago seems to be a city in which walking around downtown at night is perfectly safe, at least to judge by the number of people in business clothes doing it.

And if the weather is bad, well, the “enclosed city of the future” has arrived, since the two main hotels and main convention facilities, as well as a variety of shops and businesses, were all connected by tunnels, malls, etc., meaning one never had to go outside. (This is even more true in Montreal, by the way.)

"Hog butcher for the World..."

Or as H.L. Mencken said, “I give you Chicago. It is not London and Harvard. It is not Paris and buttermilk. It is American in every chittering and saperrib. It is alive from snout to tail.”
Congratulations, Lois, on yet another Hugo nomination (and, we hope, on yet another HUGO!)

Previous Bujold Winners:

**Falling Free**
1989 Nebula Award

**Borders of Infinity**
1990 Hugo & Nebula Awards

**The Vor Game**
1991 Hugo Award

**Barrayar**
1992 Hugo Award

**Mirror Dance**
1995 Hugo Award

“LOIS GETS GOODER, BETTER, BEST!”
—Anne McCaffrey

AUGUST 2000

Distributed by Simon & Schuster
The Chicon Crew aka... Da Mob: The Unfathomables

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COMING OCTOBER 2000

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16
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JULY 2000

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—Publishers Weekly

"[Freer's novel] starts with a bang and doesn't stop."
—Kliatt

SEPTEMBER 2000
Even Mor of Da Chicon Mob...

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Hugo Winners History
Michael Nelson

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History of the World
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10 Best SF/Fantasy
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Dear Chicon Member,

You’ve finally made it to Chicago. "City of the Big Shoulders," "Hog Butcher to the World," in the immortal words of poet Carl Sandburg (no relation to former Chicago Cub Ryne Sandberg). Although you’ve come for Chicon 2000, the 58th World Science Fiction Convention, I hope you’ll find some time to get out of the hotels and look around to see what the city has to offer. 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 places 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 76 neighborhoods, I'll group some of them together and give you an idea about what there is to do in Chicago.

If you flew into Chicago, you most likely arrived at O'Hare Airport, still the world's busiest, despite challenges from Atlanta and Dallas-Fort Worth. If you look at your luggage tags, you'll note that they say ORD. Chicago lore claims this stands for “Owned by Richard Daley,” but, in fact, it really is derived from “Orchard Place,” the area on which the airport was built. The airport is named for Butch O’Hare, a Chicago pilot who fought in the Battle of Midway during World War II. Butch O’Hare’s father had an interesting tie to another well-known Chicagoan. He was the bookkeeper who turned over records to Eliot Ness to prove that Al Capone had bribed the jury in his tax evasion case.

In January 2000, the Field Museum loaned a life-size cast of a brachiosaurus skeleton to O’Hare. The creature has been reassembled on Concourse B of the United Terminal, looking out towards Concourse C. The cramped environment of the airport really gives a good feel for how huge the creature was. Many of Chicago’s restaurants have been participating in an attempt to improve the food available at the airport, so if you don’t get a chance to find your way to such Chicago eateries as the Billy Goat Tavern, Eli’s, or Uno’s, you can always grab a taste of Chicago on your way out of town.

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Stop by our table in the Dealers' Room to pick up a schedule of authors signings.
BEST NOVELLA

(Analog, July/August 1999)

"Forty, Counting Down," Harry Turtledove (Asimov's, December 1999)

"Hunting the Snark," Mike Resnick (Asimov's, December 1999)

"Son Observe the Time," Kage Baker (Asimov's, May 1999)

"The Winds of Marble Arch," Connie Willis (Asimov's, October/November 1999)

BEST NOVELETTE

"1016 to 1," James Patrick Kelly (Asimov's, June 1999)

"The Chop Girl," Ian R. MacLeod (Asimov's, December 1999)

"Fossil Games," Tom Purdom (Asimov's, February 1999)

"Stellar Harvest," Eleanor Arnason (Asimov's, April 1999)

BEST SHORT STORY

"Ancient Engines," Michael Swanwick (Asimov's, February 1999)

"Hothouse Flowers," Mike Resnick (Asimov's, October/November 1999)

"Scherzo with Tyrannosaur," Michael Swanwick (Asimov's, July 1999)

BEST PROFESSIONAL EDITOR

Gardner Dozois
Stanley Schmidt

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Chicago has other airports, most notably Midway Airport. Formerly Municipal Airport, Midway had a change in honor of the Battle of Midway after World War II. For the past couple of years, it has been undergoing new construction to make it more user friendly and to allow more flights to take off and land.

**HYDE AND WASHINGTON PARKS**

Starting at the beginning, the first permanent settler in Chicago was Jean Baptiste Point du Sable (1745-1818), who built a trading post during the 1770's where the Chicago River meets Lake Michigan. In 1800, du Sable sold his property to John Kinzie (1763-1828). 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 (773/947-0600). Plans are also currently underway to name Chicago's newest harbor and park, near the mouth of the Chicago River, in du Sable's honor.

The oldest house still standing in Chicago is the Noble-Seymour-Crippen House, located on its original foundation at 5622-24 N. Newark Avenue. Construction on the house began in 1833, the same year Chicago was incorporated, by Mark Noble, an English farmer. The second owner, Thomas Hartley Seymour, added an Italian-style extension on the north end of the farmhouse to accommodate his large family. Although a member of the Chicago Board of Trade, Seymour expanded operations around his house to include apple and cherry orchards, cattle-ranching and a large vineyard. The land surrounding the house, now called Norwood Park, was annexed to the city of Chicago in 1893, the same year the World Columbian Exposition was held in Hyde Park.

The World Columbian Exposition was a World's Fair held to demonstrate that Chicago had rebounded from the disastrous fire of October 9, 1871. It was championed by Chicago Mayor Carter Harrison, the 19th century version of Richard J. Daley (like Daley, Harrison had a son, Carter Harrison, who became mayor of Chicago). Unfortunately, Harrison was assassinated at his home the evening before the fair was scheduled to close. In addition to the enormous pavilions built near the University of Chicago, the World Columbian Exposition included the world's first Ferris Wheel, with carriages large enough that one contained a band which played whenever the Ferris Wheel was operating.

Of the enormous buildings erected to house the exhibits, all were destroyed after the fair except for the

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Fine Arts Building, one of the smaller buildings. During the early years of the 20th 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, 57th and Lake Shore Drive (773/684-1414) 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 recreates 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. The museum is hosting the largest display ever of relics recovered from the Titanic until September 4th, the last day of Chicon. This exhibit includes a 13-ton piece of the ship’s hull as well as a recreation of the ship’s staircase. To tie the exhibit to Chicago, there is also information about the Eastland Disaster which was caused by safety regulations put in place after the Titanic sank. An unsteady ship, the Eastland was outfitted with extra lifeboats which caused the ship to capsize. Event tickets are required and should be purchased beforehand; however, general admission to the Museum of Science and Industry is free on Thursdays.

The Henry Crown Space Center at the Museum of Science and Industry includes the Apollo 8 capsule which took Frank Borman, James Lovell and William Anders on the first lunar orbital mission. Other exhibits include an Omnimax Theater, Scott Carpenter’s Mercury capsule, a Lunar Module trainer and a life-size mock-up 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 70 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.

The Oriental Institute at the University of Chicago recently reopened after a multi-year renovation. Despite the name, The Oriental Institute focuses on the Middle East, not the Far East, and has an enormous collection of artifacts including the 22nd dynasty mummy of Mere-samun, 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 (773/702-9521).

The David and Alfred Smart Museum of Art, located at 5550 S. Greenwood Avenue (773/702-0200), is the University of Chicago’s Fine Arts Museum. The Smart Collection covers the past five centuries featuring more than 7,000 objets d’art from around the world. While
the galleries are closed on Monday, the museum gift shop is open. The exhibit “Pious Art” will be running through Chicon (until 9/10). This exhibit is a display of Christian Renaissance art.

As long as I’m discussing the area around the University of Chicago, I’d like 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 Street, has the distinction of being Chicago’s oldest bookstore, having been founded in 1882. O’Gara and Wilson’s employees generally hold at least a Masters degree and are among the most informed bookstore 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.

Grant Park and the Museum Campus

As you may know, the official motto of the City of Chicago is urbs in horto, which means city in a garden. The name came about, in part, because of the Burnham plan, devised by Daniel Burnham, a Chicago architect who devised a systematic way of laying out the city following the Chicago Fire of 1871. Part
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of Burnham's plan was to ensure that no Chicagoan lived more than walking distance from a park. I would like to describe to you the urbs circum horto, the city around a garden, in particular around Grant Park which is within walking distance of the Chicon 2000 hotels.

On April 29, 1844, when the City of Chicago was only 11 years old, Lake Park was dedicated on landfill. On October 9, 1901, it was renamed in honor of Galena, Illinois, native, Civil War General and US President Ulysses S. Grant. City ordinance prohibits building in Grant Park and it has successfully withstood several attempts at construction over the past century and a half. Grant Park is perhaps most famous as the scene of clashes between Chicago Police and demonstrators during the Democratic National Convention in 1968. More recently, it has been used for some of Chicago's biggest festivals, such as Taste of Chicago, the Chicago Jazz Festival, the Chicago Blues Festival, and Venetian Night. Many events take place at the Petrillo Band Shell and are sponsored by the Mayor's Office of Special Events. During the weekend before the convention, you can head down to Grant Park to attend Viva! Chicago (8/28 & 8/29), a two-day festival of Latin music. During the convention, Grant Park will host the 21st Annual Chicago Jazz Festival (9/2 to 9/5). As Chicon's programming director, I probably shouldn't say this, but it might make sense to take some time off from the con, head over to Grant Park and listen to some fantastic jazz during lunch, dinner or in the evening. This year will feature such artists as Herbie Hancock and Diane Reeves.

Located in the middle of Grant Park is Buckingham Fountain, one of the world's largest fountains. A gift to the city from Kate Sturges Buckingham in memory of her brother Clarence Buckingham, the fountain was dedicated in 1927. Its design is based on Latona Basin Fountain at Versailles. The fountain operates between May 1st and October 1st each year with water shows every two hours and light shows nightly between 9:00 and 11:00 PM.

On the western edge of Grant Park is the Art Institute of Chicago, Michigan Avenue and Adams Street, (312/443-3600), one of the premier art museums and schools in the country. The Art Institute first opened as
the Chicago Academy of Fine Arts in 1879 at the corner of Michigan Avenue and Van Buren Street. In 1891, the Interstate Industrial Building, a Victorian Convention and Exhibition Hall, was razed to make way for the new home of the Art Institute, renamed in 1882. The new building was finished in time for the World’s Columbian Exposition.

The Art Institute is most well known for its collection of impressionist art, which includes such masterpieces as Georges Seurat’s A Sunday on La Grande Jatte-1884 as well as such 20th Century American masterpieces as Grant Wood’s American Gothic and Edward Hopper’s Nighthawks. However, the institute has much more than paintings. In the basement you can see the Thorne Rooms, exact miniatures demonstrating American and European architectural and furniture styles. On the main floor is the George F. Harding collection of arms and armor reflecting armaments throughout the Medieval period. During Chicon, and running through September 24, the Art Institute will be holding “Pharaohs of the Sun,” an exhibit covering the Amarna period (1353-1336 BC), Akhenaten, Nefertiti, and Tutankhamen.

The Art Institute’s famous western entrance on Michigan Avenue is guarded by two bronze lions created by Edward L. Kemey (1843-1907). The lions underwent a renovation in the first few months of this year. When a Chicago sports team makes the playoffs, the lions are frequently dressed in that team’s uniform. However, the lesser known eastern entrance is well worth a visit. Just inside the eastern doors is a reconstruction of the trading room of the old Chicago Stock Exchange. Designed by Louis Sullivan in 1894, the Exchange was torn down in 1972. Salvaged portions of the original room were brought to the Art Institute and reconstructed. Leaving the Art Institute through the east doors, facing Grant Park and Lake Michigan, you pass by the former location of the Goodman Theatre, which was located in the Art Institute building until early August. At the end of the drive is the Stock Exchange entrance, the only other piece of this Chicago landmark salvaged by preservationists.

Across Michigan Avenue from Grant Park are a few locations I would like to talk about. Located across the street from the Art Institute at 78 S. Michigan Avenue is the Chicago Cultural Center (312/744-6659). Built in 1897, this building served as Chicago’s first main library, which was moved a couple blocks southwest to the Harold Washington Library in 1991. The first floor contains displays showcasing local artists as well as the Museum of Broadcast Communications. Not only does the MBC include the original “Charlie Mc-
riety of rotating exhibits.

At 224 S. Michigan, the Chicago Architecture Foundation (312/922-3432) offers walking and bus tours of Chicago landmarks. Tours can range from a two-hour walking tour of Marshall Field's State Street Store to a three-hour lakefront bike tour. In addition to tours, the museum contains rotating and traveling exhibits specific to Chicago architectural history plus a series of free lunchtime lectures.

Another architectural museum, just north of the Chicago Architecture Foundation, is the recently established Athenaeum: Museum of Architecture and Design at 6 N. Michigan Avenue. In addition to architecture, the Athenaeum focuses on industrial and graphic design with an extensive photographic and video archive.

A little further south, at 618 S. Michigan Avenue, is the Spertus Museum of Judaica (312/322-1747). This museum, in the same building as Spertus College, has a large collection of Jewish religious, artistic and cultural artifacts. In the basement, children can recreate a biblical archaeological dig. The Museum also contains a permanent exhibition on the Holocaust and frequently houses traveling exhibits. The temporary exhibit "Jewish Roots in Chicago: Family Papers at the Chicago Jewish Archives" is scheduled to end on August 31.

At the south end of Grant Park is the museum campus, made up of three of Chicago's world-class museums, the Field Museum of Natural History, the John G. Shedd Aquarium, and the Adler Planetarium.

The Field Museum of Natural History, 1200 S. Lake Shore Drive (312/922-9410), dates back to the World's Columbian Exhibition when it was located in Jackson Park and known as the Columbian Museum of Chicago. In 1905, to honor the museum's first major benefactor, it was renamed in honor of Marshall Field. The museum moved to its present location in 1921.

The core of the museum collection is formed from items which were exhibited during the 1892 World's Columbian Exhibition. In 1924, the museum acquired the lions of Tsavo, about whom the 1997 film The Ghost and the Darkness was made. In 1997, the museum gained the most complete T. rex skeleton ever found, known as "Sue." Sue went on display in the museum's lobby earlier this year. The museum contains an extensive collection of Egyptian artifacts in a display which has recently undergone a renovation. The museum also includes one of the few preserved coelacanths. At the time Chicon takes place, the Field Museum is hosting the traveling exhibit "Star Wars: The Magic of Myth." This exhibit, which was at the Air and Space Museum in Washington during BucCon, features many of the costumes and models used in making the original trilogy including Darth Vader, C3PO, Yoda and the Millennium Philcon, I mean Falcon. Admission to the Field Museum is free on Wednesdays, although some special exhibits (such as the "Star Wars" one) will still have an admission fee.

Across from the Field is the John G. Shedd Aquarium, 1200 S. Lake Shore Drive (312/939-2438), which opened on May 30, 1930. Six years earlier, John Graves Shedd bequeathed two million dollars to build, what was at the time, the largest aquarium in the world. Originally the museum consisted of six galleries and a tropical swamp exhibit. The galleries represented different habitats, allowing the visitor to see fish which would reside in relatively close proximity to each other. In 1971, the swamp was replaced by a "Caribbean Coral Reef Exhibit." In 1991, when the Shedd opened its "Oceanarium" overlooking Lake Michigan.
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The Oceanarium is home to beluga whales, dolphins, otters and penguins. The most recent addition occurred this year when they opened “Amazon Rising: Seasons of the River” reflecting the intense biodiversity of the Amazon and the Indo-Pacific, and bringing together hundreds of species of plants and animals. Among the Shedd’s other interesting denizens is an alligator turtle which moves about once an hour. Admission to the Shedd is free on Mondays.

Sticking out into Lake Michigan at the eastern end of Solidarity Drive (named, in part, for the statues of Nikolai Kopernick and Thadeusz Kosciuszko standing alongside it) is the Adler Planetarium, 1300 S. Lake Shore Drive (312/922-7827), which opened on May 12, 1930. A recent renovation and expansion has reopened the original entrance through the beveled glass doors on the third floor where the visitor is greeted by plaques representing the planets (which were already outdated when the museum opened). They didn’t (and still don’t) include Pluto, which was discovered only three months earlier. The entry level includes the planetarium where several different sky shows are shown in rotation. The planetarium contains the “Universe in Your Hands” exhibit which features several examples of astronomical equipment throughout the ages. During Chican, the shows will be “Blueprints for the Red Planet” on the colonization of Mars and a show on “Black Holes.” Beginning in June, the Planetarium will be hosting a traveling exhibit on “Ten Years of the Hubble Telescope,” which will include photographs and models for a minimal additional admission price. Admission to the Adler is free on Tuesdays.

Just to the south of the Adler Planetarium is Northerly Island. Originally a landfill island built for the 1932 Century of Progress Exhibition, the area was leveled after the World’s Fair was over to make way for an airport, Merrill C. Meigs Field. The airport opened on December 10, 1948 and became the country’s busiest single-strip airport by 1955. The current air traffic tower was built in 1952 and the terminal was dedicated in 1961. In 1995, the Mayor’s office recommended closing Meigs Field, and turning Northerly Island into 75 acres of lakefront park.

In addition to Grant Park, Chicago has several other parks of various sizes, as well as forest preserves. In fact, if you so desire, you can bicycle from the Wisconsin border through Chicago to the Indiana border and almost never leave forested areas except to cross the street.

**Lincoln Park**

Another great park is located along the lakefront a few miles north of Grant Park: Lincoln Park. Lincoln Park began its existence as City Cemetery. In 1864, the city council decided to turn the cemetery into a park. Permission was received from all descendants to move graves with one major exception: the Couch family, who owned a small mausoleum in the cemetery. To this day, the Couch Mausoleum can still be seen, standing amidst trees, behind the Chicago Historical Society. Ira Couch, who is buried in the tomb, was one of Chicago’s earliest innkeepers, opening the Tremont House in 1835. Couch is not the only person to still be buried in Lincoln Park. In 1852, David Kennison, who claimed to have been born in 1736, died and was buried in City Cemetery. Kennison claimed to have been the last survivor of the Boston Tea Party. As recently as 1986, construction in the park has revealed more bodies left over from the 19th Century.

Lincoln Park is, perhaps, best known for the Lincoln Park Zoo, 2200 N. Cannon Drive (312/742-2000), a free zoo which is open year-round. The zoo was founded in 1868, when the Lincoln Park Commissioners were given a gift of a pair of swans. They became the first occupants of the zoo. In 1874, the swans were joined by a bear cub, the first animal purchased for the zoo. The bear became quite adept at escaping from its home and could frequently be found roaming Lincoln Park at night. The first bison ever born in captivity was born in Lincoln Park. Now, Lincoln Park Zoo is home to a wide variety of animals. The zoo includes polar bears, penguins, koalas, reptiles, monkeys, and other species totaling nearly 1,250 animals. Also located in Lincoln Park Zoo is a Burr Oak Tree which dates to 1830, three years before the city was founded.

There are two sections of Lincoln Park Zoo which have been set aside for children. The first is the Pritzker Children’s Zoo. The Children’s Zoo contains small animals which children can pet. Zookeepers describe animals, such as ferrets, hedgehogs, and tarantulas, and their habits to children. In addition, baby animals born at Lincoln Park Zoo are kept in the Children’s Zoo if their parents cannot care for them for any reason. The second special area of the zoo is the Farm in the Zoo. This small farm contains pigs, cows, horses and other animals which can be found on farms. Children can feed and pet the animals. In addition, the cows are milked in public for children to see.

Near the southern end of Lincoln Park Zoo, you can rent a paddle boat for a spin around the Lincoln Park Lagoon. The Lagoon is surrounded by trees and offers a relaxing time (and, of course, you get your paddling exercise). Kayakers and canoeists also take to the lagoon and you can often see scullers as well.

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ary. As you walk through the zoo and park, you'll see many of Chicago's great works of art. Just as there is a statue of Abraham Lincoln in Grant Park, there is a memorial to Ulysses S. Grant in Lincoln Park. It overlooks Cannon Drive at the south end of the zoo. The sculpture was created in 1891 by Louis Rebisso. Actually, there is also a statue of Lincoln in Lincoln Park, the Standing Lincoln (1887), by Augustus Saint-Gaudens, the same sculptor who created the Sitting Lincoln in Grant Park. Standing Lincoln can be seen behind the Chicago Historical Society. The only other person who is immortalized by statues in both Grant and Lincoln Parks is Alexander Hamilton (1952); the Lincoln Park statue was sculpted by John Angel. John Gellert's Hans Christian Andersen (1896) on Stockton Drive provides a tribute to the Danish storyteller. The Eugene Field Memorial (1922) designed by Edward McCartan remembers the Chicago Daily News columnist and poet who wrote "Little Boy Blue" and "Winken, Blinken and Nod." William Ordway Partridge's statue of William Shakespeare (1894) makes a third great storyteller in Lincoln Park. This seated Shakespeare provides a lap for children to climb onto. A bust of Sir Georg Solti, the former conductor of the Chicago Symphony Orchestra, can be found just to the west of the zoo. Finally, a statue of John Peter Altgeld (1915), the 19th century Illinois governor who pardoned the Haymarket Square rioters, can be seen just south of Diversey. This statue was created by Gutzon Borglum, whose name may be familiar as the sculptor of Mount Rushmore.

Founded in 1857, the Chicago Academy of Sciences is the city's oldest museum, although not the most visited, specializing in ecology and the natural history of the Midwest. The museum at the Academy's main location is now closed, but in late 1999, the Chicago Academy of Science opened the Peggy Notebaert Nature Center at 2430 N. Cannon Drive (773/755-5100). The new museum includes a butterfly farm covering more than 4,000 square feet. A two-story cutaway of a typical home shows what sorts of wildlife live inside an urban house. There is also an interactive exhibit which demonstrates how the city locks work and talks about water usage and conservation. Admission to the Notebaert is free on Tuesdays.

Located on the south side of Lincoln Park, at the corner of Clark Street and North Avenue, is the Chicago Historical Society (312/642-4600). The society was founded in 1856 when Chicago was only 19-years-old. Most of the early collection was lost in the 1871 fire. The museum contains several standing exhibits on local topics like Fort Dearborn, Life during the Civil War, and Chicago History. CHS also features special exhibits ranging from popular culture, such as the television show "Kukla, Fran and Ollie," to architecture and fashion. The society's diverse permanent collection includes the bed Abraham Lincoln died in, Al Capone's mugshot, Michael Jordan's uniform, and George Washington's second inaugural suit.

Second City, at 1616 N. Wells (773/337-3992), is one of this country's premiere comedy clubs. Alumni include Alan Alda, Alan Arkin (whose football at University of Chicago is a classic), Dan Ackroyd, Jim and John Belushi, Bill and Joel Murray, Harold Ramis, Tim Kazurinsky, John Candy, Paul Mazursky, Richard Kind, Joan Rivers, Martin Short, Bonnie Hunt, Gilda Radner, Ed Asner, Linda Lavin, Robert Klein, George Wendt, Valerie Harper, Mike Nichols and Elaine May, Jerry Stiller and Anne Meara, Peter Boyle, Joe Flaherty, Chris Farley, Shelley Long and many more. Show times are 8:30 PM, Tuesday through Thursday, 8:00 and 11:00 PM on Friday and Saturday, and 8:00 PM on Sunday. While the shows are semi-improvisational, following the late show on Friday and Saturday, the company does an improv based on ideas shouted out by the audience. Opened on December 16, 1959, the group took its name from a derisive article written for The New Yorker by A.J. Liebling. In 1974, a second Second City opened in Toronto, Canada's second city, which created the television show SCTV (1976-1981). In addition to the main area, there is a second stage, Second City e.t.c. in Piper's Alley behind the main stage. In this case, ETC stands for Experimental Theater Company.

The Old Town School of Folk Music has recently (1998) moved into a new and larger space at 4544 N. Lincoln Avenue (773/525-7793). Long a training ground for folk singers such as Bonnie Koloc, John Prine, and Steve Goodman, the school also presents concerts and has a store filled with folk music, instruments and recordings. The new location includes a 425-seat concert hall which doubles as a café. Listen to some of their alumni on CD as they get across what this city is like (pay special attention to Goodman's Chicago songs: "Lincoln Park Pirates," "Daley's Dead," and "A Dying Cubs Fan's Last Request").
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R.J. Grunts, located at 2056 N. Lincoln Park West (773/929-5363), provides a nice place to stop for a meal while visiting the park. Grunts is the flagship restaurant of one of Chicago's premier restaurateurs, rich Melman, whose Lettuce Entertainment chain includes such restaurants as Ben Pao, Shaw's Crab House, Scooozi, and Tucci Bennu. Past Melman eateries which have graced the city include Fritz, That's It, Jonathan Livingston Seafood, and Lawrence of Oregano. All the craziness started at Grunt's. It was the first eatery in Chicago to feature a salad bar, and their Gruntburgers are just as good now as they were when the restaurant opened in 1971. When Melman and his partners announced that Grunts would close in 1997, diners from across Chicago came to the restaurant's aid and Melman decided to keep the doors open.

Traditionally, one of the Chicago figures everyone talks about is Al Capone (1899-1947). I bring him up now because although he wasn't a 'Northsider,' one of his most famous hits occurred in Lincoln Park: The St. Valentine's Day Massacre (immortalized in the movie Some Like It Hot). On February 14, 1929, seven members of George "Bugs" Moran's gang and an ophthalmologist who was in the wrong place were lined up against a wall and shot by five members of Capone's gang dressed like policemen. When one of the dying men, Frank Gusenberg, was asked who shot him, he replied, "Nobody shot me." Capone was conveniently on vacation in Florida at the time. The garage, which stood at 2122 N. Clark Street, was demolished decades ago. For years, Al Capone's name was the name most identified with Chicago. Recently, he has been supplanted by a much more positive name... Michael Jordan.

Another gangster who is associated with the Lincoln Park area is John Dillinger. Dillinger was listed as "Public Enemy Number One" by the FBI. On July 22, 1934, Dillinger was killed by FBI agents in an alley just south of the Biograph Theater at 2433 N. Lincoln Avenue (773/348-4123). Dillinger had only burst onto the scene as a major gangster in 1933, but several jail escapes and bank robberies had cemented his reputation. Ana Cumpanas, a brothel madam facing deportation charges, agreed to help the FBI bring down Dillinger and she notified them that she would attend a movie with Dillinger and his girl, Polly Hamilton. Each year on July 22nd, the Biograph shows Manhattan Melodrama, the last film Dillinger saw before his death.

The area of Lincoln Avenue near the Biograph has several live theaters as well as many great cafés and bars. Across from the Biograph is Crimson Lion, 2446 N. Lincoln Avenue (773/348-2695), a British-style pub which offers poetry readings, Twilight Tales (a horror/fantasy reading series), and has even produced Shakespeare's history plays on the roof. Down the street is the John Barleycorn Memorial Pub, 658 W. Belden (773/348-8899). Some of the theaters in the area include Victory Gardens, 2261 N. Lincoln Avenue, The Organic, 2851 N. Halsted Street, which premiered production of The Bleacher Bums by Joe Mantegna and Dennis Franz, and The Forever War based on Joe Haldeman's novel, The Apollo Theater Center, 2540 N. Lincoln Avenue, and Steppenwolf, 1650 N. Halsted Street (773/335-1650), which actors Gary Sinise, John Malkovich, and John Mahoney are associated with.

**Sports in Chicago**

In many cities with major league baseball teams, the fans go to the games with the hope that their teams will win. Chicago doesn't really have those expectations. We go to the games to enjoy the ball park, the stadium and the crowds. We expect to be entertained. If our team happens to win, we consider it a bonus. Our teams' owners have understood this as well. When P.K. Wrigley couldn't field a competitive team, he urged people to come down for a beautiful day at the friendly confines of Wrigley Field. When Bill Veeck owned the White Sox, he relied more on spectacle than on talent to bring people to Old Comiskey Park. That said, the Chicago Cubs remain one of the most popular teams in baseball (and have won more games than any other franchise in baseball history) and the White Sox uniforms are among the most popular.

The Chicago Cubs are one of the oldest franchises in baseball, dating back to the founding of the National Association in 1871. They were the first team to make it to three consecutive World Series from 1906 to 1908, winning back-to-back championships in 1907 and 1908. Unfortunately, they haven't won a world championship since then despite seven additional World Series appearances, the last in 1945. Since 1916, the Cubs have played at historic Wrigley Field, 1060 W. Addison (773/404-2827), the only surviving Federal League (1914-1915) ball park. Although there are very few bad seats in the park, the place to sit to really get the full Wrigley Field experience is in the bleachers, which are general admission. The Cubs will be playing Los Angeles on August 27, and San Diego from August 28-31. Since the Cubs are out of town on the weekend of September 2-3, they'll be offering tours of Wrigley Field ($10 donation) on Saturday and Sunday during the convention. This tour includes both locker rooms, the press box, the bleachers and, weather permitting, a trip out...
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onto the field.

The Chicago White Sox are one of the original American League teams, taking their name from the Chicago White Stockings, the original name for the Chicago Cubs. The fledgling team went to their first World Series in 1906 when their team, known as “The Hitless Wonders,” defeated the Chicago Cubs, whose regular season record still stands as the best winning record in baseball history. In 1919, eight White Sox were banned from baseball under suspicion of throwing the World Series. The White Sox’s last World Series was in 1939. In 1933, the White Sox hosted the first All-Star Game to coincide with the “Century of Progress Exhibition.” Old Comiskey Park, in which the White Sox played since 1910, was torn down and the club moved across the street to new Comiskey Park, 333 W. 35th Street (312/674-1000) in 1991. The White Sox will start a seven game home stand on September 1, playing the Anaheim Angels from (9/1 to 9/3), and the Texas Rangers (9/4 to 9/7).

The Kane County Cougars, a Class A Farm team for the Florida Marlins, have played in Chicagoland since 1991. The Cougars are one of the largest draws in the Midwest League, surpassing the three-million mark in attendance during the 1998 season. They play at Philip B. Elfstrom Stadium, 34W002 Cherry Lane in Geneva (630/232-8811). August 27, the Cougars will play the Lansing Lugnuts, and from August 29-31 they will host the Wisconsin Timber Rattlers.

The Schaumburg Flyers of the Independent Northern League are Chicago’s newest ball club. Their inaugural season began on May 28, 1999 when they played the St. Paul Saints. During their first season, they invited former Negro League pitcher Ted “Double Duty” Radcliffe to pitch, making the 96-year-old the oldest professional baseball player in history. Their newly built stadium, Alexian Field, the design of which is based on Wrigley Field, is located in Schaumburg at the Elgin-O’Hare Expressway and Springinsguth Road (847/891-2255). The Flyers will be out of town during Chicon, but will be playing Madison Black Wolf on August 27.

In 1999, the Cook County Cheetahs, founded in 1995, joined the Frontier League and moved into their new stadium, Hawkinson Ford Field, 14100 S. Kenton (708/489-2255). The Cheetahs play in Crestwood off 1-294 and Cicero Avenue. From August 27-29, the Cheetahs will be playing against Springfield.

Softball was invented in Chicago as an indoor, winter extension of baseball. Traditional Chicago softball is played with a 16-inch ball that is actually soft... no need for a glove with this cantaloupe. On any given weekend during the summer, softball, both 16- and 12-inch ball, is played on fields across the city, from Hyde Park to Lincoln Park to Grant Park. Most games are league, but you never know when a pickup game will take place. Perhaps the best spot in the city to get into a pickup game is Oz Park, named after Chicagoan L. Frank Baum’s magical kingdom. The park also sports a statue of the tin woodsman titled The Tin Man.

Of course, the Chicago Bulls are known for building one of the greatest sports dynasties in history, ranking with the New York Yankees. Although basketball won’t be in season when you visit Chicago, you can still see the “House that Jordan Built,” as well as the life-size statue of Jordan in flight (designed by Omri Amrany who also created the Harry Caray statue outside Wrigley Field) at the United Center at 1901 W. Madison (312/559-1212). The United Center replaced the Chicago Stadium (built in 1929) in 1994. Briefly in 1996, the United Center acquired its own area code when the Democratic National Convention was held there. This was the first time a political convention was held in Chicago since the infamous DNC of 1968.

The Chicago Bears shared the spotlight with the Bulls in a series of skits on Saturday Night Live in the mid-1980s when the Superfans would talk about “Da Bears, da Bulls and Coach Ditka.” Although the SNL crew exaggerated (a little), Bears fans do tend to be a very territorial, filling Soldier Field (just south of the Museum Campus on the lakefront) for all Bears home games. Originally a company team, the Decatur Staley’s were founded by former New York Yankee outfielder George Halas (1895-1983). The Staley’s moved to Chicago in 1921 and were renamed the Bears (after the Chicago Cubs) in 1922. In the 1940 championship, Halas’s Bears defeated the Washington Redskins 73-0. During the 1960’s, the Bears played at Wrigley Field before moving to their current digs in Soldier Field (847/615-2327), which was built in 1924.

Soldier Field is known for more than just the Chicago Bears. In 1927, the infamous “Long Count” during the Dempsey-Tunney heavyweight fight took place here. Concerts (including Grateful Dead shows) have been held here. In 1999, the stadium hosted the Women’s World Cup Soccer Tournament, and the 1994 World Cup Opening Ceremonies took place here.

Soccer in Chicago is not limited to the World Cup. Over the years Chicago has had several professional soccer teams. Currently, the city is represented by the Chicago Fire at Soldier Field. While professional soccer may not have the following in the United States that it has in the rest of the world, Chicago has proven, time and again, that it is a major supporter of soccer in the US.

The Chicago Black Hawks share the United Center (312/559-1212) with the Chicago Bulls. Although their glory days were back in the 1960’s when the team featured Stan Mikita and Bobby Hull, the team continues to play in
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front of sell-out crowds. The Black Hawks joined the NHL in 1926, one of the league’s original six teams. The team is named for the Black Hawk Indians who lived in the Midwest in the 19th Century. Both Abraham Lincoln and Jefferson Davis served in the Black Hawk War (1832-1833).

The Chicago Wolves, who play in Rosemont near O’Hare at the Allstate Arena, 6920 N. Mannheim Road (847/635-6601), play in the Western Conference of the International Hockey League. In 1998 and 1999, the Wolves won the Turner Cup.

I’m sure that while many of the fans who come from England, India, Australia and other parts of the Commonwealth will find baseball a curious sport, they may find themselves wishing to watch a more familiar game. To this end, if they forgo the convention proper, they’ll have just enough time to take in a cricket match at one of the two places in the area to catch cricket in nearby Evanston: Wells Field, Central and Ashland (847/491-5240), and James Park, Oakton and Dodge (847/491-5240). The games are free and generally pit local cricketers against expatriate Commonwealth teams. Despite cricket’s reputation as a long game, the games in Evanston (you can get there on the red line of the El, transferring to the purple line) are played on Saturday and Sunday afternoons from June to September (several different games, not the same game played over several months.)

You can catch the sport of kings at the Polo and Equestrian Club of Oak Brook, 1000 Oak Brook Road in Oak Brook (630/990-2394), near the headquarters of McDonald’s. The action begins at 1:00 PM on Sundays from mid-June to September. When England’s Prince Charles is in the States, he can frequently be found playing in Oak Brook. Admission begins at $8 for a grandstand seat.

Polo isn’t the only sport which relies on horses. Chicago has horse racing for betting fans. Harness racing can be seen at Maywood Park, Sportsman’s Park, Balmoral Park, and Hawthorne Race Course. Thoroughbreds run here as well. Thoroughbred racing has also returned to Arlington National Race Course. All of these races tracks are located in the suburbs. Maywood Park is at 8600 W. North Avenue in Maywood (708/343-4800); Sportsman’s Park, 3301 S. Laramie (708/652-2812), and Hawthorne Race Course, 3501 S. Laramie (708/780-3700) are in Cicero; Balmoral Park is at Highway Illinois 1 and Elms Court Lane in Crete (708/672-7544); and Arlington International Race Course is at Euclid Avenue and Wilke Road in Arlington Heights (847/255-4300). Arlington International re-opened this year after having been closed for several seasons.

If you like racing but are allergic to horses, you can catch NASCAR racing at the Santa Fe Speedway in suburban Hinsdale (9100 S. Wolf Rd., Hinsdale, 630-839-1050). The track here is clay, not asphalt, so the cars have a tendency to go slower, but strategy tends to play a larger part in determining who wins.

Just north of the Illinois border you can see sleek greyhounds (dogs, not buses) chase little rabbits (lures, not VW’s) at Dairyland Greyhound Park in Kenosha, Wisconsin (800/233-3357). Of course, we would much rather you spend your money at the con, or, failing that, at Illinois vendors, but Dairyland is only about 90 minutes north of Chicago. On the way, you can stop along I-94 and buy some cheese at the Mars Cheese Factory, a small shop that gives the word “Cheesy” several new meanings.

If you find yourself staying in the Fairmont Hotel with a lake view, you’ll also find yourself looking over the Illinois Center Golf Course and Driving Range. This nine-hole course was built in 1994 when plans for an office building fell through. Tee times may be

No, you can’t take your bike out on the Elgin-O’Hare Expressway—even in the mythical, suburban “land beyond O’Hare.” Drivers around Chicagoland note that there are only two seasons—winter and road repair. The suburbs look a lot like this with about 10,000 nearly identical cars and houses in a space meant for 5,000.
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booked through the concierge at the Swissôtel, one of Chicon's official hotels. The Chicago Park District (312/294-2200) has six relatively inexpensive golf courses scattered throughout the city. These include Marovitz, Lake Shore Drive and Waveland, modeled after some of the most challenging holes around the country. The only 18-hole Park District Course is Jackson, Lake Shore Drive and 63rd. Several other courses are in the suburbs outside Chicago.

The Suburbs

I've been focusing my attention on things to do within the city limits. I thought I would expand my scope to look at some of the many things to do outside of the city of Chicago. Chicago has a plethora of suburbs which are home to attractions, shopping and restaurants. I can only begin to touch on a handful of the wonderful things the Chicago suburbs have to offer.

You can find organized chaos at the Kohl Children's Museum, 165 Green Bay Road in Wilmette (847/256-6056). This two-story museum is built to appeal to children of all ages, from my daughter, who has played there since she was less than a year old, to my parents, who frequently take their grandchildren to explore the museum. Some of the highlights at the museum include a fully-stocked grocery store, computers, a water park, and a maze. Throughout the day, there are craft projects for kids designed to supplement the interactive exhibits. In addition to entertaining the kids, the museum provides helpful hints for the parents (signs near the exit explain how to deal with a child who doesn't want to leave). Next door to the Kohl Children's Museum is one of Chicago's premier pancake houses, Walker Brothers, 153 Green Bay Road (847/251-6000). I highly recommend stopping in for either their German or Apple pancakes.

