Expect the Fantastic from Bantam Books.

Someplace in North America, twelve precious jewels are buried in hand-crafted casks. The key to locating each treasure can be found in the twelve full-color paintings and verses of THE SECRET. THE SECRET also reveals the enchanting tale of how these treasures came to be buried, how the Fair Folk of the Old World came to the new, seeking haven from the ways of man. And it contains a complete, tongue-in-cheek field guide to their modern descendants—the Maitre D’eamons and Toll Trolls, Preps’ Ghouls and Tupperwerewolves who bedevil and beguile our existence. THE SECRET is produced by Byron Preiss, creator of DRAGONWORLD, DINOSAURS and Samuel R. Delany’s DISTANT STARS.

THE SECRET


Two decades after its television debut, Rod Serling’s classic series The Twilight Zone is still in syndication around the world. It’s added a new term to our language and inspired a new magazine and a major motion picture. Compiled by Marc Scott Zicree in close cooperation with Carol Serling, THE TWILIGHT ZONE COMPANION is the definitive history of this remarkable series. Profusely illustrated with over 200 photos, it combines show-by-show synopses and credits (including Serling’s memorable opening and closing narrations) with incisive commentary and colorful behind-the-scenes recollections from the talents who made The Twilight Zone great.

THE TWILIGHT ZONE COMPANION


BANTAM BOOKS.

BANTAM BOOKS, INC., 666 FIFTH AVENUE, NEW YORK, NY 10103
BANTAM BOOKS CANADA, INC., 60 ST. CLAIR AVENUE EAST, SUITE 601, TORONTO, ONTARIO M4T 1N5
Table of Contents

Message From the Co-Chairmen ........................................... 2
Staff List ........................................................................... 4
My Life and Grimes
   by A. Bertram Chandler .................................................. 10
Two Views of Frank Kelly Freas
   by Sandra Miesel ............................................................. 12
   by Richard Garrison ....................................................... 13
Appreciations of Lee Hoffman
   by Bob Tucker ................................................................. 15
   by Walt Willis ................................................................. 16
Marta Randall – Twice Toasted
   by Robert Silverberg ....................................................... 18
   by Carol Carr .................................................................. 19
Guest of Honor Bibliographies ................................................ 24
TAFF/DUFF Delegates ............................................................ 27
Con Information ................................................................... 30
   Schedule of Special Events .............................................. 30
   Tickets for Masquerade & Hugos ..................................... 30
   Information Desk/Member Services ................................. 30
   Bulletin Boards ............................................................... 30
   Contacting the Con ......................................................... 31
   Photography .................................................................... 31
   Raffle ............................................................................. 31
   Volunteers/Gophers ......................................................... 31
   Weapons, Drugs, Liquor
      and the Chicago Police Dept. ......................................... 33
   Tourist & Restaurant Guides .......................................... 33
   WSFS Meetings ............................................................... 35
   Masquerade .................................................................... 35
   Exhibits .......................................................................... 35
   Huckster Room .............................................................. 37
   Burroughs Bibliophiles Dum-Dum .................................... 37

Art Auction and Sales ......................................................... 38
   Lewis Grant Jr. Memorial Award for Art .......................... 38
Programming Panelists ......................................................... 43
   Autographers ................................................................ 43
Locations for Special Interest Programming ......................... 43
Main Track Programming ...................................................... 44
Program Schedule ............................................................... 45
Special Interest Programming .............................................. 50
   Organizations & Special Events ...................................... 50
   Trivia Bowl .................................................................... 50
   Authors’ Forum .............................................................. 50
   Discussion Groups ......................................................... 50
   Lawyers’ Seminar .......................................................... 50
   New Authors’ Seminar .................................................... 50
   Fan Publishing Programming ......................................... 51
   Space Industrial Symposium ............................................ 51
   Academic Track Programming ........................................ 52
   Film Program Notes ....................................................... 57
   Masquerade Rules ........................................................ 63
   Medical Services .......................................................... 66
   Where to Meet Pros and What to Do When You Get There
      by Phyllis Eisenstein .................................................... 69
   Weapons Policy .............................................................. 70
   In Memoriam ................................................................. 77
   Previous Worldcons ....................................................... 78
   Hugo and Other Awards ................................................ 79
   1982 Hugo Nominees ...................................................... 85
   Hotel Map ...................................................................... 86
   Hotel Contract ............................................................... 89
   WSFS Constitution and Proposed Amendments ................ 95
   Member List .................................................................... 105
   Directory of Advertisers ................................................. 142
   Parks Private Investigations
      by Phil Foglio ................................................................ 143

Program Book
Welcome to Chicon IV!

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

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

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

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

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

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

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

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

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

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

Welcome to our family reunion. We're glad you could make it!

Ross Pavlac and Larry Propp
Co-Chairmen, Chicon IV
PHILIP JOSÉ FARMER

When everything worth doing is done better by machines, what will people do—
to alleviate the boredom??
The answer lies in

The Purple Book

SO JOIN US...

IF YOU DARE!

AT LAST...
available together with its sequel:
Philip José Farmer’s Hugo-Winning short novel,
RIDERS OF THE PURPLE WAGE.
(Plus a double-purple bonus!)

TOR BOOKS
WE’RE PART OF THE FUTURE
Chicon IV
The 40th Annual World Science Fiction Convention
Hyatt Regency Chicago ● September 2-6, 1982 ● Chicago, Illinois

Co-Chairmen, Larry Propp and Ross Pavlac.
Vice Chairmen, Bob Hillis and Larry Smith.
Corporate Officers, Secretary, Robert D. Passovoy, MD; Treasurer, Curt. Clemmer; Comptroller, Robert L. Hillis; Recording Secretary, Laurence C. Smith.
Administration Division, Manager, Larry Smith; Assistant Division Manager, Ron Bounds; Personnel, Larry Smith; Photography, Peter Frisch; Assistant Department Manager, Kristina A. Hall; Assistant Chief Photographer, Paul Baxter; Staff Photographer, John Houghton; Staff Identification, Mark Evans; Assistant, Jean Airey; Press Relations, Peggy Rae Pavlat; Press Kits, Missy Pavlat; Press Telephones, Ginny McNitt; Press Credentials, Richard Azaroff; Press Conferences, Lisa Diercks; Press Interviews, Jim Hudson; Press Special Functions, Laurie Mann; Press Releases, Lisa Diercks; Staff, Ken Manson; Office Subdivision, Larry Ruh; Office Manager, Larry Ruh; Signs, Tom Huff; Assistant, Barbara Alexander; Member Services Subdivision, Kathleen Marie Meyer; Information, Bill Weber; Assistant, Jim Malebranche; Bulletin Boards, Carol Squires; Staff, Chris Weber, Alice Meyer, Chris Malebranche, Valerie Gazaris and Dave Stanley; Member-Hotel Liaison, Debra Wright; Assistant Manager Member-Hotel Liaison, John Thorsen; Staff, Diane Wright, Joan Stachnik and Pat Hardouin; Handicapped Member Liaison, George Paczolt; Assistant, Lori Meltzer; Staff, Carol Kamber, Sally Fink and Ron Robinson; Member Committee Liaison, Kathleen Meyer and Bill Weber; Internal Newsletter, Larry Smith; Assistant, Tom Veal; Associate, Jacqui Green.
Exhibits Division, Manager, Bobbi Armbruster; Assistant Division Manager, Jim Gilpatrick; Art Show Manager, Elizabeth Pearse; Assistant Department Manager, Bonnie Assman; Director of Operations, Suzanne Robinson; Troubleshooters, Freff and Lucy Chin; Check-in/Check-out, Sharon Mannell; Assistants, Yoel Attiya and Dan Story; Staff, Ellen Grossman, Rick Lieder, Maureen McKenna, Darien Duck and Joan