Other Chicagoland children's museums include the DuPage Children's Museum in Wheaton, 1777 S. Blanchard Road (630/260-9960), and the Bronzeville Children's Museum in Evergreen Park, 9500 S. Western (708/636-9504), a children's museum with an African-American focus.

On July 17, 1999, the Grosse Point Lighthouse, 2601 Sheridan Road in Evanston (847/328-6961), built in 1873, became the eighth lighthouse listed as a National historic landmark. This once functioning lighthouse offers tours from June through September, and houses a maritime museum, a nature center and an extensive wild flower garden. It is open afternoons from 2:00 to 5:00 PM.

Four decades ago, eight-year-old Dave Douglass developed an interest in fossils and began collecting them. The result of his collection is the family-owned and run Prehistoric Life Museum in Evanston, 704 Main Street (847/866-7374). The museum features only real fossils, no casts, and is set up to provide a chronological view of the evolution of life on earth dating back 1.5 billion years. Such wonders as a piece of fossilized algae, the age of the dinosaurus, represented by a fossilized femur and eggs, and the rise of mammals, eventually culminating in more recent fossils are on display. The museum is free to the public.

Des Plaines is home to the McDonald's Museum, 400 Lee Street (847/297-5022). This small museum is on the site of the first Ray Kroc-owned McDonald's. Although a replica (the original was torn down when larger facility was built across the street) this is as exact as the builders could make it. When the weather is good, vintage cars dating to 1955 sit in the parking lot. In the basement is the first McDonald's business ledger and other mementos of the restaurant's opening. Chicago DJ Dick Biondi, who can still be heard on FM 104.3, broadcast the first McDonald's commercial.

Chicago is home to two wonderful zoos. I've already mentioned the free zoo in Lincoln Park. The other zoo is located in the town of Brookfield. The Brookfield Zoo, First Avenue and 31st Street (708/485-2200), is as much a park as it is a zoo. Make sure you wear good walking shoes when you go because the animals are separated by vast open spaces, in contrast to the more tightly clustered animals in Lincoln Park. That said, Brookfield Zoo is also as much a museum as it is a zoo. With exhibits such as the "Seven Seas," which includes a dolphin show, the "Swamp," which recreates a southeastern US wetland complete with live animals and explanations, and "Tropic World," an enormous recreation of a primate habitat as large as two football fields, Brookfield Zoo is almost more a museum than a traditional zoo. A few years ago, Brookfield Zoo made national news when a small child fell into one of the gorilla exhibits. A female gorilla named Binti Jua moved the child to the human-access door and protected him until zookeepers could pull him from the exhibit.

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tioning in 1852. For the next 60 years, the Graue family ran the mill, grinding corn and wheat into flour for the local farmers. By World War I, however, the mill had become archaic and was closed, eventually being reopened as a museum and put on the register of historic places. Tunnels leading into the basement of the Graue Mill were used to help move slaves to freedom during the days of the “Underground Railroad,” one of only three such stations known to have existed in Illinois.

A Chicago native, Eugene Cernan, was the last man to leave a footprint on the Moon. It is fitting, therefore, that a local space museum, the Cernan Earth and Space Center, has been named for him. The museum, at 2000 Fifth Avenue in River Grove (708/456-0300) has a planetarium theatre and exhibits to introduce people to the wonders of both the earth and the sky. In addition, Cernan has a laser light show combining colored lasers with pop music.

Morton Arboretum, Route 53 and I-88 (630/719-2400), is west of the city in the town of Lisle. The park covers 1,700 acres, and includes more than 3,600 different types of plants. The Arboretum was founded in 1922 by Joy Morton, the owner of the Morton Salt Company. The grounds of the Arboretum were originally Morton’s estate, but he turned it into an educational arboretum. Recently, plans were drawn up to add major renovations and improvements to the Arboretum’s grounds in an effort to further its purpose of education.

The Chicago Botanic Gardens, 1000 Lake Cook Road, 1/2 mile east of I-94 in Glencoe (847/835-5440), covers 385 acres. There are 23 gardens on the grounds including indoor and outdoor varieties. Some of the more spectacular gardens include a waterfall garden built around a 45-foot tall waterfall; a mile-long garden along the Skokie Lagoons; “Sansho-en,” a Japanese garden; and a fruit and vegetable garden. The greenhouses contain topiary gardens which include representations of dinosaurs and other animals. The Botanic Gardens stages frequent festivals and temporary exhibits. The best way
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to discover what is happening at the Gardens during Chicon will be to call the them.

Located relatively close to the Botanic Gardens, in the village of Wheeling, is a stretch of Milwaukee Avenue which is called Restaurant Row. Along this stretch of road are some of Chicagoland’s finest restaurants, including Le Francais, 269 S. Milwaukee Avenue in Wheeling (847/541-7470), which has received five diamonds from AAA since 1990. The 94th Aero Squadron, 1070 S. Milwaukee Avenue in Wheeling (847/459-3700), overlooking Palwaukee Airport, is reminiscent of a World War I French farmhouse. Replicas of period planes are parked in front; and you can watch private planes take off and land as you eat. Bob Chinn’s Crabhouse, 393 S. Milwaukee Avenue in Wheeling (847/520-3633) serves an average of 3,000 people a night. Buca di Beppo, 604 N. Milwaukee Avenue in Wheeling (847/808-9898) serves Italian food family style, and is made up of many small dining rooms. During the Big Band era, one of the places to eat in Chicago was Don Roth’s Blackhawk. Long closed, the family had another restaurant which is still open at 61 N. Milwaukee Avenue (847/537-5800) Don Roth’s keeps the memories of the Blackhawk alive including the 13-ingredient spinning salad prepared at table side and lovingly described by the waiters. Several other restaurants line this stretch of road and must be tasted to be believed. If you will travel as far north as the wilds of Lake Forest, you may dine at Lovell’s of Lake Forest, 915 S. Waukegan in Lake Forest (847/234-8013). This is an elegant dining room and wine bar. Frequently, the owner’s father and partner, Jim Lovell, commander of Apollo 13, can be found at the restaurant.

While in the northern suburbs of Chicago, another place to stop to enjoy the outdoors and music is Ravinia, 301 Ravinia Park Road in Highland Park (847/266-5100), one of the premiere music festivals in the country. Each summer, Ravinia hosts a very full schedule of concerts ranging from classical music played by the Chicago Symphony Orchestra to the folk music of Peter, Paul & Mary to medleys of Broadway musicals. Seats are available in the pavilion or on the lawn where it is traditional to bring a picnic and eat while waiting for the music to begin. Ravinia is easily accessible from the train [METRA], with a depot just outside the park’s entrance. During Chicon, the schedule includes Noche Flamenca (8/31), The Temptations and the Spinners (9/1), Harry Belafonte (9/2), Garrison Keillor (9/3) and a Labor Day Spectacular featuring classical music and ending with the 1812 Overture (9/4).

Lamb’s Farm, 1-94 and Rockland Road in Libertyville (847/362-4636) began as a storefront pet shop in 1961. It now is located in a turn-of-the-century barn, and offers a petting farm, hayrides, miniature golf and dinner on their 63 acres. “The Lambs” was designed to offer jobs and support to mentally retarded adults, and more than 200 currently work there.

Chicago is home to many amusement parks, large and small. Among these is the Three Worlds of Santa’s Village, Routes 25 and 72 in Dundee. Santa’s Village is home to three amusement parks in one. The first two are aimed more at children: Santa’s World has a Christmas theme, Old MacDonald’s Farm is a petting zoo. The third, Coney Island is a more traditional amusement park and includes the 63-foot tall Typhoon roller coaster.

Another kids-oriented theme park is Kiddieland, 8400 W. North Avenue in Melrose Park (708/343-8000). This is the original Kiddieland, founded in 1929. The name
was subsequently used by several other parks which catered to children. The more than 30 rides are crowned by a carousel which dates back to 1925, but the park has also added more recent rides to the mix. Most rides are designed for children who are shorter than 54 inches.

The largest Chicagoland amusement park is **Six Flag’s Great America**, I-94 and Grand Avenue in Gurnee. Great America is heavily into roller coasters, including one of their newest coasters, **Raging Bull**. **Raging Bull** has a 200-foot drop and six-inclined loops on a track which is nearly a mile long. **ShockWave**, another roller coaster, rises 170 feet while **Batman: The Ride** lets the passengers hang in the air from a shoulder harness. It is billed as the world’s first inverted, outside-coasting roller coaster. In addition to its eight roller coasters, Great America has numerous other rides and shows as well as a section of the park devoted to kids.

Just down the road from Great America is **Gurnee Mills**, I-94 and Grand Avenue in Gurnee. This outlet mall has more than 220 stores under its roof. Other area malls include **Old Orchard**, I-94 and Old Orchard Road in Skokie, an outdoor mall in Skokie with anchor stores such as Marshall Field’s, Lord & Taylor’s, Bloomingdale’s and Nordstrom’s. The country’s largest mall is the Mall of the Americas in Bloomington, Minnesota, right? Wrong. In 1995, **Woodfield Mall**, Route 53 and Golf Road in Schaumburg, completed an expansion which increased its retail space to 2.7 million square feet and added 65 new stores.

The Bahá’í Faith was founded in Iraq in 1863, and believe that all religions honor the same deity. The **Bahá’í Temple**, Linden Road at Sheridan in Wilmette (847/853-2300), is an example of religious architecture of this group. The temple was dedicated in 1953, and took more than 40 years to build. The nine-sided dome was designed by Louis Bourgeois. Bahá’í was first mentioned in the U.S. during the World’s Columbian Exposition in 1893, which resulted in its first American convert, Chicago insurance salesman Thornton Chase. The temple is open to the public with visiting hours from 10:00 AM to 10:00 PM.

Frank Lloyd Wright (1867-1959) developed **Prairie Style** architecture in Oak Park, where 25 houses he designed between 1889 and 1913 still stand. Wright lived and worked at 951 Chicago Avenue, and the house is open for tours seven days a week (708/848-1976). The **Wright Museum** also offers maps which allow the visitor to take a walking tour of Oak Park to see 15 of the houses he designed. Other Wright houses, such as the **Robie House**, 58th and Woodlawn in Chicago, or the **Willits House**, Sheridan Road in Highland Park, which is the first true example of **Prairie Style** that can be found throughout the area.

In 1914, Samuel Insull, formerly the manager of Thomas Edison’s industrial holdings and founder of a mammoth interlocking system of power companies which included Chicago’s Commonwealth Edison Company, built a Victorian mansion in Vernon Hills, a distant suburb of Chicago. His empire collapsed in 1932 following lengthy government hearings. In 1937, Insull sold the house to John Cuneo, the founder of Cuneo Press and Hawthorne-Melody Farms, in whose family the house remained until 1990. Guided tours of the **Cuneo Museum and Gardens**, 1350 N. Milwaukee Avenue (847/362-3042), are given Tuesday through Saturday, and self-guided tours of the 75-acre grounds are permitted. In the mansion, the visitor will see some of the treasures collected by the Cuneo family, including a 16th Century Italian table which was a gift to John Cuneo from William Randolph Hearst. The mansion was designed by Benjamin Marshall, who also designed the Illinois Theatre which stood on Jackson Boulevard until 1936.

One of Chicago’s most famous authors was **Ernest Hemingway** (1899-1961). Hemingway began publishing with **Three Stories and Ten Poems** (1923) and went on to publish such classic novels as **The Sun Also Rises** (1926), **A Farewell to Arms** (1929) and **The Old Man and the Sea** (1952). Hemingway was born at 339 N. Oak Park Avenue in Oak Park (708/848-2222). The house in which he was born recently underwent an extensive renovation to commemorate the 100th anniversary of Hemingway’s birth in 1999. Just down the street from Hemingway’s home, at 200 N. Oak Park Avenue, is the **Ernest Hemingway Museum**. This museum contains photographs, writing samples and other

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ETHNIC CHICAGO

Chicago is a multi-cultural town with thriving populations of Poles, Irish, Greeks, Koreans, Mexicans, Ukrainians, and several 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.

Even before Jean-Pierre Baptiste du Sable settled in Chicago, the Native Americans lived in Chicago (whose name comes from an Iriquois word believed to mean “Land of the Big Onion”). In remembrance of them, you can drive out to Evanston and visit the Mitchell Museum of the American Indian, 2600 Central Park (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 birch bark 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) a holiday. In addition to having 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. Pulaski 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 Thaddeus Kosciuszko (1746-1817) and Nikolai Kopernick (1473-1543). 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 the Communist government of Poland was overthrown and his remains were removed to Poland.

The current president of Lithuania, Valdus 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 (773/828-6500). The museum was founded in 1966 at the height of the Cold War and was dedicated to preserving all aspects of Lithuanian culture. In addition to the standing exhibits, there are many hands-on workshops which teach how to scratch-carve Easter eggs and how to weave. 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 Boulevard (312/421-8020) has an exhibit on Easter eggs in the Ukraine which points out that colored eggs predated 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 or who have Ukrainian descent. In addition to their standing exhibits, they feature 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 18th century. While special exhibits focus on such famous Swedes as Knute Rockne, Charles Lindberg, and Gloria Swanson, the museum is mostly concerned with the mass of Swedes who came here in an attempt to make
Chicago is the railroad capital of the United States. This 70-year-old photograph of racing steam locomotives was posed just about where the Hyatt Regency Hotel stands today. There are a number of railway museums and displays in the Chicago area including the Historic Pullman Foundation Visitor Center, 11141 S. Cottage Grove Avenue, opened in 1993 on the site of the famous Pullman Arcade Building, which provides area tours as well as an ever-expanding exhibit: Pullman: The Man, The Car, The Model Town, The Strike, The Company, The Landmark Community in Chicago and a 20-minute historical video. Hours are Saturday 11:00 AM to 2:00 PM and Sundays 12:00 Noon until 3:00 PM. Guided walking tours are held at 12:30 and 1:30 PM.

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 Hispanic artists as well as emerging artists. There are facilities for concerts and lectures 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 (773/928-3935), is dedicated to the days when sleeping on trains was an integral 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 their 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 Grace-
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land 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 squalor, dark tenements, and 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, at 800 S. Halsted (312/413-5353), in 1889. 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.

**MICHIGAN AVENUE AND STREETERVILLE**

The Leather Archives and Museum, 6418 N. Greenview (773/761-9200), moved to its current location in February. In addition to various leather articles, the museum is really an examination of all types of sexual fetishes. Exhibits include erotic pottery dating to 500 BC and posters of Marianne Faithful. Admission is free, but generally by appointment only, so be certain to call ahead.

The Museum of Contemporary Photography, 600 S. Michigan Avenue (312/663-5554) in Columbia College focuses on American photography since 1959, when Robert Franks published *Americans*. The collection of more than 3,500 photographs is geared toward Midwestern images and artists. In addition to the permanent exhibit, the museum frequently displays images on loan from the artists and has a room which allows the visitor to examine works by up-and-coming photographers.

If you are looking for something even more modern than contemporary photography, you can visit the Museum of Holography, 1134 W. Washington Boulevard (312/226-1007). Loren Billings founded the museum to examine this new (at the time) art form. Now, of course, holographs are all around. While the museum explains how holographs are made, the main part of the museum is its collection of strange and clever holographs.

Just north of the Chicago River is an area known as **Streeterville**, named for Captain George Wellington Streeter, one of Chicago’s many flamboyant characters from the 19th Century. Something of a drifter, in 1866, when Streeter’s steamboat ran aground, he declared it a city unto itself and began operating bars and gambling dens. Streeter’s widow continued to claim the land until 1921, and it wasn’t until 1940 that Streeter’s heirs lost all rights to the land, which is now home to many of the locations described below.

According to legend, the Water Tower, located on an island in the middle of Michigan Avenue, was the only building to survive the Chicago Fire of 1871. This isn’t true. The fire supposedly began in the barn of the O’Leary family on DeKoven Street (currently the home of the Chicago Fire Academy). Neighbors covered the walls of the O’Leary house with wet blankets to keep it from burning. The fire spread due to strong winds which were blowing north and west, causing most of the city to the north of DeKoven Street to burn. Much of the city to the south managed to survive. Recent evidence, including a deathbed confession, suggests that the fire was begun by gamblers in the O’Leary barn, most notably Daniel “Pegleg” Sullivan, who was also credited with sounding the alarm. The Water Tower now serves as the Chicago Welcome Center.

**Water Tower Place**, 835 N. Michigan Avenue (312/440-3165) is a seven-story mall topped by apartments on Michigan Avenue named after the nearby Water Tower. In addition to over 120 stores, including a Marshall Field’s and Lord & Taylor, the building houses the Ritz-Carlton Hotel.

The Water Tower stands at one end of the Magnificent Mile, which stretches south to the Michigan Avenue Bridge, just outside the Hyatt. This is one of the greatest shopping streets in the world, lined with stores
such as FAO Schwartz, Niketown, Bloomingdale’s, Crate and Barrel, and the new Nordstrom’s. While the stores are interesting for browsing and shopping, the Mag Mile is more than just a shopper’s heaven.

In 1999, Disney opened DisneyQuest, 3301 N. Ohio at Rush Street (312/222-1300). A five-floor high indoor amusement park with over 250 attractions, games, and rides such as a virtual roller coaster which allows riders to design and ride their own creations, ignoring the conventional laws of gravity. “Sid’s Create-a-Toy” takes its inspiration from the evil child who lived next door to Andy in Toy Story. “Ride the Comix” allows you to enter a virtual reality world of superheroes and battle the forces of evil. “Hercules in the Underworld” is a virtual recreation of the Disney film. Tickets are $34 ($26 kids 3-7, $17 seniors 55+); Friday and Saturday night the park is open until midnight with a 50% discount available after 9:00 PM.

Navy Pier juts 3,000 feet out into Lake Michigan at the end of Grand Avenue. Originally called Municipal Pier No. 2 (No. 1 was never actually built), the pier was built to accommodate package-freight vessels and double as a public entertainment area. By the 1930’s, the spread of motor cars and the Great Depression caused the pier to fall into disuse until it was taken over by the US Navy as a training facility in World War II. From 1946 to 1955, the University of Chicago used the pier as an academic setting. The pier was reconverted to public use in 1976. Some of the diversions on Navy Pier include a 15-story-tall Ferris wheel, a carousel, a 3-D Omnimax theater (which, if you’ve never seen IMAX in 3-D, is well worth the cost of tickets), and a 1,500-seat outdoor theater (which can get a little chilly at night, even in the summer). Navy Pier Crystal Garden, 600 E. Grand Avenue (312/595-7437), is filled with palm trees and gardens to provide a break from Chicago’s sometimes odd weather. During Chicon, Navy Pier is scheduled to play host to the “Tall Ships,” although tickets to walk onto the ships are required. Strolling performers occasionally will break into song, comedy, or dance. Several tour boats leave from Navy Pier. Perhaps the easiest way to get to Navy Pier from the Chicon hotels is to walk up Michigan Avenue to Illinois Street. A free trolley will stop to give rides to Navy Pier every 20 minutes.

The Chicago Children’s Museum, 700 E. Grand Avenue at Navy Pier (312/527-1000), is a hands-on museum for kids that features a variety of educational play areas for children under five as well as more advanced exhibits for older children. Exhibits on dinosaurs are sure to appeal to all children, but the museum also has areas devoted to construction equipment, inventing, and a water room. The “Info-Tech Arcade” allows the children to see what is involved in producing a television broadcast and the “Face to Face Exhibit” uses games to teach about prejudice and discrimination.

The Smith Museum of Stained Glass Windows, 600 E. Grand Avenue at Navy Pier (312/595-PIER), opened in early 2000 to document the boom in stained glass windows which occurred in Chicago following the Great Fire of 1871. There are more than 150 works displayed including 19th century synagogue windows and futuristic illusions. The museum was founded by Edward Byron Smith, Jr. Although about 80% of the exhibits were created in Chicago, the museum also exhibits works by Louis Comfort Tiffany, F.X. Zettler and John La Farge.

North Pier, 453 E. Illinois Street, is a converted warehouse which currently houses three levels of stores, restaurants and a couple of museums, such as the Bicycle Museum of America. Begin your tour of the Bicycle Museum of America, North Pier, 435 E. Illinois Street (312/222-0500), by watching a 15-minute long film about the history and social significance of the bicycle before wandering through the galleries to view the 140 bicycles on display. These bikes date back to 1818 and the museum frequently has prototype models from bike manufacturers. Although Chicago bike manufacturer Schwinn is no longer around, you can see many of their products in the museum.

The Museum of Contemporary Art,
220 E. Chicago Avenue (312/280-2660), is located in a former armory along with a sculpture garden. Dedicated to presenting the latest in visual arts, this museum has a variety of sculptures, paintings, photography, and architecture in its displays. Artists range in style from Andy Warhol and Robert Mapplethorpe to opera set designer Alan Hockney and architect Josef Paul Kleihues.

The ABA Museum of Law, 740 N. Lake Shore Drive (312/988-5730), displays exhibits on famous trials in American history. These include many of the Trials of the Century, such as Bruno Richard Hauptmann, O.J. Simpson, Brown v. the Board of Education, and Lizzie Borden. Not content to just look at the trials, there is also an exhibit on the way the media covers the judicial system.

The Peace Museum, 314 W. Institute Place (312/440-1860), is dedicated to the proposition that war is not the natural state for mankind and we should all, in the words of John Lennon, whose artwork is on display, “Give Peace a Chance.” Exhibits profile pacifists throughout the ages such as Martin Luther King, Jr. In addition to their exhibits, the museum sponsors workshops and role-playing seminars to promote peaceful resolution to possible conflicts.

The Terra Museum of American Art, 664 N. Michigan Avenue (312/664-3939), features more than 800 paintings covering more than two centuries of American art.

In late 1999, Tree Studios and the nearby Medinah Temple became two of the latest additions to the 10 most endangered historic places in Illinois. Developers look down at this 1894 structure from nearby towers and can see only underutilized space.

During the 1893 World’s Columbian Exposition, philanthropist Judge Lambert Tree commissioned these studios to entice visiting artists to settle in Chicago. They are the oldest existing artist’s studios in the country. Most Chicagoans do not realize that only one small section of the complex, 600 N. State, has been granted landmark status. The owner wants to build a high-rise tower on the block and most of the structures would have to be either greatly altered, “skinned” for parts, or demolished.

Wyeth, Whistler, and Sargent are only a few of the well-known artists who have works represented at the Terra.

The Phyllis Kind Gallery, 313 W. Superior Street (312/642-6302), features artwork by contemporary artists, many of whom are on the verge of making a big name for themselves. The gallery is comprised of two exhibit areas. The larger is used for single artist exhibits or artist groupings while the smaller gallery is used to display paintings, prints and sculptures by a variety of lesser known artists.

The Spanish Romanesque building at 60 W. Walton Street houses the Newberry Library (312/943-9090). Built in 1892 on the former site of Mahlon Ogden’s mansion (which had survived the Great Fire of 1871), the Newberry Library has a collection of over 1.5 million books, 5 million manuscripts, and 75,000 maps. Its educational outreach programs include courses and seminars on book binding, Irish poetry and
Peeking out from behind the Wrigley building and its famous clock tower is the ornate Tribune Tower modeled on the Butler Tower of the Rouen Cathedral. The smaller tower is a Gothic revival building, with great flying buttresses. Its design was the result of an international competition held by the Chicago Tribune in 1922.

The Tribune Tower is faced with Indiana limestone and has a base inset with stones from famous structures around the world. In addition to the stones set in its base, the smaller tower has a number of relics and interactive displays.

fate is undecided. The temple, which once hosted concerts and circuses, has interesting architecture and is worth walking around. The lofts behind it hide a pleasant courtyard and many of Chicago’s finest artists.

The Chicago Tribune is published from the Tribune Tower, 435 N. Michigan Avenue. Although they give tours, the real attraction is the building itself. In 1922, Robert McCormick sponsored an international contest to design the building. The three-story archway includes depictions of animals from Aesop’s Fables as well as Robin Hood and a howling dog, representing Howells and Hood, the architectural firm which won the contest. Around the exterior of the building are 136 stones which have been brought from landmarks around the world. In fact, the newest addition is from beyond the world: a lunar sample went on display next to the front door on July 21, 1999.

This is the first Moon rock on permanent loan to a corporation. In the base of the building is the windowed broadcast studio of WGN radio (AM 720). To the left of the tower is a statue of Nathan Hale, created by B.L. Rall.

Does your chewing gum lose its flavor on the bedpost overnight? The gleaming white Wrigley Building, 410 N. Michigan Avenue, is located directly across the street from the Tribune Tower. This was Chicago’s first air-conditioned office building.

If you walk through the center doors, you will find yourself in a secluded park area overlooking the Chicago River. About halfway up the building, you’ll see a bridge connecting the two towers. This was put in by Wrigley in order to connect offices of the National Boulevard Bank in one tower with the offices in the other and avoid any accusations of illegal branch banking. At night, the building is brightly lit with floodlights. At the base of the southern tower is a staircase leading down to a boat dock where boat tours of the Chicago River and Lake Michigan originate.

“Chizboogah, chizboogah, chiz-boogah! No Coke, Pepsi!” was one of the slogans from Saturday Night Live in the 1970’s when the original Not Ready for Prime Time Players were appearing on the show. That skit was based on the Billy Goat Tavern, located at 430 N. Michigan Avenue (on the lower level, directly below the Wrigley Building). This tavern is a regular watering hole for Chicago Tribune reporters, politicians, and former Saturday Night Live comedians. It also figures into Chicago baseball lore. Currently owned by Sam Sianis, in 1945 his father tried to bring his pet billy goat to Wrigley Field to watch the Chicago Cubs in the World Series. Sianis and the goat were turned away and he cursed the Cubs, saying they would never play in another World Series. So far, the curse has held up, although the Cubs have allowed the
goat into Wrigley Field since, when they've been in the playoffs or had particularly bad losing streaks.

Chicago is known for being a food town, and, while I don't want this letter to turn into a catalog of Chicago eateries (I believe someone else will write that), I have to mention Pizzeria Uno, 29 E. Ohio, and Pizzeria Due, 619 N. Wabash. The three foods which are probably the most associated with Chicago are hot dogs (eaten on a poppy seed bun with mustard, relish, tomatoes, pickles, hot peppers, onions, celery salt and NO ketchup), BBQ ribs, and Chicago-style pizza. Now, I know that some towns believe that pizza crust should resemble cardboard, and other places have pizza on a piece of bread, but Chicago-style pizza is a real meal. It was invented by Ike Sewell, owner of Pizzeria Uno, in 1943. This pizza is shaped like a bowl with two-inch tall sides. Toppings are tossed into the bottom of the bowl, covered with cheese, a second crust and, eventually, sauce. Lines tend to be long and the Pizzerias don't take reservations, but they are only a block apart. When you get there, put your name in at one, then run down the street and put your name in at the other (this works best with parties of four or more). Take your seat at the restaurant that has a place for you first. Although Uno has begun to franchise in recent years, trust me when I say the original is leagues ahead of the franchises.

Chicago has long been known as a city of tall buildings. Currently, there are plans to build a tower which would dwarf the Petronas Towers in Kuala Lumpur, which wrested the title away from the Sears Tower. Although the Sears Tower, 233 S. Wacker Drive (312/875-9696), can no longer claim the distinction of being the world's tallest building, it still holds the record for the highest roof, the highest inhabitable floor, and the tallest antennae. The roof is 1,454 feet above street level with an observation deck at the top of the building's 110 stories. On a clear day, you might not be able to see forever, but you can see several neighboring states. Before taking the ear-popping ride to the observation deck, which was renovated in 1992, a five-minute presentation explains how the tower was built and what can be seen from the top.

The John Hancock Building, 835 N. Michigan Avenue, stands overlooking the Magnificent Mile. At the top of the Hancock is an observation deck, recently renovated to allow the visitor to feel the winds whipping past the 94th floor. The 95th floor is home to a restaurant which provides an excellent view of the city and allows the diner to watch planes flying below as they come in to land at Meigs Field. The Ninety-Fifth, as it was known then, was featured at the end of the Tom Cruise/Rebecca De Mornay movie Risky Business.

Although dwarfed by many of the surrounding buildings now, when the Monadnock Building, 53 W. Jackson (312/922-1890), was built in 1891, this 16-story, 197-foot-tall building was the world's tallest building. Even to this day, the Monadnock Building is the tallest wall-bearing structure in Chicago, with walls six feet thick at the base. The building was erected in two parts, with the second southern part using a conventional full steel frame. The two halves were designed by two architectural firms. The wall-bearing northern half was designed by Burnham and Root, while the southern half was designed by Holabird and Roche.
Vote for
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The Babylon 5 Science Fiction Club hopes you enjoy your stay here on the station for the first annual GalaxyCon. We think Babylon 5 is a great place for this historic, interstellar Fannish endeavor. Babylon 4 will be even better...

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Delenn's quarters (in the Hyatt Regency West Party Tower) starting at 8:30 P.M. on Saturday, September 2nd.  

Door Prizes! Spoo! Time Travel!  
Brivare! Orca!

"You will attend our Bid Party, you will have a good time and you will vote for Babylon 4 in 1260. Trust Ivanova."
- Commander Ivanova

"Summoned I take the place that has been prepared for me." - Ambassador Delenn

"Zathras does what Zathras is told."
- Zathras

"I have Always gone." - Ambassador Sinclair

"My whole life has been leading to this."
- Ambassador Sinclair
SCULPTURE IN CHICAGO

In addition to world class museums, sculpture and cultural events, Chicago also hosts several well-known and interesting pieces of outdoor art. Perhaps the most famous is the enormous Picasso located in front of Daley Plaza, Dearborn and Randolph, a gift from Pablo Picasso to the City of Chicago in 1967. More than 30 years later, arguments still rage over what Picasso thought he was depicting. Nevertheless, the Picasso has become a symbol of the city of Chicago. There are year-round concerts held in Daley Plaza, the “Music Under the Picasso” series, every day at lunchtime.

Claes Oldenburg’s Bat Column has nothing to do with Batman, but is rather a steel-frame baseball bat which stands more than 100-foot tall at 600 W. Madison Street. As
noted above, Chicago is a baseball town with original teams from both major leagues as well as three minor league teams, making the Bat Column an appropriate addition to Chicago architecture.

Looking like a Coke bottle with a fork stuck in it, Joan Miro's Miss Chicago has stood at 69 W. Washington since 1981.

Another strange-looking sculpture is located in front of the James Thompson State of Illinois Building. The glass building was destroyed for the 1986 film Running Scared, a few years before Jean Dubuffet's Monument with Standing Beast was installed. In 1999, a runaway car almost struck the black and white sculpture, but the sculpture emerged from the incident unharmed.

When Alexander Calder's brilliant orange Flamingo was installed in front of the Federal Building at 219 S. Dearborn in 1974, the claim was made that the strange, curved sculpture was indestructible. More than 25 years later, the Flamingo does not show any signs of age. Of course, it doesn't particularly look like a flamingo either, but then, it never did.

Unfortunately, not all of Chicago's outdoor art is as indestructible as Calder's. Marc Chagall's mosaic masterpiece, The Four Seasons, located at Dearborn and Monroe, has not aged well and shows signs of being 33-years-old, despite reconstruction work. In even worse shape is the Agam sculpture, Communication X9, located across Michigan Avenue from Chicon. Originally a mirrored surface covered with brilliantly colored squares which seemed to change as the viewer moved, many of the colored squares have flaked off. Despite this poor treatment, Agam will be presenting the City of Chicago with a new sculpture in the near future.

A booklet, Loop Sculpture Guide and a companion Chicago Public Art Location is available from the Chicago Department of Cultural Affairs at 78 E. Washington Street (312/744-7487). These booklets offer suggestions for personal tours of Chicago's public art displays.

Obviously, there is a lot to do in Chicago when you are not attending Chicon. If your travel plans don't give you the opportunity to see more on this trip, please consider coming back another time to see what the city does have to offer.
Queen to Queen's 3

SCIENCE FICTION / SCIENCE FANTASY

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Back to Chicago for its 3rd visit in 18 years!

Members of Queen to Queen’s Three are proud to be participating in all levels of Chicon 2000 from Associate Chairman to Division Management (three divisions) to staff and gopher level positions.

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The Next Generation: Peter Jencevice, Alex & Brian Kaempen, Simon Polzak, Mindy & Jeann Bradford, Sharon & Daniel Darrow, Matthew, Timmy & Teresa Rezek, Jason & Douglas Spitzer, Jaethelle Green, Catie Patch
On a pleasant, sunny Florida morning, Ben Bova sits near the open window as he writes, the rapid click of the keys a counterpoint to the background murmur of the Gulf of Mexico’s gentle surf washing through the room.

Not that Ben hears any of that. You and I might walk firmly here on planet Earth and find the murmur of salt water against sand a seductively pleasant sound to read or write to. But Ben? He’s sitting there, sure enough, but he doesn’t hear a thing. Sound, as you know, doesn’t travel in a vacuum, and right now Ben—physical appearances to the contrary—is Elsewhere, busy storytelling his way through the open reaches of the Solar System.

As you probably now, he’s been to the Moon twice in recent years (Moonrise and Moonwar) and to Mars twice, as well (the bestselling Mars and its successful sequel Return to Mars). In the spring of 2000, he took us all on a visit to the second planet with Venus, and he recently turned into his publisher the next stop on this extended tour, Jupiter. And that’s just a small part of the more recent work.

(If you’re worried that he might run out of interesting planets, by the way, he’s started work already on a novel set on an asteroid. The asteroids, he notes with that famously wry smile, “should keep me busy for years.”)

It’s been quite a journey for a Depression kid from South Philly whose biggest trip in his early years was over to the South Philadelphia branch of the Philadelphia Free Public Library or, maybe, on a very lucky day, to Shibe Park for a Philadelphia A’s game. As Ben recalls, in those days the joke was “Are you a Phillies fan or an Athletics supporter?” Ben and his father were, then, staunch supporters.

Ben started his writing career as a high-school journalist, and graduated from there to being a college journalist, and graduated from there to the big time—the Upper Darby News, a suburban weekly. We might be honoring him as guest of honor at some Pennsylvania journalism convention if something new and exciting hadn’t lured him away from the joys of reporting.

That something new was Project Vanguard and the fledgling US space program, where Ben—interested in science since his first visit to the Fels Planetarium in junior high—convinced the powers that be that they needed a writer to tell the world about those satellites they planned to launch. They believed him (hey, he’s a very believable guy) and hired him, and so Ben started getting a regular paycheck for writing with clarity and accuracy about science.

Meanwhile, he’d been writing fiction, too, and after the usual struggles sold his first novel, The Star Conquerors, to a publisher in Philadelphia. That was more than 100 books ago, most of them science fiction, some of them science fact, all them entertaining, and all of them marked by the same clarity of language and accuracy of detail that he started with in those early days in Philadelphia.

By the mid-1960’s Ben was regularly selling shorter work, too, science-fiction and science-fact stories, first to Amazing and not long after that to Analog. In 1971, when John Campbell died, someone had to take over as editor at Analog, follow in the footsteps of the immortal John Campbell, who could do that?

Ben Bova could, and did, and soon won the first
of six Hugos for best editor. During this time he met and married his wife Barbara, a writer and editor, too, who turned her talents to agenting and soon had some of the biggest names in the business on her client list—including that Ben Bova fellow.

By the late 1970’s he’d decided to leave Analog in the good hands of Stan Schmidt and follow the dream of writing full-time. He quit the editing job, sat down to write, and darned if the phone didn’t ring. Bob Guccione and wife Kathy Keeton were calling, and they needed someone to help out with their new magazine called (after a false start as Nova) Omni. Would he be fiction editor?

He turned them down. He wanted to write full-time.

A few months went by and they called again, more insistent. They really needed someone to sit in as fic-

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Dr. Bob Blackwood and Ben Bova at Windycon XXII.

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tion editor. Just for a little while. Honest.

So, OK, he took the job as fiction editor, temporarily you understand, just helping out.

Two years later he took the job of top editor for the magazine, presumably still just helping out. Within a couple of more years Omni was a huge success, with a circulation around the one-million mark. Through this whole period he’d been writing, with 1976’s Millennium the most successful of his novels to date, followed by novels like Colony, Kinsman, the first of the Voyagers series—you can find the whole list elsewhere in this program.

Of course he was still writing science-fact books, too, and a long string of very fine short stories, and any number of science-based essays and articles, and was busy editing various anthologies and collections, and contributing articles and essays to a wide range of newspapers and magazines. With Omni’s phenomenal success, and with all the various fiction and non-fiction getting published, things were going great.

But it was all maybe a little crazy, and Ben wanted to write full time, you’ll recall. So in 1982 he walked away from Omni and decided to buckle down on what really mattered, giving up the editing work to focus on writing full-time (bear in mind that all that preceding very fine work was done by a part-time writer!). Writing, you see, is what Ben is all about. Writing, he’ll tell you, is where he wants his reputation to rest.

All those Hugos that march along the top of his bookshelf in his office? “I’d give them all up for one for writing,” he says.

And so for nearly 20 years now he’s been focused on the writing, and we’re all the luckier for it. He seems to have settled into, for the most part, a series of near-future thrillers that use that great strength of his writing, his clarity of language, to put vivid, memorable characters into riveting plots that often pit man’s ingenuity and courage against nature’s cold, uncaring hard realities.

It seems to average out at a book or so each year, most of them novels but with the occasional non-fiction added in just to shake things up, like 1998’s Immortality, which took full use of Ben’s science background to discuss how long you and I just might live, which could be a very, very long time.

And now he’s taken on another new role, as publisher of GalaxyOnline, the web-based company that wants to lead us all into the converged future, with on-demand original science-fiction television shows, movies, short stories, articles and a whole lot more coming right into your home where you can watch, or read, or comment whatever you want, whenever you want.

Ben sees GalaxyOnline as the future rushing at us, fiction into fact. Having spent his career predicting the near future and hitting it on the nose a whole lot more often than he misses, you can see why the lure of things like GalaxyOnline would be irresistible.

The day may be coming soon, he says, when “paper publications will dwindle away to nothing, and stories will come right into your home, on demand.”

You don’t believe him? Shame on you. This is a guy, remember, who thought in the early 1950’s that the Russians would launch the first satellite and it would lead to a space race, and later predicted the Star Wars missile-defense program, and talked, early on, about international peace-keeping forces and nanotechnology and virtual reality, and the coming immortality of us all.

Ben’s made a very good living seeing the future before it gets here. Not all of the things he’s seen coming have gotten here yet. But if Ben Bova—sitting at that computer in his Florida home and ignoring the sound of the surf while he’s off on his own explorations—says we’ll live forever, and pretty soon we’ll get to Mars, and we’ll read our favorite new Bova novel right off the Web. Well, I, for one, sure wouldn’t bet against him.

Rick Wilber’s short stories and the occasional poem appear regularly in magazines like Asimov’s and Fantasy & Science Fiction. His novel Bone Cold is forthcoming from Tor Books, and several other novels are under contract. He is fiction editor at GalaxyOnline.
A Ben Bova Bibliography

compiled by Steven H Silver

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"Since we're talking breakfast, we can't get away from eggs. I figure I've probably cooked about a half a million eggs in my kitchen days. At the top of my form, I could crank out breakfast plates at a rate of three meals a minute for as long as the rush lasted, and that worked out to about 1,000 eggs a day. There's not much about restaurant breakfasts I don't know, including what happens when you throw a whole egg into the deep fryer."

from "How to Order Eggs"
by Karen Cooper

"The woman brought three orange things and three brown things in from outside and proceeded to clean them. She set two bowls of water out in front of her: a green one and a white one. She cut open the orange things and put the orange inside in the green bowl, and the orange outsides in the white bowl. Then she cut open the brown things and put the brown outsides in the green bowl with the orange inside, and the brown insides in the white bowl with the orange outsides. The frightening thing was that I didn't have the foggiest idea which bowl was for eating and which was for throwing away."

"After she was finished she started cutting up the orange insides and the brown outsides. All I could think at this point was: Please cook this. Whatever you do, please cook this."

from "Restaurants at the End of the World"
by Bruce Schneier

The Minicon 34 Restaurant Guide is available upon request or via download: http://www.mnstf.org/Minicon/

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Jim was born October 22, 1943, in upstate New York. (He was christened James Patrick Baen, though the signature he uses on checks is Jsquiggle.) He was introduced to SF early through the magazines in his step-uncle's attic.

The two books Jim most remembers as being formative influences were Fire-Hunter by Jim Kjelgaard and Against the Fall of Night by Arthur C. Clarke. I note without comment that the theme of both short novels is that a youth from a decaying culture escapes the trap of accepted wisdom and saves his people despite themselves.

It is worthy of comment that Jim doesn't forget his friends. In later years he arranged for the expansion of Fire-Hunter so that he could republish it (as The Hunter Returns, originally the title of the Charles R. Knight painting Jim put on the cover). Sir Arthur doesn't need help to keep his books in print.

After high school, Jim left home to seek his fortune. The months immediately following involved him losing a lot of weight that he couldn't at the time afford, then enlisting in the army, still at age 17, as the only available alternative to starving to death.

Jim spent his military career in West Germany, where he doesn't recall meeting his fellow-soldier Elvis Presley. He was a Morse Code Intercept Operator for the Army Security Agency, picking up transmissions from a Soviet call sign. Not decoding transmissions—maybe somebody else did that, though I wouldn't count on it. Jim wasn't even sure what formation used that call sign, though it almost certainly was an armored group. (You
thought being a spook was romantic?"

Because of his obvious abilities, Jim was offered a chance to get in on the ground floor (so to speak) of something which was new and exciting in 1960. There were these people called Green Berets. They parachuted into jungles in a place called Vietnam and did thrilling things in the cause of freedom. Jim could become one of them, because they really needed guys to carry the radio with the antenna waving high overhead just like a target marker... and by the way, the radiomen weren't armed because their radios were so heavy.

Jim turned the offer down, showing the good judgment which generally to this day triumphs over the enthusiastic side of his character. (Generally, I said.)

The GI Bill put Jim through CUNY. He became a Hippie and among other jobs managed a Greenwich Village coffee house: "Come in and see tomorrow's stars today!" (No, none of them did become tomorrow's stars.)

Jim's interest in SF led him to apply for a job at Galaxy and If magazines in 1973 when Judy-Lynn Benjamin left (to marry Lester Del Rey and quickly remake the SF universe). Jim was assistant to Eljer Jakobson and Bernie Williams, by whom he was taught the elements of slash and burn editing.

Unfortunately, this was a necessary skill for an editor in Jim's position to learn. The publisher wasn't in a hurry to pay authors, so established writers who could sell elsewhere preferred to do so. Galaxy and If published a lot of first stories and not a few rejects by major names. Material like that needed and got editing that concerned itself more with intelligibility and the printer's deadline than it did with nuances of prose style.

Apart from basic technique Jim had very little to learn from his senior, who shortly thereafter left to pursue other opportunities. Jim's first act as editor was to recall stories that his predecessor had rejected over Jim's recommendation. When in later years I thanked Jim for retrieving the first two Hammer stories he responded, "Oh, David—Jake rejected much better stories than yours!" (Among them was Ursula K. LeGuin's Hugo and Nebula winner, The Day Before the Revolution.)

Ace Books, in many ways the standard bearer of SF paperback publishing in the Fifties, had fallen on hard times in the Seventies. Charter Communications bought the company and installed Tom Doherty as publisher. Tom hired Jim to run the SF line. The first thing the new team did was to pay Ace's back (and in some cases, way back) royalties. (By the time the famous SFWA audit of Ace Books was complete, the money had already been paid to the authors; a matter of some embarrassment to the SFWA officers who were aware of the facts.)

Ace regained its position as an SF line where readers could depend on getting a good story. (To Homer, that was the essence of art; not all writers and editors of more recent times would have agreed.) As well as pleasing readers, the Ace SF line made money for the company; unfortunately (due to decisions from far above the level of publisher) SF came to be the only part of the company that did make money. Tom left Ace in 1981, founded Tor Books, and hired Jim to set up the Tor SF line.

Which Jim did, following the same pattern that had revived Ace: a focus on story and a mix of established authors with first-timers whom Jim thought just might have what it took. It worked again.

In fact it worked so well that when Simon and Schuster went through a series of upheavals in its Pocket Books line in 1983, management decided to hire Jim as their new SF editor. Jim thought about the offer, then made a counter-offer: with the backing of two friends, he would form a separate company which would provide S&S with an SF line which they would distribute. S&S agreed.

Baen Books used the same formulas and did what SF at Ace and Tor did under Jim's direction: succeeded. If that were easy, then the past 20-odd years wouldn't be littered with so much detritus from other people's attempts to do the same thing.

Jim had the advantage over some editors in that he knows what a story is. He had the advantage over most editors in being able to spot talent before it's been published (Lois Bujold, Eric Flint, and Dave Weber were all Jim Baen discoveries). And (which I think is most important) he had and has a personal vision. Baen Books isn't for everybody, but it is always true to itself.

So is Jim. And for what it's worth, he makes as good a friend as he does a publisher.
Ode to a Grecian Hugo

by Richard Foss

On a shelf in Harry Turtledove's living room, a Greek amphora sits next to a Hugo. "That's the one that survived the Northridge earthquake," Harry explained. "It is, of course, a copy. I got it at Pier One Imports about 30 years ago." The Hugo? "No, that's genuine. It's for Down in the Bottomlands, the best novella of 1994." The Hugo and amphora — along with the telescope which sits nearby and the heaps of books that clutter every horizontal surface — are fitting symbols of a career that has had many turnings.

Harry could well have been an academic — he was on track to be an astronomer in college, but while browsing in a used bookstore he found a copy of L. Sprague De Camp's Lest Darkness Fall. The book changed his life, leading him away from matters stellar and toward a fascination with history and cultural conflicts. He flunked out of Caltech at the end of his freshman term, spent a year at Cal State LA getting his grade-point average to the point where it was visible to the naked eye, then relaunched himself on a dedicated study of Byzantine history.

He got his degree and teaching credential, but along the way something unexpected happened — he discovered a skill at writing and actually managed to sell a fantasy novel. Success followed success, and he abandoned the halls of academia for good. If he had stayed on that path, where would he be now? "A mercenary academic, struggling for tenure, I guess," he mused. "Positions in Byzantine history only come available when somebody dies, sometimes not even then. I'm happier doing what I'm doing, telling lies for a living. I was a perfectly competent teacher, but I think I'm a more than competent writer. I'm doing exactly what I want to do. It's a happy accident that I was born into a society that is wealthy enough, that has enough people reading the same language, that someone can make a living as a writer. There aren't many languages in the world even now where that's true, and throughout history most writers have had to have another job to pay the bills." The study of Greek culture did come in handy, though — many of Harry's early works involved cultures which resembled both contemporary and ancient peoples of the Middle East.

Harry's recent works show less influence of ancient societies. "I've done about what I can do with it for now," he explained. "I wrote a straight historical novel a few years ago set in the Byzantine Empire under the pseudonym H.N. Turteltaub, and I'm using the same pen name for a set of seafaring adventures set in Hellenistic times. That will allow me to keep my Greek fresh — I was reading the Odyssey in the original last night, which was kinda fun. It has been 30 years since I formally studied Greek, and it was nice to know the grammar still works even if my vocabulary has shrunk." In Harry's pleased smile it is easy to see the scholar he might have become, a historian teasing meaning from some forgotten fragment of a manuscript.

Harry's skills at academic research have been useful in many of his other projects, notably the acclaimed Civil War novel The Guns of the South, in which he used an incredible wealth of historical detail. Harry modeled the Southern regiment on a real one, with results that were quite unexpected. One of the major, and seemingly unlikely, characters of the novel was suggested by a real person — a private who fought with distinction until a military policeman's search brought forth the revelation that this particular soldier was a woman disguised as a man. "I saw that incident in the record of the regiment and just said thank you to the universe," Harry remembered. "It was too good not to use. I used all sorts of other things too — I found a detailed description of a ring worn by Jefferson Davis's wife, and I found a place in the book where it fit in perfectly. Nobody who reads the book is going to really know all the things in there that are true, but hopefully the whole book will have the ring of truth."

Harry has written many works in other periods, always with a twist — an Eighteenth Century America in which ancient humans never crossed the Bering Strait and the forests teem with animals which survived as a result—
such as mammoths, giant sloths, even Neanderthals. A modern world in which the government tries, and mostly fails, to regulate the use of magic. A Second World War in which the Allies and Axis united against a common enemy that came from space. Other books are set in worlds that never were, a mystic and ancient Asiatic landscape in which the gods play with human fate, a fragmented planet in which every sliver of land has been fought over for generations. Every printed piece has the depth and vividness of real cultures, real people, and that is what is at the heart of a Turtledove story.

Standing in the cheerful clutter of the house in notparticularly magical or mystical Canoga Park, it can be hard to connect Harry the man with Harry the scholar and author. Scholarly authors are supposed to be imposing, a bit distant, definitely on the serious side. This doesn’t quite fit Harry’s tendency to interject puns and jokes into even deep discussions, or his modest, unassuming personal style. “I speak to the world through what I put out on paper. That’s one of the nice things about being a writer rather than an actor or musician,” he explained. “I’m not a public person, a Harlan Ellison or Steven King. I wouldn’t want to be Steven King, the man can’t even go outside in his own town without being mobbed. The science fiction community does have celebrities, but on a much smaller scale. “Harry seems to revel in his quiet life, in the fact that he can spend time with his family.

In fact spending time with the whole Turtledove family is a delight—like Harry, his wife Laura and their three daughters are writers, all possessed with sharp wits and a talent for barbed humor. “Straight lines are dangerous in this place,” observed Harry on an occasion when his wife and middle daughter had both hit me with zingers. The lively repartee within the household is vastly entertaining, and shows a closeness and intelligence that are several cuts above the average American family’s dinner table conversation.

Seeing Harry so comfortable in this environment, it’s inevitable to ask if he has ever wished to live in any of the worlds he has created. His answer is unequivocal. “No,” he said with finality. “For one thing, comfort and any time before the middle of this century are mutually exclusive. Little details like antibiotics, dentistry, and anesthetics make a big difference, one which is grossly underestimated in most fiction. For another, I delight in the incredibly easy access to information we have now. Even before the Internet I could go down to the UCLA library and find out just about anything I wanted to know. Most times before now, if you were curious, you stayed curious, or you invented your own bizarre explanation for something.”

Harry Turtledove has the best of two worlds, one the modern and accessible society we all live in, the other the wonderful, often primitive, but exciting worlds that live within his own head. Civilization and Harry Turtledove’s career both started with the Greeks, and like both they move onward in wonderful directions, one day at a time.

With S.M. Stirling, Judith Tarr & Susan Shwartz, *Blood Vengeance*, Baen 1/94.

The Case of the Toxic Spell Dump, Baen 12/93.

Colonization: Aftershocks, Del Rey Forthcoming.

Colonization: Down to Earth, Del Rey 3/00.

Colonization: Second Contact, Del Rey 2/99.

Counting Up, Counting Down, Del Rey Forthcoming.

Darkness Descending, Tor 4/00.

Departures, Del Rey 6/93.


Earthgrip, Easton Press 12/91; reprinted by Del Rey 12/91.

An Emperor for the Legion, Del Rey 5/87.

Fox and Empire, Baen 1/98.

The Great War: American Front, Del Rey 6/98.

The Great War: Breakthroughs, Del Rey 8/00.

The Great War: Settling Accounts, Del Rey Forthcoming.


(As H.N. Turteltaub) *The Gryphon’s Skull*, Forge Forthcoming.

The Guns of the South, Del Rey 11/92.

Hammer and Anvil, Del Rey 8/96.


How Few Remain, Easton Press, 10/97; Del Rey 10/97.

Into the Darkness, Tor 4/99.

(As H.N. Turteltaub) *Justinius*, Forge 8/98.

Kaleidoscope, Del Rey 4/90.

King of the North, Baen 4/96.

Krispos of Videssos, Del Rey 8/91.

Krispos Rising, Del Rey 2/91.

Krispos the Emperor, Del Rey 6/94.

The Legion of Videssos, Del Rey 8/87.

The Lion & the Asp. Forthcoming.

The Misplaced Legion, Del Rey 2/87.

Noninterference, Del Rey 1/88.

(As H.N. Turteltaub) *Over the Wine Dark Sea*, Forge Forthcoming.

The Prince of the North, Baen 6/94.

Sentry Peak, Baen 9/00.

The Stolen Throne, Del Rey 7/95

The Swords of the Legion, Del Rey 10/87.

Tale of the Fox, Baen 6/00.

(omiscus edition of King of the North and Fox and Empire)

Thessalonica, Baen 1/97.

The Thousand Cities, Del Rey 7/97.

Through the Darkness, Tor Forthcoming.


Videssos Besieged, Del Rey 11/98.


Werenight, Baen 2/94. This is a revision and omnibus of the two Belmont Tower books.

Wisdom of the Fox, Baen 10/99

(omnibus edition of Werenight and Prince of the North)

A World of Difference, Del Rey 5/90.

Worldwar: Striking the Balance, Del Rey 12/96.

Worldwar: In the Balance, Del Rey 1/94.

Worldwar: Tilting the Balance, Del Rey 3/95.

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Lorn, the rebellious youth whose adventure began in Magi’i of Cyador, returns. As his powers have grown, so have the number of his enemies and rivals. Now, returning home after his successful conquests, he finds all of Cyad in upheaval over the death of the Emperor, and he and his family have become targets.

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—Publishers Weekly on Colors of Chaos

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Published as "Prekrasnaya pagoda" in Zemnaya khvatka, AST Publishers 1996.
The Bantam Dell Publishing Group salutes our

HUGO AWARD NOMINEES

Connie Willis
nominated for Best Novella

and

Mike Resnick
nominated for Best Novella and Best Short Story
Anne and Bob Passovoy

by Bill Roper

In the end, we’ll blame it all on Don Blyly, so we may as well do it at the beginning.

Don’s car, Lurch, would from time to time leave him in the lurch by failing to actually run. But he had a friend who had a car and read science fiction. Certainly he could work it out with her so that she would drive him to a science fiction convention.

Now, Anne had never been to a science fiction convention before, but it sounded like a reasonable idea. So off she went to the Worldcon in St. Louis, Missouri, in 1968. Now, the first thing that you have to recognize is that this was an entirely different era in fandom. There were remarkably few unattached women who came to conventions. There were certainly very few unattached young attractive blond women who were coming to conventions. Anne was all of these things—save one.

That thing was “unattached.” Anne had a perfectly good boyfriend who was busy being an E. coli wrangler at the time. He was a med student. He didn’t have a choice about it. (Wrangling E. coli, that is. He was perfectly happy to be Anne’s boyfriend.)

Many of the male fans at the con were reluctant to believe that Anne actually had a boyfriend. This was obviously a camouflage, a subterfuge, a mere ruse to keep them at the appropriate distance. They continued to believe this for years, even as Anne announced that she was now engaged to said boyfriend. She was obviously running under deep cover, because there was no sign of this so-called mythical boyfriend.

Meanwhile, the mythical boyfriend was safely hidden in Baltimore, Maryland, which was much too far away from Champaign-Urbana, Illinois, where Anne had stayed and continued to work after graduating from the University of Illinois. For a myth, he and Anne were certainly exchanging a lot of mail—snail-mail, this being the era before cheap long-distance calling and long before everyone had e-mail. Now, the problem with the US Post Office was that it took a fair amount of time to get mail back and forth, which meant that you could drive from Champaign to Baltimore before the mail could get there.

The mythical boyfriend, Bob, was sitting around his room being pretty thoroughly bummed when there was a knock at the door. He opened the door to see an obvious hallucination, his fiancée, Anne. “Pack a bag,” she told him. “What?”

“We’re going to Boston.”

“Why are we going to Boston?”

“We’re going to Worldcon. Pack a bag.”

Bob had read science fiction for a very long time—in fact, he’d first met Anne when she was demonstrating stage makeup in a U of I dormitory snack bar where she proceeded to make him up as Mr. Spock—but, despite references that he’d seen in Anne’s letters to these science fiction convention things, he hadn’t realized that it would be reasonable or possible for him to actually attend one. He quickly weighed the situation and decided that spending a weekend with Anne anywhere would be a lot more fun—and better for his long-term survival—than staying here in his medical student housing. So he packed a bag.

There were demoralized men everywhere at Noreason. “Oh, my God. He really does exist!” So much for hundreds of male fantasies.

Bob, meanwhile, was having a great time. Not only was
he getting to spend time with Anne that he hadn’t planned on, but since he was staying in a room with 17 other people, it wasn’t like he was spending a lot of money on lodging. And since living in student housing was relatively cheap, he even had a bit of money that he’d saved up that he was able to spend at the art auction, buying a Ken Fletcher cartoon about the Great Staple War that a lot of fanzine fans desperately wanted. It wouldn’t have been so bad if they’d been sure that he actually understood the joke. (He did. Bob and Anne still have the cartoon squirreled away.)

By the following year, Bob had finally graduated from med school. He’d come back to the Midwest to do his residency at Rush in Chicago, living with Anne in hospital housing. This made it much easier on the abused postal system and much easier for Bob and Anne in general. It certainly made it easier to get to Torcon, the 1973 Worldcon, even if they had to drive to central Illinois to kidnap Bob Tucker at zap-gun point. (Robert Bloch, an old friend of Tucker’s, was the GoH and Bob and Anne weren’t going to let them miss the chance to see each other.) Despite the fact that every time that Tucker lit his stogie, something else caught on fire—the last one being an oil tanker, causing Anne to politely ask him to not light it again—they eventually made it to the con.

Bob, having had a good time thwarting Minneapolis fandom at his first art auction, made sure to attend the auction at Torcon. John Trimble was serving as the only auctioneer and was starting to look more and more tired as time went on. Bob decided that John needed a break and asked if he could help him out by auctioning for a while. John looked at him and said, “Sure, kid. Here’s what you do.”

The rest—eventually—became history. Bob took to auctioneering like a fannish duck to beer and has been doing it ever since.

Meanwhile, Anne was singing—a lot. Filking was open at Torcon where more fans could find it and Anne was having a great time. She was carrying her guitar on an elevator one day when a gremlin-like fellow and his lovely wife popped through the open door. He looked at her, read her name badge and said, “You’re Anne Passovoy and I’ve been looking for you for two years. You know all the verses to ‘Your Mother Swims After Troopships.’ Where are you going to be singing?”

It was like at first sight. Anne and Kelly and Polly Freas showed up at one room party or another, and another, and another. The pros developed an interest in filking which certainly helped make it more respectable. By later that weekend, they were filking in the SFWA suite.

There were other events occurring at Torcon which would also affect Bob and Anne’s life. Someone walked up to the Art Show desk and announced “One of Kelly’s cover proofs is missing.” Although there was a rent-a-cop at the entrance to the Art Show who had been told to make sure that no one entered without a badge, he hadn’t been told that he had any responsibility for interior security or for making sure that no one carried anything out without the proper receipt. It might not have helped anyway, since the painting was small enough to fit into a shopping bag. Certainly no one connected with the con had thought that fans would just take something that belonged to someone else, but Worldcons were getting bigger and fans weren’t what fans used to be—or what they would be in the future, for that matter. The Trimbles—who were running the Art Show—were quite upset, as were a lot of the other fans attending the convention. This sort of thing simply shouldn’t be happening in science-fiction fandom and something would have to be done about it.

And a year later at Discon, something would. But, in between the two Worldcons, fannish life continued. For example, there was the dinner at the Red Wheel in Champaign with Tucker and Foglio over Thanksgiving weekend. On Friday, the Red Wheel would serve all-you-can-eat fish. Foglio, being an unemployed fan artist at the time, thought this was a wise idea, as did the rest of the group. And it was a wise idea, right up until the kitchen caught on fire. It was quite a scene, with Anne blaming Tucker for the fire, Tucker announcing that he hadn’t even brought his stogies with him, and Foglio never taking his face out of the fish.

Winter then fell across the Midwest and nothing much happened fannishly (at least to Bob and Anne) until Discon, the 1974 Worldcon in Washington, DC. Bob and Anne were working the Masquerade at Discon when Bob Aspin hit the stage with his costumed group of Dorsai Irregulars, announcing that they were available to provide fannish security for conventions to prevent anyone from stealing art as had happened at Torcon. (See, we did pick up
the thread.) Asprin arrived at the bottom of the stairs, where Bob and Anne announced, "We're in." Joni Stopa was the costume entry following Asprin. When she came off stage, she said, "We're running a regional in Chicago and we want security. Are you serious or are you just blowing smoke?"

Well, Asprin may or may not have been blowing smoke, but if he was blowing smoke, his bluff had been called. A cadre of Dorsai showed up at Windycon I where—mercifully—very little happened that required their attention. Bob, on the other hand, had registered with the front desk as a physician. The less said about the disimpaction episode, the better.

Events between Windycon I and MidAmeriCon blur together. Anne and Bob went to as many cons as they could manage, working security with the Dorsai, filking, and auctioning. The two big Star Trek conventions in Chicago and New York were the most notable, as the Dorsai worked in their alter-egos, the Klingon Diplomatic Corps. The New York Strekcon was probably one of the strangest conventions in history, finally being closed down by the fire marshal because there were many more people there than were allowed to occupy the space. Adventure is sometimes described as someone having a very bad time, far away from where you are. This was definitely an adventure. Parts of the con were certainly a very bad time, but happily others were certainly a great deal of fun. If nothing else, there were some nice small filks in the evening. (And a lot of stories. More than we can tell here. Catch Bob and Anne in person. It's more fun that way.)

MidAmeriCon was the first of the really big Worldcons. As usual, Bob and Anne were working the con. The concom was seriously worried about how they were going to handle the crowd and, as a result, had come up with some novel ideas for crowd control. This included putting all of the fans into hospital bracelets for ID, which bemused everyone. Then there was the handling of the Masquerade where, if you left the room, you would not be allowed to reenter. After the initial presentation of the entrants, the judges retired to find themselves deadlocked (as Tucker voted for the naked women, Katherine Kurtz voted against the naked women, and Roger Zelazny hid under the table). The concom had engaged the services of an exotic dancer to entertain the massed fans who were waiting for the judges to return. Unfortunately, there were only a finite number of garments that she could remove, and the judges remained deadlocked.

Bob and Anne were working backstage at the Masquerade, where they got a good look at all the costumes, probably better than most of the fans in the hall. Anne was, in fact, getting an excellent look at Carol Resnick's costume, which consisted of a large number of black feathers and one lost contact lens. Bob offered to hold the flashlight for Anne as she looked for the lens, but she declined. The search might have continued for some time, save for Joni Stopa arriving, handing Anne her guitar, and telling her to get out there and fill.

It was, in fact, the biggest filksing in the world, as Anne and Bob entertained thousands of fans for about 45 minutes. Eventually Anne ran out of material and she invited Bob Asprin up to help out. Asprin's style was, of course, vastly different from Anne's, which made for more variety.

At some point during the proceedings, Anne and Bob launched into the "Chicken Song." If you're not familiar with this song, it's nominally about a barnyard rooster, but is actually the vehicle for some of the most atrocious puns that you're likely to find. (Sample: I had an old SF writer, nothing would he write. I had an old SF writer, nothing would he write. One day this rooster come into our yard and caught that old SF writer right off his guard. Now we've got Bob Henlein just like we use ter, ever since that rooster come in our yard. Also, Bob Clucker, Gordon Chickson, Arthur C. Cluck—well, you get the picture. Do you know what you get when you cross Marion Zimmer Bradley with the rooster? Darkover easy.)

For years thereafter, Anne and Bob would get postcards with more verses for the "Chicken Song." Fans never could resist a good pun. And, for the record, the contact lens was never found and the judges did break the deadlock. Otherwise, they'd probably still be singing.

But they did stop singing. And the result was kids.

Kids will change your life. Bob and Anne still went to conventions, but fewer and closer to home. And they went to bed earlier, because the kids are going to get up early no matter what time you went to bed. Mixed in among the three kids, Bob's mother moved in; then Anne went back to work to help make ends meet. Despite this, they never gafiated. They'd make it to cons whenever the opportunity arose, including Confederation, the 1986 Worldcon in Atlanta. They promised themselves that this was going to be a vacation. That they were going to relax, talk to people, and conspicuously not work the con.

This lasted about one day before they got terminally bored and volunteered to help. They ended up helping with the Masquerade, the Hugos, and anything else that got in their way. Because, after all these years, what they've found is that they're happiest when they're helping out at the con.

And that, above all, is why we're proud to have them as Chicon's Fan Guests of Honor. (If you're looking for Bob and Anne at Chicon, you'll likely find them down at bag check for the Art Show, helping work the convention. I'm told that they'll have their pies from the Chicago in 2000 bid with them. Now, the way this works, they're allowed to select a member of the committee to hit with the pie. So if Anne or Bob asks you if you want to volunteer to be on the committee, this either means that you're an incredibly competent person that they'd like to recruit, or else that you've been annoying enough that they think you deserve a pie. It's up to you to figure out which category you fall into.)
Thank you!

From the

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To all who have supported our bid
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FOOD JUST A BLOCK AWAY: The following is just some of the 50 eateries within a block, between the Royal York & The Metro Toronto Convention Centre. (less than a 2 minute walk) #1459 Tiki Ming, #560 Casey's, #509 York Station Restaurant, #1685 The Acadian Room Restaurant, #1989 The Fish House, #944 The Armadillo Texas Grill, #1043 Lone Star Texas Cafe & Oyster Bar, #1150 Karma Sushi, #639 Joe Badali's Italian, #1213 Indian Flavour, #537 Planet Hollywood, #1601 Swiss Chalet, #1111 East Side Mario's, #1567 Sky Front Bar & Grill,

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Hold onto your seats—
Dramatic Presentations
by Alice Mendenwald

Are you ready for some fantastic Dramatic Presentations at Chicon 2000? I hope so because we have some great stuff, so be prepared to make some difficult decisions about what to do between programming, parties, dances, eating, sleeping (well maybe) and the traditional events that all Worldcons have.

MOEBIUS THEATRE—The Martian Chronicles

First, we are proud to offer you a full length stage production by Moebius Theatre. For those who may not have heard of Moebius (those who have been on another planet or in another dimension), Moebius Theatre has been creating science fiction for live performance for 23 years. Moebius Theatre has appeared at previous Chicons and numerous Windycons.

The Chicago-area troupe, devoted to live performance of science fiction, will be presenting three performances of Ray Bradbury’s The Martian Chronicles in Regency Ballroom D in the Hyatt. Please check the pocket program for show times. The play is Bradbury’s 1986 stage adaptation of his classic short stories of the first contact between explorers from Earth and natives of Mars, first published separately starting in the late 1940’s and then collected in book form. Kate Scotese has been selected to direct this show. This will be the third time she takes the helm for Moebius, and fans of the troupe may recall her most recent project, a radio-style adaptation of The Island of Dr. Moreau, performed at several venues during 1999.

Since its inception in 1976, Moebius has mainly performed original short material, such as comedy sketches and one-act plays, that didn’t require extensive sets or elaborate productions—because the troupe usually performed in hotel ballrooms and other limited venues that didn’t allow for lengthy rehearsals or preparations in place. At Chicon, however, the troupe will have exclusive use of its performance space for all five days of the convention, making it possible for the troupe to prepare sets, lighting, and other production aspects that go far beyond what Moebius usually employs. Moebius had a similar arrangement at the previous Chicon, in 1991, when the troupe presented a full-stage production of Karel Capek’s play “R.U.R.”

While at Chicon 2000, look around for more from Moebius; there is no telling where you might find them.

DON’T QUIT YOUR DAY JOB PLAYERS

The Don’t Quit Your Day Job Players will perform 90 minutes’ worth of live rock-and-roll music, most from their acclaimed 1999 release, Blues Spoken Here. Expect to hear such crowd-pleasers as “Blues Spoken Here,” “How Can I Be Old (When You Make Me Feel This Young),” “You’re Still Mine,” “Brown-Haired Woman,” “Blind Man,” “Nightrider,” plus the band’s popular covers of such classics as “Suffer to Sing the Blues,” “For What It’s Worth,” “Knights in White Satin,” (note: final set list to be determined) and much more as the DQYDJ Players rock the Fairmont Hotel on Friday night starting at 8:00 PM.

The band includes author/game designer David M. Honigsberg (Kabbalah Grimoire, Magic: The Gathering: Tapestries) on vocals and guitar, author/poet Alexandra Elizabeth Honigsberg (Dreams Of Decadence, The Crow: Shattered Lives & Broken Dreams) on vocals, violin, and viola, and author/comics writer Keith R.A. DeCandido (Buffy The Vampire Slayer: The Xander Years Volume 1, Star Trek: The Next Generation: Perchance To Dream) on percussion and vocals, as well as Steven L. Rosenhaus on vocals, guitar, and mandolin, Tom Laubenthal on drums, and Pat O’Brien on vocals and bass guitar.

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To vote for us you must join the 2001 World SF Con as at least a Supporting Member ($40). Their address, and checks to, is: The Millennium Philcon, PO Box 310, Huntingdon Valley, PA 19006-0310 (www.netакс.com/~phil2001). You will then, in 2001, receive a ballot and probably must pay an additional $40. That second $40 will get you a Supporting membership for the 2004 World SF Con, no matter where it is. If you gave us a $40 Full Presupport, as well, and we win, you will automatically be converted to an Attending Member.

WHY CHARLOTTE?

More convention center space than a World Science Fiction Convention can use, in a city that WANTS us. Art Show has 80,000sf of well lighted space. Dealer and other space is 100,000sf with attached offices and auxiliary areas including inside-the-building loading docks. Meeting rooms for a 40 ring circus. Ballroom for 4200 people plus TV coverable. Aggressively A.D.A. compliant Center Management.

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Easy highway access from I-85 (North-South), I-40 (East-West), I-77 and others (FROM, not TO, twilight zones). Parking ranges from free to $5/day to $16/day valet at fancy hotels³. Two rail lines, a bus station and airport are all within 15 minutes of the Convention Center. International Airport with 500 flights per day and 12 airlines.

Because it will be a broadly based World Science Fiction Convention for the fun of it. (Y'all come...)

¹Rates as of October 1999 without the 12.5% tax.
²Library apparently escaped from a science fiction novel, but runs its own mundane Worldcon size event every October called Novello.
³Rate as of October 1999, and does not appear to have tax added.

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production written by the team of Lilienkamp & Smith. It's called Camelot 5, and it's a mix between Camelot and Babylon 5. It's pure schtick and great fun. So bring your imagination and get ready to immerse yourself in one of many exciting characters just waiting to be brought to life. So whether you like to sit, watch, and listen or be used as a guinea pig (maybe a poor choice of words) or are a closet actor waiting for that big break, we have something for you!

**Science Fiction Meets Opera—Faith**

Experience an opera at Chicon! Yes that's right, you read correctly, an opera, based on the science fiction short story called 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, General and 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.

**The Trans-Iowa Canal Co.™ West—The Worldcon Is Not Enough**

The TICC West is a group of cluelessly brazen amateur thespians from Des Moines, Iowa. The troupe has been staging original genre comedies since 1990, including such dubious offerings as Babblecon V, “Fan of La Mancha,” “Pulp Science Fiction,” and “The Scify Horror Picture Show.” Their last Worldcon performance was in San Antonio, Texas, in 1997, where they performed “The Channel Surfer’s Guide to the Galaxy.”

Don’t miss this excuse to unload some of the food that spoiled during the car trip on the way to the con; you can witness the histrionics as they perform “The WorldCon is Not Enough (over a decade of decadence).” Combining some of their best sketches from the past decade (and beyond) with new material written especially for Chicon, TICC smashes it's way into your consciousness. Those surviving this onslaught may find much of this material humorous.

So buckle up and please stay in your seat while the car is in motion. Should you need them, sickness bags may be found in the pocket of the seat in front of you. The ride is ready to begin. Any you are about to learn why, “The WorldCon is Not Enough!”

**Get HYPnotized! A Hypnotic Stage Show With Lee Darrow**

Get HYPnotized! An audience participation hypnotism show with Certified Hypnotist Lee Darrow, the Official Hypnotist to Sandals Resorts!

The show will feature audience members actually being hypnotized and experiencing the wonders of their own subconscious minds in a show reminiscent of “Whose Line IS It?” where, instead of embarrassing the volunteers, their hidden talents and wildly creative imaginations steal the show! Stage hypnosis is considered one of the safest audience participation events available, according to the Insurance Institute of America, so open your mind and let your imagination flow under the direction of Lee Darrow—The Man Everyone Sleeps For!
Picking the Top Ten
SF Films of the 20th Century
by Dr. Bob Blackwood

Personally, I am not one for top ten lists of films, for “grading” films by stars or !1! or cowbells, but I have to take the blame for asking the members of Chicon 2000 to make their picks in 1999. Why?

Well, I wanted to give the film programmers an idea of the sort of films the Chicon 2000 members would want to see. Plus, I wanted to give younger folks the chance to see films which were impressive in their time and influential but which latter-day film critics have dismissed. For example, I have to agree with Fred Pohl that Nyby/Hawks’ *The Thing* (1951) deserves to be dismissed on its own merits.

Some of them, like the top vote-getter, Wise’s *The Day the Earth Stood Still* (1951), are rarely seen on television anymore.

Some of them were pleasant surprises to me too. Take Niccol’s *Gattaca* (1997), which reminded me of one of those good 1950’s novels in its tightly focused plot. Poyas’ *Dark City* (1998) reminded me in its visual approach of Wiene’s *The Cabinet of Dr. Caligari* (1919) and Lang’s *Metropolis* (1926).

But what I really dislike about any top ten list of films is that it always leaves off some films which, and I know you are just like me, certainly should have been included. In my case, I voted for five of the films that made it, but I really felt that some other films should have made it.

And I admit that I voted for two — Godard’s *Alphaville* (1965) and Carpenter’s *They Live* (1988) — which were perhaps eccentric choices.

I placed toward the top of my list Kubrick’s *Dr. Strangelove or, How I Learned to Stop Worrying and Love the Bomb* (1964). Science Fiction needs more satiric films, and, yes, I voted for Kubrick’s *2001: A Space Odyssey* (1968) too. If the allegory in “2001” had been clearer (I was one of the alleged minority who was not smoking pot or dropping acid when I saw it), I would have placed it toward the top of the list.

Whale’s *Frankenstein* (1931) was memorable to me and to all android-lovers, though, literally, I’ll leave that sexual adventure to Harrison Ford’s character in Scott’s *Blade Runner* (1982).

And, finally, I cannot understand the omission of Sharman’s *The Rocky Horror Picture Show* (1975). How many Science Fiction/Horror/Fantasy Parody/Teen Exploitation musicals do we have in the 20th Century? There are just not enough of them to suit me. Whenever I hear “Pomp and Circumstance” at an academic convocation, I long to hear “The Time Warp” too.

Finally, what is the ultimate justification for putting this list together? Perhaps it is the reason why I have been writing film criticism for 40 years.

The motion picture is the visual/aural art that has focused upon the problems and aspirations of humanity and reveled in the human form and our languages in the 20th Century. What we are, what we hope to be and what we fear to become are shown on the screen for future generations of humankind to see and hear within the science fiction films of the 20th Century.

The Chicon Top 10 SF Film List
In Order of Votes
1. *The Day the Earth Stood Still* (1951)
4. *Forbidden Planet* (1956)
10. *The Thing* (1951)

Top 10 SF Films

edited by Dr. Bob Blackwood

The members of the 58th World Science Fiction Convention, Chicon 2000, as of January 2000, voted for the 10 best science fiction films of the 20th century. The members were also asked to vote for fantasy films, but none made it into the top 10.

To celebrate the contribution of films to science fiction, a brief summary description of the cast, plot, and awards won by each of the top 10 films follows:

**Wise, Robert, dir. The Day the Earth Stood Still.** With Michael Rennie, Patricia Neal, Billy Gray. Twentieth Century Fox, 1951.
This thought-provoking film tells the story of an alien who arrives by spaceship in Washington, DC, with the message of peace and a stern warning that the people of Earth must change their ways or face the consequences. He is met with doubt by the emissary of the President and decides to escape from the hospital where he is being held after being wounded, to see if there is a way to go among the common people and have his message received. He does finally put his message before world scientists with the prophecy of impending destruction if Earth cannot control its own weapons of war.

This movie is as relevant today as it was in the 1950’s with humankind’s violence and mass destruction still being, unfortunately, quite possible. The messenger’s command to his robot Gort, “Klaatu barada nikto,” is famous. Winner of a Golden Globe for “Best Film Promoting International Understanding,” it was honored by its addition to the National Film Registry in 1995.

— Vanda Thiel, Marero, LA


Proto-man discovers tools assisted by mysterious black monolith. Jump to 2001, where humankind discovers a similar monolith on the moon, and alters a mission to Jupiter to find out more.

Nothing is explained to the viewer. No character ever states, “The monolith is obviously an artifact of an artificial intelligence.” Kubrick lets you figure things out without hints.

Other reasons that 2001 is a great film include Douglas Trumball’s startling special effects, the sound editing with its silences and its classical scores — e.g., “The Blue Danube” as the shuttle docks at the space station. Finally, the great enigmas of the film — the aliens, Dave Bowman’s whereabouts, the Star Child — are never answered. Kubrick lets you make your own judgments, which is why 2001 sits on almost every critic’s list of great films.

Awards include an Oscar for Best Effects, Special Visual Effects. BAFTA Film Award for Best Art Director, Best Cinematography, Best Sound Track plus a Hugo Award.

— Erick V. Olson, St. Louis, MO


This science fiction/film noir mix borrows very little but the basic plot from Philip K. Dick’s satiric novel, Do Androids Dream of Electric Sheep? Even the title of the film was borrowed from another novel. It tells the tale of a police agent who must hunt and kill five replicants (androids) who have returned to Earth illegally, and of his disillusionment and his love for a replicant.

Blade Runner in the early 1990’s was the most written-about film on the Internet. One of the critical questions was whether Deckard, the blade runner and replicant killer, was a replicant himself. After the film’s release, the director said he was, and Ford said he was not. It is the blend of fatigued humanity, as embodied in Ford, in an award-winning environment of urban decay, that captures the viewers’ attention.