Guests of Honor
A. Bertram Chandler
Frank Kelly Freas
Lee Hoffman

Toastmaster: Marta Randall

Hanke-Woods; Bidding Registration, Denise Peterson; Assistants, Linda Ross-Mansfield and Laura Spiess; Staff, Heather Bruton and Bobbi Slater; Layout and Design, Doug Rice; Assistant, Virginia Moody; Shift Supervisors, Sandra Hollingshead and Marjorie McKenna; Internal Security, Gregg Hagglund and Clay Clayton; Staff, Linda Pfonner and Lillian Moir; Auctions and Sales, Lauren Marlett; Liaison, John Trimble; Assembly Crew Chief, Martin Deutsch; Conference Breaks, Chris and Mary Meredith; Kelly Freas Project, Paula Smith; Huckster Room Manager, Dick Spelman; Assistant Department Manager, Steve Rosenstein; Shift Supervisors, Howard Devore and Marty Massoglia; Loading Dock Coordinator, Stephen Poe; Sign Maker, Paul Mikol; Hospitality Suite, Hilfie Oxman; Assistant, Paul Abelkis; 2nd Assistant, John Donat; Standing Exhibits, Dianne Wicks; Assistant, Sandy Mills; Filksinging, Bill Roper; Gaming, Jeff Copeland; Assistant, Elizabeth Schwarzen; Autographs Manager, Jim Gilpatrick; Staff, Dick Lynch and Nicki Lynch; Shift Supervisors, Walt Baric and Randy Satterfield; Scheduling Coordinator, Beth Pointer; Staff, Wade Gilbreath, Dick Lynch and Nicki Lynch.

Finance Division, Manager, Curt. Clemmer; Assistant Division Manager, Bob Beese; Financial Operations Sub Division, Linda Hanson; Registrar, Melissa Keck; Assistant, Patricia Watson and Cecilia Goldberg; Desk Supervisors, Emma Abraham and Jennifer Goodwin; Staff,
Not since A GUN FOR DINOSAUR has there been such a fine evocation of how it would feel to hunt the really big ones, the ones that haven't been around for fifty million years or so. Based on the latest scientific evidence, TIME SAFARI takes you there, on the biggest hunt of all!
Reymus and Lucki Wilder; Mail and Reproduction Subdivision, Brendan Lonehawk; Assistant, Louise Kurylo; Staff, Jonathan Anders, Ellen Hubbard, Janet Cruickshank and John Roth; Computer Services, Randy Kaempf; General Office, Amy Woolard; Accountant, Sheldon Spitzer; Sales to Members, Tom Barber; Auctions, Teresa Minambres; Assistant, Alina R. Chu; Art Auction and Sales Assistant Manager, Diane Wright; Chief Auctioneer, Bob Possovoy; Deputy Treasurer, Robert A. Beese; Chief Cashier, Cecilia Fleege; Assistant Chief-cashier-Art Auction, David Warren; Assistant Chief-Cashier-Registration, Linda Hanson; Assistant Chief-Cashier-Sales To Members and Freas Raffle, Brendan Lonehawk.

Functions Division, Manager, Mary Anne Mueller; Assistant Division Manager, Steve Simmons; Masquerade, Joni Stopa; Photographer Registrar, Chip Morningstar; Assistant, Jan Morningstar; Awards, Doug VanDorn; Assistant, Gretchen VanDorn; Master of Ceremonies, Marta Randall; House Manager, Steve Whitmore; Assistant, Martin Deutsch; Head Ushers, B. Shirley Avery and Jackie Whitmore; Ushers, Candice Massey and Brad Westervelt; Aisle Head/VIP Escort, Kim Goldenberg and Renee Sieber; Ceremonies, Mary Anne Mueller; Master of Ceremonies, Marta Randall; Technical Support, Roger Minnis; Assistant Department Manager, David Schafer; Guest Speeches, Steve Simmons.

Program Division, Manager, Yale Edeiken; Assistant Division Manager, Marie Bartlett; Aide, Sherry Katz; Main Program Subdivision Manager, Alan Huff; Green Room, Martha Soukup; Assistant, Robin Beal; Workers, Marty Coady, Paul Gadzikowski, Rich Rostrum, Eve Schwangel, Roberta Stuemks and Mike Walsh; Special Interest Subdivision Manager, Greg Bennett; L5 Coordinator, Blas Mazeo; Special Events Organization, Cliff Biggers; Assistant, Ward Batty; Program Workers, Paul Birnbaum, Ron Ontell, John Pope, Mark Richards, Chuck Seaton and Valerie Sussman; Mimeo Room and Fanzine Program, Johnny Lee; Assistant for Fanzine Program, Tom Longo; Fanzine Lounge, Mary Cantor; Discussion Groups, Mary-Rita Blute; Assistant, Charlene Kingsford; Academic Track, Donald M. Hassler; Assistant, Carl B. Yoke; AcTrack Staff; Gary K. Wolfe, Catherine L. McClenahan, Roger Schlobin, Marshall Tynm, Elizabeth Anne Hull and Janice Bogstad; Authors’ Forum, Eva Whitley Chalker; Assistant, Fred Ramsey; Trivia Bowl, Becky Thompson;

Assistant, Steve Fahnestalk; New Authors’ Seminar, Becky Matthews; Lawyers’ Seminar, Tom Veal; Discussion Groups Staff, Sharon Kingsford, Kevin King, Lewis Gottlieb and Gene Sargeant.

Media Division, Greg Rihn; Assistant Division Manager, Lee Pellon; Main Film Track Manager, Monica Moss; Assistant, David Lawson; Secondary Film Track Manager, Dick Russell; Film Office Supervisor, Perri Corrick-West; Assistant, Diane Martin; Video Team Leader, Dick Russell; Assistant Manager Video Track, Mark Merlino; Chief Audio Engineer, Dave Weinberg; Assistant Manager, Alternate Media Track, Mark Merlino.