In 1982, it won the BATFA Awards for cinematography, costume design, art direction. Its art direction and visual effects were nominated for an Oscar. It won the 1983 Hugo for dramatic presentation.

— Dr. Bob Blackwood, Chicago, IL


In 2200 AD, a spaceship lands on planet Altair-4 to rescue a group of pioneers from Earth. The only survivor is Dr. Morbius (Pidgeon) and his Altair-born daughter Altai (Francis). Morbius, influenced by the Krell, an advanced extraterrestrial civilization, has created the superb Robby the Robot. After the earth crew lands and delights the lonely Altai, a monster appears to hunt the crew, a monster from Morbius’ id.

A. Arnold Gillespie and others created the special effects which delighted the audience. Their Robby the Robot set the pattern for many other robots. Joshua Meador, a Disney animator, created the Id monster. The electronic music score by Bebe and Louis Barron was a first for Hollywood films. The film borrows from Shakespeare’s The Tempest with Morbius as a twisted Prospero, Altai as Miranda, Robby as Ariel and the Id monster as Caliban. Both adults and children love this Eastmancolor Cinemascope production. Some see this film as one of the prime inspirations for Star Trek.

Forbidden Planet was nominated for an Oscar for Special Effects.

— Dr. Bob Blackwood, Chicago, IL

Cameron, James, dir. Aliens. With Sigourney Weaver and Paul Reiser. 20th Century-Fox, 1986.

In this sequel to Ridley Scott’s sci-fi/horror film Alien, Ripley (sole survivor, in cold sleep) is rescued from her escape craft 57 years later. She returns to a human colony founded on the planet where the aliens were first found.

This movie continues the theme of suspense and horror introduced by Alien. The characters are better developed than its predecessor, with the introduction of the sympathetic character of “Newt” — a child that survived the mauling of the colony.

Ripley again shows that testosterone is not needed to be macho. The Company, the presumed owner of the colony, continues the theme of greed in trying to turn the aliens into an investment. Once more this is a “ten little Indians” film where you’re betting to see who survives, and when the “weasel” will go “pop” in a most gruesome way.

Aliens won Oscars for Sound Effects and Visual Effects and was nominated for five more, including Best Director and Best Actress. Other awards include the Hugo and BAFTA Film Award for Visual Effects.

— Bruce Farr, Phoenix, AZ


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AUGUST 2000 HARCOURSES
the desert of the United States. Some people are unaccountably drawn to a mountain landing site by visions and a five-note melody. The aliens are friendly as opposed to most of the earlier SF films. The film contains some warm humor and an acting appearance by French director Francois Truffaut.

It contains both traditional drama and SF themes, e.g. domestic drama, an individual’s triumph over the group, plus alien visitation, alien abduction, alien contact, and government cover-up. The fantastic special effects, for its time, ends with the big encounter in the desert with plenty of lights and music. The message: “We Are Not Alone.”

Close Encounters won an Oscar for Best Cinematography, and an Academy Special Achievement Award for Sound Effects Editing; it was nominated in the director, supporting actress and five other categories. It won a BAFTA Art Direction Award and was nominated in nine other categories. It won a Grammy for best original film score.

—Kerri-Ellen G. Kelly, Calumet City, IL and Lee Troutman, Grand Forks, ND


Based on the 1899 H.G. Wells’ novel, this film was the first big budget attempt at depicting a full-scaled invasion of the earth by aliens from another world. Earth’s civilization crumbles as its military proves powerless to defeat the Martians. As the city of Los Angeles falls apart around him, the scientist/hero of the film searches for the woman he loves. As he finds her in a church, all seems lost until the Martians are destroyed by the earth’s microbiology.

War of the Worlds was one of the last three-strip Technicolor films shot at Paramount. It had a lengthy five-and-a-half-month special effects shoot. It won two Oscars — for visual (special) effects and for sound (design) effects. It also was one of the first films which was tied in with a heavily marketed play set of toys for children (I wish I still had mine) plus a record album release of the film’s musical score by Leith Stevens.

—Joseph G. Grillot, Jr., “The Big Reel,” Arabi, LA


In this SF/film noir surreal thriller, Murdoch (Sewell) awakens with amnesia in a hotel and discovers he is wanted for a series of bizarre murders. While trying to recover his memory, he discovers a group of extraterrestrials, the Strangers, who can stop the people and the machines of his city at will. Murdoch eventually triumphs over the Strangers and discovers the secrets of the Strangers and his city.

Proyas, who directed The Crow (1994), again creates an unique environment — sort of a blend of Wiene’s The Cabinet of Dr. Caligari (1919), Lang’s Metropolis (1926) mixed with an art direction unmatched since Scott’s Alien (1979). Every sequence is a treat for the eye, particularly if that eye has appreciated the films noir of the 1940’s that dimly illuminated the seediness of the urban environment. This film is a triumph of the imagination.

Dark City won the Saturn Award for SF Film; won the Bram Stoker Award for screenplay; won the Pegasus Audience Award at Brussels and was nominated for a Hugo.

—Dr. Bob Blackwood, Chicago, IL


In a genetically perfectionist future, a genetically imperfect man tries to beat the system and escape into space.

Gattaca successfully balances ideas and action. Vincent (Ethan Hawke), conceived naturally, has a genetic pattern that confines him to a lifetime of janitorial work while yearning to escape into space. He bones up on celestial navigation while cleaning at the Gattaca space agency — which accepts only the genetically perfect. Via an illegal DNA broker, he assumes the identity of Jerome (Jude Law), a genetically perfect Olympic swimmer semi-paralyzed from an accident. They share space, bouts of despair/anger, evade genetic snooping—even a strand of hair could give them away. Girlfriend Irene (Uma Thurman) eventually apologizes for having Vincent “sequenced.” A mission director’s murder brings in investigator Anton, Vincent’s eugenically planned, perfectionist brother/sibling rival.

Received nominations for Oscar, Saturn, Golden Globe, Hugo, Grand Prix in various categories, it won Best Film and Best Original Soundtrack in the Catalonian International Film Festival and the London Critics Circle ALFS Award for Niccol’s screenwriting.

Stephen K. Metzger, Chicago, IL


Howard Hawks arranged to have film editor Nyby get the directorial credit for this movie as a favor, according to The Encyclopedia of Science Fiction. Based on the John W. Campbell short story “Who Goes There?”, the film depicts what happens when a UFO is found in the Arctic. Its thawed-out mobile vegetable occupant (James Arness) attacks a base camp full of scientists and military types.

The Thing was the most influential of the films that kicked off the “alien as monster” craze of the 1950’s. It also plays on a US Cold War subtext prevalent in SF films of the 1950’s. As in most 1950’s films, the monster’s appearance is disappointing, but the suspense the monster generates and the dialogue is very real. The traditional 1950’s “Shoot it before it multiplies” attitude of the military is seen as correct. The scientists who want to communicate with it are dismissed as eggheads. The last line — “Keep watching the skies!” — sets the tone.

—Janine Stinson, Big Pine Key, FL
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—Booklist on Temple of the Winds

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ILLUSTRATIONS
in order of appearance

Cindy’s World
private commission

King of the Monsters
3D work cast in bronze resin
rendering, Darkness Descending

Darkness Descending
Harry Turtledove cover, Tor Books

Pegasus
exhibited in the artist’s first Chicon/Worldcon exhibit (1982)
rendering, Torosaurus

Sue
Chicon 2000 Cover A

Dragonstorm
private work, executed for upcoming artbook project

We Got Here First
Chicon 2000 Cover

Retro Rocket #2
private commission

Volcano on Io
private work

Trigger
James H. Schmitz cover, Baen Books

Over The Rainbow
private work, oil painting using my Dad’s ashes in the white ground surface
In writing an appreciation about Bob, one must also write about the virtues of enthusiasm. Bob brings a remarkable degree of enthusiasm into the areas of his life and to all facets of his work. Not only does he share this excitement with all those he meets, he expresses it in every square inch of every work he has produced. It screams at you from all pencil lines and brush strokes on each drawing and painting that he has created. Even the spray from an airbrush dances to his tune.

In a world that has nourished apathy, mediocrity, and a “don’t get involved” life-style, enthusiasm is more than a good thing, it is a GREAT thing. If we cannot put passion into what we do, how can we hope to instill motivation into our lives and inspire the lives of others?
Bob does not just paint terrific space scenes, spacecraft, astronauts, dragons, monsters and imaginary landscapes, he paints energetic and expressive spacescapes, spaceships, astronauts, dragons, monsters and landscapes and, lest I forget, an energetic and expressive Godzilla as well. He instinctively knows what to paint, how to paint it, and very importantly, when to stop painting it. This allows for a great deal of productivity as there is little mucking about in Bob's work. It is direct, it is awesome and, it is prolific.

This does not mean he skimps just to get an effect. I said he is enthusiastic, not shallow. Several years ago, Janny and I were doing some tourist related excursions after a convention in Great Britain. I was leaving a bookstore outside London with a somewhat rare and expensive edition of an art book on the work of Jerome and there, unexpectedly, I bumped into Bob
on his way to see the area of the English countryside written into H.G. Wells’ novel, *The First Men In The Moon*. He wanted to see and experience the neighborhood that was described in the book to achieve the authenticity that would be a springboard to the illustrated version he was about to begin. I remember being impressed that this artist who had a reputation of painting cosmic activity and spaceships that are by their nature speculative and open to interpretation, would take the time to investigate and experience the down to earth elements of the book project he was embarking upon. I should have known better as Bob has been as conversant and up to date with the explorations within the space program as he has been with the nuances.
within the various *Godzilla* movie releases. I am actually surprised that Tokyo has not been burned to the ground by Mr. Eggleton so that his *Godzilla* paintings will carry more authenticity!

When Bob creates an image—be it a beautifully airbrushed astronomical scene, a painterly landscape, a horribly grotesque, toothy skull, an alien, a spacecraft, a dragon, or a monster he does not paint it timidly. There is gusto and life in the entire work. He carries this same exuberance with him in his outlook on life. It drifts into his conversations and permeates his professional career. I have encountered Bob on many occasions, in many places for many years and the enthusiasm he has expressed for his various interests has not waned, indeed it has ripened. This is evidenced in our recent mutual participation as conceptual artists on an animated motion picture film and cable network series project titled, *Jimmy Neutron Boy Genius*, to be released in the Fall of 2001. In conversations developing images for the project, I witnessed that Bob was not what anyone would call shy and retiring as to the inspirations directed into the work. I can’t wait to see his (and my efforts) animated and expanded to influence this hoot of a feature film.

I believe that when creativity is called upon in honest effort it expresses the soul of the author—you can draw, you can paint, you can generate anything, but you cannot hide. Bob brings this theory enthusiastically to life, or in words more appropriate, *KHOOOOLL!*... Bob’s hot!
ABOUT THE ARTIST

Bob Eggleton began his career as a science fiction artist in 1984 with covers for Baen Books. He has since illustrated countless (well, not literally countless, but lots and lots) of books, and has done work for such magazines as Astronomy and Sky and Telescope. His technique uses dramatic angles and dazzling colors to create scenes both dreamlike and starkly realistic.

Bob Eggleton has been nominated for the Best Professional Artist Hugo in every year but one since 1988. He received the Hugo Award in 1994, 1996, 1997, and 1998. He was also nominated twice in the now-defunct Best Original Artwork category (1992 and 1996) and has been the recipient of numerous Chesley Awards (sponsored by the Association of Science Fiction and Fantasy Artists). His other interests include Godzilla movies and craters.
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I have heard it said of Bob Eggleton, Chicon’s multi-talented Artist Guest of Honor, that Bob is fandom’s closest thing to a rock star, and I believe wholeheartedly in the accuracy of that statement. Bob is young (barely edging toward 40 by the time the convention rolls around), energetic, articulate, artistically gifted and charismatic.

He has the requisite long hair and flamboyant personality of a rocker and he is quite the raconteur when it comes to the colorful world of low-budget monster movies and things of a pop-cultural and fantastic nature. I would even go so far as to characterize his depth of knowledge in these subject areas as encyclopedic.

And to demonstrate just how articulate a young man he is, allow me to let Bob tell you about Bob: “I was born on September 13, 1960 in Concord, Massachusetts. I was inspired at an early age by dinosaurs, Godzilla, B movies, The Creature from the Black Lagoon, 2001, Star Trek, the Hammer horror films, anything Harryhausen and the space explorations of the 1960’s—a time that will never come again. My dad showed me the joys of drawing and painting at the tender age of four and my life set its course. I got lost in Marvel Comics when I was younger. I loved The Hulk and all the great Kirby/Lee monster stories in Tales to Astonish and such. I love Japanese non-monster SF movies as well. Battle in Outer Space (1959), The
Mysterians (1957), The H-Man (1958)—all gems to this day—even The Green Slime (1969)."

Now for those of us who know Bob—I mean really know Bob, Godzilla’s the thing! Just in case you’ve been off planet for a while and don’t know the entity of whom I speak, Godzilla is that formidable, utterly invincible 400-foot-tall, fire-breathing lizard who takes great joy in rearranging the buildings in downtown Tokyo and, more recently, New York. (Godzilla was actually about 200 feet high in the early films, 300 feet in the Heisei films of the 1990’s; the US Godzilla was 180 feet long, and the new Godzilla 2000 is 170 feet high. Godzilla breathes radioactive gas, not so much fire. Okay, that’s straight—Bob) He was introduced to the western world in 1956, in a movie made two years earlier by Toho Productions. The American version (entitled, Godzilla, King of the Monsters) includes added footage of Raymond Burr and a number of Japanese/American actors who provided the necessary expository dialog—in English—and also doubled for actors in the original Japanese footage. It was, if not the first successful foreign import to break box office records in the US, it was certainly among the first.

No ongoing motion picture series has enjoyed such global popularity. In all, it has had somewhere in the neighborhood of a dozen and a half sequels and several remakes. Of these films, Bob states: “My favorite Godzilla films include (other than the 1954 one-originally titled Gojira), Monster Zero (made in 1965 and released here in 1970), Godzilla vs. the Thing (1964) and its 1992 remake, Godzilla vs. Mothra, and Godzilla vs. Destroyer (1995). “I liked Nick Adams in Monster Zero so much, I nearly formed the “Nick Adams Fan Club” some 27 years ago [Bob was about 12 at the time] until I found out he was dead. He starred in some gems: Frankenstein Conquers the World (1965)—another one in Japan. And Die, Monster, Die [with Boris Karloff] in 1965, done in England.” You’ll note that Bob doesn’t mention Nick Adams’ appearance in such “straight” classics as Rebel Without A Cause (1955), though I’m certain he knows of them, but then, that’s the tunnel vision we genre mavens are notorious for.

When Bob’s not waxing about things Godzilla or sitting in a darkened movie theatre or in the comfort of his own home with his trusty DVD player at hand, he’s in his Rhode Island studio painting. His visions of distant worlds, far-flung galaxies, and the dark demons and bizarre creatures of fantasy have made Bob a star in the rarified firmament of fantastic literature. It is for this ever-growing and incomparable body of work that Chicon honors him this year. The fact that Bob’s a charming fellow, a natural born performer and great guy to boot, is icing on the cake, as they say.

Bob began his career, after a harrowing and unproductive 18 months at Rhode Island College, inauspiciously working in an art supply store that catered to students
of the Rhode Island School of Design (aka RISD — pronounced RIS-DEE to us art ed insiders — one of America's premiere art schools). Bob estimates that he got an $80,000 art education for free by “talking shop” with the store's patrons and by being invited to sit in on classes. But Bob's education began much earlier, at home. He writes: “My late, great dad never had a formal education yet he would somehow invent the Teflon nonstick frying pan process and basically engineer machines that suit-and-tie execs said could never be created. He told me to always use common sense.”

Bob's father is an example of the way things used to be when the United States was truly at the cutting edge of technology and it didn’t matter how you knew what you knew, only that you knew how to make things that worked. NASA's wild and woolly past, it's great early successes, were the product of many engineers without degrees who simply knew by instinct, intuition and experience how to get things done. Of NASA, Bob states: “I also think NASA missed the boat. The '60s heyday will never, ever be repeated.

I was glad to be alive to see that on TV. They didn’t know what they were doing, only the goal — and the goal (going to the Moon) defined the means. Now the means has to have six million redundant systems in case something goes wrong and everyone argues about that and it stays on the ground. And the spaceship designs — artists’ nightmares! I like pointy rock-
ets and George Pal stuff. That's what gets us to the stars.”

Bob Eggleton, as much as he was the product of a caring home, was also a product of fandom. After setting out in the early 1980's to make his fortune, Bob started doing art for small publications and newspapers and eventually began selling his work at convention art shows. He started illustrating covers for Baen Books in 1984 and by 1988 was a regular nominee on the Best Professional Artist Hugo ballot. He has since won the Hugo in 1994, 1996, 1997, 1998 and 1999. He’s also garnered an astonishing ten Chesleys from the Association of Science Fiction and Fantasy artists in the last 12 years.

Of his art and his meteoric success, Bob states, somewhat modestly, “I'm most unpretentious about art. After all, it’s a pretty picture we are making. The cover sells the book then, really, it’s finished its job. If someone likes it and buys it, then this is frosting on the cake. “I view science fiction as ‘pop culture’ in the highest sense. I am a fan of all kinds of pop culture — drive-ins, bubble gum music, and period cars with pointy fins, after all, the Hugo was in reality, just a hood ornament. Pop culture is what makes a society breathe and survive — the trends, the ups and downs. Same with science fiction: books, movies, comics — it’s all pop culture, and I’m not afraid of saying that.” In fact, Bob has recently turned his attentions to the film industry working as a Concept Artist on “Star Trek: The Experience” motion picture based thrill ride, Sphere, and most recently Jimmy Neutron Boy Genius, due out from Paramount/Nickelodeon in late 2001.

Regardless of whether we see our genre in the limited objectives of its commercial life, or view it as the nectar of the gods with a profound mission and a durability that will survive the ages, there is no denying the impact of Bob’s work. His unique vision has made him a major player in a field that grinds up and spits out the best of us with a savage and indifferent ease.

The strength of Bob’s art is in its color and its complexity and in the iconography he chooses to concentrate on. Although he’s never said so to me directly, I imagine he believes that monsters are a common denominator for those of us with an interest in the fantastic. I’ve often thought that myself when I’m the most candid and truthful in my thinking about the genre. He depicts these monsters as creatures of titanic strength and vast size, of fearsome and horrific aspect and yet, of quiet dignity. His paintings speak to us uniquely of this noble aspect, and therein, I believe, is why we have come to embrace his magnificent art.

The fact that Bob has all that, does all that, thinks all that, and still has all the charm and attractiveness of a rock star is, as I’ve said, only icing on the cake. His virtuoso talent is the main reason why we’re here to honor him. And, as he’s such a young man, we have decades yet to enjoy all that is and will be Bob Eggleton.
by Bob Eggleton

A lot of people who don’t understand the world of Japanese monster films (Kaiju as we call them) ask me what it is we see in them that makes them so interesting, when to many they come across as “just a guy in a rubber suit on a paper maché set.” It’s hard to explain. First, there is a charm in what Japanese filmmakers achieve and second, especially with Godzilla, he is perhaps the world’s first monster hero. We cheer for him, we root for him—even when he’s destroying our military might. He is a champion for the little people, and the knowledge that a force bigger than all of us is there for us. He smashes down the walls of bureaucracy, literally. And, Godzilla also connects with our love of dinosaurs, the thought that—what if, they came back?

Godzilla was introduced to the world in 1954. He was described by Dr. Yamane as “a cross between the land and the sea animals” of the Jurassic period. Later, on, in 1991, it was revealed he was originally a creature from the Cretaceous period called a Godzillasaurus that somehow survived in isolation, much as some believe an Apatosaur exists in the Congo and a Plesiosaur exists in Loch Ness. The mythical Godzillasaurus, however, was exposed to the effects of the H-Bomb tests, near its isolated home of Lagos Island. In World War II, Lagos Island was the stage for a Japanese garrison which, when attacked by the US fleet was saved by the unlikely appearance of a Godzillasaurus that not only destroyed several US infantry units, but distracted US destroyers’ fire away from Japanese soldiers; who were then able to make an escape. This Godzillasaurus was badly, but not mortally wounded. After the war, in the late 1940’s and early 1950’s, the US conducted heavy water experiments, and the creature mutated into a 200-foot high, radioactive-gas breathing creature—Godzilla was born.

The natives of Odo Island, a small atoll off eastern Japan, had a legend of a terrible monster, known as Gojira, who existed off their shore. In ancient times, female sacrifices were made to appease Gojira. Obviously, while Godzilla had yet to become a huge monster, the natives still had a legend that eventually tied in with it. And, in 1954, when ships mysteriously disappeared in a sea of fire, the residents of Odo Island were sure it was Gojira. A note on the name Gojira. It combines two Japanese words for whale (kurira) and gorilla (gorira), and was a nickname given to a Toho set worker who had immense proportions. Japanese film producer Tomoyuki Tanaka thought the name catchy and mysterious, and the rest is history. Haruo Nakajima, a stuntman, was chosen to wear the 200-pound suit made of tire rubber which immortalized Gojira forever.

I had a chance to see the 1954 Gojira, struck from an original negative with subtitles added, at Hollywood’s Egyptian Theater. The whole film, minus Raymond Burr, is a much better. The message was simple—Godzilla represented the fear and threat of nuclear weapons. The senseless Trinity and Bikini experiments, where no one knew what the hell they were doing except showing off, had produced a truly terrifying monster.

Gojira was later sold to Joseph E. Levine’s Embassy Pictures for a mere $25,000. Levine went on to hire director Terry Morse, actor Raymond Burr, and invest another $100,000 to tie the original Gojira into his new film Godzilla, King of the Monsters (1956, Japanese title Godzilla). This film made $3 million in a year—not a bad return. From then on, the world called him Godzilla.

Godzilla/Gojira was vanquished with an Oxygen Destroyer device created by Dr. Serizawa, who committed suicide afterwards rather than chance that his deadly invention could be used again. Then, on another island, about a year later, a couple of small aircraft pilots discover quite by accident, another Godzilla! And a spiky creature that would come to be known as Anguirus. The two are locked in battle. They fall into the sea, and eventually continue their battle when they come ashore in Osaka, Japan. This is the set-up for the sequel, Godzilla Raids Again (aka Gigantis the Fire Monster 1959, Japanese title Gojira’s Counterattack), and the source of a lot of confusion. A different company would release this film in the US.

At first, the idea was to actually film new monster footage just for US release by creating and shipping over two new suits for the monsters Godzilla and Anguirus. The name Godzilla, however, belonged to Joseph E. Levine, and therefore Warner Brothers could not use the same name. The film would be titled The Volcano Monsters, from a script by veteran Ib Melchior, and involved a Tyrannosaurus Rex and an Ankylosaurus being brought back to San Francisco where they get loose. The Japanese architecture would be explained as being part of Chinatown. This film never got made, so the easy path was taken—the film was redubbed, and some stock footage added, and Godzilla’s name was changed to Gigantis—the US film, Gigantis The Fire Monster, was released in 1959. It may be the worst dubbing job ever on a Godzilla film, despite the fact that George Takei and Keye Luke did some of the voiceovers! It was rarely seen on TV and fell into obscurity as “the lost Godzilla film” until a very poor EP copy was marketed in 1989 by Video Treasures. Godzilla, at the end of this...
film, was vanquished by being encased in an ice glacier somewhere off Hokkaido.

In 1962, a strange warming of Arctic waters was investigated by a US submarine. Upon inspection, Godzilla was discovered breaking free of the ice that he had been frozen in, which was now drifting as a berg in Arctic waters. This was the set-up for 

King Kong vs. Godzilla (1963).

This film had a very strange origin. Years before FX stop-motion master Willis O’Brien had proposed a script to Universal entitled King Kong vs. Frankenstein, in which Kong would be brought to San Francisco and encounter the great-grandson of Dr. Victor Frankenstein, who, keeping up the family tradition using animal parts, has grafted together a huge hulking golem-like monster. A stop-motion FX battle would ensue. O’Brien got interest in his script from a producer at Universal. The script was taken, costs looked at, and stop-motion was out.

Universal looked to Pacific for the cost-effective method of “suitation” employed by Toho studios, who had also proposed a film called Godzilla vs. Prometheus. Toho was very interested in the Kong property, which Universal now owned after buying RKO Radio Pictures—

King Kong vs. Godzilla was born. O’Brien was so outraged he sued Universal; however, he passed away shortly after the suit was filed, leaving his widow no funds to further pursue the matter. Toho also got the idea to make a Frankenstein film entitled Frankenstein vs. Baragon (1965, US title Frankensteins Conquers the World), which featured a Kong-sized Frankenstein monster, but that’s another story.

King Kong vs. Godzilla was conceived as a takeoff on the consumerism and commercialism seemingly taking over everything in early 1960’s Japan. What better than to pit the Beast of the East against the Ape from the West? Universal, however, recut and reframed the film and made what many Godzilla fans consider an absolute mess of what was one of the most popular Godzilla films in Japan. The film still exists in this sad state today, even on DVD. Much of the monster footage was actually cut out and replaced with two gents in the UN newsroom, nonchalantly explaining Godzilla and King Kong’s appearance in Japan, and at one point using a children’s dinosaur book to illustrate Godzilla being “a cross between a Stegosaurus and a Tyrannosaurus.” Huh? The whole thing comes off just like those old Mr. Science films shown to classes in the 1960’s. The Akira Ifukube score, the man who wrote Godzilla’s theme, was replaced with stock music from Universal’s 1950’s monster films. This film is much better seen in its original Japanese version. Godzilla was vanquished by Kong, or at least we never saw him come up for air, while Kong happily swam away to his island. Godzilla can survive and breathe quite well underwater anyway. There was no other ending, with Godzilla winning.

By now, Toho Motion Pictures had branched out to create many fantastic films, including SF films dealing with alien invasions such as The Mysterians (1957) and 

Battle in Outer Space (1959), with the same technical virtuosity seen in their monster films. Toho had also created several other Kaiju — Rodan, Varan, and Mothra. Mothra (1961) was an extremely popular film in Japan when it was made. It ushered in a new era of Kaiju Elga in which the films were shot in a dreamlike quality, and often made blatant attacks on commercialism and greed as story subplots. And the monsters always would win in some fashion. Mothra would star in Godzilla’s next film Godzilla vs. Mothra (1964, Japanese title Mothra Against Godzilla), and would be released in the US as 

Godzilla vs. the Thing. Mothra was referred to as Modra and The Thing in this film; since Columbia Pictures owned the rights to the original name Mothra/Mosura, AIP would release their moving as Godzilla vs. The Thing. Many fans consider Godzilla vs. The Thing to be their favorite in the first series. Its version of the Godzilla suit was the scariest and most menacing thus far, creating a memorable hit. This film was also longer in its US release due to the addition of a sequence showing US ships attacking Godzilla with Frontier missiles. This scene (involving US weapons being used on Japanese soil) would have been “politically incorrect” in Japan at the time, so the sequence with US-flagged ships was filmed for use only in the American release.

In 1964, Toho brought a new Kaiju into the foray — Ghidorah, The Three-Headed Monster (1965, Japanese titles: Three Giant Monsters, Greatest Battle on Earth). Known in Japan as “King Ghidorah” (note the added o), this creature was a high point in marionette techniques for Eiji Tsuburaya, Toho’s FX legend. Most of Ghidrah is not in fact a “man in a suit,” but instead is an elaborate puppet masterfully done to rival anything of Ray Harryhausen’s. Ghidrah would battle Toho’s most successful monsters so far — Godzilla, Rodan, and Mothra. Ghidrah appears in a fireball, from inside a meteor, and starts an attack on Japan. Sensing his presence, Godzilla and Rodan also appear and begin destructive bents. The peacemaker is Mothra, who eventually talks Godzilla and Rodan into teaming up to defeat Ghidrah. Many fans feel this is where the films went astray and into the realm of children’s fare. Ghidrah was a rushed film, with many of the battles simply not as well choreographed as previous ones.

In 1965 we saw the sequel to this film — well, sort of. Starting with this film, the series would take a nonlinear approach jumping around from different reference points, whether the first five films ever took place or not. Toho had been interested in a co-production, and featuring an American actor in a lead role. That actor was Nick Adams, who, feeling
shunned in Hollywood, went on to make films in England, and Japan for several years. His first role was in *Frankenstein Conquers the World*, as a US doctor seeing to the needs of Hiroshima/cancer patients. His next film was *Monster Zero* (1965, Japanese title *Great Monster War*), in a role much better suited to him, Astronaut F. Glenn Adams made this film a surefire hit for US fans, his acting and his presence lending a wit and class rarely seen. Sadly, UPA films held off release on this film for five years until 1970, two years after Adam's unfortunate death. *Monster Zero* (released on video/DVD as *Godzilla vs. Monster Zero*) is one of my five favorite Godzilla films. It blends two of Toho's well-explored genres of the time: monsters and alien invasions. It has plot holes and inconsistencies, but flies along at such a pace, and is so much fun, one hardly cares. Godzilla and Rodan are transported to another planet (a moon of Jupiter, in reality) to battle their foe Ghidrah once again. Against the backdrop of some Bonestell-inspired planetscapes, the monsters do their thing, and eventually end up back on earth. This was also the last film to feature the combined talents of Ishiro Honda, Eiji Tsuburaya, and Akira Ifukube at the height of their careers.

In 1966, Godzilla would get away from it all, literally, to a desert island in *Godzilla vs. the Sea Monster* (Japanese title *Godzilla, Ebirah, Mothra: Big Duel in the South Sea*). The film was directed by Jun Fukuda, and had a more colorful palette and entirely different feel. Even the musical score, composed by Masaru Sato, featured a bouncy, sometimes jazz, beach music tone which reflected the then-popular *Frankie and Annette* movies. Shipwrecked on a remote island, some castaways discover a secret fascist nation intent on world domination. The fascists control Ebirah (a giant shrimp!). Eventually, the castaways find Godzilla—sleeping in a huge cave—and figure the only way to defeat the fascists is to wake up the dinosaur as a distraction. A nuclear device is also accidentally set in motion. Mothra appears, rescues the good guys and saves the day. The island blows up, and Godzilla escapes, after first making Ebirah into *sushi*. Jun Fukuda would be employed the next year in a follow-up, unrelated, yet taking place on another island, called *Son of Godzilla* (1967, Japanese title *Monster Island's Decisive Battle: Son of Godzilla*). In this film, weather control experiments have turned a paradise into hell, creating mutant giant insects and helping to hatch an egg containing a toad-like dinosaur creature. While looking nothing like Godzilla, the creature is ascertained by scientists to be his son. Godzilla and son (unnamed) create mischief for the weather team, fight off the huge insects, and, eventually, go into hibernation when the island freezes. These two films are often singled out as being entirely out of the context of the other Godzilla films.

Speaking of out of context—1968 becomes 1999, as Ishiro Honda decides that maybe the Godzilla cycle should come to one big finalé, and *Destroy All Monsters* (1969, Japanese title *Attack of the Marching Monsters*) was made. While Honda and Ifukube would return, Tsuburaya only came to the set to supervise some effects; his assistant Teruyoshi Nakano took over many of the chores. This film would feature all of Toho's menagerie of monsters in yet another alien invasion story, larger in scope than *Monster Zero*, but somehow not as well crafted. The setting was the far future of 1999, when all of Earth's monsters were put onto Ogasawara Island (it's several islands in reality) so they could never again wreak havoc. Female alien invaders called Kilaacs take control of not only the science staff, but the monsters, and set the creatures loose on the cities of the world. Spectacular scenes of mass destruction are featured in this all-out monster fest. All ends happily with the monsters back on their island, the aliens destroyed, and humanity living happily ever after.

*Godzilla's Revenge* was made in 1969 under the Japanese title *All Monsters Attack*. It was made up, largely, of clips of Godzilla's prior battles, since FX artist Eiji Tsuburaya was ill and could not work a lot (he eventually died in 1970). Released in 1971 in the US, the film told a different tale entirely out of context with most of what had come before. This was where we learned the name of Godzilla's son—Minya (also called Minilla). *Godzilla's Revenge*, one might say, is an urban fairy tale. It tells the story of a rather lonely boy, with a broken short-wave radio, who can dream himself to Monster Island, home of Godzilla and all the rest. There he befriends Minya, a size-changing (and talking) heir to Godzilla. The film is genuinely aimed at children, despite its rather harsh title. The moral of the story would teach the little boy, Ichiro, to stand up to his bullies (and some bank robbers), as Minya stands up to bully monsters. Some have called this film the Godzilla film about Godzilla films and their effect on the young people who idolize these monsters to escape urban doldrums.

If there was ever a Godzilla art film, this would be the closest—*Godzilla vs. The Smog Monster* (Japanese
title *Godzilla vs. Hedorah*), released in the US in 1972. By now Honda and Ifukube had left the series, Honda returning to work with his mentor Akira Kurosawa on more traditional films. Yoshimitsu Banno was given the task of pitting Godzilla against a huge creature made of pollution, a topical subject at the time in Japan. Tomoyuki Tanaka, Godzilla's creator and producer, was hospitalized during the filming of this, and Banno did his own thing. The film has strange psychedelic-LSD inspired sequences, odd animation, and a quirky pace that is unlike any film before or any to come. It even has a black-and-white scene which turns to color at the strum of a guitar. Godzilla is perhaps his most "humanist" here as well. Like *Godzilla's Revenge, Snog Monster* has as its central character a young boy who dreams of Godzilla, owns Godzilla toys, and seems to will Godzilla into reality.

By the early 1970's, the Japanese film industry was at a low. TV had taken over many homes and with it, the advent of the TV superhero—Ultraman and his various incarnations. Successful since the late 1960's, they were closer to kids' hearts than Godzilla. Thus, as audiences declined, so did revenues, and only meager budgets were allotted to films such as Godzilla films. The golden days were over.

In 1972, Toho would make *Godzilla vs. Gigan* (aka *Godzilla on Monster Island*, Japanese title *Earth Destruction Directive: Godzilla Against Gigan*). This film saw release in the US in 1978 and was not a big one at that. This film was a return—or at least attempt—to the films of the 1960's. It was a more straightforward adventure involving aliens from Space Hunter Nebula M, who wish to take over earth with monsters Gigan and King Ghidrah. The Godzilla suit—having been used for four films in five years—was showing some wear and tear. Ghidrah was downright pathetic, with droopy heads and necks, and a solid plastic model representing him for long shots. The story was pretty weird too, and made worse by the new-International version in common release.

A note on dubbing: in the 1960's, and up until '72, Toho films in the US were dubbed by either Glenn Glenn or Tritra Sound, who did a superior job using Japanese-Americans to match the lip syntax. The 'International versions' were done in Hong Kong, with many Australian voiceovers that constantly referred to our monster as "Godziller." The cheap sets and costumes of the aliens (in this case giant cockroaches in human guise) gave away the film's low budget. And music credited to Ifukube was, in fact, lifted from *Godzilla vs. Mothra* (1964). Jun Fukuda would direct this, and the next two in the series, having last directed *Son of Godzilla* in 1967. *Godzilla vs. Gigan* was also the last time Haruo Nakajima would be the man inside the Godzilla suit, a role he had made famous since 1954.

In 1973 Godzilla had what, most fans agree, was his worst moment: *Godzilla vs. Megalon*, not released until 1976 in the US. The super hero rage in Japan was at fever pitch, so Toho, in a last ditch effort, tried to cash in by introducing Jet Jaguar, a giant robot, to fight along with Godzilla. A new Godzilla suit was made for the film, but it was his worst—he looked like a giant puppy with crossed eyes! Megalon was also a strange-looking monster released from the Earth's crust by Seatopia, a lost civilization tired of underground nuclear tests. Along for the ride came Gigan, the buzz-sawed, beaked monster from the last film, for a return bout. About this time, Toho created a superhero for TV called *Zone Fighter*, an Ultraman clone, who teamed up with Godzilla in several episodes.

Godzilla's 20th Anniversary was in 1974. Something special had to be done—well, at least tried. *Godzilla vs. Mechagodzilla* (Japanese title *Mechagodzilla Against Godzilla*) was made. Another bunch of aliens from the Third Planet of the Black Hole, who look like apes in their human guise (perhaps because of a *Planet of the Apes* craze in Japan and the US at the time), build a huge metallic Godzilla, and along with Anguiru and a new Kaiju named King Seasar, do battle on Okinawa Island. The film again failed to reach its audience—maybe Godzilla had done everything he could have done already. And Toho was successful in other areas—their biggest film at the time was called *The Subversion of Japan* (1973), which is considered spectacular even to this day (released in a truncated version in the US in 1975 as *Tidal Wave*).

Not being ones to give in easily, Toho tried one more time with *Mechagodzilla's Revenge* (Japanese title *Mechagodzilla's Counterattack*). Back for the outing was director Ishiro Honda and new music from Ifukube. Teruyoshi Nakano was given a slightly bigger budget for special effects. The result was a film better than any other done in the 1970's. It introduced us to a new Kaiju called Titanosaurus, easily one of the most popular Toho creations for fans. It is a huge seagoing dinosaur with a much better design than previous monsters. The story was more adult than previous films, with quite a bit of gun play, and graphic violence. The aliens from the Third Planet of the Black Hole were back for one more attempt. Their creation, Mechagodzilla was pulled out of the water and reconstructed with the help of renegade scientist Dr. Mafune, who also controls Titanosaurus. Then they try to take over the world. The aliens are a far cry from those of *Monster Zero* 10 years ago. When not on the cheesy sets, they wear business suits in their office building headquarters. The film did have some terrific urban destruction sequences, with pyrotechnics not seen like this since *Destroy All Monsters*. It was released in the US under
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several titles, the first being *The Terror of Godzilla*, which had most of the violence abruptly chopped out, a move which added jarring music changes and huge continuity gaps. UPA films then reacquired the film, restored the chopped parts, and, surprisingly, created a new opening montage from previous films, as if no one had ever heard of Godzilla. The film, retitled *The Terror of Mechagodzilla*, was released to UHF TV stations in late 1978. This would be the last new Godzilla film anyone would see for a long time, as the Japanese film industry fell into a slump, in large part due to the huge influx of big-budget US films being released there. The powers that be felt Godzilla had done all that could be done.

Earlier in 1978, Hanna-Barbera Productions acquired the rights with NBC, for a Godzilla Saturday morning cartoon. The cartoon was a dark spot for most die-hard fans, as Godzilla really didn’t look much like Godzilla and a cute dinosaur-like cartoon character was introduced called Gadzooky. Gadzooky was never the son of Godzilla. That’s an ugly myth that has haunted Godzilla fans since.

In 1983, Producer Fred Dekker and director Steve Miner acquired the rights to make a stop-motion animation Godzilla film entitled *Godzilla, King of the Monsters in 3-D*. Veteran dinosaur and comic artist Bill Stout was brought in to design a new Godzilla, much more dinosaur-like and agile than his Japanese counterpart. The film got as far as a script and approved storyboards, as well as a green light from a major studio, and then, in as many a would-be film, the plug was pulled. Interest and backing were sought elsewhere, but not found, and the rights went back to Toho. In Japan, Toho had re-released the 1964 *Mothra vs. Godzilla*, with some good box office receipts despite the film being almost 20 years old. The time was thought right to do another Godzilla film.