Publications Division, Manager, John Mitchell; Assistant Division Manager, Lisa Golladay; Editorial Subdivision Manager, Michael Miller; Committee Info Editor, Roseann Magda; Features Editor, Ben Zuhl; Art Editor, Todd Hamilton; Copy Editor, Doug Price; Production Editor, John Thorsen; Τυπογραφείο for Progress Reports, Stan Kowalski; Assistant, Dorothy Mannix; Editorial Staff, Robin Beal, Jane Haldeman, Sherrie Ludwig, Ken Manson, Roger Minnis, Kathynn Meyer, Thalia St.Lewis, Diana Pavlac, Tom Veal, Lanny Waitsman and Diane Wright; Advertising Placement and Flyers, Kathleen Marie Meyer; Assistant, Ken Manson; Cons and Shell Games, Brian Earl Brown; Assistant, Denise Brown; Advertising Sales, Stuart C. Hellinger; At-Con Publications, Mike Glyer.

Services Division, Manager, Ben Yalow; Assistant Division Manager, Gary Farber; Aide, Tim Kyger; Operations Subdivision Manager, Gary Farber; Assistant, Kate Schaefer; Shift Supervisors, Seth Breidbart, Jill Eastlake, Barbara McDonald, Pat Taylor, Michael Walsh and Tom Whitmore; Operations Attaches, Candace Collamer, Bruce Dane, Stuart C. Hellinger, Debbie Notkin, Joe Siclari and Scott Denis; Roving Services Staff, Kent Bloom, Jane Boster, Dave Broadbent, Kris Brocin, Larry Carmody, Dave Cantor, Gary Feldbaum, Richard Garrison, Larry Gelband, John Houghton, Ginger Kaderabek, Selina Lovett, Barry Newton, Mark Owings, Teresa Renoer, Joseph Rico, Greg Thokar, Suzanne Tompkins, Laura Williams, Cliff Wind and Lew Wolkoff; Base Radio Operators, Mike Blake, Shelly Dutton, Malcolm Meluch and Skip Morris; Communications Supers, Steve Bieler, Mike Kennedy, Bill Perkins and Edie Williams; Security, Tom Whitmore; Communications, Anna Vargo; Chief Radio Operator, Avery Davis;
The children are dead... but their games have just begun

**The Playground**

T.M. WRIGHT

**STEPHEN KING** says

T. M. WRIGHT IS "A RARE AND BLAZING NEW TALENT"...

Tor Books proudly presents a new novel of heart-stopping horror by the best-selling author of STRANGE SEED, THE WOMAN NEXT DOOR and NURSERY TALE.

"ONE OF THE MOST ORIGINAL AND PROMISING WRITERS OF THE SURREAL AND THE MACABRE"...

THE PLAYGROUND is the story of a small town ravaged by supernatural phenomena when the spirits of nine children killed in a tragic school bus accident are summoned to life from beyond the grave.

"ONLY PETER STRAUB, RAMSEY CAMPBELL AND MICHAEL McDOWELL ARE CURRENTLY HIS EQUALS"

THE PLAYGROUND is by far T.M. Wright's most ambitious—and frightening—occult chiller to date. And to insure maximum consumer response, Tor Books delivers a massive $75,000 campaign!

**BESTSELLER PACKAGING**
The ultimate scare package—with an embossed, foil-stamped, die-cut, double cover!

**BESTSELLER ADVERTISING**
Two weeks of saturation exposure on the CBS and MUTUAL RADIO NETWORKS—reaching 60 million consumers in 1200 major cities!

**BESTSELLER PROMOTION**
Extensive point-of-purchase materials—including full-color posters and floor displays—for blockbuster impact!

A NOVEMBER BESTSELLER

48-046-6
$2.95, 320 pages

TOR BOOKS

1430 Broadway, New York, NY 10018
Headquarters, Louise Sachter; Assistant, Jill Eastlake; HOLOGO Sub Division Manager, Mike Jencevice; Corporate Hotel Liaison, Tom Veal; Assistant, Michael Miller; Logistics, Jacqui Green; Assistant, Jeff DelPapa; Shift Supervisors, Jan Jacobs and Pat Wilson; Resource Acquisition, Bill Krucek; Resource Allocation, Jeff DelPapa; Staff, Fruma Chia, Chris Coker, Dale Farmer, Bill Hanes, Ken Hunt, Bill Loeding, David Luster, Steve Polzak and Pat Wilson; Gophers, Jim Green; Assistant, Nadine Voelz; Allocation Supervisor, Rick Katze; Shift Supervisors, Tarsie Dehne and Mary Ellen Matyi; HQ Receptionists, Cynara Bramden, Iris Brown, Susan Hammond and Sue Phillips.

Internal Control, Manager, Bob Hillis; Assistant Division Manager, Dalroy Ward; Master Scheduling Master (Timelord), Bonnie Assmann; Committee Den, Elan Litt; Assistant Den Mother, Wilma Fischer; Supply Acquisition Manager, Bill Brown; Shift Supervisors, Sharon Short and Aline Cooper; Staff, Cele Smith; Medical, Robert D. Passovoy, MD; Chief Negotiator, Bob Hillis; WSFS Business, Don Eastlake; Hugo Balloting Manager, Bill Evans; Assistant, Marcy Lyn; Site Selection Balloting, Marcy Lyn; Business Meeting Presiding Officer, Donald Eastlake; Secretary, George Flynn; Sergeant-at-Arms, Rick Katze.

Miscellaneous: Chicon Widows, Melissa Bayard, Pat Beeze, Jennifer Mitchell, Anne Passovoy, Diana Pavlac, Cele Smith, and Leah Spitzer; Aardvark Flying Squadron, Jim Schleich, Donna Brei and Pat Knol; Guru, Bob Tucker; Muse, Ricia; General Assistants, See Chicago Telephone Book; Spap cop supplied by, Craig Miller; Keeper of the SMOF Muzzle, Jim Schleich; Advisor to Chicon IV Committee, Diana Pavlac; Special thanks to the 82nd Chicon Commandos, Mike Jencevice, Mark Anderson and his Deathmobile (R.I.P.), Pat Athey, Jennifer Goodwin, Kurt Erichsen, Bob Tucker, Jim Green, Lori Huff, Bernadette and Christine Krebs, YaleF Edeiken (mastermind), and others too secret to mention.

Foreign Agents: Europe Pascal J. Thomas, 11 bis Rue Vasco da Gama, 75015 Paris, France; Canada, John Millard, 18-86 Broadway, Toronto, Ontario M4P 1T4, Canada.

Mailing Address, P.O. Box A3120, Chicago, IL 60690. Copyright ©1982 by Chicon IV, Inc. All Rights Reserved. P.S., It's all Ronn Foss' and Jan Trenholm's fault!

Program Book typeset by Word City; Chicago Press Center.
Queen to Queen's Three

CHICAGO'S LEADING STAR TREK/SCIENCE FICTION CLUB

welcomes the

World Science Fiction Society

to

Chicago

Michael Jencevice  HOLOGO SubDiv Mgr/Mailroom Ops Dir.
Linda F. Hanson  Board of Directors/Finance SubDiv Mgr.
John Thorsen  Production Editor
Pat Watson  Ass't Registrar
Fruma Chia  Logistics Staff
Bill Krucek  Logistics Purchasing Mgr.
Chris Coker  Logistics Staff
Randy Kaempen  Computer Services Mgr.
Steve Polzak  Logistics Staff
Celia Goldberg  Asst. Registrar
Janet R. Cruickshank  Mailroom Staff
Elizabeth Dugan  Mailroom Staff (Typist)
Carole Bertz  Handicapped Services Staff
Jim Green  Gopher Dept Mgr.
Jacqui Green  Logistics Dept Mgr.
Jennifer Goodwin  Registration Shift Supervisor
Q. Pat Wilson  Logistics Shift Supervisor
Scott DeBoard  Gopher Staff

PLUS ASSORTED OTHERS

-------------

HONORARY MEMBERS

Curt Clemmer  Board of Directors/Finance Div Mgr.
Yale Edeiken  Programming Div Mgr.
Ross Pavlac  Co-Chairman
Guest of Honor

A. Bertram Chandler:

My Life and Grimes

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Notes on Grimes

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

Early Grimes
All these cover Grimes’ Survey Service career, from Ensign to Commander.
The Road To The Rim
To Prime The Pump
The Hard Way Up
The Broken Cycle
Spartan Planet
The Inheritors
The Big Black Mark

Middle Grimes
All these deal with Grimes’ life and hard times subsequent to his resignation from the Federation Survey Service and prior to his becoming a citizen of the Rim Worlds Confederacy.
This period keeps stretching...
The Far Traveller
Star Courier
To Keep The Ship
Matilda’s Stepchildren
Star Loot
The Anarch Lords
Find The Lady

Late Grimes
Probably there will be one or two Late Grimes novels prior to Into The Alternate Universe and at least one subsequent to The Way Back.
Into The Alternate Universe
Contraband From Other Space
The Rim Gods
Alternate Orbits
Gateway To Never
The Dark Dimensions
The Way Back
Two Views of Frank Kelly Freas

by Sandra Miesel

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

Let the work be the measure of the man.

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

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

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

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

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

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

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

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

by Richard Garrison

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

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

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

I first met Kelly at a comics convention in New York City. We were both there for the same reason—a fascination with comics in addition to our fascination with science fiction. I am sure I was attracted to him because he was a science fiction illustrator of no considerable renown—and he had a cute daughter. He treated me exceedingly well, considering my motive. He was patient, courteous, engaging and generous—traits which fit well at southern conventions, where Kelly is a valued guest. It was these traits which brought me back again and again. Little did I realize that my perceptions of art, illustration and science fiction, as well as of life, would be forever altered.

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

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

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

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

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

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

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

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

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

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

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

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

by Bob Tucker

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

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

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

Twenty-two women signed the attendance register at the 1940 Chicon, a truly astonishing number all in one fannish place at one time—but there was a catch. It was a false paradise. More than half of those women were relatives, not fans. More than half of those women appeared at the convention hotel only once to see what their sons, their nephews, or their brothers had wrought. I counted three mothers, two aunts, and a doting grandmother among the horde. My sister wondered aloud why I was wasting my time on that crowd. Of those 22 women who signed the register perhaps ten were fans, or the truly-interested wives of fans and professionals.

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

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

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

1951 was a good year. I arrived at the convention hotel early and checked in, and promptly hopped into the tub for a shower and a shave. I was standing before the mirror with a large towel wrapped about my waist when fans knocked at the door. It is always possible to identify fans at the door by the boisterous manner of their knocking. With shaving
cream on my face and a razor in one hand, I opened the door and let in three young fans: one female and two males. They stared at me somewhat nonplussed and I hope I had the grace to blush.

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

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

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

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

They were gone when I finished shaving.

* * * * *

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

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

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

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

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

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

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

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

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

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

by Walt Willis

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

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

So far away is this bird, and so brief its appearance on the screen, that I was seized by the strange thought that I might be the only person in the world to notice it: in which case there had at that moment come into existence a particular relationship between me, a solitary viewer on the northeast coast of Ireland, and a solitary seabird in South America. It was possible (though of course unlikely) that when the Universe had been set off like a firework, galaxies and stars condensing like Golden Rain, all had been in preparation for this significant event.
This may seem a rather extravagant analogy, but with
convention expenses being what they are I figure you
deserve the best that money can buy. Besides, I understand
that conventions nowadays are very large affairs, attracting
as many as several hundred people. In such populous
surroundings it must be hard to realise how lonely fans
could be when we were a minority only slightly above
transvestites in public esteem and much smaller in number.
And of course it wasn’t just that Lee Hoffman was a
lonely exotic bird, she was a rara avis among fans; and no
matter what Rich Brown tells you that doesn’t mean she
was a car rental cheerleader. She was a unique individual,
so much so that finding her among the mundane millions
gave me the same sense of wonder as when that lone seagull
in the Atacama Desert flew into the sunset on my tv screen.
She is not an obvious sort of person. She will not, unless
she has changed her habits since I met her last, sway the
multitude at the Business Session with silvertongued
oratory, swing from the chandelier at the Masquerade Ball
or do conjuring tricks at the Banquet. For that sort of thing
you would look to the Pro Guest of Honour. Why, you
might even have a few minutes conversation with her
without noticing anything except what a pleasant person
she is to talk to.
But make not mistake. You will have had the privilege of
meeting one of the most creative and influential people who
have ever graced our microcosm.
I use those adjectives together because neither is enough.
Her writings and drawings are indeed delightful, but no
collection of them could do her justice. For her monument
you have to look at fandom itself, and especially that era
now known as Sixth Fandom. For some people this has
come to seem like a golden age, a sort of fannish Arcadia,
but really it can be said to exist still today wherever there is
good nature, literacy and humour to be found among
science fiction fans. That’s where Lee Hoffman is
remembered, because it was Lee Hoffman who brought
their world into being with an unpretentious, open-hearted
gay little fanzine called Quandrý. How she did it I’m not
quite sure, and I don’t think she knows herself, but she has
it seems to me the rare and precious gift of being able to
bring out the creativity in others. It has I suspect something
to do with sensitivity as well as intelligence, a rich deep
sense of humour and a feeling for the fantasy that lies below
the surface of things. And, perhaps, something to do with
being feminine.
At any rate, in her quiet subtle way she has changed our
world for the better, enriching it with myth and fantasy and
fun, so that people thousands of miles apart smile at the
same memories. After thirty years there are still dozens of
people, from Robert Bloch and Bob Tucker to Chuck Harris
and Vince Clarke, who remember Quandrý with affection
and will always remember Lee with gratitude and love. The
fact that she is Guest of Honour for a new generation of fans
seems no more than she deserves. Long may she continue to
fly in the sunlight.
Marta Randall
Twice Toasted

by Robert Silverberg

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

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

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

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

In time she became an editor herself. I had been running New Dimensions for a decade, and I was heartily sick of the
flood of hopeless manuscripts that clogged my post office box every morning. I was ready to give up. But who would replace me?