In 1984, Toho started filming of *The Return of Godzilla*, and the idea was to restart Godzilla as if, save for the 1954 film, the last 29 years of Godzilla’s history had never happened. Out went the superhero focus, and the outlandish monster co-stars. The concept was that this was Godzilla’s first return in 30 years, and he was much bigger, fiercer and nastier than before. The film did brisk business in Japan; in 1985 it was acquired for US distribution by New World Pictures and released as *Godzilla 1985*. The film was taken very seriously in Japan and was a big-budget film (for Japan), costing the equivalent of $5 million to make. New World camped up the promotional ads, even paying Raymond Burr to reprise his role and once again be spliced into the film. Some additional quick editing was done—one aspect altered the plot’s direction to imply that the Russians were the first to launch a nuclear weapon, when in the actual version, it was the American’s fault. It was also decided that the story line would be episodic from movie to movie. At the end of *Godzilla 1985*, our scaled friend careened into Mount Mihara, a volcano in Japan.

Four years later, Toho ran a contest to any Japanese to submit story ideas for the next Godzilla film. The winner was a dentist! The film was called *Godzilla vs. Biollante* (1989). Godzilla once again had changed his look—he was leaner, his head was much more dinosaur-like and he had multiple rows of teeth.

A word on changes here. No one knows why Godzilla looks different in each film. Some might say it’s artistic license, and others might just point to the James Bond films and say the same thing: that Bond was played by six different men over 40 years. More simply, it’s just that the suit designers want to do another take on the monster each time.

Anyway, Godzilla, thinner and meaner from his steam bath in Mount Mihara, arose to battle a huge plant monster that looked like a cross between a rose bush and Audrey II—Biollante, named after a Bavarian tree spirit. It was a kinder, gentler storyline, with the spirit of Biollante being, in fact, the dead daughter of a distraught scientist who created the plant monster. Godzilla was loosed from the volcano, thanks in part to the efforts of some American corporate terrorists from Biomajor. The film, originally slated for release in theaters via Miramax Films, was instead sent directly to video and cable TV by HBO.

In 1991, *Godzilla vs. King Ghidorah* was made. Toho had decided that Biollante was too unfamiliar for audiences to relate to, so a better direction for the films would
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be to reintroduce all of the classic 60's monsters as if they had never appeared before. This film had a time-travel story line that survived much criticism, since it told the Japanese side of WW II in the Pacific as well as tying in the origin of Godzilla as the lost dinosaur from Lagos Island, forgotten by time, who had inadvertently saved a Japanese garrison by attacking US troops invading the island. WW II veterans in the US objected to the film, which most had not seen anyway, and its portrayal of US troops as rather goofy and warmongering while the Japanese troops were almost deified. Ghidorah is now a nuclear mutation, who after being destroyed by a much bigger Godzilla, returns as Mecha-King Ghidorah, cyborg from the future. And a great aspect of this film was the return of Akira Ifukube's musical scores, which would be featured in three of the next four Godzilla films.

_Godzilla vs. Mothra_ was a 1992 remake, sorta, of the 1964 film. The film reintroduced everyone's favorite giant moth, and a new monster called Battra, a giant armored insect-like monster that was created by the Earth's life force to attack mankind. The film also sported a rather lovely musical score, and a catchy upbeat version of those twin girls singing _Mothra_.

Perhaps the best of the Godzilla 1990's outings was _Godzilla vs. Mechagodzilla II_ in 1993. In this, the G-Force, a multinational force headed by the UN use a giant robot to attack Godzilla. The robot was a creation of one Dr. Asimov (no kidding!) with technology from the destroyed Mecha-King Ghidorah. This film also introduced us to a new version of Rodan, and a new Baby Godzilla!

In 1993 Sony/Tristar announced that they had made a $20 million deal with Toho to do a big budget Hollywood Godzilla film. Fans' jaws dropped at this idea. Many were for it and others were against it, many saying that, given Hollywood, it might never get made. They were almost right. Jan DuBont was contracted to direct the film. Stan Winston's studios designed a new Godzilla, not unlike his Japanese counterpart, and a script was written which had him combating a genetic-altering alien monster called The Gryphon. The film was also announced as all-CGI, and DuBont had asked for a budget of $130 million to carry it off. Sony balked at the price tag and began courting other directors: Joe Dante, Terry Gilliam, Tim Burton, and Roland Emmerich (more on this in a minute). DuBont left and took his ideas (and stars) and made another movie called _Twister_. The US Godzilla was caught up in development hell, and was shelved for the time being, which gave Toho the right to crank out another Godzilla film.

In 1994, a new low point in this series was struck with _Godzilla vs. Space Godzilla_. It was a ponderous film, with perhaps some of the poorest visual effects of the series, given that the last outing was a feast of the best. Space Godzilla was a new monster, a huge crystalline version of Godzilla which could alter its form and fly. The action was sidelined by a plodding human love story which was an attempt at making the film more appealing to women. Also, Baby Godzilla, very believable and dinosaur-like in the last film was now rather goofy, overly cute (and lime-green!), and renamed Little Godzilla.

In 1995, Toho was close to admitting that they were low on ideas on where to take the series. Well, why not let this be the end of the line for Godzilla? Godzilla dies— _Godzilla vs. Destroyah_. What made this film a better film than the last, and perhaps the most emotional of all the Godzilla films, was that it made a perfect bookend to the 1954 film. Destroyer was a new monster, a mutated pre-Cambrian life form that had been regenerated by lingering effects of the Oxygen Destroyer used to kill the original Godzilla over 40 years ago. Godzilla was also having his own problem; his internal coolant system, much like a nuclear reactor, was failing, and he was overheating and attacking everything in sight. His body looked like a roaring volcano and was threatening to _China Syndrome_ if he detonated. Godzilla Junior was now grown about to half the size of his Dad, and seemed to have a better temper. Godzilla "died" in a spectacle of light and music — one of Ifukube's most emotional scores ever. Many Godzilla fans found their eyes to be quite moist. However, the very end of the film had Godzilla Junior, having absorbed Dad's radiation, now grown full size with his own adventures for another time.

Sony announced the go-ahead with _Godzilla_ in 1996, to be directed by _ID4_ and _StarGate_ director, Roland Emmerich. Emmerich's first edit was to suppress any information on the _look_ of Godzilla, as he announced that after watching several of the Japanese movies, he was going back to recreate a more realistic Godzilla. Internet buzz was intense on speculation of the unseen Godzilla as the press happily covered the filming of its human stars Matthew Broderick and Hank Azaria. A few pictures were leaked, and some appropriated onto the Internet. What people saw made them want to scream. Many diehards didn't even recognize this US Godzilla, a much more lizary creation who walked tail-up like a dinosaur. What seemed even worse was the fact that it was announced that this Godzilla would have no atomic breath! A combination of excitement and dread followed rumors all the way to May 1998, when the film was to be released. The hype was huge, with giant buildings painted with signs saying _He's This Tall_ and buses adorned with _His Foot is as Long as this Bus_.

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It was a happy time to be a Godzilla fan, because all of the classic Godzilla films seemed to enjoy a renaissance on TV and video, with publishing and video companies re-releasing any item they had rights to with Godzilla on it. When the film hit, it was largely panned by critics and assailed by many Godzilla fans. In the attempt to make Godzilla realistic, the film had some fatal flaws—Godzilla spent most of his time running and hiding from the military, and, in the end, he gets rather sadistically killed. The producers missed one big aspect of Godzilla’s character—no matter how horrific he’s supposed to be, fans cheer him on. He is an anti-hero, a stranger in a strange land, and yet he’s a product of our ignorance. So, even as military might is destroying him, we find ourselves booing and jeering them. This undermined the intent of the ‘98 filmmakers.

That, along with some human characters we just didn’t care about, and a film which takes place, for the most part, in pouring rain. Godzilla’s very origin was remade: altered into a mutant, giant iguana made giant by French nuclear testing in the 1960’s. This film was far from a failure though. It cost $120 million to make (the original budget was closer to $70 million, but ballooned when more CGI was needed than anticipated), but went on to gross $376 million worldwide, and to place in the top 50 all-time grossing films.

Still, it was a Godzilla or a version of him—“#23” as G-Fans are oft to say. This Godzilla went on to star in yet another Saturday morning cartoon, which was actually quite good—well written and better than the film it was based on, simply because Godzilla got his atomic ray back, battled other monsters, and was more light hearted.

In 1999, Toho producer Shogo Tomiyama announced that he would be making a new Godzilla film! “A New Godzilla for the New Millen-ium,” he was quoted as saying. Publicity made its way around Japan and the US with fans, disillusioned and feeling betrayed by the Hollywood outing, seemingly praising Toho and supporting them with good words and letters. Godzilla 2000 Millenium debuted in December 1999 in Japan (US release, August 2000). This Godzilla, once again, had nothing to do with the previous two series of Godzilla films, relying only on the 1954 film as a common thread. He was reduced in size as well, by about half, and this made human interaction easier. The story, however, was rather convoluted, with many die-hard fans assailing it as a slapped-together quick fix after the US Godzilla fiasco. However, be that as it may, it was still Godzilla, a Japanese-made Godzilla which has to say something good about the enduring viable icon this creature has become as he is coming up on almost 50 years old!

With Hollywood over-budgeting most films to the max, and they either fail or never make their money back, it’s nice to see the way that studios such as Toho can make films for low end costs, and thus it doesn’t take much for a good return. The recent three Gamera films have been knockouts as far as that goes. The second Gamera film even won the coveted Seiun Award, Japan’s top honor in science fiction, a few years ago. And guess what? Toho is now, this moment, making Godzilla X Megagiras, due out this December.

Godzilla will endure. He appeals to our sense of wonder in that he’s bigger than all of us, but so like us as individuals, strangers in strange lands just looking to make sense of it all. Like a line from the end of Godzilla 2000—“There is a little of all of us inside Godzilla.”

Thank you Godzilla.

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The Worldcon is not enough! Some fans ask “Why would you be crazy enough to hold a major regional science-fiction convention only two months after the Worldcon came to your town?” And we answer, “Why not? You only live twice.” In fact, every time that there’s a Worldcon in Chicago, some Dr. No says “Never again!”, but we say, “Never say never again”. So if you’re a trufan, come on down for a con that’s for your eyes only and that’ll surprise the living daylights out of you. We’ve got a license to fan and we’re not afraid to use it to bring you a WindyCon from Chicago with love.

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Radio Skates, Tele-Theatres, and Rocket Jockeys

by Bill Higgins

The preface to Lester del Rey’s 1953 novel Rocket Jockey contains one of science fiction’s most astonishing predictions. Writing under the pseudonym Philip St. John, del Rey correctly predicted the name of the first man to walk on the Moon! He also predicted the astronaut’s first words: “When Major Armstrong landed on the Moon in 1964 his first words over the radar to Earth were ‘Who won the Indianapolis Classic?’” Oh, well, even the best prophets can’t be accurate 100% of the time.

As Rocket Jockey illustrates, science fiction’s record at predicting the future is, at best, spotty. SF stories are not about what will happen, they’re about what might happen. You and I understand this, but it’s not always clear to the rest of the world. Nevertheless, I enjoy the guilty pleasure of comparing the developments in SF stories to those in the so-called real world.

Hugo Gernsback—the guy who gave SF its name—was as gadget-happy as anyone who has ever written the stuff. In the early days of radio, he published magazines for electrical hobbyists, and sometimes wrote

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Then there is the Moller skycar... Moller has strayed from his 1962 “flying saucer” design. The latest offering, M400, is as complex as it is beautiful. Still, related literature seems less like data sheets and more like SF and “pretty” posters. The FAQ needs more answers for real questions—what about licensing or parking? Does it violate local zoning codes? Still, after all that, they are pretty neat.
fiction for the amusement of his readers. His best-remembered novel, *Ralph 124C41 +*, is crammed with speculations about technology.

Hugo's most famous hit: The eponymous Ralph uses reflected radio waves to learn the distance and location of the bad guy's spaceship, anticipating the invention that warned British interceptors of Luftwaffe bomber attacks 28 years after the story's publication. The book also describes restaurants which serve food exclusively in liquid form, through hoses running to each patron's seat. Rocket ships have runningboards. And commuters zoom through the metal streets of the Big Apple on motorized roller skates powered by titanic radio transmitters. (Gernsback had more uses for radio than George Washington Carver had for the peanut.) Seems unlikely now.

But another success in *Ralph 124C41 +* appears as Ralph shows his girlfriend what we would today call his "home entertainment center." Theatregoers of the past, he explains, "if they did not happen to like the production, had either to sit all through it or else go home. They probably would have rejoiced at the ease of our Tele-Theaters, where we can switch from one play to another in five seconds, until we find the one that suits us best."

Hugo could have been describing my living room at the end of the 1990's. Except that electronic wizardry allows me to switch from one play to another in a fifth of a second, sometimes to the dismay of my wife. Fortunately, I know better than to try this when *Xena* is on.

Other stories have used certain inventions as props for so long that we're all expecting them to appear any day now. For example, cities of the future always seem to have swarms of flying cars. Some of those stories were decades old when I read them as a kid. At some point I noticed that we had advanced fairly far into the future, and there was a notable shortage of flying cars.

I investigated this. The first Chicagoan to commute by air was Harold McCormick, who used Lake Michigan as a handy runway for his 1913-model seaplane, hopping the 28 miles from his Evanston home to the downtown Chicago Yacht Club in minutes, then strolling to the office. This is way better than radio-powered roller skates.

It turns out that the technology to make a flying car has been with us since the first workable types were built in the 1930's. Some models folded their wings, others detached the car and left the wings at the airport, others used rotors to land vertically. Several were quite good. None of the inventors was able to muster the money to go into mass production.

Maybe it's the costly maintenance, maybe it's the piloting skill they'd require, maybe it's the compromises the designers must make between a good car and a good aircraft. For whatever reasons, the "roadable aircraft" has never become a commonplace. It may belong to the past, rather than the future.

Ignoring these inconvenient facts, SF writers continue blithely to fill their fictional skies with cars. A tiny group of engineers and pilots meets every year in Oshkosh to discuss their designs for future flying cars, so there may yet be hope.

The SF prediction that's chilled me recently is Fritz Leiber's 1954 story "The Creature from Cleveland Depths." The Tickler begins as a gadget for playing back recorded sound-memos at pre-set times, to remind its user of appointments and such. As subsequent models develop, Ticklers acquire more features, and become so useful that sales grow explosively. Everybody needs one.

More and more of my friends are buying Palm Pilots "personal digital assistants." They're getting bleeped at just before appointments. They're shooting data on infrared beams. They're modifying their own handwriting to satisfy the device's word-recognition software. They're reading bedtime stories to their kids from its electroluminescent screen.

As I watch this, I think of the glassy-eyed inhabitants of Leiber's "Cleveland Depths." Their Ticklers whisper upbeat motivational messages and inject mood-altering drugs into users' bloodstream to improve productivity. They are zombies completely under the control of the machines they love. Hope this is one prediction that doesn't prove accurate. But some folks at MIT are saying that "wearable computing" is the next big trend... hmm.

Stay tuned.
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Chicago Trading Cards

CHICON IN 2000 TRADING CARDS

Long ago, probably at a small con in the 'burbs, the Chicago in 2000 Worldcon Bid issued a series of trading cards featuring professionals in the science fiction and fantasy fields. The objectives were to promote their bid (naturally) and to honor some of the outstanding contributors to the genre. Those appearing on the Chicago cards did not endorse Chicago in 2000 or any other Worldcon bid—they were just innocent victims of good photography.

The Chicon 2000 trading card series included 40 separate, limited-run cards. There was also a rarer Card 0 given only to a very elite group—Chicago in 2000 presupporters who also voted for Worldcon site selection at 1997's Worldcon, LoneStarCon II. No, no one checked to see if these folk voted for Chicago!

Chicon in 2000 presupporters were given the most recent card when they joined. Some who had already joined picked up the most recent card, at a Chicago in 2000 bid table. After the first card, you could buy a past card for $1, but only one card per convention (okay, if you lived outside the US—five cards/convention).

If you collected 20 different cards and voted on site selection for Worldcon 2000, you could get a free conversion to Attending Membership at Chicon 2000.

Card 0 is still special. As noted, it was only given to those few who voted on site selection. Afterwards, extra Card 0's were destroyed. The card was not reprinted. Print runs on the other limited-run cards were based on anticipated demand, and a small number of remaining cards were offered for sale after the free conversion period ended.

Now here is a peek at the Chicon in 2000 Trading Cards with release dates and excerpts from their flipside. The full set of original cards is on the web site at www.chicon.org.

1st Publication: "It's a Young World" as James MacCreigh, Astonishing Stories, 1941
1st Novel: The Space Merchants with C.M. Kornbluth, Galaxy serial 1952
SFWA President 1974-76
World SF President 1980-82
"Life is just one learning experience after another and what you get when you graduate is you die." (from Gateway)

Issued at Minicon 30
April 14, 1995
George Alec Effinger

Gordon R. Dickson

1st SF Publication: "Trespass" with Paul Anderson, Fantastic Story Quarterly #1 (Spring 1950)
1st SF Solo: "The Friendly Man," Astounding Science Fiction, February 1951
"Now it's books and paper, but the thought goes on...The transient and the eternal are the same."

Issued at ConAdian Sept 1, 1994

Connie Willis

1st Novel: Water Witch with Cynthia Felice, Berkeley 1982
1st Solo: Lincoln's Dreams, Bantam 1987
"Time is the fire in which we burn."
from poet Delmore Schwartz
Photo by Ross Pavlac
Issued at Capricorn 15 and Boskone 32
Feb 17, 1995

Frederik Pohl

1st SF Publication: "The Eight-Thirty to Nine Slot," Fantastic Sept 1971
1st Novel: What entropy means to me, Doubleday 1972
"Life is like a pack of baseball cards. You never know who you're going to get."

Issued at Marcon 30
May 5, 1995

1st Publication: "A Fiction, Man," Astounding Science Fiction, February 1951
Barbara Hambly
1st SF Publication: “Changeling” in Once Upon a Time, Del Rey 1981
1st Novel: Time of the Dark, Del Rey 1982
SFWA President: 1994 to date

“If you really want to give God a laugh, tell him your plans.”

Photo by Ross Pavlac
Issued at MidWestCon 46 June 16, 1995

Mercedes Lackey
1st Novel: Arrows of the Queen, DAW Books 1987
“Larry is my silent—uncredited—co-writer and partner. Now I can give credit where it’s due.”

Larry Dixon
1st Novel: Born to Run with M. Lackey, Baen 1987
“If two people were exactly alike, one of them would be unnecessary.”
Issued at Rivercon and ConClave Sept 1, 1995

Ross Pavlac
1st Publication: editor, The Avenging Aardvark’s Aerie
1st SF Publication: “Some Thoughts on Ethics & Science Fiction,” Ethical Spectacle March 1996

“De veritate disputandum est” Latin for: “About matters of truth, we should engage in dispute.” (on his web site)

Issued at Chicon 2001 Aug 31, 2000

Ben Bova
1st SF Short Story: “A Long Way Back.” Amazing 1960
1st SF Novel: The Star Conquers, Winston 1959
Charter Member SFWA

“Trading cards? What is the solar system coming to?”
Issued at Armadillocon 17 Oct 6, 1995

Larry Niven
1st Publication: “The Coldest Place,” Worlds of If Dec 1964
1st Novel: World of Parnos, Ballantine 1966 (expanded from the novella in Worlds of Tomorrow, March 1965)

“The only universal message in science fiction is this: There exist minds that think as well as you do, but differently. Niven’s corollary: The gene-tampered turkey you’re talking to isn’t necessarily one of them.”

Photo by Jerry Pournelle
Issued at Rivercon Aug 9, 1996

Vernor Vinge
1st Publication: “Apartheid.” New Worlds SF June 1965
1st Novel: Gramm’s World, Berkley Books 1969

“They don’t call it the Net of a Million Lies for nothing”
Issued at Windycon XXIII
Nov 8, 1996

Barbara Hambly
1st SF Publication: “Barter.” Twilight Zone Magazine, 1955
1st Novel: Shards of Honor, Baen 1986

“One step at a time. I can walk around the world. Watch me.” (Aral Verkaigian in Barryar)

Photo by Bill Roper
Issued at Intersection Aug. 24, 1995

Lois McMaster Bujold
1st SF Publication: The 1st SF Novel: Stellar Agent
1st Novel: Vorkosigan Saga
Issued at ConClave XX Sept 29, 1995

Jerry Pournelle
1st SF Publication: “Peace With Honor.” Analog, May 1971
1st Novel: A Spaceship for the King, Analog Dec 1971
SFWA President 1973-1974

“Before I die, I want to be able to say: ‘My generation gave mankind the planets and the stars; and I was a part of it.’”

Issued at ConClave XX Sept 29, 1995

Julius Schwartz
Co-edited 1st SF Fanzine — The Time Traveller (1932).
1st literary agent to specialize in science fiction (1934-1944)

“Julius Schwartz is the only living legend in both science fiction and comics.” Harlan Ellison
Issued at Westercon and Inconjunction July 4, 1997

Poul Anderson
SFWA President 1972-1973

1st Publication: “Tomorrow’s Children” with F.N. Waldrop, Astounding, March 1947
1st Novel: Youth of Agar, Winston 1952

“Long live freedom and damn the ideologies” — Robinson Jeffers
Issued at Windycon XXII Nov 10, 1995

Stanley Schmidt
1st Publication: “A Flash of Darkness,” Analog, Sept. 1968
1st Novel: The Sins of the Fathers, Analog, Nov. 1973
1st Book: Newton and the Quasi-Apple, Doubleday 1975

“It’s easy to imagine ways the future can be ugly and depressing. It’s harder, and more worthwhile, to imagine ways we can make it better.”

Issued at Disclave (MD) and Wiscon (WI) May 23, 1997

Larry Niven
1st Publication: "The Coldest Place," Worlds of If
Dec 1964
1st Novel: World of Parnos, Ballantine 1966 (expanded
from the novella in Worlds of Tomorrow, March 1965)

“The only universal message in science fiction is this: There exist minds that think as well as you do, but differently. Niven’s corollary: The gene-tampered turkey you’re talking to isn’t necessarily one of them.”

Photo by Jerry Pournelle
Issued at Rivercon Aug 9, 1996

Vernor Vinge
1st Publication: “Apartheid.” New Worlds SF June 1965
1st Novel: Gramm’s World, Berkley Books 1969

“They don’t call it the Net of a Million Lies for nothing”
Issued at Windycon XXIII
Nov 8, 1996
As the war progresses, Kaunians are being corraled and sent to work camps in Unkerlant. The Kaunians left behind worry about what this means, and rumors have begun to spread. Only the mages know the truth, for they can feel the loss of life in their very souls...

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—Science Fiction Chronicle on Into the Darkness

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Mark Rogers
1st Story Sale: "The Adventures of Samurai Cat," Donald Grant 1984
1st Novel: Zorachus, Ace 1986
"My approach to life can't be summed up in a pithy quote, and if yours can, you're in trouble."
Issued at Marcon May 9, 1997

Jody Lynn Nye
1st SF Publication: Dragonarper, Tor 1987
1st Short Story: "Bolthole," Ace SF 1988
"I believe in magic," Keith said, softly.
"But do you know it when you see it?" Holl demanded.
(from Mythology 101)
Issued at Capricon Feb 21, 1997

Joe Haldeman
1st Publication: "Out of Phase," Galaxy Sept 1969
1st Novel: War Year, Holt, Rinehart, and Winston 1972
SFWA Treasurer 1971-1973
SFWA President 1992-1994
"The worst advice a young writer can get is 'Write what you know.' Imagination is more important than experience."
Photo by Gay Haldeman
Issued at Minicon and Norcon April 5, 1996

Jim Baen
Ace Nov 1978
1st Novel: The Taking of Saordon Station with Barney Cohen. Tor 1982
Founder Baen Books
"It wasn't but an eyelash ago that your typical homid was a chin- squared cloven-footed midget named Lacy. Given where we came from, I think we're doing pretty well."
Issued at Chicon 2001 Sept 1, 2000

Phyllis Eisenstein
1st Publication: "The Trouble with the Past" with Alex Eisenstein. New Dimensions 1 edited by Robert Silverberg. Doubleday 1971
1st Solo Publication: "Born to Exile" (novellette). F&SF Aug 1971
1st Novel: Born to Exile. Arkham House 1978
"If only there were more hours in the day and I could stay awake for them!"
Photo by Bill Roper
Issued at Marcon 31 May 3, 1996
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“a fast-paced, exciting SF thriller,”
Midwest Book Review
“Compelling reading,” Jody Nye

**To Kill an Eidolon**
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“an intriguing medical thriller,”
Midwest Book Review
“fascinating, unsettling,” SFSite

**Tribute Trail** (0-9671979-1-0)
Terri Beckett & Chris Power
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“keep even a jaded reader reading faster and faster,” Fantasy Reviews
“powerful, entertaining tale,”
Midwest Book Review

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### Trading Card Directory

There were 41 Chicon in 2000 trading cards. Some folk, including Guest of Honor Ben “Trading cards? What is the solar system coming to!” Bova, may never truly appreciate these small collectibles. A few lucky folks own all these cards. The rest of the world will see their images and read these brief bios only on-line ([www.chicon.org](http://www.chicon.org)).

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**L. Sprague de Camp**
1st Publication: Cover, *Weird Tales*, Nov 1950
ASFA President: 1982-1983
"We get too soon old and too late smart."
Issued at Consanquinity
Sept 20, 1996

**Ginger Buchanan**
Too many editor and fan credits to print...at time of release: Ace Books, Senior Executive Editor and Marketing Director
"I'm the Editor, That's Why."
Issued at PicnicCon
June 22, 1997

**David Mark Weber**
1st Sale: *Insurrection* with Steve White, Baen 1990
1st Solo Sale: *Mating Moon*, Baen 1990
"Not even the politically correct can be wrong all the time."
Issued at MidwestCon
June 27, 1997

**David Brin**
1st Publication: *Solar Song*, Bantam Books 1980
SFWA Secretary 1982-1984
"Chicago is the world city of the 21st century."
Issued at Armageddon
Oct 11, 1996

---

**Eliot Nessie and the unSMOFables**
Original Cohorts: *Chicon in 2000 Bid Committee aka Yool Attiya, Gregory Bennett, George “Dupa T. Parrot” Brinkner, Ann Layman Chancellor, Denise Clift, Buck & Juanna Coulson, John Donat, George Alec Effinger, Catherine Fitzsimmons, Rick Foss, Maria Gurels-Pavlac, Mike Glyer, Todd Cameron Hamilton, Tom Hanlon, Mike Jencevice, Bonnie Jones, Randy Kaempfen, Kym & Joe Kimpel, Sally Kobee, George Krause, Bill Krueck, Marcy Lyn-Waitsman, Paul MacNeiand, Kelley Mathews, Scott Merritt, Kathleen Meyer, Nancy Mildebrand, Bruce Miller, Diane Miller, Ross Pavlac, Dave Ratti, Greg Rihn, Bill Roper, Georgie Schnibrich, Larry Smith, Dick Spelman, Allin Spangling, Jon Stopa, Gretchen Van Dorn-Roper, Mike Vande Bunt, and Rick Waterson.
Issued at LoneStarCon 2
Sept 1, 1997

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**Chicon in 2000**
Frank Kelly Freas
Ginger Buchanan
David Mark Weber
David Brin
L. Sprague de Camp
Chicago In Science Fiction
compiled by Steven H Silver

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The Big Time, Ace 1961.
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The Iron Heel, Everett 1908.
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The Time-Swept City, Popular Library 1977.
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Nelson, O.T.
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Sue Mason courtesy of Alison Scott

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**2000 TAFF Winner**

*Sue Mason*

*Sue said...* My first con was in 1982. Since then I’ve been a gamer, filker, costumer, dealer, apahack. On the committee of a filkcon and an Eastercon. I MC’ed the Glasgow Worldcon masquerade—I’m so shy and retiring.

Fanzine fandom discovered that I was a soft touch, fan-eds started sending me fanzines, I sent them illustrations in return, sometimes of what they asked for. But no moose. I’m making more and more friends in America, throughout fanzines and the Internet. I’d love to put faces to those names. I promise to leave fillos fluttering in my wake, like confetti.

Sue Mason

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 شبكة متشابكة... TAFF • DUFF • GUFF
DUFF Down Under Fan Fund
North America <> Australia

DUFF helps send a North American science fiction fan to attend either the Australian Worldcon or National Convention and, in alternate years, helps send a fan from Australia/New Zealand to attend a Worldcon or NASFiC in North America. Founded on a model of TAFF in 1972, the first winner was Lesleigh Luttrell. Two or more fans run against each other in any given DUFF race; fans worldwide pay a fee ($4 US, $6 AUS) to cast ballots, donated items are auctioned, and cash donations are accepted to offset costs. After attending the convention, the winners become DUFF administrators two years (one electing a fan to come to their country, the next electing a fan to go across the Pacific and replace them as administrators on their return). The administrators are responsible for the ballots and act as liaison with conventions, either where items are auctioned to benefit DUFF or where the winners of a given DUFF race are to attend.

2000 DUFF Winner
Cathy Cupitt

Cathy said... Thanks to Aussiecon 3 I’ve recently developed a taste for Worldcons, and now I’m hoping that you’ll let me visit another one as this year’s DUFF winner. I love attending conventions, particularly Australian Natcons; in fact I’m an organizer of the Natcon for 2001. I’m also a writer and editor, and have been publishing my fanzine, The Rhizome Factor, for nearly three years. My current job is studying for a Doctorate in Creative Arts at Curtin University, which means that I’m writing a science fiction novel about cloning as my thesis! Send me to Chicon and in return I will write an exceedingly racy, fan-bares-all trip report for your delectation.

Previous North American Travel: I’ve always wanted to travel in the USA, but until this year I’ve had neither the money nor the time to do so.


GUFF Get Up and Over/Going Under Fan Fund
Europe <> Australia/New Zealand

GUFF was dreamed up by Chris Priest in 1977 to complete a triangle whose existing sides were TAFF and DUFF sending representatives between North America, Europe, and Australia. John Foyster was the first GUFF winner. The fund name changes for south-bound trips. The 2000 candidates (Eric Lindsey and Jean Weber; Damien Warman and Juliette Woods) will be voted on by fans worldwide as long as each vote is accompanied by a donation of not less than $10 or £5. The winning team will attend the 2001 British National Convention.
In Memoriam

Kirk Alyn actor
Maurice Beyke fan
Paul Bowles author
Marion Zimmer Bradley author, editor
Frank Bryning author
Andrew Brown fan
Mary Brown author
Howard Browne editor
David R. Bunch author
Wilkie Conner fan
Ed Connor fan
Robert Coulson author
William Danner fan
Martin R. Davis fan
Catherine Crook De Camp author
Joseph H. Delaney author
Tad Dembinski editor
Sybil DeVore fan
David Duncan author
Marjii Ellers fan
Gerald R. Facey artist
Daniel James Gauthier artist
Ray Gibberd fan
Martyn Godfrey author
Edward Gorey artist
Jean Grennell fan
Charlotte Hensley fan
John (Charles Heywood) Hadfield editor
Robert Ronald Hahn fan
Owen Hannifen fan
Suzanne E. Hannon author
Chuch Harris fan
Joy Hilbert (aka Hibbert) fan
Jean Hoare fan
Charles D. Hornig editor
Laurence James author
Jan Jansen fan
Eddie Jones artist
Ingrid Jonsson fan
Gil Kane artist

Jean Karl editor
Helen S. Katz-Nathanson artist, fan
Jim Keith fan
DeForest Kelley actor
Stanley Kubrick director
Marie Landis author
George "Lan" Laskowski fan
March Laumer author
Adele Leone editor, agent
Sture Lönnerstrand author, fan
Erskine Longrigg author
Gary Louie fan
Joe Mayhew artist, fan
Michael McEachern McDowell author
Rae Montor fan
Brian Moore author
Ann O'Neill fan
Ignacio Romeo Peréz author
Ludek Pesek artist
Mike Ray fan
John D. Rickett fan
Ray Russell author
Ollie Saari author
Art Saha fan, editor
Mark Schulzinger fan
Keith (Forbes) Scott author
Ruby R. Scott fan
Norman Shorrock fan
John Sladek author
Robert Sobel author
Larry Sternig agent
Mae Strelkov fan
Karel Thole artist
A.E. Van Vogt author
Claude Vauzziere author
Rex Vinson author
Ariane Von Orlow fan
James White author, fan
Walt Willis author, fan

The golden moments in the stream of life rush past us, and we see nothing but sand; the angels come to visit us, and we only know them when they are gone.

George Eliot

∞
I loved Joe Mayhew, and deeply respected him. He wasn’t an easy person to get to know but once you did the respect, and sometimes love, came naturally.

Not long after I met Joe, I watched as he fussily gathered his things together and went storming out of a WSFA meeting. Concerned, I went after him to make certain that he was all right, although I knew his reputation well enough that I rather expected to be treated to a diatribe against those still upstairs. Instead, he anxiously asked, “Are they going after me now?” Someone else had been the center of a heated discussion; by leaving as he did Joe had deliberately drawn the fire. Upon being reassured that yes, he was now the villain of the piece, he graciously apologized for causing a scene in my home, finished putting on his coat, and left for the evening.

But only for the evening. Another reason Joe was stubborn was because he was loyal. Family, friend, or community, once it was Joe’s it was for life, and he’d support and defend you or it for all he was worth.

Almost anyone (although not everyone) who spent much time around him was totally infuriated by him at some point or another. He could be stubborn, opinionated, and argumentative, sometimes about things that mattered greatly and sometimes about things that were, in fact, trivial. Joe was that way in part because that’s simply the way he was, but mostly because he just cared so damn much.

I regret that many people only saw the personality, not the generous heart and gentle soul. It was sometimes hard to see past the manner to what lay behind it.

Joe was a sculptor and a cartoonist, and he was nominated six times for the Best Fan Artist Hugo, winning in 1998. The first nomination was a high point for him and he often wore that little rocket with “1990” on it, and was wearing it the night he checked himself into the hospital. He was also an artist and a craftsman. His work in color and his chess sets are fantastic, in all senses of the word. His “Cities Without a Hill” were elegant little miniature cities that on top of a nonexistent hill; they were supported by the twisting paths leading up to them. He also turned his hand to simpler things, such as sewing his much-loved nephew’s first real medieval tunic, and being a wonderful cook.

Joe was a book reviewer for several publications, including The Washington Post, and for Fast Forward, a television program. He didn’t like to give a negative review, and considered his primary purpose to be helping readers find books they would enjoy. He edited the WSFA Journal for many years and has contributed writing and art to too many fanzines to count. While writing fiction was important to him, he didn’t have time to concentrate on it until after his retirement, when it appeared in Tomorrow, Aboriginal SF, and Aberrations, among others.

He studied to be a priest but left the seminary after serving as a missionary to the Mayans in the Yucatan. He often explained it by saying, “I failed my obedience training.” Instead he made fandom his parish, encouraging and caring for the flock. Kip Williams said, when he first heard of Joe’s illness, “Joe is always so nice to me and says such nice things about my art that I feel like a more important person when he’s around.” And many are mourning the passing of the first person they knew in fandom. He always made a point of greeting newcomers and getting to know them, making them feel at home and welcoming them to the family. He wasn’t trying to make anyone feel important, he simply knew...
that they were and that they had, in his opinion at least, just found their way into a truly wonderful world.

The list of things that he did for fandom is long, but perhaps his greatest contribution was to support and encourage others. Often people who never thought that they could do something, or thought that they would fail, found themselves not only succeeding but flourishing because of Joe. Suddenly they were on a panel, running a con suite, publishing a magazine, or just at home and surrounded by friends, opening up in ways they didn't know possible.

He considered it to be his job to help, sometimes in large, noticeable ways and sometimes in small ones. In the early 90's he had much the same opinion of "the kids in black" that many did; he was concerned that they could be harmful to conventions, both with hotels and fans and at the time rather wished that they would go away. One Sunday at a Philcon he came across a group of people talking around a problem and fretting. When he asked, he found that one of the DC goth kids had come down with a severe case of the flu and had no way home; they were trying to find someone to at least take him to the train station. It was no one he knew. He immediately said, as if it were obvious, "Why didn't you ask me before? I'll drive her home," and did, over an hour out of his way. I don't know if that drive had something to do with his change of heart, but in his later years he was a staunch defender of goths; he'd always been a champion and supporter of younger fans.

He always considered himself a librarian, not just cataloguing and caring for books but collecting individual words and odd bits of knowledge, finding connections between things and sharing what he knew, both to help them and so that they could share his sheer delight in such things. His range and depth of knowledge, about fandom and about almost any other subject, was so great that he usually had something worth listening to, even if you didn't agree with it. While at the Library he became the first-ever Chief Recommending Officer for Science Fiction, and, by his work, changed and defined the way that they viewed and catalogued science fiction. It was an awesome task, and he went about it as he did so many things, collecting information and opinions to get the broadest scope possible. A strongly opinionated man, he was at the same time deeply concerned that the results of his work might too strongly reflect his own tastes.

I was fortunate enough to visit Joe when he was first in the hospital and found that he was delighted to see me, as he was everyone who came. All arguments had long been forgiven and forgotten. A friend of his for over 40 years told me that this was Joe; they'd argued often and quit speaking to each other more than once, and it was always Joe who first made the effort and mended the breach. A disagreement, once over, was gone.

There are many things to learn from Joe's life: whenever possible, mend a breach. It is better to care too much and to be thought a boor than to care too little. Look at things from different perspectives, find the creative, the unusual. Welcome others and forge connections, not just with them but between them. Assume responsibility not just for yourself, but for the happiness and well-being of others.

Joe, born in 1942, was six years older than WSFA, the Washington Science Fiction Association, although the two didn't meet until they were teenagers. After that they grew up together and there he made his home. He was part of the bedrock of fandom, and was always willing to talk about events long past and people now mostly forgotten, and he could describe them in such a way as to make them come to life again.

On the night before he died, quite a few of us were hanging out in his room at the hospice and got so loud that the nurse had to close the door. There was good company, good conversation, and good jokes; Joe would have loved it, and thought it highly appropriate. The cause of Joe's death was the source of much humor. Trust Joe to die of something so odd that they don't know what it is or what, exactly, causes it. And which may be related
to Mad Cow disease. [Tests confirmed the diagnosis of Creutzfeldt-Jakob Disease (CJD). editor]

Only one in a million people catch it, and Joe was one in a million.

His jokes and puns on the subject would have been the best; wherever he is, I’m certain that he is telling them, much laughter. Even now I’m smiling through my tears, just thinking of it.

There are many people here who have known Joe better, longer, or simply differently than I have, and quotes—as many as will fit—from some of the numerous messages about him follow. Still, they show only a few facets of a deeply complex man. So please, if you have Joe stories, or a just good story or joke or pun, an interesting fact or connection or thought, share them. If you have something to contribute, to a conversation, a convention, to fandom or to the world, do so. Teach and learn.