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

by Carol Carr

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

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

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

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

Marta is the kind of friend who says “no problem” when there is one, and will sit as close to the screen as you want. Her part-time guest room has held countless notables and not-so-notables, including Terry and Carol Carr (twice) when a 70-foot pine (Marta calls it the Tree of Damocles) threatened to fall into their house recently. She serves what is known in psychological jargon both the problem-focused and emotion-focused function. In English, this means that on very little notice she will offer either the wire-clipper you’ve been driven to look for in the freezer compartment, I didn’t give her the $50,000, of course. That would have been terribly unprofessional. Instead I gave her New Dimensions. She had demonstrated her mettle as an editor, in spades, and now, thank God, all those hopeless manuscripts clog her post office box every morning.

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

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

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

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

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

I’m glad that Marta Randall appeared out of the shell of an anecdote and grew to be one of the closest people in my life. Her sense of humor has enlivened many a dreary Monday morning, her gracious hospitality many a dull evening, and her willingness to share her interests and feelings has enriched my own. But one warning. If you have any intention of befriending her yourself, don’t ever ever call her Martha.
WHEN THEIR SKY BEGAN TO BURN, WHO COULD BLAME THE RUSSIANS FOR THINKING THAT THE AMERICANS HAD ATTACKED...?

By the multiple Hugo winning author of KINSMAN, MILLENNIUM and COLONY, and the Editor in charge of the world's highest circulation science and science fiction magazine

OMNI

TOR
WE'RE PART OF THE FUTURE.
AFTER MILLENNIUM COMES THE TEST OF FIRE

BEN BOVA
Bibliographies

A. Bertram Chandler
English Language Only — May 20, 1982

THE RIM OF SPACE — Avalon 1961; Ace 1962
BRING BACK YESTERDAY — Ace 1961
RENDEZVOUS ON A LOST WORLD — Ace 1961

BEYOND THE GALACTIC RIM and
THE SHIP FROM OUTSIDE — Ace Double 1963

GLORY PLANET — Avalon 1964
THE DEEP REACHES OF SPACE — Herbert Jenkins 1964; Mayflower-Dell 1967

INTO THE ALTERNATE UNIVERSE and
THE COILS OF TIME — Ace Double 1964

THE ALTERNATE MARTIANS and
EMPRESS OF OUTER SPACE — Ace Double 1965

SPACE MERCENARIES — Ace 1965
THE ROAD TO THE RIM — Ace 1967
CONTRABAND FROM OTHER SPACE — Ace 1967
NEBULA ALERT — Ace 1967
FALSE FATHERLAND (Aus. title) — Horwitz 1968

SPARTAN PLANET (U.S. title) — Dell 1968
THE RIM GODS — Ace 1968
CATCH THE STAR WINDS — Lancer 1969
THE SEA BEASTS — Curtis 1971
TO PRIME THE PUMP — Curtis 1971

THE DARK DIMENSIONS and
ALTERNATE ORBITS — Ace Double 1971

THE HARD WAY UP — Ace 1972

THE INHERITORS and
GATEWAY TO NEVER — Ace Double 1972

THE BITTER PILL — Wren 1974
THE BIG BLACK MARK — Daw 1975
THE BROKEN CYCLE — Robert Hale 1975; Daw 1979
STAR COURIER — Daw 1977; Robert Hale 1977
THE FAR TRAVELLER — Robert Hale 1977; Daw 1979
THE WAY BACK — Robert Hale 1977; Daw 1978
TO KEEP THE SHIP — Robert Hale 1978; Daw 1978
MATILDA'S STEPCHILDREN — Robert Hale 1979
STAR LOOT — Daw 1980; Robert Hale 1981
THE ANARCH LORDS — Daw 1981
FRONTIER OF THE DARK — Berkley-Putnam (forthcoming)
KELLY COUNTRY — Going the rounds
FIND THE LADY — Work in progress

Recent English re-issues

THE RIM OF SPACE — Allison & Busby 1981; Sphere 1981
WHEN THE DREAM DIES;
RENDEZVOUS ON A LOST WORLD — Allison & Busby 1981; Sphere 1981
BRING BACK YESTERDAY — Allison & Busby 1982; Sphere 1982

Recent ACE re-issues

THE ROAD TO THE RIM and
THE HARD WAY UP — Ace Double 1978

THE INHERITORS and
GATEWAY TO NEVER — Ace Double 1978

THE DARK DIMENSIONS and
THE RIM GODS — Ace Double 1978

INTO THE ALTERNATE UNIVERSE and
CONTRABAND FROM OTHER SPACE — Ace Double 1979

COMMODORE AT SEA (ALTERNATE ORBITS) and
SPARTAN PLANET — Ace Double 1979

THE RIM OF SPACE and
THE SHIP FROM OUTSIDE — Ace Double 1979

Lee Hoffman

SCIENCE FICTION — Novels
TELEPOWER — Belmont 1967 (half of a Belmont Double)
THE CAVERNS OF KARST — Ballantine 1969
ALWAYS THE BLACK KNIGHT — Avon 1970 (serialized in Fantastic Stories
CHANGE SONG — Doubleday 1972

WESTERN FICTION — Novels
GUNFIGHT AT LARAMIE — Ace 1966 (half of an Ace Double)
THE LEGEND OF BLACKJACK SAM — Ace 1966
BRED TO KILL — Ballantine 1967
THE VALDEZ HORSES — Doubleday 1967; Ace 1968
(winner of Western Writers of America “Spur” award for best Western Novel of 1968; made into motion picture CHINO)
DEAD MAN’S GOLD — Ace 1968 (half of an Ace Double)
THE YARBOROUGH BRAND — Avon 1968
WILD RIDERS — Signet 1969
RETURN TO BROKEN CROSSING — Ace 1969
WEST OF CHEYENNE — Doubleday 1969; Dell 1970
LOCO — Doubleday 1969; Dell 1971
WILEY’S MOVE — Dell 1973
THE TRUTH ABOUT THE CANNONBALL KID — Dell 1975
TROUBLE VALLEY — Ballantine 1976
NOTHING BUT A DRIFTER — Doubleday 1976
FOX — Doubleday 1976
SHERIFF OF JACK HOLLOW — Dell 1977
THE LAND KILLER — Doubleday 1978

HISTORICAL ROMANCES — Novels
(Under pen name: Georgia York)
SAVAGE KEY — Fawcett 1979
SAVANNAH GREY — Fawcett 1981
SCIENCE FICTION — Short Stories
“SOUNDLESS EVENING” in Again, Dangerous Visions (ed. Harlan Ellison) Doubleday 1972

ARTICLES — non-fiction
“FORM A KART CLUB” (byline Lee Green) in collaboration with Richard Greenhaus in Custom Rodding Magazine March 1960
“KARTS — NEW TRENDS AT NASSAU” Cars Magazine May 1960
“KARTS — KEEP MOVING WITH A CLUTCH” (byline Mel Marvin) Cars Magazine
“AN INLAID CHECKERBOARD TO MAKE” Miniatures & Dollhouse World Oct 1979
“ESSENCE OF ELLISON” in The Book of Ellison (ed. Andrew Porter) 1978

FANZINES
QUANDRY (30 issues)
SCIENCE FICTION FIVE-YEARLY (6 issues)
EXCELSIOR (3 issues)
LAZILEE (FAPazine)
CHOOG (FAPazine)
FANHISTORY (3 issues)
CARAVAN (20 issues — a folkmusic fanzine)
GARDYLOO (6 issues — a folkmusic fanzine)
OUT OF THIS WORLD ADVENTURE COMICS (1 issue)

Marta Randall

Novels


DANGEROUS GAMES—Pocket Books, 1980 Moewig, Germany (forthcoming)

forthcoming:
THE SURVIVALISTS—Pocket Books, 1983
CHEREK—Timescape, 1983

Novellas

“Dangerous Games”—The Magazine of Fantasy & Science Fiction, Edward L. Ferman, ed. April, 1980 (Nebula Award nominee)

Short Stories
The Best of New Dimensions, Robert Silverberg, ed. Pocket Books, 1979
The Worlds of Science Fiction, Hipple & Wright, eds. Allyn and Bacon, 1979


“Singles”—Shadows 5, Charles L. Grant, ed. Doubleday

Editor


New Dimensions 13 Timescape (forthcoming)
WHY DOES THE WORLD'S LEADING SCIENCE MAGAZINE THINK SCIENCE FICTION IS SO IMPORTANT?

BECAUSE OF MEN LIKE CYRANO DE BERGERAC.

"I MIGHT CONSTRUCT A ROCKET, IN THE FORM OF A HUGE LOCUST, DRIVEN BY IMPULSES OF VILLAINOUS SALT PETRE FROM THE REAR, UPWARDS BY LEAPS AND BOUNDS..."
—CYRANO DE BERGERAC, 1640

OMNI Magazine recognizes that science is not just the province of scientists, but of all thinking men and women. That's why a man like Cyrano de Bergerac, who was not a scientist but a renowned swordsman and scholar, could envision the rocket over three centuries before Man made his initial venture into the frontiers of space. He was a man of vision and imagination, the most basic elements of science. In his day, they called his work wild speculation, fiction. Today, we would call it prophetic.

Which is why OMNI feels that science fiction is as much a part of science as are laboratories and textbooks... and why every month, more than 5.4 million OMNI readers (MRI 1982) have come to see the full scope of today's science—and tomorrow's. Join us on the New Frontier. OMNI Magazine. It will change the face of science journalism forever.
TAFF/DUFF Delegates

TAFF Delegate — Kevin Smith

by Stu Shiffman

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

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

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

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

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

It’ll serve him right.

DUFF Delegate — Peter Toluzzi

by Mark Ortlieb

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

It’s not easy to sleep while Peter’s around. He always seems to want people to do things: go throw a frisbee, play poker, organize a massage session, have a party, or put on a convention. Actually, I have this theory that shorter people are more active than those of average height: the mass that would have gone into bringing such people to a more decent height—say, five foot nine and a half inches—goes instead, via several pseudo-Einsteinian transformations, into pure energy... which said small person must somehow dissipate. Peter is living proof of this. He may not have been around Australian fandom as long as John Bangsund or Leigh Edmonds (Aussiecon introduced both of us to its joys), but he’s certainly carved himself a niche in it.

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

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

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

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

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

So there you have him — Peter Toluzzi — conventioneer extraordinaire — “Official Mascot” at the 1981 Canberra SF convention— willing to convert to feelie fandom should he get anywhere near the South... If I could ask you people one small favour: please do your best to tire Peter out while he’s over there. That way we just might be able to hold him down for long enough to allow him to type out a DUFF report before he embarks on his next round of Australian Conventions!
At last! Del Rey returns you to me
Ever since *2001: A Space Odyssey*, countless readers have written its author, imploring him to continue the story. At last, Arthur C. Clarke sat down to his word processor.

But *2010* is more than a sequel to the original. It's an all-new novel that can be read on its own, one that will delight and awe everyone obsessed with the romance of space.

"A daring romp through the solar system and a worthy successor to *2001*.”

—Carl Sagan

—An international publishing event
—100,000 copy first printing
—Featured Alternate of the Book-of-the-Month Club
—Published just in time for holiday gift-giving

At last, *2010* answers the questions America has never stopped asking!

—What transformed Dave Bowman into the Star-Child?
—What purpose lay beyond the monoliths on the moon?
—What drove the computer HAL to kill the crew?
—Where would the *Discovery* go next?
—What lies beyond *2001*?

It is Del Rey's fifth anniversary.
This is our present to you.

At bookstores in November
$14.95

A Del Rey Hardcover

*Del Rey* #1 in Science Fiction and Fantasy
Published by Ballantine Books
Con Information

Schedule of Special Events

Thursday Afternoon
Opening Ceremonies
General silliness. Marta Randall will introduce the Guests of Honor.

Friday Evening
Guest of Honor Speeches. Marta Randall, Toastmaster, will introduce our Guests of Honor, A. Bertram Chandler, Frank Kelly Freas and Lee Hoffman.

Saturday, 10 a.m.
2,500 free tickets available at Con registration for the Masquerade.

Saturday Evening
The Masquerade. Master of ceremonies will be Al Frank.

Sunday, 10 a.m.
3,000 tickets available at Con registration for Hugo Awards ceremony.

Sunday Evening
Hugo Awards ceremony

Monday Afternoon/Evening
Closing Ceremonies
Marta Randall will host more silliness.