There is, as I write this, much discussion of possible memorials for Joe. I would like to propose an unofficial one: just give a word of thanks here and there to those who do more than they have to for others, who greet and welcome newcomers, who support and encourage those who are uncertain of themselves, and who do their best to make our world a better place in so many small, usually unrecognized ways.

Joe is survived by a brother, sister, nephew, friends, art, writing and memories; his ashes will be buried beneath a tree, of a kind that he loved to carve.

Laugh with God, Joe. And thank you.

Elspeth Kvar

& Others remember

their friend Joe Mayhew...

Richard Roepke: “Joe listened to words the way a chef tastes a dish in the kitchen. The word balderdash was a favorite of his and he adopted it as his gently self-mocking name at local Society for Creative Anachronism events.”

Stephan Brown: “We used to have many convoluted and hilarious discussions of Jesuitical arcana. He had superb taste in SF, was one of Gene Wolfe’s earliest and most ardent champions.” (They later become great friends; unfortunately Mr. Wolfe could not be contacted in time to be included in this.)

Eva Whitley: “Well, at least the con we’re all going to in the afterlife will have a kick-ass art show.”

Walter Miles: “Joe was in continual conflict, arguing everything with everyone, but most bitterly with himself, his own nature and actions. He wanted to figure it all out, the World and his place in it, and hoped he might by this discourse. He was a seeker for truth and penitence, the big truth and his own penitence. Did he find either? One afternoon as he lay in the hospital, aphasic, he said “There are pieces of God, just lying on the floor!” I think he was on the right track.”

Anonymous: “Among his many, many talents was his ability to both amuse and bemuse people by taking any ordinary, everyday situation and giving his own take on it.”

Bob Eggleton: “Joe was and always will be one of those Legends of Fandom, who was consistently found haunting the SF convention art shows. He was always one to offer his opinion (or two) and observations to anyone who wanted to listen, and conduct the uninitiated through the treasures found therein.”

Lew Wolkoff: “Joe’s writing was also full of elegant little miniatures. . . . Why am I dwelling on his art? Because it reflected the man: bright, eye-catching, with great originality and a wonderful sense of humor.”

Steve Miller: “I expect he’ll always be just around the corner in the art show for me, just pausing to carve for a moment, or maybe telling someone a joke in the back corner, just doodling somewhere else . . .”

Bruce Blackstone: “[At the] first launching of the Fyrdraça [a Viking longship, which Bruce captains] Joe served as Thulr, calling down the blessings upon ship and crew, and following up with an analogy of the ship (Latin navis) and crew and the nave of a cathedral and its congregation, both crew and congregation outward bound for the unknown, but with God(s) watching over them. Now, almost 21 years later, we will remember Joe when we re-bless the ship at its launching at L’Anse aux Meadows in Newfoundland, Canada, for the Leif Ericson millennial celebration this July.”

D. Potter: “He was the nearest thing to Friar Tuck.”

Laurie Mann, in response: “Falstaff.”

and “Maybe St. Peter was looking to retire . . . .”

Michael Walsh: “Joe was a friend. He was unswerving in his friendship. And that is the greatest kind of friendship. For that and so many other kindnesses I will sorely miss him. I wish I could say more. . . . ‘words half spoken and thoughts unclear’”

Mike Nelson photo
Farewelling John Sladek

by David Langford

John Clute phoned with the bad news on 10 March this year. Another fine SF author died that day, the much-admired John Sladek, aged only 62. His hilarious, anarchic first novel The Reproductive System is to reappear in Gollancz's revived "yellow jacket SF" series in Britain this year, with further Sladek reprints to follow. Too late for John.

As I mentioned in SFX 40, John was a superb writer of razor-edged SF parody; his skits on other authors are collected in The Steam-Driven Boy (1973). Rather than go into heavy mourning here, let's remember him for his humor. Years ago I interviewed him, with eccentric results...

Langford: "I have a long-standing grudge against you. Have you ever considered what trouble you caused young people called Langford, as they asked partially deaf librarians for your title The Müller-Fokker Effect?"

Sladek: "Young persons have no business reading such a book, which contains sex, violence and anagrams. I think I speak for the moral majority here when I assure you that we are doing our best to prevent such problems by closing all libraries."

Naturally I was keen to dig up all the dirt, such as the Gothic romances he'd written as "Cassandra Knye" (one in collaboration with Thomas Disch).

Serious books, or tongue-in-cheek?

Sladek: "Help! The gothics again! Will they never give me peace? No. I see the grave-earth moving, the withered hand of Cassandra Knye clawing back to the surface... a withered cheek with a hideous black tongue still in it..."

His favorite SF themes were robots and consciousness, seen from wildly offbeat angles. The Reproductive System features swarms of replicating metal boxes comically devouring the USA. The hapless hero of The Müller-Fokker Effect is accidentally transferred to computer tape and built into the hardware of (among other things) a military transport system and a mechanical evangelist — both of which fail spectacularly. Roderick has a robot title character who's innocent, nice, and far more individual than the ludicrously habit-ridden, cliché-babbling humans he meets. Conversely, Tik-Tok stars a very bad robot whose defective "asimov circuits" allow him to murder freely. Naturally Tik-Tok does much better for himself than Roderick, and after confessing his hideous crimes is acclaimed as US Vice-President.

Sladek: "I feel I ought to do my part in helping machines take over the arts and sciences, leaving us with plenty of leisure time for important things, like extracting square roots and figuring payrolls."

John Sladek's spoofs of modern art trends came long before anyone heard of Damien Hirst and included the "anti-conceptualist" architect who refuses to draw, write about or even think his designs — it would spoil their purity. Still more alarming is an early (1960's) Sladek venture prophetically called Ronald Reagan, The Magazine of Poetry. Another field ripe for his satire was shoddy pseudoscience and occult bollocks.

Here he cheerfully revolutionizes geometry:

Sladek: "My improved value of Pi does away with all this waste. I'm not allowed to publish the new value — it is of course classified — but here's a hint: From now on, all circles are going to be a whole lot rounder. " (From "How to Make Major Scientific Discoveries at Home in Your Spare Time")

Michael Moorcock conscripted John to write his 1973 expos? The New Apocrypha: A Guide to Strange Science and Occult Beliefs, still a very funny read despite its age and the fact that one SF-spawned cult managed to get it bowdlerized.

Sladek: "The Scientologists sued me for libel because I had quoted an article from Queen magazine without realizing that they had successfully sued for libel over that. So in lieu of damages, they got to alter the section on Scientology in the British paperback edition — much in the way vets alter tomcats."

Eventually the runaway success of fringe (ie completely bonkers) science books tempted John to concoct his own under two pseudonyms. He embarrassingly confessed to a drawer full of ecstatic fan mail from people born under Arachne, the Sladek-invented 13th sign of the zodiac.

Sladek: "Next, I think I'll try something a little less personal. If I write any more pseudoscience books I may discuss something like the East or West Pole."

John Sladek was unfailingly witty in conversation and in print, with a sharp, almost frightening intelligence always working beneath the dazzle of one-liners. Critically lauded, he never quite achieved the sales he deserved. All his books are recommended. He was a good friend. Good-bye, John.
Ross Pavlac, one of the earliest and most active members of the Chicago in 2000 committee, died on the evening of November 12, 1997. Two months before, he had been diagnosed as suffering from inoperable cancer. The disease had evidently progressed for years, without visible symptoms. By the time of detection, it had reached most of the vital organs, and there was no hope short of a miracle. Ross was a believer in miracles, but they wouldn’t be called “miracles” if they happened very often. While optimistic till the end, he accepted the strong probability of an early death and faced it with courage, serenity and grace.

His last fannish project was chairing WindyCon XXIV, the Chicago area’s largest science fiction convention. He had volunteered for the job not in the expectation of garnering additional egoboo (of which he had an ample store) but because he had firm convictions about the direction in which the convention ought to be moving and was willing to do the work needed to turn his visions into reality. As his illness worsened, the chairmanship became an increasing burden, but he persevered so long as his strength held out, making special efforts to put a team into place that could, if necessary, operate without his presence. A few days before the con, he was hospitalized for the last time and never, in this world, heard the outcome of his final project.

A summary of Ross’s career in fandom reads like a compilation of “all that there is to do,” particularly in the realm of running conventions. He was active in Worldcon running as a teenager, co-chaired Chicon IV in 1982 and held innumerable positions at cons large and small. He was renowned for his ingenuity at resolving intractable problems and thus was much in demand whenever a struggling Worldcon was in need of “rescue.”

One of his unfulfilled ambitions was to run programming for a Worldcon. He was almost boisterously gleeful when I offered him the job of Program Director for Chicon 2000, full of enthusiasm and ideas. We agreed that, as soon as possible after LoneStarCon, we would get together for more detailed discussions. Alas, the first telephone call that I had from him after returning from San Antonio, was not to set up a program conclave but to tell me that this was one commitment that he might not be able to keep.

It is up to us to keep it for him.

Tom Veal
Chairman Chicon 2000

For Ross...
Mike Glyer: Ross produced a fanzine called Avenging Aardvark’s Aerie in the 1970’s and 1980’s, 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 had someone make him a bright blue aardvark costume and was not shy about wearing it.

Bill Higgins: If you go down to the Museum of Science and Industry, passing through the food exhibit and the post office exhibit, you’ll come to a display of SF artifacts, video, and illustrations. Ross’s name is on the plaque there. MSI wanted to explain the connection between science fiction and spaceflight, and Ross invited the designers to examine and photograph his SF collection to find suitable illustrations.

He’s at the Big Worldcon now, where the elevators arrive just when you need one, and all the angels are wearing bow ties.

Goodbye, Avenging Aardvark.
One of the many highlights of Chicon 2000 is a Meet-the-Pros Reception that includes a massive autograph party and a raffle in support of the Laubach Literacy Partnership Program.

In conjunction with the Science Fiction and Fantasy Writers of America, Inc., Chicon 2000 will provide an opportunity for fans to get autographs from attending authors, artists, editors, publishers, and agents in a party atmosphere. All of the professionals present at this year's Worldcon will be invited to attend.

In addition to the usual refreshments and autograph opportunities, there will be a benefit raffle for Laubach Literacy, a not-for-profit organization that promotes literacy in the United States and throughout the World. At Chicon 2000, SFWA joins in support of a Laubach Literacy program partnership first set up several years ago by the Romance Writers of America, Inc. with a small fund-raiser at the Meet-the-Pros party. SFWA has extended a special invitation to members of RWA to attend Chicon 2000 and this year's Meet-the-Pros party.

So in addition to chatting and signing autographs at the Meet-the-Pros party, SFWA and RWA members there will be selling raffle tickets for packets which include autographed books and other prizes provided by the Laubach Literacy, SFWA, and RWA for making this unprecedented partnership (and party!) possible. Hope we see you there.

“Send Me A Man Who Reads”
1960’s advertising slogan for International Paper
would like to congratulate Bob Eggleton on being chosen as Chicon's Artist Guest of Honor, and on the recent publication of his new book, *Greetings from Earth*

Also recently published by Paper Tiger are Anne Sudworth's *Enchanted World*, Jim Burns's *Transluminal*, John Harris's *Mass*, Josh Kirby's *A Cosmic Cornucopia*, Ron Walotsky's *Inner Visions* and Jane & Howard Frank's *The Frank Collection*.

Forthcoming this Fall are Rowena's *The Art of Rowena*, Frank Kelly Freas's *As He Sees It*, Brom's *Darkwerks*, Julie Bell's & Boris Vallejo's *Titans* and Chris Moore's *Journeyman*, plus reissues by Rodney Matthews, Tim Hildebrandt and others.

And on January 1, 2001, we proudly publish a definitive new work: *The Art of Chesley Bonestell* by Ron Miller

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A few words about
Chicon in History by Greg Heier

By the close of Chicon 2000 there will have been six World Science Fiction Conventions held in Chicago, Illinois — more Worldcons in one city than in any other location on the planet.

It all began with the second Worldcon way back in 1940. E.E. “Doc” Smith was GoH and the attendance was a whopping 128 (mostly SF&F fanzine and club fans). Little was recorded about the first Chicon except to note that it was similar to Worldcons later in the 1940’s — it had low admission price ($1.00), most of the attendees were male, and a coat and tie was de rigueur. While the con had a much lower attendance than modern fests, for its day Chicon was a quiet success.

It also must have been fun, since Chicago fans decided to do it again in 1952. This con was TASFiC—the Tenth Anniversary Science Fiction Convention, later nicknamed Chicon II. (The first Worldcon was held in 1939, but since no Worldcons were held during World War II, this was the 10th such event.)

The 1952 GoH was Hugo Gernsback, whose 1926 premiere of Amazing Stories was a starting point for modern science fiction genre as he defined a new literary niche — scientific fiction. Gernsback was further honored in 1953, when his name was made synonymous with excellence in science fiction by the introduction of the Hugo Awards, and in 1960, when he was awarded a Hugo Special Award as “The Father of Magazine Science Fiction.”

By the 1950’s the cost of an attending membership had risen to $2.00! That expense did not keep the crowds away from the 10th Worldcon. The turnout was a whopping 870 fans, more than twice the previous record. That figure would not be topped until 1967.

Worldcon returned to Chicago in 1962 as Chicon III. At the time it was named Chicon II, but it was renamed Chicon III at a later date for continuity. For a whole $3.00, 550 attendees, along with GoH Theodore Sturgeon and Toastmaster Wilson Tucker, enjoyed this 20th Worldcon.

There was a gap in successful bids for a few years — no, make that a couple of decades! The Worldcon was not to return to Chicago until 1982 with Chicon IV, the 40th Worldcon. Chicon IV had 4,275 attending members and featured pro GoH’s A. Bertram Chandler and Frank Kelly Freas. Marta Randall was Toastmaster. Chairmen Ross Pavlac and Larry Propp held her over a confusing (and sometimes confused) assemblage of volunteers characterized by almost daily changes in titles, positions, and colored badges. In fact, many staff members and gophers were seen wearing a button stating the obvious “We Can Only Hope.” But, they did a pretty good job nonetheless, for the fans voted to return to Chicago in 1991, only nine years later.

Labor Day weekend 1991 found 5,661 fans and science fiction pros showing up for Chicon V. The pro GoH’s were Hal Clement, Martin Harry Greenberg, and Richard Powers. Marta Randall again served as Toastmaster. After Chicon V, fan Taras Wolansky wrote “I will forever think of Chicon V as Tunnelcon, for its underground maze of shops, tunnels, ballrooms, and function spaces… which constantly had one traveling in great arcs to get from one place to another…”

Wolansky’s description sort of seems like the path followed by Chicon from 1940 to 2000. Chicon 2000 culminates six decades of fandom in Chicago. The stats on Chicon 2000 are still to be written, but the path leads onward. Another Chicon in the future? We can only hope.
World Science Fiction Convention List...

Worldcons 1939 to 2000

Attendance figures represent the total number of members present at a convention but are compiled on varying bases—consider these counts only generally accurate.

1939

1ST

Year 1939
Name World Science Fiction Convention
City New York, NY
Site Caravan Hall
Guest Frank R. Paul
Chairman Sam Moskowitz
Attendance 200

2ND

Year 1940
Name Chicon
City Chicago, IL
Site Hotel Chicagoan
Guest E.E. "Doc" Smith
Chairman Mark Reinsberg
Attendance 128

3RD

Year 1941
Name Denvention
City Denver, CO
Site Shirley-Savoy Hotel
Guest Robert A. Heinlein
Chairman Olan F. Wiggins
Attendance 90

4TH

Year 1946
Name Pacificon
City Los Angeles, CA
Site Park View Manor
Guests A.E. van Vogt, E. Mayne Hull
Chairman Walter J. Daugherty
Attendance 130

5TH

Year 1947
Name Philcon
City Philadelphia, PA
Site Penn-Sheraton Hotel
Guests John W. Campbell, Jr., L. Jerome Stanton toastmaster
Chairman Milton Rothman
Attendance 200

6TH

Year 1948
Name Torcon
City Toronto, Canada
Site RAI Purdy Studios
Guests Robert Bloch pro, Wilson "Bob" Tucker fan
Chairman Ned McKeown
Attendance 200

7TH

Year 1949
Name Cinvention
City Cincinnati, OH
Site Hotel Metropole
Guests Lloyd A. Eshbach pro, Ted Carnell fan
Chairman Don Ford
Charles R. Tanner
Attendance 190

8TH

Year 1950
Name NorWesCon
City Portland, OR
Site Multnomah Hotel
Guests Anthony Boucher, Theodore Sturgeon toastmaster
Chairman Donald B. Day
Attendance 400

9TH

Year 1951
Name Nolacon
City New Orleans, LA
Site St. Charles Hotel
Guest Fritz Leiber
Chairman Harry B. Moore
Attendance 190

10TH

Year 1952
Name TASFiC
City Chicago, IL
Site Hotel Morrison
Guest Hugo Gernsback
Chairman Julian C. May
Attendance 870

11TH

Year 1953
Name 11th Worldcon
City Philadelphia, PA
Site Bellevue-Stafford Hotel
Guests Willy Ley, Isaac Asimov toastmaster
Chairman Milton Rothman
Attendance 700

12TH

Year 1954
Name SFCon
City San Francisco, CA
Site Sir Francis Drake Hotel
Guests John W. Campbell, Jr., Robert Bloch toastmaster
Chairman Lester Cole, Gary Nelson
Attendance 700

First Hugo Awards. TAEF (Trans-Atlantic Fan Fund) organized.

Chicon 2000 • Chicago, Illinois USA 58th World Science Fiction Convention
Chicon 2000
World Science Fiction Convention
History List

• 13TH •
Year 1955
Name Clevention
City Cleveland, OH
Site Manger Hotel
Guests Isaac Asimov pro,
Sam Moskowitz mystery GoH,
Anthony Boucher toastmaster
Chairmen Nick Falasca,
Noreen Falasca
Attendance 380

• 14TH •
Year 1956
Name NewYorCon7
City New York, NY
Site Biltmore Hotel
Guests Arthur C. Clarke,
Robert Bloch toastmaster
Chairman David A. Kyle
Attendance 850

• 15TH •
Year 1957
Name Loncon
City London, UK
Site King's Court Hotel
Guest John W. Campbell, Jr.
Chairman Ted Carnell
Attendance 268

• 16TH •
Year 1958
Name Solacon6
City South Gate, CA8
Site Alexandria Hotel
Guests Richard Matheson,
Anthony Boucher toastmaster
Chairman Anna S. Moffatt
Attendance 322

• 17TH •
Year 1959
Name Detention
City Detroit, MI
Site Pick-Fort Shelby Hotel
Guests Poul Anderson pro,
John Berry fan,9
Isaac Asimov toastmaster
Chairmen Roger Sims,
Fred Prophet
Attendance 371

• 18TH •
Year 1960
Name Ptitcon
City Pittsburgh, PA
Site Penn-Sheraton Hotel
Guests James Blish,
Isaac Asimov toastmaster
Chairman Dirce Archer
Attendance 568

• 19TH •
Year 1961
Name Seacon
City Seattle, WA
Site Hyatt House
Guests Robert A. Heinlein,
Harlan Ellison toastmaster
Chairman Wally Weber
Attendance 300

• 20TH •
Year 1962
Name Chicon II10
City Chicago, IL
Site Pick-Congress Hotel
Guests Theodore Sturgeon,
Wilson "Bob" Tucker toastmaster
Chairman Earl Kemp
Attendance 550

• 21ST •
Year 1963
Name Discon
City Washington, DC
Site Statler-Hilton Hotel
Guests Murray Leinster,
Isaac Asimov toastmaster
Chairman George Scithers
Attendance 600

• 22ND •
Year 1964
Name Pacificon II6
City Oakland, CA
Site Hotel Leamington
Guests Leigh Brackett pro,
Edmond Hamilton pro,
Forrest J. Ackerman fan,
Anthony Boucher toastmaster
Chairmen J. Ben Stark,
Al haLevy
Attendance 523

• 23RD •
Year 1965
Name Loncon II
City London, UK
Site Mount Royal Hotel
Guests Brian W. Aldiss,
Tom Boardman toastmaster
Chairman Ella Parker
Attendance 350

1966 Tricon Cost...
$3.00 Attending
$2.00 Supporting
$5.00 Banquet

• 24TH •
Year 1966
Name Tricon11
City Cleveland, OH
Site Sheraton-Cleveland
Guests L. Sprague de Camp,
Isaac Asimov toastmaster
Chairman Ben Jason12
Attendance 850

• 25TH •
Year 1967
Name Nycon III
City New York, NY
Site Statler-Hilton Hotel
Guests Lester del Rey pro,
Wilson "Bob" Tucker fan,
Harlan Ellison toastmaster
Chairmen Ted White,
Dave Van Arnam
Attendance 1,500

• 26TH •
Year 1968
Name Baycon6
City Oakland, CA
Site Claremont Hotel
Guests Philip José Farmer pro,
Walter J. Daugherty fan,
Robert Silverberg toastmaster
Chairmen Bill Donahoe
Alva Rogers
J. Ben Stark
Attendance 1,430
<table>
<thead>
<tr>
<th>Year</th>
<th>Site</th>
<th>Guests</th>
<th>Chairman</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1969</td>
<td>Chase-Park Plaza</td>
<td>Jack Gaughan pro, Eddie Jones, Harlan Ellison toastmaster</td>
<td>Ray Fisher</td>
<td>1,534</td>
</tr>
<tr>
<td>1971</td>
<td>Sheraton-Boston Hotel</td>
<td>Clifford D. Simak pro, Harry Warner, Jr. fan, Robert Silverberg toastmaster</td>
<td>Tony Lewis</td>
<td>1,600</td>
</tr>
<tr>
<td>1972</td>
<td>International Hotel</td>
<td>Frederik Pohl pro, Buck Coulson fan, Juanita Coulson fan, Robert Bloch toastmaster</td>
<td>Charles Crayne, Bruce Pelz</td>
<td>2,007</td>
</tr>
<tr>
<td>1974</td>
<td>Sheraton Park Hotel</td>
<td>Roger Zelazny pro, Jay Kay Klein fan, Andrew J. Offut toastmaster</td>
<td>Jay Haldeman, Alice Haldeman, Ron Bounds</td>
<td>3,587</td>
</tr>
<tr>
<td>1975</td>
<td>Southern Cross Hotel</td>
<td>Ursula K. LeGuin pro, Susan Wood fan, Michael Glicksohn fan, Donald H. Tuck AUS, John Bangsund toastmaster</td>
<td>Robin Johnson</td>
<td>606</td>
</tr>
<tr>
<td>1977</td>
<td>Sheraton Park Hotel</td>
<td>Jack Williamson pro, Robert A. Madle fan, Robert Silverberg toastmaster</td>
<td>Don Lundy</td>
<td>2,050</td>
</tr>
<tr>
<td>1978</td>
<td>Southern Cross Hotel</td>
<td>Harlan Ellison pro, Bill Bowers fan, F.M. Busby toastmaster</td>
<td>Tim Kyger</td>
<td>4,700</td>
</tr>
<tr>
<td>1979</td>
<td>International Hotel</td>
<td>Brian Aldiss pro UK, Fritz Leiber pro US, Harry Bell fan, Bob Shaw toastmaster</td>
<td>Peter Weston</td>
<td>3,114</td>
</tr>
</tbody>
</table>
**CHICON 2000**

*World Science Fiction Convention History List*

---

### 38TH

- **Year:** 1980  
- **Name:** Noreascon Two  
- **City:** Boston, MA  
- **Site:** Sheraton-Boston Hotel, Hynes Civic Auditorium  
- **Guests:**  
  - Damon Knight *author*  
  - Kate Wilhelm *author*  
  - Bruce Pelz *fan*  
  - Robert Silverberg *toastmaster*  
- **Chairman:** Leslie Turek  
- **Attendance:** 5,850

---

### 39TH

- **Year:** 1981  
- **Name:** Denvention II  
- **City:** Denver, CO  
- **Site:** Denver Hilton Hotel, Currigan Exhibition Center  
- **Guests:**  
  - Clifford D. Simak *author*  
  - C.L. Moore *author*  
  - Rusty Hevelin *fan*  
  - Ed Bryant *toastmaster*  
- **Chairmen:** Suzanne Carnival, Don C. Thompson  
- **Attendance:** 3,792

---

### 40TH

- **Year:** 1982  
- **Name:** Chicon IV  
- **City:** Chicago, IL  
- **Site:** Hyatt Regency Chicago  
- **Guests:**  
  - A. Bertram Chandler *author*  
  - Frank Kelly Freas *artist*  
  - Lee Hoffman *fan*  
  - Marta Randall *toastmaster*  
- **Chairmen:** Ross Pavlac, Larry Propp  
- **Attendance:** 4,275

---

### 41ST

- **Year:** 1983  
- **Name:** ConStellation  
- **City:** Baltimore, MD  
- **Site:** Baltimore Convention Centre, Baltimore Hilton, Hyatt Regency Baltimore  
- **Guests:**  
  - John Brunner *author*  
  - David A. Kyle *fan*  
  - Jack L. Chalker *toastmaster*  
- **Chairman:** Michael Walsh  
- **Attendance:** 6,400

---

### 42ND

- **Year:** 1984  
- **Name:** L.A.Con II  
- **City:** Anaheim, CA  
- **Site:** Anaheim Convention Center, Anaheim Hilton & Towers  
- **Guests:**  
  - Gordon R. Dickson *author*  
  - Dick Eney *fan*  
  - Jerry Pournelle *toastmaster*  
- **Chairmen:** Craig Miller, Milt Stevens  
- **Attendance:** 8,365

---

### 43RD

- **Year:** 1985  
- **Name:** Aussiecon Two  
- **City:** Melbourne, AUS  
- **Site:** Southern Cross Hotel, Victoria Hotel, Sheraton Hotel, State Film Centre  
- **Guests:**  
  - Gene Wolfe *author*  
  - Ted White *fan*  
- **Chairman:** David Gripp  
- **Attendance:** 1,599

---

### 44TH

- **Year:** 1986  
- **Name:** Confederation  
- **City:** Atlanta, GA  
- **Site:** Marriott Marquis, Atlanta Hilton & Towers  
- **Guests:**  
  - Ray Bradbury *author*  
  - Terry Carr *fan*  
  - Bob Shaw *toastmaster*  
- **Chairmen:** Penny Frierson, Ron Zukowski  
- **Attendance:** 5,811

---

### 45TH

- **Year:** 1987  
- **Name:** Conspiracy '87  
- **City:** Brighton, UK  
- **Site:** Metropole Hotel, Brighton Conference Centre  
- **Guests:**  
  - Doris Lessing *author* UK  
  - Alfred Bester *author* US  
  - Arkady Strugatsky *author* USSR  
  - Boris Strugatsky *author* USSR  
  - Jim Burns *artist*  
  - Ray Harryhausen *film*  
  - Joyce Slater *fan*  
  - Ken Slater *fan*  
  - David Langford *special fan*  
  - Brian Aldiss *toastmaster*  
- **Chairman:** Malcolm Edwards  
- **Attendance:** 4,071

---

### 46TH

- **Year:** 1988  
- **Name:** Nolacon II  
- **City:** New Orleans, LA  
- **Site:** New Orleans Hilton Hotel, Sheraton Hotel & Towers, New Orleans Municipal Auditorium  
- **Guests:**  
  - Donald A. Wollheim *author*  
  - Roger Sims *fan*  
  - Mike Resnick *toastmaster*  
- **Chairman:** John H. Guidry  
- **Attendance:** 5,300

---

Chicon 2000 • Chicago, Illinois USA 58th World Science Fiction Convention
<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>City</th>
<th>Site</th>
<th>Guests</th>
<th>Chairman</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1989</td>
<td>NorEascon Three</td>
<td>Boston, MA</td>
<td>Sheraton-Boston Hotel, Hynes Convention Center</td>
<td>André Norton author, Betty Ballantine publisher, Ané Norton editor, The Stranger Club fan</td>
<td>Mark Olson</td>
<td>6,956</td>
</tr>
<tr>
<td>1990</td>
<td>ConFiction</td>
<td>The Hague, NL</td>
<td>Netherlands Congress Centre</td>
<td>Harry Harrison author, Wolfgang Jeschke author, Joe Haldeman author, Andrew I. Porter fan</td>
<td>Kees van Toorn</td>
<td>3,580</td>
</tr>
<tr>
<td>1991</td>
<td>Chicon V</td>
<td>Chicago, IL</td>
<td>Hyatt Regency and Swissotel</td>
<td>Hal Clement author, Richard Powers artist, Martin H. Greenberg editor, Jon Stopa fan, Joni Stopa fan, Marta Randall</td>
<td>Kathleen Meyer</td>
<td>5,661</td>
</tr>
<tr>
<td>1992</td>
<td>MagiCon</td>
<td>Orlando, FL</td>
<td>Orange County Convention Center, The Peabody Hotel, The Clarion Hotel</td>
<td>Jack Vance author, Vincent Di Fate artist, Walter A. Willis fan, Spider Robinson toastmaster</td>
<td>Joe Siclari</td>
<td>5,452</td>
</tr>
<tr>
<td>1993</td>
<td>ConFrancisco</td>
<td>San Francisco, CA</td>
<td>Moscone Convention Center, ANA Hotel, Renaissance Parc 55, NIKKO Hotel</td>
<td>Larry Niven author, Alicia Austin artist, Tom Digby fan, Wombat (jan howard finder) fan, Mark Twain dead GoH, Guy Gavriel Kay toastmaster</td>
<td>David W. Clark</td>
<td>7,120</td>
</tr>
<tr>
<td>1994</td>
<td>ConAdrian</td>
<td>Winnipeg, CAN</td>
<td>Winnipeg Convention Centre, Place Louis Riel, Holiday Inn, Carlton Inn</td>
<td>Anne McCaffrey author, George Burr artist, Robert Runde fan, Barry B. Longyear toastmaster</td>
<td>John Mansfield</td>
<td>3,570</td>
</tr>
<tr>
<td>1996</td>
<td>L.A.Con III</td>
<td>Anaheim, CA</td>
<td>Anaheim Convention Center, Anaheim Hilton &amp; Towers, Anaheim Marriott</td>
<td>James White author, Roger Corman media, Elsie Wollheim special honoree, Takumi Shibano fan, Sachiko Shibano fan, Connie Willis toastmaster</td>
<td>Mike Glyer</td>
<td>6,703</td>
</tr>
<tr>
<td>1997</td>
<td>LoneStarCon 2</td>
<td>San Antonio, TX</td>
<td>Marriott Rivercenter, Marriott Riverwalk, Henry B. Gonzales Convention Center</td>
<td>Algis Budrys author, Michael Moorcock author, Don Maitz artist, Roy Tackett fan, Neal Barrett, Jr. toastmaster</td>
<td>Karen Meschke</td>
<td>4,650</td>
</tr>
</tbody>
</table>
### CHICON 2000
World Science Fiction Convention
History List

<table>
<thead>
<tr>
<th>• 56TH •</th>
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<th>• 57TH •</th>
<th></th>
<th>• 59TH •</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>1998</td>
<td>2001</td>
<td></td>
<td>2002</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Aussiecon Three</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>City</td>
<td>Melbourne, AUS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Site</td>
<td>Melbourne Convention</td>
<td></td>
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<tr>
<td></td>
<td>Centre, Centra on the</td>
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</tr>
<tr>
<td></td>
<td>Yarra Hotel</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chairman</td>
<td>Perry Middlemiss</td>
<td></td>
<td>Chairman</td>
<td>Todd Dashoff</td>
<td></td>
</tr>
<tr>
<td>Attendance</td>
<td>1,568</td>
<td></td>
<td>Attendance — ?</td>
<td>—</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>• 58TH •</th>
<th></th>
<th>• 59TH •</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>2000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Chicon 2000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>City</td>
<td>Chicago, IL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Site</td>
<td>Hyatt Regency Chicago,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Fairmont, Swissotel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chairman</td>
<td>Tom Veal 32</td>
<td></td>
<td>Chairman</td>
</tr>
<tr>
<td>Attendance</td>
<td>— ?</td>
<td></td>
<td>Tom Whitmore</td>
</tr>
</tbody>
</table>

---

1. The first World Science Fiction Convention was later nicknamed Nycon I by Forrest J. Ackerman.
2. Don Ford did the work but was officially listed only as Secretary-Treasurer. Charles R. Tanner had the honorary title of Chairman.
3. TASFIC was an acronym for Tenth Anniversary Science Fiction Convention — sometimes referred to as Chicon II.
4. This convention is commonly referred to as Phicon II.
5. Milton Rothman replaced James A. Williams as Chairman following Williams’ death.
7. Names, Guests of Honor and Chairmen were shared.
8. NewYorCon is commonly referred to as Nycon II.
9. Solacon was physically located in Los Angeles, but was temporarily annexed to South Gate by mayoral proclamation.
10. John Berry was brought to the US by a special fan fund.
11. Since TASFIC has become generally known as Chicon II, the convention that called itself Chicon II is now remembered as Chicon III.
12. Tricon was also called because it was jointly hosted by Cleveland, Detroit & Cincinnati.
13. Detroit’s Howard DeVore and Cincinnati’s Lou Tabakow were the Associate Chairmen for this group effort.
14. Eddie Jones was the 1969 Trans-Atlantic Fan Fund delegate, and replaced Ted White as Fan Guest of Honor when White withdrew as a show of support for TAAF.
15. Ron Bounds was officially Vice Chairman, but effectively served as Co-Chairman after Jay Halderman moved to Florida before the convention.
16. Donald H. Tuck did not attend the convention.
17. This was actually the first IguanaCon, but it was called IguanaCon II in honor of a previous hoax.
18. Tim Kyger became Chairman when Greg Brown stepped down shortly before the convention. Gary Farber, officially given the title of Vice Chairman after the convention, was regarded by many observers as effectively Co-Chairman.
19. David Grigg replaced John Foyster, who resigned for family reasons, as Chairman.
20. Alfred Bester did not attend the convention due to ill health.
21. The Stranger Club was a collective Fan Guest of Honor. Members present at the convention were Louis Russell Clauvenet, Chan Davis, Timothy O’Rourke, Harry Clement Stubbs, and Art Widner.
22. Becky Thomson was Co-Chairman for the first two years after the site was selected, then Vice-Chairman thereafter and at the convention.
23. Mark Twain was channeled by Jon deCles (aka Don Studebaker).
24. David W. Clark became Chairman following the death of Terry Biffel. Terry Biffel had replaced Sue Stone upon her death.
25. Combined with Canadian National Science Fiction Convention—Convention.
27. Tim Illingworth was Co-Chairman for 15 months.
28. Elsie Wollheim died shortly before the convention.
29. LoneStarCon 1, the First Occasional Lone Star Science Fiction Convention and Chili Cookoff, was the 1985 NASFIC, held in Austin.
30. J. Michael Straczynski was unable to attend the convention due to illness.
31. Australian SF writer George Turner died shortly before the convention and was honored there in memoriam.
32. Mike Janicevic and Becky Thomson were Associate Chairmen.
The Galactic Patrol:
protectors of fandom, fun, and flaming laser death.

Presupporting members
$12

Intergalactic friends
$75

We Want YOU!
(To come to Boston in 2004)

Worldcon-proven, fully connected facilities

Our facilities were home to Noreascon 2 in 1980 and Noreascon 3 in 1989, but this time, there's a bonus: the Sheraton Boston Hotel & Towers and the Hynes Convention Center combination will also include the Copley Marriott hotel, providing sufficient hotel rooms, function space, meeting rooms, and exhibit halls for the whole Worldcon: and it's all connected!

Walk from your room in the Marriott or Sheraton to our beautiful convention center in air-conditioned comfort. With more than half a million square feet of meeting and function space in the combined facilities, we can choose the perfect configuration for an easy, comfortable and convenient Worldcon experience.
An exciting, beautiful, historic city

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 dozens of others.

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

A dedicated, experienced, creative 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.

Please come and meet us at our parties, coming to a con near you!

To contact the Galactic Patrol:

Boston in 2004  email: info@mcfi.org
P.O. Box 1010  www.mcfi.org
Framingham, MA 01701  fax: 617.776.3243

With your support, we can protect the galaxy from zwilniks.
## North American Science Fiction Conventions...

### The NASFiC List

Information primarily compiled by Richard Lynch and Donald Eastlake III

*A North American Science Fiction Convention is held in North America in years when the Worldcon is held outside of North America.*

<table>
<thead>
<tr>
<th>Date</th>
<th>Name</th>
<th>City</th>
<th>Site</th>
<th>Guest</th>
<th>Chairman</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 28 to September 1, 1975</td>
<td>North American Science Fiction Convention</td>
<td>Los Angeles, CA</td>
<td>Los Angeles Airport Marriott</td>
<td>Harlan Ellison author</td>
<td>Charles Crayne</td>
<td>1,100</td>
</tr>
<tr>
<td>August 30 to September 3, 1979</td>
<td>North American Science Fiction Convention '79</td>
<td>Louisville, KY</td>
<td>Galt House Hotel</td>
<td>Frederik Pohl author, George Scithers fan, Lester Del Rey toastmaster</td>
<td>Cliff Amos</td>
<td>1,400</td>
</tr>
<tr>
<td>August 29 to September 2, 1985</td>
<td>LoneStarCon²</td>
<td>Austin, TX</td>
<td>Hyatt Regency Austin, Sheraton Crest, Palmer Auditorium</td>
<td>Jack Vance author, Richard Powers artist, Joanne Burger fan, Chad Oliver toastmaster</td>
<td>Willie Siros</td>
<td>2,800</td>
</tr>
<tr>
<td>September 3 to September 7, 1987</td>
<td>CactusCon</td>
<td>Phoenix, AZ</td>
<td>Phoenix Hyatt Regency, Adams Hilton, Phoenix Convention Center</td>
<td>Hal Clement author, Marjii Ellers fan, Julius Schwartz toastmaster</td>
<td>Bruce Farr</td>
<td>3,500</td>
</tr>
<tr>
<td>August 30 to September 3, 1990</td>
<td>ConDiego</td>
<td>San Diego, CA</td>
<td>San Diego Omni, San Diego Convention and Performing Arts Center</td>
<td>Samuel R. Delany author, Ben Yalow fan</td>
<td>Albert Lafreniere II</td>
<td>3,000</td>
</tr>
<tr>
<td>July 13 to July 16, 1995</td>
<td>Dragon*Con 1995³</td>
<td>Atlanta, GA</td>
<td>Atlanta Hilton and Towers, Westin Peachtree Plaza Hotel, Atlanta Civic Center</td>
<td>George Alec Effinger author, Harlan Ellison author, Timothy Zahn author, Michael Whelan artist, Bjo Trimble fan</td>
<td>Ed Kramer</td>
<td>14,312</td>
</tr>
<tr>
<td>August 26 to August 29, 1999</td>
<td>Conucopia</td>
<td>Anaheim, CA</td>
<td>Anaheim Marriott</td>
<td>Jerry Pournelle author, Ellen Datlow editor, Richard Lynch fan, Nicki Lynch fan</td>
<td>Christian B. McGuire</td>
<td>1,649</td>
</tr>
</tbody>
</table>

¹ Does not include non-attending members, figures are approximate.
² *aka* The First Occasional Lone Star Science Fiction Convention & Chili Cookoff.
³ *aka* NASFiC/Dragon*Con/Atlanta Comics Expo '95. Dragon*Con was an existing “popular culture” convention, which added the NASFiC to its many other events.