Tickets for Masquerade and Hugos

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

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

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

Information Desk/Member Services

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

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

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

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

Bulletin Boards

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

ISAAC ASIMOV’S new Foundation novel: FOUNDATION’S EDGE in a Deluxe Signed FIRST EDITION of only 1000 copies: $50.00
ROBERT BLOCH’S sequel to PSYCHO: PSYCHO II in a Deluxe Signed FIRST EDITION of only 750 copies: $35.00 in the trade 1st: $15.00 from WHISPERS PRESS 70 Highland Avenue Binghamton, NY 13905
Contacting the Convention

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

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

Photography

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

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

Raffle! Raffle! Raffle!

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

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

Volunteers/Gophers

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

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

YOU
ARE
INVITED!
to attend the

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

ConStellation Membership Rates

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

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

ConStellation, Box 1046, Baltimore, MD 21203
Weapons, Drugs, Liquor and The Chicago Police Department

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

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

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

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

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

Tourist and Restaurant Guides

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

The Science Fiction Radio Show

A Commentary on Science Fiction and Fantasy

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

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

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

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

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

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

There are millions of Science Fiction fans—but only one Science Fiction Radio Show
Wake up in the city that never sleeps

New York, New York

in '86

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

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

Masquerade

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

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

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

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

Exhibits

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

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

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

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

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

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

ATLANTA IN '86

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

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

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

From among the many fine hotels in Atlanta, we have chosen two, the Hyatt Regency and the Hilton, which, together, offer more than enough space and facilities necessary to a Worldcon of the 80s. These hotels are well-located, both in relation to overflow hotels as well as restaurants and shopping centers. Special attention has been given to the needs of the handicapped in the choice of these two hotels: thus all our facilities are easily accessible.

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

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

Worldcon Atlanta, Inc./Atlanta in '86

P.O. Box 10094, Atlanta, GA 30319
Huckster (Dealer) Room

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

Hours of Operation

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

The 7% Chicago Sales Tax Applies to Most Sales

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

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

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

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

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

Burroughs Bibliophiles

Dum-Dum Luncheon

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Auction</th>
<th>Pick-Up Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday 3 p.m.</td>
<td>7 p.m. to 8:30 p.m.</td>
</tr>
<tr>
<td>Sunday 11 a.m.</td>
<td>3 p.m. to 5 p.m.</td>
</tr>
<tr>
<td>Sunday 3 p.m.</td>
<td>7 p.m. to 8:30 p.m.</td>
</tr>
<tr>
<td>Monday 11 a.m.</td>
<td>2 p.m. to 7 p.m.</td>
</tr>
</tbody>
</table>

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

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

In payment for artwork, Chicon will accept Master Charge, Visa, personal checks, traveler’s checks and, of course, cash. If you are paying with anything other than cash (including a credit card), at least two I.D.’s will be required. The I.D.’s considered acceptable will be a passport, driver’s license, school or work I.D. with your picture on it, major credit cards (other than that offered in payment), and credit cards from major national department stores (e.g., Saks Fifth Avenue, Bergdorf Goodman, Neiman Marcus, I. Magnin, Macy’s, Bamberger’s, Bloomingdales, etc.). Please note, we will not accept local store charge cards because we will have no way of verifying if they are valid. Also, we are not accepting American Express charge cards, green or gold.

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

Lewis Grant Jr. Memorial Award for Art

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

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

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

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

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

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

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

We are grateful for the opportunity to honor a valued, loved and possibly not quite departed friend.
L.A. con II

42nd World Science Fiction Convention

30 August - 3 September 1984

The Anaheim Convention Center

for information:

L.A. con II
P.O. Box 8442
Van Nuys, CA 91409
CELEBRATE FIFTY YEARS OF CONVENTION FANDOM
IN THE CITY WHERE IT ALL BEGAN

BID COMMITTEE MEMBERS
Wilma Fisher - Bid Chairman
Larry Gelfand - Vice-Chairman
Yoel Attiya, Lynn E. Cohen, Jon Estren,
Gary K. Feldbaum, Joann Lawler, Deborah Malamut,
Laura Paskman, Sara Paul, John Syms, Mark Trebing,
Lew Wolkoff, Janny Wurts

WHY PHILADELPHIA?

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

But what have we done for you lately?

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

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

* The Phil A. Delphia Show: live performances of the radio adventures of our own secret agent. Thrill with Phil as he fights the forces of Chaos in a never-ending battle for Chu, justice, and the fannish way of life.

* The Great Tully Hunt: We've managed to get our hands on a bottle of the legendary Tullamore Dew. And we want YOU to have it. Watch the daily con newsletter (and our hospitality suite) for clues. The first person to guess what person or thing the clues refer to gets the Tully. (Subject to Illinois liquor law.) If more than one person guesses right, we'll have a drawing from among the correct answers. If nobody guesses, the Tully will be given away Sunday night in a random drawing from all Philadelphia in 1986 pre-supporting members. (See, it does pay to pre-support.)

SPECIAL BONUS FOR READERS OF THIS AD:

The first clue in the Great Tully Hunt is:

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

CONTACT ADDRESS:

Philadelphia in 1986; P.O.Box 5814; Philadelphia, Pa., 19128
"We're getting up steam for...

MELBOURNE in '85"

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

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

Forrest Ackerman  Joe Haldeman
Poul Anderson  Jim Henson
Ben Bova  Gary Kurtz
Algis Budrys  George R. R. Martin
Linda Bushyager  Frederick Pohl
Terry Carr  Jerry Pournelle
Jack Chalker  George Scithers
C. J. Cherryh  Robert Silverberg
Jo Clayton  Somtow Sucharitkul
Vincent DiFate  Michael Whelan
Phyllis Eisenstein  Gene Wolfe
John M. Ford  Chelsea Quinn Yarbro
Alexis Gilliland

**AUTHORS WHO WILL AUTOGRAPH**
(see pocket program for schedule)

Forrest J. Ackerman
Robert Adams
David Bischoff
Ben Bova
David Brin
Ed Bryant
Orson Scott Card
John F. Carr
Terry Carr
Jack Chalker
C. J. Cherryh
Christopher Claremont
Jo Clayton
Hal Clement
Glen Cook
Susan Coon
Juanita Coulson
L. Sprague & Catherine Crook De Camp
Vincent DiFate
Gordon Dickson
George Alec Effinger
Phyllis Eisenstein
John Ford
Alan Dean Foster
William Gibson
Alexis Gilliland
Janet Gluckman
Charles Grant
Martin Greenberg
Kenneth Von Gunden
James Gunn
George Guthridge
Joe Haldeman
P. C. Hodgell
R. A. Lafferty
Jacqueline Lichtenberg
Jean Lorrah
Elizabeth Lynn
George R. R. Martin
Julian May
Larry Niven
Warren C. Norwood
Ted Pederson
Frederick Pohl
Jerry Pournelle
Marta Randall
Mike Resnik
Bill Rotsler
Rudy Rucker
Alan Ryan
Warren Salomon
Jessica Salomon
Stanley Schmidt
Darrell Schweitzer
Neil Schulman
George Scithers
Robert Silverberg
Nancy Springer
Somtow Sucharitkul
Bruce Taylor
Wilson Tucker
Eric Vinicoff
Karl Wagner
Jack Williamson
Connie Willis
Gene Wolfe