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**Chicon 2000 • Chicago, Illinois USA**

58th World Science Fiction Convention

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The Hugo Awards Ceremony

by Michael Nelson

Winners of the Hugo and John W. Campbell Awards are chosen by making all the nominees run in a race while wearing long red gowns and high heels... sorry, I was thinking of the Nebula Awards. Chicon 2000 members who joined before the nomination and voting deadlines had the opportunity to dictate which creators of science fiction or fantasy works premiered during 1999 will be honored at the 2000 Hugo Awards Ceremony.

The first Hugo Awards were presented by Isaac Asimov at a banquet during the 1953 Worldcon in Philadelphia. The early Hugo rockets — conceived at the height of the Cold War — were primitive devices that were barely able to exceed lightspeed, with yields of only a few megatons... Actually, the first Hugo rockets were machined from stainless steel by Jack McKnight. Three days before the convention, the 11th Worldcon committee discovered that the silversmith constructing the awards hadn’t started working on them. Jack missed that Worldcon, but managed to turn out the rockets (and learn just how difficult it is to solder stainless steel) before the banquet took place. His daughter, Peggy Rae Sapienza (chairman of Bucconeer, the 1998 Worldcon), told me that he always referred to them as, “Those god-damned Hugo Awards.”

The constitution of the World Science Fiction Society specifies that the Hugo Award rocket must be based on the design by Jack McKnight and Ben Jason. But each Worldcon committee may create their own unique award base. This has led to results ranging from Bucconeer’s award, which had a base constructed with oak from the US Navy Frigate Constellation, to L.A.Con III’s motion picture film can award with batteries included (for the little spotlights — it had no moving parts as far as I know).

The 2000 Hugo and John W. Campbell Awards will be presented at a ceremony, Saturday evening, in the Fairmont Hotel’s Imperial Ballroom. This year, the Hugo award base was designed and crafted by Chesley Award nominated artist Johnna Klukas from white oak — the State Tree of Illinois. The rockets were fabricated, as they have been for the last several years, by a company in Great Britain. (I believe they also make the hood ornament for Jaguar automobiles, which is amusing since the original Hugo rocket was inspired by the hood ornament for the Oldsmobile Rocket 88.)

Team Hugo, the people in Chicon’s Events Division running the Hugo Awards Ceremony, has spent many months organizing a spectacular event to honor this year’s Hugo and Campbell Award nominees and to entertain the attendees. The ceremony will be hosted by Chicon 2000’s Toastmaster, Harry Turtledove. Members of Team Hugo plan to start the evening with a musical play that asks the question, “What if fans from the future traveled back in time and tried to get the Philcon II committee to call the Science Fiction Achievement Awards the ‘John Awards’ in honor of John W. Campbell instead of Hugo Gernsback?” Or maybe not. Instead, prominent members of the science fiction community such as our Artist Guest of Honor, Bob Eggleton, will present this year’s awards to the winners of the John W. Campbell Award and Hugo Awards with audiovisual assistance by Team Hugo’s crack technical crew.

Feel free to wear your good party clothes to this event. This is science fiction fandom’s annual opportunity to engage in a little pomp and satorial dressing up, and to celebrate the very best our family members have to offer.
The Nominees for the—
47th Annual Hugo Awards

BEST NOVEL
Darwin's Radio by Greg Bear
(HarperCollins UK; Del Rey)
A Civil Campaign by Lois McMaster Bujold
(Baen Books)
Harry Potter and the Prisoner of Azkaban
by J.K. Rowling (Bloomsbury; Arthur A.
Levine/Scholastic Press)
Cryptonomicon by Neal Stephenson
(Avon Press)
A Deepness in the Sky by Vernor Vinge
(Tor)

BEST NOVELLA
“Son Observe the Time” by Kage Baker
(Asimov’s 5/99)
“The Astronaut From Wyoming” by
Adam-Troy Castro and Jerry Oltion
(Analog 7-8/99)
“Hunting the Snark” by Mike Resnick
(Asimov’s 12/99)
“Forty, Counting Down” by Harry
Turtledove (Asimov’s 12/99)
“The Winds of Marble Arch” by Connie
Willis (Asimov’s 10-11/99)

BEST NOVELLETTE
“Stellar Harvest” by Eleanor Arnason
(Asimov’s 4/99)
“Border Guards” by Greg Egan
(Interzone 10/99)
“The Secret History of the Ornithopter”
by Jan Lars Jensen (F&SF 6/99)
“10*16 to 1” by James Patrick Kelly
(Asimov’s 6/99)
“The Chop Girl” by Ian R. MacLeod
(Asimov’s 12/99)
“Fossil Games” by Tom Purdom
(Asimov’s 2/99)

BEST SHORT STORY
“macs” by Terry Bisson (F&SF 10-11/99)
“Sarajevo” by Nick DiChario
(F&SF 3/99)
“Hothouse Flowers” by Mike Resnick
(Asimov’s 10-11/99)
“Ancient Engines” by Michael Swanwick
(Asimov’s 2/99)
“Schermo with Tyrannosaur” by Michael
Swanwick (Asimov’s 7/99)

BEST RELATED BOOK
Minicon 34 Restaurant Guide by Karen
Cooper and Bruce Schneier (Rune Press)
Spectrum 6: The Best in Contemporary
Fantastic Art edited by Cathy and Arnie
Fenner (Underwood Books)
The Sandman: The Dream Hunters by Neil
Gaiman and Yoshitaka Amano
(DC Comics/Vertigo)
The Science of Discworld by Terry Pratchett,
Ian Stewart, and Jack Cohen
(Ebury Press)
Science Fiction of the 20th Century by
Frank M. Robinson (Collectors Press)

BEST DRAMATIC PRESENTATION
Being John Malkovich (Single Cell Pictures/
Gramercy Pictures/Propaganda Films)
Directed by Spike Jonze; Written by
David Langdon
GalaxyQuest (DreamWorks SKG) Directed
by Dean Parisot; Story by David
Howard; Screenplay by David Howard
and Robert Gordon
The Iron Giant (Warner Bros. Animation)
Directed by Brad Bird; Based on a story
by Ted Hughes; Screenplay by Brad Bird
and Tim McCanlies
The Matrix (Village Roadshow Productions/
Groucho II Film Partnership/Silver
Pictures) Directed by Andy and
Larry Wachowski; Written by Andy and
Larry Wachowski
The Sixth Sense (Spyglass Entertainment/
Hollywood Pictures) Directed by M.
Night Shyamalan; Written by M. Night
Shyamalan

BEST PROFESSIONAL EDITOR
Gardner Dozois
David G. Hartwell
Patrick Nielsen Hayden
Stanley Schmidt
Gordon Van Gelder

BEST PROFESSIONAL ARTIST
Jim Burns
Bob Eggleton
Donato Giancola
Don Maitz
Michael Whelan

BEST SEMIPROZINE
Interzone edited by David Pringle
Locus edited by Charles N. Brown
The New York Review of Science Fiction
edited by Kathryn Cramer, Ariel
Haméon, David G. Hartwell, and Kevin
Maroney
Science Fiction Chronicle edited by
Andrew I. Porter
Speculations edited by Kent Brewster

BEST FANZINE
Ansible edited by Dave Langford
Challenger edited by Guy H. Lillian III
File 770 edited by Mike Glyer
Mimosa edited by Nicki and Richard Lynch
Plokta edited by Alison Scott and
Steve Davies

BEST FAN WRITER
Bob Devney
Mike Glyer
David Langford
Evelyn Leeper
Steven H Silver

BEST FAN ARTIST
Freddie Baer
Brad Foster
Teddy Harvia
Joe Mayhew
Taral Wayne

John W. Campbell Award
For Best New Writer
sponsored by Dell Magazines
Cory Doctorow (2nd year of eligibility)
Thomas Harlan (1st year of eligibility)
Ellen Klages (2nd year of eligibility)
Kristine Smith (1st year of eligibility)
Shane Tourtellotte (2nd year of eligibility)
The World Science Fiction Convention

Where we come to celebrate and enjoy the many aspects of creativity in Science Fiction and Fantasy – the books, the artwork, the authors AND . . .

The Art, The Craft, The Joy of...

COSTUME!

Are you interested in Costume? Do you wear, design, construct, study, photograph, display, collect, or notice costumes? Are you looking for other people who share your interest?

Join the

International Costumers' Guild

- Costume Conferences
- The Costumer's Quarterly
- Networking
- Workshops
- Masquerades
- Sharing Information
- How-To
- Sources
- Local Activities
- Social Events

What is the International Costumers' Guild?

The ICG is a non-profit, educational and charitable organization for anyone who is interested in any aspect and any type of costume and clothing. Founded in 1983, the ICG grew from a small group of costume enthusiasts in Maryland to a truly international guild with a thousand of members, both amateur and professional, in Australia and Europe as well as North America. The ICG provides overall sponsorship for Costume Con, the annual conference presented by costumers for costumers, all about costuming. The ICG also publishes The Costumer's Quarterly, a news and information journal sent to subscribers four times a year. The ICG is organized into regional chapters, each responsible for its own governance and activities.

What are the benefits of membership?

Through your local chapter, you will have the opportunity to participate in workshops, sewing circles, competitions and social events. Some chapters have their own newsletters; some have close ties to groups with related interests, such as historical dance societies, military re-enactment groups and media fan clubs. The Costumer's Quarterly will keep you informed of useful how-to tips and new sources of supply, as well as upcoming Costume-Cons and other events. Best of all, you will be a part of an active, friendly network of people who share your passion for costume.

How do I join?

Simply contact the chapter of your choice and request membership information. Check out our web site (www.costume.org) for a listing of the ICG's chapters. Dues vary by chapter. Your national dues and your subscription to The Costumer's Quarterly may be included in your chapter dues.
Dr. Bob makes Hugo picks for—
Best Dramatic Presentation 2000

by Dr. Bob Blackwood

Dr. Bob, aka Dr. Bob Blackwood, sometime film critic for Chicago's Near North News and former college professor of English and Communications Media, takes upon himself the role of resident media wise guy to make some picks. These picks are not authorized by anyone, nor can they affect the voting. They are not based on any inside knowledge, or they would be more accurate.

Jonze, Spike, dir.
Being John Malkovich.

Parisot, Dean, dir.
GalaxyQuest.
With Tim Allen, Sigourney Weaver. Dreamworks, SKG, 1999. The members of a Star Trek-like TV show hustle fans at SF media cons and save the universe on the side.

Bird, Brad, dir.
The Iron Giant.
Animation with voices of Jennifer Aniston and Harry Connick, Jr. Warner Brothers, 1999. Boy makes friends with gentle giant ET robot in middle of hostile Cold War USA.

Wachowski, Andy & Larry, dirs. The Matrix.
With Keanu Reeves, Laurence Fishburne. Silver Pictures, 1999. Computer hacker Neo joins the rebels and helps save the world, the real one not the phony version, from a nasty cyber-intelligence.

Shyamalan, M. Night, dir.
The Sixth Sense.

The Matrix takes it, because of the huge number of computer programmers who bother to vote, despite the presence of Keanu Reeves. Luckily, in this film, Keanu is only asked to wear interesting clothes and move within the parameters of martial arts/special effects sequences. Furthermore, Laurence Fishburne is there to make the film happen. Though the central character bears some resemblance to the lead character in Proyas' Dark City (1998), which did not get the Hugo, the complexity of the plot's metaphysics and the mise-en-scene wins it for those two guys from Chicago.

Galaxy Quest will win a number of sentimental votes for its depictions of media SF cons. Most of the Hugo voters, however, are more literary and cerebral. They prefer to adulate authors rather than actors from a defunct TV show. If Sigourney Weaver had not had Tim Allen around, fans of the Alien series would have given her more votes.

The Iron Giant is based on a book by British poet Ted Hughes. Some feminists (a good percent of the voters) may still dislike him for the suicide of Sylvia Plath, his wife, though Hughes was the editor of her complete works. In any case, as animation, it can only win if the graphic artists, their fans and people with small children stand by it, and if the votes are tied between live action films.

The Sixth Sense is one of the most intelligent ghost stories ever made. As fantasy, however, it stands a small chance of winning a Hugo at this time. As a fantasy as well as a SF reader, I would be happy to see an upset here.

Being John Malkovich is the dark horse in this listing. First, it has one of the greatest actors in the United States in the title and on the screen. Secondly, it has the kind of zany plot that pleases Monty Python fans, a large group in the aging constituency of Hugo voters. In fact, its running around by a group of whackos reminds me of Gilliam's Time Bandits (1981).
The SF Achievement Awards — The Hugo List

The Hugo Award was named in honor of Hugo Gernsback, who was described as The Father of Magazine Science Fiction in a Special Award given to him in 1960.

The Hugo Award, also known as the Science Fiction Achievement Award, is given annually by the World Science Fiction Society (WSFS). The distinguishing characteristics of the Hugo Award are that it is sponsored by WSFS, administered by the committee of the World Science Fiction Convention (Worldcon) held that year, and determined by nominations from and a popular vote of the membership of WSFS (WSFS membership is defined as the membership of the upcoming Worldcon). A Hugo Award given in a particular year is for work that appeared in the previous calendar year.

The list here includes the Hugo Award and four other types of awards — the Retro Hugo, Campbell Award, Special Awards, and the Gandalf Award.

The Retro Hugo Award was first authorized by the WSFS Constitution in 1996. A Worldcon may, if it so desires, conduct a Retro Hugo ballot for the 50th, 75th or 100th preceding year, so long as no Hugo Awards were given in that year. So far, Retro Hugos have been awarded only once, by L.A. Con III (1996) for the year 1946.

The John W. Campbell Memorial Award for the Best New Writer is also administered by the Worldcon Committee. It is determined by the same nomination and voting mechanism as the Hugo. The Campbell Award has been sponsored by Dell Magazines since 1993. It was originally sponsored by Condé Nast Publications (1973 to 1978), and later by Davis Publications (1979 to 1992).

The Gandalf Award was an award which, like the Campbell Award, was administered by the Worldcon committee and determined by the Hugo nomination and voting mechanism. It was sponsored by Lin Carter and SAGA (The Swordsmen and Sorcerers' Guild of America, Ltd.) from 1974 through 1980.

Special Awards are determined directly by a Worldcon Committee without any popular nominations or vote. Present WSFS rules allow the Hugo nomination and voting mechanisms to be used only for the Hugo Award and the Campbell Award.

• 1946 •

Retro Hugo Winners

Novel: The Mule by Isaac Asimov
Novella: “Animal Farm” by George Orwell
Novelette: “First Contact” by Murray Leinster
Short Story: “Uncommon Sense” by Hal Clement
Dramatic Presentation: The Picture of Dorian Gray
Professional Editor: John W. Campbell, Jr.
Professional Artist: Virgil Finlay
Fanzine: Voice of the Imagi-Nation
(Forrest J. Ackerman, ed.)
Fan Writer: Forrest J. Ackerman
Fan Artist: William Rotsler

• 1953 •

Hugo Winners

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

1954 No Hugo Awards were presented.

1955 •

Hugo Winners

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

Special Award
Sam Moskowitz as “Mystery Guest” and for his work on past conventions

1956 •

Hugo Winners

Novel: Double Star by Robert A. Heinlein
Novelette: “Exploration Team” by Murray Leinster
Short Story: “The Star” by Arthur C. Clarke
Feature Writer: Willy Ley
Magazine: Astounding
Artist: Frank Kelly Freas
Fanzine: Inside & Science Fiction Advertiser
(Ron Smith, ed.)
Most Promising New Author: Robert Silverberg
Book Reviewer: Damon Knight
• 1957 •
Hugo Winners
American Professional Magazine: Astounding
British Professional Magazine: New Worlds
Fan Magazine: Science Fiction Times (James V. Taurasi, Ray Van Houten, and Frank Prieto, eds.)

• 1958 •
Hugo Winners
Novel or Novelette: The Big Time by Fritz Leiber
Short Story: "Or All the Seas With Oysters" by Avram Davidson
Outstanding Movie: The Incredible Shrinking Man
Magazine: Fantasy & Science Fiction
Outstanding Artist: Frank Kelly Freas
Outstanding Actifan: Walter A. Willis

• 1959 •
Hugo Winners
Novel: A Case of Conscience by James Blish
Novelette: "The Big Front Yard" by Clifford D. Simak
Short Story: "That Hell-Bound Train" by Robert Bloch
Professional Magazine: Fantasy & Science Fiction
Professional Artist: Frank Kelly Freas
Amateur Magazine: Fanac (Ron Ellik and Terry Carr, eds.)
New Author: No Award, but Brian W. Aldiss received a plaque as runner-up.

• 1960 •
Hugo Winners
Novel: Starship Troopers by Robert A. Heinlein
Short Story: "Flowers for Algernon" by Daniel Keyes
Dramatic Presentation: The Twilight Zone
Professional Magazine: Fantasy & Science Fiction
Professional Artist: Ed Emshwiller
Fanazine: Cry of the Nameless (F.M. and Elinor Busby, Burnett Toskey, and Wally Weber, eds.)

SPECIAL AWARD
Hugo Gernsback as "The Father of Magazine Science Fiction"

• 1961 •
Hugo Winners
Novel: A Canticle for Leibowitz by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage" by Poul Anderson
Dramatic Presentation: The Twilight Zone
Professional Magazine: Astounding/Analog
Professional Artist: Ed Emshwiller
Fanazine: Who Killed Science Fiction? (Earl Kemp, ed.)

• 1962 •
Hugo Winners
Novel: Stranger in a Strange Land by Robert A. Heinlein
Short Fiction: the "Hothouse" series by Brian W. Aldiss (collected as The Long Afternoon of Earth)
Dramatic Presentation: The Twilight Zone
Professional Magazine: Analog
Professional Artist: Ed Emshwiller
Fanazine: Warhoon (Richard Bergeron, ed.)

SPECIAL AWARDS
Cele Goldsmith for editing Amazing and Fantastic
Donald H. Tuck for The Handbook of Science Fiction and Fantasy
Fritz Leiber and the Hoffman Electronic Corp. for the use of science fiction in advertisements

• 1963 •
Hugo Winners
Novel: The Man in the High Castle by Philip K. Dick
Short Fiction: "The Dragon Masters" by Jack Vance
Professional Magazine: Fantasy & Science Fiction
Professional Artist: Roy G. Krenkel
Amateur Magazine: Xero (Richard and Pat Lupoff, eds.)

SPECIAL AWARDS
P. Schuyler Miller for book reviews in Analog
Isaac Asimov for science articles in Fantasy & Science Fiction

• 1964 •
Hugo Winners
Novel: Way Station by Clifford Simak
Short Fiction: "No Truce With Kings" by Poul Anderson
Professional Magazine: Analog
Professional Artist: Ed Emshwiller
SF Book Publisher: Ace Books
Amateur Magazine: Amra (George Scithers, ed.)

• 1965 •
Hugo Winners
Novel: The Wanderer by Fritz Leiber
Short Story: "Soldier, Ask Not" by Gordon R. Dickson
Special Drama: Dr. Strangelove
Magazine: Analog
Artist: John Schoenherr
Publisher: Ballantine Books
Fanazine: Yandro (Robert and Juanita Coulson, eds.)

• 1966 •
Hugo Winners
Novel: ...And Call Me Conrad by Roger Zelazny (also called This Immortal) and Dune by Frank Herbert (tie)
Short Fiction: "Repent, Harlequin! Said the Ticktockman" by Harlan Ellison
Professional Magazine: If
Professional Artist: Frank Frazetta
Amateur Magazine: ERB-dom (Camille Cazedessus, ed.)
Best All-Time Series: the "Foundation" series by Isaac Asimov

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• 1967 •
HUGO WINNERS
Novel: *The Moon is a Harsh Mistress* by Robert A. Heinlein
Novelette: “The Last Castle” by Jack Vance
Short Story: “Neutron Star” by Larry Niven
Dramatic Presentation: “The Menagerie” (*Star Trek*)
Professional Magazine: If
Professional Artist: Jack Gaughan
Fanzine: Niekas (Ed Meskys and Felice Rolfe, eds.)
Fan Writer: Alexei Panshin
Fan Artist: Jack Gaughan

SPECIAL AWARD
CBS Television for 21st Century

• 1968 •
HUGO WINNERS
Novel: *Lord of Light* by Roger Zelazny
Novelette: “Weyr Search” by Anne McCaffrey; and “ Riders of the Purple Wage” by Philip José Farmer (tie)
Novelette: “Gonna Roll the Bones” by Fritz Leiber
Short Story: “I Have No Mouth, and I Must Scream” by Harlan Ellison
Dramatic Presentation: “City on the Edge of Forever” (*Star Trek*; by Harlan Ellison)
Professional Magazine: If
Professional Artist: Jack Gaughan
Fanzine: Amra (George Scithers, eds.)
Fan Writer: Ted White
Fan Artist: George Barr

SPECIAL AWARDS
Harlan Ellison for *Dangerous Visions*
Gene Roddenberry for *Star Trek*

• 1969 •
HUGO WINNERS
Novel: *Stand on Zanzibar* by John Brunner
Novelette: “Nightwings” by Robert Silverberg
Novelette: “The Sharing of Flesh” by Poul Anderson
Short Story: “The Beast That Shouted Love at the Heart of the World” by Harlan Ellison
Drama: 2001: *Space Odyssey*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Jack Gaughan
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Vaughn Bodé

SPECIAL AWARDS

• 1970 •
HUGO WINNERS
Novel: *The Left Hand of Darkness* by Ursula K. LeGuin
Novella: “Ship of Shadows” by Fritz Leiber
Short Story: “Time Considered as a Helix of Semi-Precious Stones” by Samuel R. Delany
Dramatic Presentation: news coverage of Apollo XI
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Fanzine: *Science Fiction Review* (Richard E. Geis, ed.)
Fan Writer: Wilson “Bob” Tucker
Fan Artist: Tim Kirk

• 1971 •
HUGO WINNERS
Novel: *Ringworld* by Larry Niven
Novella: “Ill Met in Lankhmar” by Fritz Leiber
Short Story: “Slow Sculpture” by Theodore Sturgeon
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Leo and Diane Dillon
Fanzine: *Locus* (Charles and Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

• 1972 •
HUGO WINNERS
Novel: *To Your Scattered Bodies Go* by Philip José Farmer
Novella: “The Queen of Air and Darkness” by Poul Anderson
Short Story: “Inconstant Moon” by Larry Niven
Dramatic Presentation: *A Clockwork Orange*
Professional Magazine: *Fantasy & Science Fiction*
Professional Artist: Frank Kelly Freas
Amateur Magazine: *Locus* (Charles N. Brown, ed.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Tim Kirk

SPECIAL AWARDS
Harlan Ellison for excellence in anthologizing Again, Dangerous Visions
*Club du Livre d’Anticipoation* (France) for excellence in book production
*Nueva Dimension* (Spain) for excellence in magazine production
**1973**

**HUGO WINNERS**

**Novel:** *The Gods Themselves* by Isaac Asimov

**Novella:** “The Word for World is Forest” by Ursula K. LeGuin

**Novelette:** “Goat Song” by Poul Anderson

**Short Story:** “Eurema’s Dam” by R.A. Lafferty and “The Meeting” by Frederik Pohl and C.M. Kornbluth (tie)

**Dramatic Presentation:** *Slaughterhouse Five*

**Professional Editor:** Ben Bova

**Professional Artist:** Frank Kelly Freas

**Amateur Magazine:** *Energumen* (Mike Glicksohn & Susan Wood Glicksohn, eds.)

**Fan Writer:** Terry Carr

**Fan Artist:** Tim Kirk

**CAMPBELL AWARD**

*Jerry Pournelle*

**SPECIAL AWARD**

Pierre Versins for *L’Encyclopédie de l’Utopie et de la science fiction*

**1975**

**HUGO WINNERS**

**Novel:** *The Dispossessed* by Ursula K. LeGuin

**Novella:** “A Song for Lya” by George R.R. Martin

**Novelette:** “Adrift Just Off the Islets of Langerhans” by Harlan Ellison

**Short Story:** “The Hole Man” by Larry Niven

**Dramatic Presentation:** *Young Frankensteinst*

**Professional Editor:** Ben Bova

**Professional Artist:** Frank Kelly Freas

**Amateur Magazine:** *The Alien Critic*

(Richard E. Geis, ed.)

**Fan Writer:** Richard E. Geis

**Fan Artist:** Bill Rotsler

**CAMPBELL AWARD**

P.J. Plauger

**GANDALF AWARD**

Grand Master: Fritz Leiber

**SPECIAL AWARDS**

Donald A. Wollheim as “the fan who has done everything”

Walt Lee for *Reference Guide to Fantastic Films*

**1976**

**HUGO WINNERS**

**Novel:** *The Forever War* by Joe Haldeman

**Novella:** “Home is the Hangman” by Roger Zelazny

**Novelette:** “The Borderland of Sol” by Larry Niven

**Short Story:** “Catch That Zeppelin!” by Fritz Leiber

**Dramatic Presentation:** *A Boy and His Dog*

**Professional Editor:** Ben Bova

**Professional Artist:** Frank Kelly Freas

**Fanzine:** *Locus* (Charles and Dena Brown, eds.)

**Fan Writer:** Richard E. Geis

**Fan Artist:** Tim Kirk

**CAMPBELL AWARD**

Tom Reamy

**GANDALF AWARD**

Grand Master: L. Sprague de Camp

**SPECIAL AWARD**

James E. Gunn for *Alternate Worlds, The Illustrated History of Science Fiction*
• 1977 •

**Hugo Winners**

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

**Professional Editor:** Ben Bova
**Professional Artist:** Rick Sternbach
**Fanzine:** *Science Fiction Review* (Richard E. Geis, ed.)
**Fan Writer:** Susan Wood and Richard E. Geis (tie)
**Fan Artist:** Phil Foglio

- **Campbell Award**
  - C.J. Cherryh

- **Gandalf Award**
  - Grand Master: André Norton

**Special Awards**

George Lucas for *Star Wars*

• 1978 •

**Hugo Winners**

Novel: *Gateway* by Frederik Pohl
Novella: “Stardance” by Spider and Jeanne Robinson
Novelette: “Eyes of Amber” by Joan D. Vinge
Short Story: “Jeffy is Five” by Harlan Ellison

**Dramatic Presentation:** *Star Wars*

**Professional Editor:** George Scithers
**Professional Artist:** Rick Sternbach
**Fanzine:** *Locus* (Charles and Dena Brown, eds.)
**Fan Writer:** Richard E. Geis
**Fan Artist:** Phil Foglio

- **Campbell Award**
  - Orson Scott Card

- **Gandalf Awards**
  - Grand Master: Poul Anderson

**Book-Length Fantasy:** *The Silmarillion* by J.R.R. Tolkien (edited by Christopher Tolkien)

• 1979 •

**Hugo Winners**

Novel: *Dreamsnake* by Vonda McIntyre
Novella: “The Persistence of Vision” by John Varley
Novelette: “Hunter’s Moon” by Poul Anderson
Short Story: “Cassandra” by C.J. Cherryh

**Dramatic Presentation:** *Superman*

**Professional Editor:** Ben Bova
**Professional Artist:** Vincent Di Fate
**Fanzine:** *Science Fiction Review* (Richard E. Geis, ed.)
**Fan Writer:** Bob Shaw
**Fan Artist:** Bill Rotsler

- **Campbell Award**
  - Stephen R. Donaldson

- **Gandalf Awards**
  - Grand Master: Ursula K. LeGuin

**Book-Length Fantasy:** *The White Dragon* by Anne McCaffrey

• 1980 •

**Hugo Winners**

Novel: *The Fountains of Paradise* by Arthur C. Clarke
Novella: “Enemy Mine” by Barry B. Longyear
Novelette: “Sandkings” by George R.R. Martin
Short Story: “The Way of Cross and Dragon” by George R.R. Martin

**Non-Fiction Book:** *The Science Fiction Encyclopedia* by Peter Nicholls, ed.

**Dramatic Presentation:** *Alien*

**Professional Editor:** George Scithers
**Professional Artist:** Michael Whelan
**Fanzine:** *Locus* (Charles N. Brown, ed.)
**Fan Writer:** Bob Shaw
**Fan Artist:** Alexis Gilliland

- **Campbell Award**
  - Barry B. Longyear

- **Gandalf Award**
  - Grand Master: Ray Bradbury

• 1981 •

**Hugo Winners**

Novel: *The Snow Queen* by Joan D. Vinge
Novella: “Lost Dorsai” by Gordon R. Dickson
Novelette: “The Cloak and the Staff” by Gordon R. Dickson
Short Story: “Grotto of the Dancing Deer” by Clifford D. Simak

**Non-Fiction Book:** *Cosmos* by Carl Sagan

**Dramatic Presentation:** *The Empire Strikes Back*

**Professional Editor:** Edward L. Ferman
**Professional Artist:** Michael Whelan
**Fanzine:** *Locus* (Charles N. Brown, ed.)
**Fan Writer:** Susan Wood
**Fan Artist:** Victoria Poyser

- **Campbell Award**
  - Somtow Sucharitkul

- **Gandalf Awards**
  - Special Award

Edward L. Ferman for his effort to expand and improve the field

• 1982 •

**Hugo Winners**

Novel: *Downbelow Station* by C.J. Cherryh
Novella: “The Saturn Game” by Poul Anderson
Novelette: “Unicorn Variation” by Roger Zelazny
Short Story: “The Pusher” by John Varley

**Non-Fiction Book:** *Danse Macabre* by Stephen King

**Dramatic Presentation:** *Raiders of the Lost Ark*

**Professional Editor:** Edward L. Ferman
**Professional Artist:** Michael Whelan
**Fanzine:** *Locus* (Charles N. Brown, ed.)
**Fan Writer:** Richard E. Geis
**Fan Artist:** Victoria Poyser

- **Campbell Award**
  - Alexis Gilliland

- **Gandalf Awards**
  - Special Award

Mike Glyer for “keeping the fan in fanzine publishing”
• 1983 •

HUGO WINNERS

Novel: Foundation's Edge by Isaac Asimov
Novella: "Souls" by Joanna Russ
Novelette: "Fire Watch" by Connie Willis
Short Story: "Melancholy Elephants" by Spider Robinson
Non-Fiction Book: Isaac Asimov: The Foundations of Science Fiction by James Gunn

Dramatic Presentation: Blade Runner
Professional Editor: Edward L. Ferman
Professional Artist: Michael Whelan
Fanzine: Locus (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Alexis Gilliland

CAMPBELL AWARD
Paul O. Williams

• 1984 •

HUGO WINNERS

Novel: Startide Rising by David Brin
Novella: "Cascade Point" by Timothy Zahn
Novelette: "Blood Music" by Greg Bear
Short Story: "Speech Sounds" by Octavia Butler
Non-Fiction Book: Encyclopedia of Science Fiction and Fantasy, vol. III by Donald Tuck

Dramatic Presentation: Return of the Jedi
Professional Editor: Shawna McCarthy
Professional Artist: Michael Whelan
Semi-prozine: Locus (Charles N. Brown, ed.)
Fanzine: File 770 (Mike Glyer, ed.)
Fan Writer: Mike Glyer
Fan Artist: Alexis Gilliland

CAMPBELL AWARD
R.A. MacAvoy

SPECIAL AWARDS

Larry T. Shaw for a lifetime of service
Robert Bloch for 50 years of excellence

• 1985 •

HUGO WINNERS

Novel: Neuromancer by William Gibson
Novella: "Press Enter []" by John Varley
Novelette: "Bloodchild" by Octavia Butler
Short Story: "Crystal Spheres" by David Brin
Non-Fiction: Wonder's Child: My Life in Science Fiction by Jack Williamson

Professional Artist: Michael Whelan
Professional Editor: Terry Carr
Dramatic Presentation: 2010

Semi-prozine: Locus (Charles N. Brown, ed.)
Fanzine: File 770 (Mike Glyer, ed.)
Fan Writer: Dave Langford
Fan Artist: Alexis Gilliland

CAMPBELL AWARD
Lucius Shepard

• 1986 •

HUGO WINNERS

Novel: Ender's Game by Orson Scott Card
Novella: "Twenty-four Views of Mt. Fuji, by Hokusai" by Roger Zelazny
Novelette: "Paladin of the Lost Hour" by Harlan Ellison
Short Story: "Fermi and Frost" by Frederik Pohl
Non-Fiction: Science Made Stupid by Tom Weller

Dramatic Presentation: Back to the Future
Professional Editor: Judy-Lynn Benjamin Del Rey

Note: This award was declined by Lester Del Rey.

Professional Artist: Michael Whelan
Semi-prozine: Locus (Charles N. Brown, ed.)
Fanzine: Lan's Lantern (George Laskowski, ed.)
Fan Writer: Mike Glyer
Fan Artist: Joan hanke-woods

CAMPBELL AWARD
Melissa Scott

• 1987 •

HUGO WINNERS

Novel: Speaker For The Dead by Orson Scott Card
Novella: "Gilgamesh In The Outback" by Robert Silverberg
Novelette: "Permafrost" by Roger Zelazny
Short Story: "Tangents" by Greg Bear
Non-Fiction Book: Trillion Year Spree by Brain Aldiss with David Wingrove

Professional Editor: Terry Carr
Professional Artist: Jim Burns
Dramatic Presentation: Aliens
Semi-prozine: Locus (Charles N. Brown, ed.)
Fanzine: Ansible (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster

CAMPBELL AWARD
Karen Joy Fowler

Chicon 2000 • Chicago, Illinois USA 58th World Science Fiction Convention 171
- 1988 -  
**HUGO WINNERS**
Novel: *The Uplift War* by David Brin  
Novella: “Eye for Eye” by Orson Scott Card  
Novelette: “Buffalo Gals, Won’t You Come Out Tonight” by Ursula K. LeGuin  
Short Story: “Why I Left Harry’s All-Night Hamburgers” by Lawrence Watt-Evans  
Non-Fiction Book: *Michael Whelan’s Works of Wonder* by Michael Whelan  
Professional Editor: Gardner Dozois  
Professional Artist: Michael Whelan  
Dramatic Presentation: *The Princess Bride*  
Semi-prozine: *Locus* (Charles N. Brown, ed.)  
Fanzine: *Texas SF Inquirer* (Pat Mueller, ed.)  
Fan Writer: Mike Glyer  
Fan Artist: Brad W. Foster  
Other Forms: *Watchmen* by Alan Moore and Dave Gibbons  

**CAMPBELL AWARD**  
Judith Moffett  
**SPECIAL AWARD**  
The Science Fiction Oral History Association

- 1989 -  
**HUGO WINNERS**
Novel: *Cyteen* by C.J. Cherryh  
Novella: “The Last of the Winnebagos” by Connie Willis  
Novelette: “Schrödinger’s Kitten” by George Alec Effinger  
Short Story: “Kirinyaga” by Mike Resnick  
Professional Editor: Gardner Dozois  
Professional Artist: Michael Whelan  
Dramatic Presentation: *Who Framed Roger Rabbit*  
Semi-prozine: *Locus* (Charles N. Brown, ed.)  
Fanzine: *File 770* (Mike Glyer, ed.)  
Fan Writer: Dave Langford  
Fan Artist: Brad W. Foster and Diana Gallagher Wu (tie)  
Non-Fiction: *The Motion of Light in Water* by Samuel R. Delany  

**CAMPBELL AWARD**  
Michaela Roessner  
**SPECIAL AWARDS**  
*SF-Lovers Digest* for pioneering use of computer bulletin boards in fandom  
Alex Schomburg for lifetime achievement in science fiction art

- 1990 -  
**HUGO WINNERS**
Novel: *Hyperion* by Dan Simmons  
Novella: “The Mountains of Mourning” by Lois McMaster Bujold  
Novelette: “Enter a Soldier. Later: Enter Another” by Robert Silverberg  
Short Story: “Boobs” by Suzy McKee Charnas  
Non-Fiction: *The World Beyond the Hill* by Alexei and Cory Panshin  
Professional Editor: Gardner Dozois  
Professional Artist: Don Maitz  
Dramatic Presentation: *Indiana Jones and the Last Crusade*  
Semi-prozine: *Locus* (Charles N. Brown, ed.)  
Fanzine: *The Mad 3 Party* (Leslie Turek, ed.)  
Fan Writer: Dave Langford  
Fan Artist: Stu Shiffman  
Original Artwork: Cover of *Rimrunners* by Don Maitz  

**CAMPBELL AWARD**  
Kristine Kathryn Rusch

- 1991 -  
**HUGO WINNERS**
Novel: *The Vor Game* by Lois McMaster Bujold  
Novella: “The Hemingway Hoax” by Joe Haldeman  
Novelette: “The Manamouki” by Mike Resnick  
Short Story: “Bears Discover Fire” by Terry Bisson  
Professional Editor: Gardner Dozois  
Professional Artist: Michael Whelan  
Dramatic Presentation: *Edward Scissorhands*  
Semi-prozine: *Locus* (Charles N. Brown, ed.)  
Fanzine: *Lan’s Lantern* (George “Lan” Laskowski, ed.)  
Fan Writer: David Langford  
Fan Artist: Teddy Harvia  
Non-Fiction: *How to Write Science Fiction and Fantasy* by Orson Scott Card  

**CAMPBELL AWARD**  
Julia Ecklar  
**SPECIAL AWARDS**  
Andrew I. Porter for many years of excellence in editing *SF Chronicle*  
Elst Weinstein for the Hugo Awards
• 1992 •
Hugo Winners

Novel: Bararray by Lois McMaster Bujold
Novella: “Beggars in Spain” by Nancy Kress
Novelette: “Gold” by Isaac Asimov
Short Story: “A Walk in the Sun” by Geoffrey A. Landis
Professional Editor: Gardner Dozois
Professional Artist: Michael Whelan
Original Artwork: Cover of The Summer Queen
(written by Joan D. Vinge) by Michael Whelan

Dramatic Presentation: Terminator 2
Semiprozine: Locus (Charles N. Brown, ed.)
Fanzine: Mimosa (Nicki and Richard Lynch, eds.)
Fan Writer: David Langford
Fan Artist: Brad W. Foster
Non-Fiction: The World of Charles Addams by Charles Addams

Campbell Award
Ted Chiang

• 1993 •
Hugo Winners

Novel: A Fire Upon the Deep by Vernor Vinge and Doomsday Book by Connie Willis (tie)
Novella: “Barnacle Bill the Spacer” by Lucius Shepard
Novelette: “The Nutcracker Coup” by Janet Kagan
Short Story: “Even the Queen” by Connie Willis
Professional Editor: Gardner Dozois
Professional Artist: Don Maitz
Original Artwork: Dinotopia by James Gurney
Dramatic Presentation: “Inner Light” (Star Trek: The Next Generation)
Semiprozine: Science Fiction Chronicle (Andrew I. Porter, ed.)
Fanzine: Mimosa (Nicki and Richard Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Peggy Ranson
Non-Fiction: A Wealth of Fable: An Informal History of Science Fiction Fandom in the 1950s by Harry Warner, Jr.

Campbell Award
Laura Resnick
Special Award
Takumi Shibano for building bridges between cultures and nations to advance science fiction and fantasy

• 1994 •
Hugo Winners

Novel: Green Mars by Kim Stanley Robinson
Novella: “Down in the Bottomlands” by Harry Turtledove
Novelette: “Georgia on My Mind” by Charles Sheffield
Short Story: “Death on the Nile” by Connie Willis
Professional Editor: Kristine Kathryn Rusch
Professional Artist: Bob Eggleton
Original Artwork: Space Fantasy Commemorative Stamp Booklet, by Stephen Hickman
Dramatic Presentation: Jurassic Park
Semiprozine: Science Fiction Chronicle (Andrew Porter, ed.)
Fanzine: Mimosa (Nicki and Richard Lynch, eds.)
Fan Writer: Dave Langford
Fan Artist: Brad W. Foster
Non-Fiction: The Encyclopedia of Science Fiction edited by John Clute and Peter Nicholls

Campbell Award
Amy Thomson

• 1995 •
Hugo Winners

Novel: Mirror Dance by Lois McMaster Bujold
Novella: “Seven Views of Olduvai Gorge” by Mike Resnick
Novelette: “The Martian Child” by David Gerrold
Short Story: “None So Blind” by Joe Haldeman
Professional Editor: Gardner Dozois
Professional Artist: Jim Burns
Original Artwork: Lady Cottington’s Pressed Fairy Book by Brian Froud and Terry Jones
Dramatic Presentation: “All Good Things” (Star Trek: The Next Generation)
Semiprozine: Interzone (David Pringle, ed.)
Fanzine: Ansible (Dave Langford, ed.)
Fan Writer: Dave Langford
Fan Artist: Teddy Harvia
Non-Fiction: I. Asimov: A Memoir, by Isaac Asimov

Campbell Award
Jeff Noon
**1996 • HUGO WINNERS**

**Novel:** The Diamond Age by Neal Stephenson (Bantam)
**Novella:** “The Death of Captain Future” by Allen Steele (Asimov’s, October 1995)
**Novelette:** “Think Like a Dinosaur” by James Patrick Kelly (Asimov’s, June 1995)
**Short Story:** “The Lincoln Train” by Maureen F. McHugh (F&SF, April 1995)
**Non-Fiction Book:** Science Fiction: The Illustrated Encyclopedia by John Clute (Dorling Kindersley)
**Dramatic Presentation:** “The Coming of Shadows” (Babylon 5)
**Professional Editor:** Gardner Dozois
**Professional Artist:** Bob Eggleton
**Original Artwork:** Dinotopia: The World Beneath by James Gurney (Turner)
**Semi-Prozine:** Locus (Charles N. Brown, ed.)
**Fanzine:** Ansible (Dave Langford, ed.)
**Fan Writer:** Dave Langford
**Fan Artist:** William Rotsler

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**1997 • HUGO WINNERS**

**Novel:** Blue Mars by Kim Stanley Robinson (Harper-Collins Voyager; Bantam Spectra)
**Novella:** “Blood of The Dragon” by George R. R. Martin (Asimov’s 7/96)
**Novelette:** “Bicycle Repairman” by Bruce Sterling (Intersections; Asimov’s 10/96)
**Short Story:** “The Soul Selects Her Own Society...” by Connie Willis (Asimov’s 4/96; War of the Worlds: Global Dispatches)
**Non-Fiction Book:** Time & Chance by L. Sprague de Camp (Grant)
**Dramatic Presentation:** “Severed Dreams” (Babylon 5)
**Professional Editor:** Gardner Dozois
**Professional Artist:** Bob Eggleton
**Semi-Prozine:** Locus (Charles N. Brown, ed.)
**Fanzine:** Ansible (Dave Langford, ed.)
**Fan Writer:** Dave Langford
**Fan Artist:** William Rotsler

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**1998 • HUGO WINNERS**

**Novel:** Forever Peace by Joe Haldeman (Ace)
**Novella:** “…Where Angels Fear To Tread” by Allen Steele (Asimov’s October-November 1997)
**Novelette:** “We Will Drink A Fish Together...” by Bill Johnson (Asimov’s May 1997)
**Short Story:** “The 43 Antarayan Dynasties” by Mike Resnick (Asimov’s December 1997)
**Non-Fiction Book:** The Encyclopedia of Fantasy edited by John Clute & John Grant (St. Martin’s Press)
**Dramatic Presentation:** Contact
**Professional Editor:** Gardner Dozois
**Professional Artist:** Bob Eggleton
**Semi-Prozine:** Locus (Charles N. Brown, ed.)
**Fanzine:** Mimosa (Nicki and Richard Lynch, eds.)
**Fan Writer:** Dave Langford
**Fan Artist:** Joe Mayhew

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**1999 • HUGO WINNERS**

**Novel:** To Say Nothing of the Dog by Connie Willis (Bantam Spectra)
**Novella:** “Oceanic” by Greg Egan
**Novelette:** “Taklamakan” by Bruce Sterling
**Short Story:** “The Very Pulse of the Machine” by Michael Swanwick
**Non-Fiction Book:** The Dreams Our Stuff Is Made Of: How Science Fiction Conquered the World (Simon and Schuster) by Thomas M. Disch
**Dramatic Presentation:** The Truman Show
**Professional Editor:** Gardner Dozois
**Professional Artist:** Bob Eggleton
**Semi-Prozine:** Locus (Charles N. Brown, ed.)
**Fanzine:** Ansible (Dave Langford, ed.)
**Fan Writer:** Dave Langford
**Fan Artist:** Ian Gunn

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**Non-Fiction Book:** The Encyclopedia of Fantasy edited by John Clute & John Grant (St. Martin’s Press)
**Dramatic Presentation:** Contact
**Professional Editor:** Gardner Dozois
**Professional Artist:** Bob Eggleton
**Semi-Prozine:** Locus (Charles N. Brown, ed.)
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**Professional Editor:** Gardner Dozois
**Professional Artist:** Bob Eggleton
**Semi-Prozine:** Locus (Charles N. Brown, ed.)
**Fanzine:** Ansible (Dave Langford, ed.)
**Fan Writer:** Dave Langford
**Fan Artist:** Ian Gunn
ISFiC Inc. is a Not-For-Profit corporation with the mission to promote Science Fiction Fandom Literacy in the Chicago and Midwest areas. As part of our efforts we operate WindyCon and PicnicCon and are proud to sponsor the ISFiC Writers Contest for unpublished writers of Science Fiction. See contest rules for entry requirement and submission details.

16th Annual ISFiC Writers Contest

For the 16th consecutive year, Illinois Science Fiction in Chicago (ISFiC)—WindyCon’s parent organization—is sponsoring a contest for unpublished writers of science fiction and fantasy. The winning entry will be printed in the WindyCon XXVIII program book.

First Prize
American Gold Coin or equivalent
WindyCon XXVIII Membership
Double Room for WindyCon XXVIII

Honorable Mentions (2)
Silver Coin or equivalent

Contest Rules:
- Entrants must have attended WindyCon XXVII or be a resident of Illinois, Indiana, Minnesota, Iowa, Missouri, Kentucky, Ohio, Michigan, or Wisconsin.
- The submission must be a science fiction or fantasy short story of no more than 7,500 words.
- The entrant must not have been paid for any previously published or accepted work of fiction by any source, including the Writers of the Future contest.
- Entries must be typed and double-spaced. Each entry must have a cover page with the title of the work, author’s information (name, address, phone number), and the approximate word count.
- Entries may be submitted on paper or via IBM format 3 1/2" floppy diskette. Entries must be accompanied by a self-addressed, stamped envelope suitable for return of the manuscript. Entries not accompanied by an SASE will not be returned.

Submission Deadline:
- Manuscripts must be received by August 31, 2001.

Enquiries and Entries should be sent to:
ISFiC Writers Contest
c/o Kathleen Meyer
2526 N. Kedzie #1E
Chicago, IL 60647
The nominees for the 15th Annual Chesley Awards, given each year by the Association of Science Fiction and Fantasy Artists (ASFA) for outstanding work in the field, have been announced.

The Chesleys, named for the great astronomical artist Chesley Bonestell, began in 1985 as a means for the Science Fiction and Fantasy art community to recognize individual works and achievements during a given year.

This year’s awards are for works and achievements in the period from 01-Jan-1999 to 31-Dec-1999. The awards will be presented at ceremonies held at Chicon 2000, Friday evening, 7:30 PM in Riverside Hall.

ASFA is a nonprofit, educational organization dedicated to serving the visual arts of Science Fiction, Fantasy and related topics. Membership is open to anyone with an interest in the art of the genre, and includes an international population of artists, collectors, management, publishers and the general public.

By category, the nominees are as follows:

**Best Cover Illustration, Hardback Book**

Bob Eggleton, *Dragon and Phoenix* by Joanne Bertin
Bob Eggleton, *Rainbow Mars* by Larry Niven
Jody Lee, *The Black Swan* by Mercedes Lackey
Todd Lockwood, *The Spine of the World* by R.A. Salvatore
Michael Whelan, *Otherland: Mountain of Black Glass* by Tad Williams

**Best Cover Illustration, Paperback Book**

Rowena Morrill, *The Garden of Stone* by Victoria Strauss
John Jude Palencar, *The Terrorists of Istron* by Louise Marley
Jean Pierre Targete, *Wreath in Crystal* by Sharon Shinn
James Warhola, *Callahan’s Craztime Saloon* by Spider Robinson
Stephen Youll, *Eberien: Book One; the Company of Glass* by Valery Leith

**Best Cover Illustration, Magazine**

Jill Bauman, *Fantasy and Science Fiction Magazine*, June 1999
Alan Clark, *Cemetery Dance*, Fall 1999
Bob Eggleton, *Fantasy and Science Fiction Magazine*, August 1999
Greg Hildebrandt, *Realms of Fantasy*, August 1999
Ron Walotsky, *Fantasy and Science Fiction Magazine*, April 1999
**Best Interior Illustration**
Vincent Di Fate, *Rules of Engagement* by Elizabeth Moon (frontispiece for limited edition release)
James Gurney, *Dinotopia: First Flight* by James Gurney
Jael, *The Little Princess* by Francis Hodgson Burnett
Marianne Plumridge, *Rainbow Mothra,* G-Fan, March/April 1999
Omar Rayyan, "Weighing the Elephant," *Spider Magazine,* March 1999

**Best Color Work, Unpublished**
Bob Eggleton, *Dragonstorm*
Marc Fishman, *Titania*
Stephen Hickman, *At the Entmoot* (first displayed 1999)
Don Maitz, *King Solomon's Mines*
Marianne Plumridge, *Aphrodite Rising*
Michael Whelan, *Peace*

**Best Monochrome Work, Unpublished**
Rick Berry, *Artemis*
Bob Eggleton, *Dragonhenge*
Stanley Morrison, *Asian Wonders*
Sheila Rayyan, *Claire et la Luna*
Sheila Rayyan, "It Followed Me Home, Can I Keep It?"

**Best Three-Dimensional Art**
Marian Crane, *Maschera d'Ossio,* ivory, fiber, displayed at World Fantasy
Halla Fleisher, *Never Say Die,* sculpey, displayed at Philcon
Johnna Klukas, *From the Astrologer's Anteroom,* furniture grouping
Marianne Plumridge, *Heartsong,* bronze
Lisa Snellings, *Bendyman,* mixed media

**Award for Artistic Achievement**
John Berkey
Rick Berry
David Cherry
Stephen Hickman
Ron Walotsky

**Best Art Director**
Jim Baen, Baen Books
Cathy and Arnie Fenner, Spectrum and Legacy (the book about Frank Frazetta)
Irene Gallo, Tor Books
Don Puckey, Warner Books
Ron Spears, Wizards of the Coast

**Best Gaming Related Illustration**
Brom, *Warriors of Heaven and Guide to Hell* (two-sided Duelist Insert Poster)
Donato Giancola, *Ivy Scholar,* card art, Magic: the Gathering
Carol Heyer, Dune card, put out by Last Unicorn Games, with Wizards of the Coast

**Best Product Illustration**
Richard Bober, *Cleopatra Plate,* art for Hamilton Mint
Ian McCaig, character & costume design for *Star Wars, Episode One: Phantom Menace*
Kinuko Y. Craft, *Honey Lemon Ginseng Green Tea box art* for Celestial Seasonings
Keith Parkinson, *Everquest,* 989 Studios/Sony
Drew Struzan, *Star Wars, Episode One: Phantom Menace* poster

**Award for Contribution to ASFA**
Jael, Chesley Team Leader in 1999
Jeff Watson, ASFA website design and maintenance
Mel. White, Editorship of the *ASFA Quarterly* Wizards of the Coast, Financial assistance and layout of last year's *Chesley Awards Brochure*

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**ASFA: The Association of Science Fiction and Fantasy Artists,**

wishes to express their sincere gratitude to the sponsors of this year's 15th Annual Chesley Awards:

- Kat Angeli
- Atlantis Custom
- Baen Books
- Del Rey Books
- Bob Eggleton
  (in memory of E. Richard Eggleton)
- Image Comics
- Moore Creations
- Paper Tiger
- Tor Books
- Warner Aspect
- Wizards of the Coast
- World of Wonder

Their generosity makes these awards possible.

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Chicon 2000 • Chicago, Illinois USA
8th World Science Fiction Convention 177
CONSTITUTION
OF THE WORLD SCIENCE FICTION SOCIETY, SEPTEMBER 1999

ARTICLE I NAME, OBJECTIVES, MEMBERSHIP, AND ORGANIZATION

SECTION 1.1: NAME
The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS or the Society.

SECTION 1.2: OBJECTIVES
WSFS is an unincorporated literary society whose functions are:
(1) To choose the recipients of the annual Hugo Awards (Science Fiction Achievement Awards).
(2) To choose the locations and Committees for the annual World Science Fiction Conventions (hereinafter referred to as Worldcons).
(3) To attend those Worldcons.
(4) To choose the locations and Committees for the occasional North American Science Fiction Conventions (hereinafter referred to as NASFiCs).
(5) To perform such other activities as may be necessary or incidental to the above purposes.

SECTION 1.3: RESTRICTIONS
No part of the Society’s net earnings shall be paid to its members, officers, or other private persons except in furtherance of the Society’s purposes. The Society shall not attempt to influence legislation or any political campaign for public office. Should the Society dissolve, its assets shall be distributed by the current Worldcon Committee or the appropriate court having jurisdiction, exclusively for charitable purposes. In this section, references to the Society include the Mark Protection Committee and all other agencies of the Society but not convention bidding or operating committees.

SECTION 1.4: MEMBERSHIP
The Membership of WSFS shall consist of all people who have paid membership dues to the Committee of the current Worldcon.

SECTION 1.5: MEMBERSHIPS
1.5.1: Each Worldcon shall offer supporting and attending memberships.
1.5.2: The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications.
1.5.3: The rights of attending members of a Worldcon include the right of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting thereat.
1.5.4: Members of WSFS who cast a site-selection ballot with the required fee shall be supporting members of the selected Worldcon.
1.5.5: Voters have the right to convert to attending membership in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed two (2) times the site-selection fee and must not exceed the difference between the site-selection fee and the fee for new attending members.
1.5.6: The Worldcon Committee shall make provision for persons to become supporting members for no more than one hundred and twenty-five percent (125%) of the site-selection fee, or such higher amount as has been approved by the Business Meeting, until a cutoff date no earlier than ninety (90) days before their Worldcon.
1.5.7: Other memberships and fees shall be at the discretion of the Worldcon Committee.

SECTION 1.6: AUTHORITY
Authority and responsibility for all matters concerning the Worldcon, except those reserved herein to WSFS, shall rest with the Worldcon Committee, which shall act in its own name and not in that of WSFS.

SECTION 1.7: THE MARK PROTECTION COMMITTEE
1.7.1: There shall be a Mark Protection Committee of WSFS, which shall be responsible for registration and protection of the marks used by or under the authority of WSFS.
1.7.2: The Mark Protection Committee shall submit to the Business Meeting at each Worldcon a report of its activities since the previous Worldcon, including a statement of income and expense.
1.7.3: The Mark Protection Committee shall hold a meeting at each Worldcon after the end of the Business Meeting, at a time and place announced at the Business Meeting.
1.7.4: The Mark Protection Committee shall determine and elect its own officers.

SECTION 1.8: MEMBERSHIP OF THE MARK PROTECTION COMMITTEE
1.8.1: The Mark Protection Committee shall consist of:
1: one (1) member appointed to serve at the pleasure of each future selected Worldcon Committee and each of the two (2) immediately preceding...
Worldcon Committees
2: one (1) member appointed to serve at the pleasure of each future selected NASFiC Committee and for each Committee of a NASFiC held in the previous two years, and
3: nine (9) members elected three (3) each year to staggered three-year terms by the Business Meeting.
1.8.2: No more than three elected members may represent any single North American region, as defined in Section 1.8.5. Each elected member shall represent the region (if any) in which the member resided at the time that they were elected.
1.8.3: Newly elected members take their seats, and the term of office ends for elected and appointed members whose terms expire at the end of the Business Meeting.
1.8.4: If vacancies occur in elected memberships in the Committee, the remainder of the position's term may be filled by the Business Meeting, and until then temporarily filled by the Committee.
1.8.5: To ensure equitable distribution of representation, North America is divided into three (3) regions as follows:
1) Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states, provinces, and territories westward including Hawaii, Alaska, the Yukon, and the Northwest Territories.
2) Central: Central America, the islands of the Caribbean, Mexico (except as above), and all states, provinces, and territories between the Western and Eastern regions.

ARTICLE II  POWERS AND DUTIES OF WORLDCON COMMITTEES

SECTION 2.1: DUTIES
Each Worldcon Committee shall, in accordance with this Constitution, provide for:
1: administering the Hugo Awards,
2: administering any future Worldcon or NASFiC site selection required, and
3: holding a WSFS Business Meeting.

SECTION 2.2: MARKS
Every Worldcon and NASFiC Committee shall include the following notice in each of its publications: "World Science Fiction Society," "WSFS," "World Science Fiction Convention," "Worldcon," "NASFiC," and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

SECTION 2.3: OFFICIAL REPRESENTATIVE
Each future selected Worldcon Committee shall designate an official representative to the Business Meeting to answer questions about their Worldcon.

SECTION 2.4: DISTRIBUTION OF RULES
The current Worldcon Committee shall print copies of the WSFS Constitution, together with an explanation of proposed changes approved but not yet ratified, and copies of the Standing Rules. The Committee shall distribute these documents to all WSFS members at a point between nine and three months prior to the Worldcon, and shall also distribute them to all WSFS members in attendance at the Worldcon upon registration.

SECTION 2.5: BID PRESENTATIONS
Each Worldcon Committee shall provide a reasonable opportunity for bona fide bidding committees for the Worldcon to be selected the following year to make presentations.

SECTION 2.6: INCAPACITY OF COMMITTEES
With sites being selected three (3) years in advance, there are at least three selected current or future Worldcon Committees at all times. If one of these should be unable to perform its duties, the other selected current or future Worldcon Committee whose site is closer to the site of the one unable to perform its duties shall determine what action to take, by consulting the Business Meeting or by mail poll of WSFS if there is sufficient time, or by decision of the Committee if there is not sufficient time.

SECTION 2.7: MEMBERSHIP PASS-ALONG
Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward its best information as to the names and postal addresses of all of its Worldcon members to the Committee of the next Worldcon.

SECTION 2.8: FINANCIAL OPENNESS
Any member of WSFS shall have the right, under reasonable conditions, to examine the financial records and books of account of the current Worldcon Committee, all future selected Worldcon Committees, and the two immediately preceding Worldcon Committees.

SECTION 2.9: FINANCIAL REPORTS
2.9.1: Each future selected Worldcon Committee shall submit an annual financial report, including a statement of income and expenses, to each WSFS Business Meeting after the Committee's selection.
2.9.2: Each Worldcon Committee shall submit a report on its cumulative surplus/loss at the next Business Meeting after its Worldcon.

Chicon 2000 • Chicago, Illinois USA 58th World Science Fiction Convention
2.9.3: Each Worldcon Committee should dispose of surplus funds remaining after accounts are settled for the current Worldcon for the benefit of WSFS as a whole.

2.9.4: In the event of a surplus, the Worldcon Committee, or any alternative organizational entity established to oversee and disburse that surplus, shall file annual financial reports regarding the disbursement of that surplus at each year’s Business Meeting, until the surplus is totally expended or an amount equal to the original surplus has been disbursed.

ARTICLE III Hugo Awards

Section 3.1: Introduction
Selection of the Hugo Awards shall be made as provided in this Article.

Section 3.2: General
3.2.1: Unless otherwise specified, Hugo Awards are given for work in the field of science fiction or fantasy appearing for the first time during the previous calendar year.

ARTICLE IV Future Worldcon Selection

Section 4.1: Voting
4.1.1: WSFS shall choose the location and Committee of the Worldcon to be held three (3) years from the date of the current Worldcon.

4.1.2: Voting shall be by written ballot cast either by mail or at the current Worldcon with tallying as described in Section 3.11.

4.1.3: The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Worldcon.

4.1.4: The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

Section 4.2: Voter Eligibility
4.2.1: Voting shall be limited to WSFS members who have purchased at least a supporting membership in the Worldcon whose site is being selected.

4.2.2: The supporting membership rate shall be set by unanimous agreement of the current Worldcon Committee and all bidding committees who have filed before the ballot deadline. If agreement is not reached, the default fee shall be the median (middle value) of the US dollar fees used in the previous three (3) Worldcon site selections.

Section 4.3: Non-Natural Persons
Corporations, associations, and other nonhuman or artificial entities may cast ballots, but only for “No Preference,” “Guest of” memberships may only cast “No Preference” ballots. Memberships transferred to individual natural persons may cast preferential ballots, provided that the transfer is accepted by the administering convention.

Section 4.4: Ballots
Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options “None of the Above” and “No Preference” and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

Section 4.5: Tallying
4.5.1: The name and address information shall be separated from the ballots and the ballots counted only at the Worldcon with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for “No Preference” shall be ignored for site selection. A ballot voted with lower than first choice for “No Preference” shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying.

4.5.3: “None of the Above” shall be treated as a bid for tallying, and shall be the equivalent of “No Award” with respect to Section 3.11.

4.5.4: If “None of the Above” wins, the duty of site selection shall devolve on the Business Meeting of the current Worldcon. If the Business Meeting is unable to decide by the end of the Worldcon, the Committee for the following Worldcon shall make the selection without undue delay.

4.5.5: Where a site and Committee are chosen by a Business Meeting or Worldcon Committee, they are not restricted by exclusion zone or other qualifications.

4.5.6: All ballots shall be initially tallied by their first preferences, even if cast for a bid that the administering Committee has ruled ineligible. If no eligible bid achieves a majority on the first round of tallying, then on the second round all ballots for ineligible bids shall be redistributed to their first eligible choices, and tallying
shall proceed according to normal preferential-ballot procedures.

Section 4.6: Bid Eligibility

4.6.1: To be eligible for site selection, a bidding committee must file the following documents with the Committee that will administer the voting:

(1) an announcement of intent to bid;
(2) adequate evidence of an agreement with its proposed site's facilities; such as a conditional contract or a letter of agreement;
(3) the rules under which the Worldcon Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers.

4.6.2: The bidding committee must supply written copies of these documents to any member of WSFS on request.

4.6.3: For a bid to be allowed on the printed ballot, the bidding committee must file the documents specified above no later than 180 days prior to the official opening of the administering convention.

4.6.4: To be eligible as a write-in, the bidding committee must file the documents specified above by the close of the voting.

4.6.5: If no bids meet these qualifications, the selection shall proceed as though "None of the Above" had won.

Section 4.7: Site Eligibility

A site shall be ineligible if it is within five hundred (500) miles or eight hundred (800) kilometers of the site at which selection occurs.

[Secretary of 1999 Business Meeting: Portions of Section 4.7 regarding regional rotation of Worldcon were removed by a constitutional amendment ratified at the 1999 WSFS Business Meeting, with a provision that Worldcon bids eligible under the old rules would continue to be eligible during the first three races conducted under the new rules. Barring a change in the lead time for site selection, this means that the site selection elections in 2000, 2001, and 2002 will be conducted under both the new and old rules. I therefore suggest keeping this note as part of the Constitution through the end of the 2002 Worldcon in order to make it clear that both sets of rules apply through the election conducted that year. The original text of Section 4.7 was "Site Eligibility." A site outside North America is eligible for selection in any year. A site within North America is eligible for selection if it is within the appropriate region, as defined below. The North American regions shall rotate in the order Western, Central, Eastern. A site shall be ineligible if it is within sixty (60) miles of the site at which selection occurs.

Section 4.8: NASFiC

If the selected Worldcon site is not in North America, there shall be a NASFiC in North America that year. Selection of the NASFiC shall be by the identical procedure to the Worldcon selection except as provided below or elsewhere in this Constitution.

4.8.1: Voting shall be by written ballot administered by the following year's Worldcon, if there is no NASFiC in that year, or by the following year's NASFiC, if there is one, with ballots cast at the administering convention or by mail, and with only members of the administering convention allowed to vote.

4.8.2: NASFiC Committees shall make all reasonable efforts to avoid conflicts with Worldcon dates.

4.8.3: The proposed NASFiC supporting membership rate can be set by unanimous agreement of the administering Committee and all bidding committees who have filed before the ballot deadline.

4.8.4: If "None of the Above" wins, or if no eligible bid files by the deadline, then no NASFiC shall be held and any supporting membership payments collected for the NASFiC site selection shall be refunded by the administering convention without undue delay.

ARTICLE V Powers of the Business Meeting

Section 5.1: WSFS Business Meetings

5.1.1: Business Meetings of WSFS shall be held at advertised times at each Worldcon.

5.1.2: The current Worldcon Committee shall provide the Presiding Officer and Staff for each Meeting.

5.1.3: The Business Meeting may adopt Standing Rules for its own governance.

5.1.4: Meetings shall be conducted in accordance with the provisions of (in descending order of precedence) the WSFS Constitution; the Standing Rules; such other rules as may be published in advance by the current Committee (which rules may be suspended by the Business Meeting by the same procedure as a Standing Rule); the customs and usages of WSFS (including the resolutions and rulings of continuing effect); and the current edition of Robert's Rules of Order, Newly Revised.

5.1.5: The quorum for the Business Meeting shall be twelve (12) members of the Society physically present.

Section 5.2: Continuation of Committees

Except as otherwise provided in this Constitution, any committee or other position created by a Business Meeting shall lapse at the end of the next following Business Meeting that does not vote to continue it.
Section 5.3: Constitutional Pass-Along
Within two (2) months after the end of each Worldcon, the Business Meeting staff shall send a copy of all changes to the Constitution and Standing Rules, and all items awaiting ratification, to the next Worldcon Committee.

ARTICLE VI CONSTITUTION

Section 6.1: Conduct
The conduct of the affairs of WSFS shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

Section 6.2: Natural Persons
In all matters arising under this Constitution, only natural persons may introduce business, nominate, or vote, except as specifically provided otherwise in this Constitution. No person may cast more than one vote on any issue or more than one ballot in any election. This shall not be interpreted to prohibit delivery of ballots cast by other eligible voters.

Section 6.3: Amendment
The WSFS Constitution may be amended by a motion passed by a simple majority at any Business Meeting but only to the extent that such motion is ratified by a simple majority at the Business Meeting of the subsequent Worldcon.

Section 6.4: Commencement
Any change to the Constitution of WSFS shall take effect at the end of the Worldcon at which such change is ratified, except that no change imposing additional costs or financial obligations upon Worldcon Committees shall be binding upon any Committee already selected at the time when it takes effect.

Section 6.5: Standing Rules
Standing Rules for the Governance of the Business Meeting and related activities may be adopted or amended by a majority vote at any Business Meeting. Amendments to Standing Rules shall take effect at the close of the Worldcon where they are adopted; this rule may be suspended by a two-thirds (2/3) vote.

The above copy of the World Science Fiction Society's Constitution is hereby Certified to be True, Correct, and Complete:

Jack R. Herman, Chairman of Business Meeting
Pat McMurray, Secretary of Business Meeting

The Standing Rules of the WSFS

Rev. 29-Jan-2000

Standing Rules of the World Science Fiction Society

Rule 1: Meeting and Session. The Annual Meeting of the World Science Fiction Society shall consist of one or more Preliminary Business Meetings and one or more Main Business Meetings. The first meeting shall be designated as a Preliminary Business Meeting. All meetings at a Worldcon (preliminary, main, or otherwise) shall be considered a single “session” as defined in the Parliamentary Authority (see section 4.1 of the WSFS Constitution), regardless of whether such gatherings are called “meetings” or “sessions.”

Rule 2: Preliminary Business Meeting(s). The Preliminary Business Meeting may not directly reject, pass, or ratify amendments to the Constitution; however, all motions adhering to a Constitutional amendment are in order if otherwise allowed. The Preliminary Business Meeting may not refer a Constitutional amendment to a committee unless the committee’s instructions are to report to the Main Business Meeting.

Rule 3: Main Business Meeting(s). The Main Business Meeting may reject, pass, or ratify amendments to the Constitution. One Main Meeting shall be also be designated as the Site-Selection Meeting, where Site-Selection business shall be the special order of business.

Rule 4: Scheduling of Meetings. The first Main Meeting shall be scheduled no less than eighteen (18) hours after the conclusion of the last Preliminary Meeting.

Rule 5: Deadline for Submission of New Business. The deadline for submission of non-privileged new business to the Business Meeting shall be two (2) hours after the official opening of the Worldcon or eighteen (18) hours before the first Preliminary Meeting, whichever is later. The Presiding Officer may accept otherwise qualified
motions submitted after the deadline, but all such motions shall be placed at the end of the agenda.

Rule 6: Requirements for Submission of New Business. Two hundred (200) identical, legible copies of all proposals for non-privileged new business shall be submitted to the Presiding Officer before the deadline in Rule 5 unless such proposals are distributed to the attendees at the Worldcon by the Worldcon Committee. All proposals must be legibly signed by a maker and at least one seconder.

Rule 7: Interpretation of Motions. The Presiding Officer shall reject as out of order any proposal or motion that is obviously illegal or hopelessly incoherent. In the absence of the maker of a motion or instructions to the contrary, the Presiding Officer shall be free to interpret the meaning of any motion.

Rule 8: Short Title. Any item of new business considered by the Business Meeting shall contain a short title.

Rule 9: Smoking. If smoking is allowed in the place where the Business Meeting is held, the Presiding Officer shall divide the room into smoking and non-smoking sections at the beginning of each meeting.

Rule 10: Question Time. During the Site-Selection Meeting, fifteen (15) minutes of program time shall be allocated to each future seated Worldcon committee. During the first five (5) minutes, each committee may make such presentations as they wish. The remaining time shall be allocated for questions to be asked about that committee’s Worldcon. Questions may be submitted in writing at any previous meeting. Questions submitted in writing shall have priority over other questions if the person who submitted the question is present and still wishes to ask the question. No person may ask a second question as long as any person wishes to ask a first question. Questions are limited to fifteen (15) seconds and responses to two (2) minutes. If time permits at the Site-Selection Meeting, committees bidding for the right to host any Worldcon whose selection will take place in the next calendar year shall be allocated five (5) minutes of program time to make such presentations as they wish. The time limits in this rule may be modified by majority vote.

Rule 11: Mark Protection Committee; Nominations. Nominations for election to the Mark Protection Committee shall be allowed from the floor at each Preliminary Business Meeting. To be listed on the ballot, each nominee must submit to the Secretary of the Business Meeting the nominee’s consent to nomination and the nominee’s current region of residence. A nominee shall be ineligible if the nominee could not be elected due to the regional residence restrictions. The deadline for submitting such consent to nomination shall be set by the Secretary.

Rule 12: Mark Protection Committee, Elections. Elections to the Mark Protection Committee shall be a special order of business at a designated Main Business Meeting. Voting shall be by written preferential ballot with write-in votes allowed. Votes for write-in candidates who do not submit written consent to nomination and region of residence to the Presiding Officer before the close of balloting shall be ignored. The ballot shall list each nominee’s name and region of residence. The first seat filled shall be by normal preferential ballot procedures. After a seat is filled, votes for the elected member and for any nominee who is now ineligible due to regional residence restrictions shall be eliminated before conducting the next ballot. This procedure shall continue until all seats are filled. Should there be any partial-term vacancies on the committee, the partial-term seat(s) shall be filled after the full-term seats have been filled.

Rule 13: Debate Time Limits; Main Motions. The Presiding Officer shall designate the default debate time for main motions. The Business Meeting may, by majority vote, set the initial debate time limit for any motion to any positive whole number of minutes.

Rule 14: Debate Time Limits; Allotment of Time. If a question is divided, the time limits applicable to the question before it was divided shall apply to each portion of the divided question. Debate time shall be allotted equally to each side of a question. Time spent on points of order or other neutral matters arising from a motion shall be divided equally and charged to each side.

Rule 15: Debate Time Limits; Amendments. Debate on all amendments to main motions shall be limited to five (5) minutes, allotted equally to each side. Time spent on debate of an amendment shall be charged against the time for the main motion.

Rule 16: Debate Time Limits; Motions Allowed After Expiration. Motions that adhere to the main motion shall not be out of order because of the expiration of debate time, but shall be undebatable.

Rule 17: Debate Time Limits; Minimum Substantive Debate. If the debate time expires before either or both sides of the question have had an opportunity for substantive debate, any side that has not had such an opportunity shall have two (2) minutes to be used solely for the purpose of substantive debate.

Rule 18: Carrying Business Forward. Motions other than Constitutional amendments awaiting ratification may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

Rule 19: Dilatory Actions; Misuse of Inquiries. The
sole purpose of a “point of information” or “parliamentary inquiry” is to ask the Presiding Officer for an opinion of the effect of a motion or for guidance as to the correct procedure to follow. The Presiding Officer shall treat as dilatory any attempts to circumvent the rules of debate under the guise of points of information, parliamentary inquiries, or other queries and requests.

Rule 20: Committees. All committees are authorized to organize themselves in any lawful manner and to adopt rules for the conduct of their business, which may include conducting balloting by mail and limiting debate, subject to any contrary provisions of the Constitution, the Standing Rules, or instructions given to the committee by the Business Meeting.

Rule 21: Official Papers; Indicating Revisions. The Business Meeting staff shall clearly indicate all changes (including deletions) from the previous year’s version when they provide the Constitution and Standing Rules for publication prior to the following Worldcon. However, the failure to indicate such changes shall not affect the validity of the documents.

Rule 22: Official Papers; Corrections. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary of the Business Meeting in question and of the next available Business Meeting as soon as they are discovered.

Rule 23: Numbers, Titles, References, and Technical Corrections. Numbers and titles of the various parts of the Constitution and Standing Rules are for the sake of easy reference only. They do not form a substantive part of these documents nor of any motion to amend these documents. The Business Meeting Secretary shall incorporate into these documents appropriate changes as required by newly adopted amendments. When making any such adjustments required by this section, the Business Meeting Secretary shall change article and section numbers, titles, and internal cross-references as necessary to maintain a consistent, parallel structure, which shall not be altered unless the Business Meeting explicitly so directs. The Business Meeting Secretary may change punctuation, capitalization, grammar, and other wording in the Constitution and Standing Rules only insofar as such changes clarify meaning and enhance consistency, and only insofar as such changes do not modify the substantive meaning of the documents.

Rule 24: Continuing Resolutions. Resolutions of continuing effect ("continuing resolutions") may be repealed or amended by majority vote of subsequent Business Meetings without notice, and shall be automatically repealed or amended by applicable amendments to the Constitution or Standing Rules or by conflicting resolutions passed by subsequent Business Meetings.

Rule 25: Nonstandard Parliamentary Authority. If a Worldcon Committee adopts for the governance of the Business Meeting a parliamentary authority other than that specified in the Constitution, the Committee must in timely fashion publish information about how to obtain copies of the authority in question.

Rule 26: Constitutional and Standing Rule Amendments. Motions to Amend the Constitution, to Ratify a Constitutional Amendment, and to Amend the Standing Rules shall be considered ordinary main motions, except as otherwise provided in the Standing Rules or Constitution. An Objection to Consideration shall not be in order against ratification of a Constitutional amendment.

Rule 27: Postpone Indefinitely. The motion to Postpone Indefinitely shall not be allowed.

Rule 28: Amend; Secondary Amendments. Secondary amendments (amendments to amendments) are not allowed except when the primary amendment is to substitute.

Rule 29: Previous Question. A person speaking to a motion may not immediately offer a motion to close debate. The motion for the Previous Question (also known as the motion "close debate," "call the question," and "vote now") shall not be in order when there is less than one minute of debate time remaining, nor when either or both sides of the debate have yet to speak to a question. Before voting on the motion for the Previous Question, the Presiding Officer shall, without debate, ask for a show of hands of those persons who still wish to speak to the matter under consideration.

Rule 30: Lay on the Table. The motion to Lay on the Table shall require a two-thirds (2/3) vote for adoption.

Rule 31: Adjournment. The incidental main motion to adjourn sine die shall not be in order until all Special and General Orders have been discharged.

Rule 32: Counted Vote. The Presiding Officer shall take a counted vote upon the request of ten percent (10%) of those members attending the meeting.

Rule 33: Suspension of Rules. Rules protecting the rights of absentees, including this rule, may not be suspended.

The above copy of the Standing Rules for the Governance of the WSFS Business Meeting is hereby Certified to be True, Correct, and Complete:

Jack R. Herman, Chairman
Pat McMurray, Secretary
1999 WSFS Business Meeting, EM
As of August 1, 2000, da...

**Chicon 2000 Member List**

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<th>CHICON 2000</th>
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| Attending   | 4,630             |
| Children    | 79                |
| Childcare   | 52                |
| Kid-in-Tow  | 41                |
| Supporting  | 185               |

**GEOGRAPHIC BREAKDOWN**

**TOP 5 COUNTRIES**

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**TOP 5 STATES**

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**BY STATE**

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Thank you
To my wife, Sandy, and my sons Alex and Brian for their support and help during the 6 years it took to produce Chicon 2000

Alex Kaempfen
Sandy Kaempfen
Brian Kaempfen

From Randy Kaempfen
Member Services Division Director
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FIAWOL Division Director Donald Eastlake III and Hyatt Regency Liaison Jill Eastlake

Progress Report Editor Terry Patch helps Scott Meritt with bid conversion.

Administration Division Director Brendan Lonehawk and Exhibits Division Director Bill Roper

Tom Veal (overworked Chairman), Diane Miller Blackwood (Publications and Publicity), and Becky Thomson (associate chairman with time left over for Timeline, Opening Ceremonies, and Hugo Awards Subcommittee) review Bob Eggleton’s color art for a Progress Report.

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(Bummer, we know)

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