Locations for
Special Interest Programming

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

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

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

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

THURSDAY
Two tracks of programming will be held from 3 to 6 p.m. The highlights include:
3:00  Slide show: Japanese fandom
4:00  Panel: Teaching Science Fiction
5:00  Neofan's Panel: Fannish etiquette

FRIDAY
Three tracks of programming are scheduled from 11 a.m. to 6 p.m. Track 3 will be held in Grand Ballroom "E" and "C-South." Highlights include:
Three slide shows (Track 3) -- *Tour of the Universe* with Jerry Pournelle; *Krull* (a new movie) with Craig Miller; and *A History of Fantastic Art, Part I*, with Michael Whelan.

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

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

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

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

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

4:00  HARD CHOICES TOPIC III -- BIG BROTHER'S BROTHERS Debate: "Resolved: Creation Theory is scientifically valid." (Track 3)

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

Program Note

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

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

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

<table>
<thead>
<tr>
<th>Thursday</th>
<th>Track 1</th>
<th>Track 2</th>
<th>Track 3</th>
<th>Track 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:00 P.M.</td>
<td>Fandom in Japan: A Slideshow and Talk</td>
<td>Originality in Astronomical Art: A Slideshow and Talk with Rich Sternbach</td>
<td>Kim Poor</td>
<td>Dave Egge</td>
</tr>
<tr>
<td>4:00 P.M.</td>
<td>A Tour of the Acker-mansion: Forrest Ackerman shows slides of his famous home and talks about his collection of movie memorabilia</td>
<td>Teaching Science Fiction: Where, Why, and How?</td>
<td>James Gunn</td>
<td>Thomas Clareson</td>
</tr>
<tr>
<td>5:00 P.M.</td>
<td></td>
<td></td>
<td>Do Writers Workshops Really Work? Young Writers Give Their Views:</td>
<td>Warren Norwood</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Friday</th>
<th>Track 1</th>
<th>Track 2</th>
<th>Track 3</th>
<th>Track 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00 A.M.</td>
<td>Just Cloning Around: A Geneticist and Science Fiction writers talk about the state of the art, implications, and S.F. Jack Bennett, PhD</td>
<td>Medievalism in S.F.</td>
<td>Fan into Pro: Making the Transition</td>
<td>Jeff Duntemann-moderator</td>
</tr>
<tr>
<td>NOON</td>
<td>A Tour of the Universe: A Slide Show with Jerry Pournelle</td>
<td>The Novel in 1981: A Review of the Hugo Nominees</td>
<td>What Writers Do That Arts Artists Hate</td>
<td>Vincent diFate</td>
</tr>
<tr>
<td>1:00 P.M.</td>
<td>&quot;Kruil&quot; — Greg Miller shows slides from the upcoming movie.</td>
<td>A Good Yarn is Hard to Find: What’s Happened to Space Opera</td>
<td>Not With a Bang But a Shiver: Food and the Next Ice Age</td>
<td>Larry Niven</td>
</tr>
<tr>
<td>2:00 P.M.</td>
<td>Mike Whelan's Slide Show: History of Fantasy Art, Part I</td>
<td>Gordon Dickson Interviewed by Sandra Miesel</td>
<td>A Non-gamer's Guide to S.F. Games</td>
<td>John Ford — moderator</td>
</tr>
</tbody>
</table>
## Friday

<table>
<thead>
<tr>
<th>Time</th>
<th>Track 1</th>
<th>Track 2</th>
<th>Track 3</th>
<th>Track 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:00</td>
<td>H. Beam Piper: An Appreciation</td>
<td>How S.F. Censored Itself During the Golden Age</td>
<td>A Modest Proposal: Let's Get Rid of the Fan Hugos</td>
<td>Andy Porter</td>
</tr>
<tr>
<td></td>
<td>John F. Carr</td>
<td>Lloyd A. Eshbach</td>
<td>Marty Cantor</td>
<td>Mike Glicksohn</td>
</tr>
<tr>
<td></td>
<td>Fran Zirlich</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>James Baen</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>John M. Ford</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00 P.M.</td>
<td>Building a Fantasy World - moderator</td>
<td>The Fourth Horseman: Disease and Disaster in Science Fiction</td>
<td>Please Don't Barf in the Punchbowl, and Other</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lynn Abbey</td>
<td>Bernie Jille</td>
<td>Things You Shouldn't Do at a Science Fiction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Julian May</td>
<td></td>
<td>Joni Stopa</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nancy Springer</td>
<td></td>
<td>Midge Reitan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roland Greene</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### MIDNIGHT

- Brewed in Chicago: Chicago Pulps, with a tip of the hat to Wierd Tales: Mike Resnick - moderator,
- Lloyd Arthur Eshbach, Dwight V. Swain,
- Jack Williamson, Lin Carter

## Saturday

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

<table>
<thead>
<tr>
<th>Time</th>
<th>Track 1</th>
<th>Track 2</th>
<th>Track 3</th>
<th>Track 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:00 P.M.</td>
<td>Fads and Fallacies: Pseudoscience</td>
<td>TAFF-DUFF Winners Panel</td>
<td>Phillip K. Dick, An Appreciation</td>
<td>Robert Silverberg Interview</td>
</tr>
<tr>
<td></td>
<td>Hal Clement</td>
<td>with Joyce Scrivner</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>L. Sprague de Camp</td>
<td>Auction to follow in continuation room.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>B. Shadowald</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Robert Forward</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00 P.M.</td>
<td>The Trap of the Series</td>
<td></td>
<td>Voyager Slide Show</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gordon Dickson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jack Chalker</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Brian Stableford</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00 P.M.</td>
<td>Mudball vs. Deep Space</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alexis Gilliland</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MIDNIGHT** What's Happening in Horror: 1981 Review
Stewart Stock, Alan Ryan, Charles L. Grant, D. Douglas Fratz

### Sunday

<table>
<thead>
<tr>
<th>Time</th>
<th>Track 1</th>
<th>Track 2</th>
<th>Track 3</th>
<th>Track 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00 A.M.</td>
<td>Frank Kelly Freas Interview</td>
<td>Poetry in 1981: A Review</td>
<td>The Future of Amazing Jaquete and George Scithers</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scott Greene - moderator</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bob Frazier</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gene Wolfe</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>David Lundeen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOON</td>
<td>Gary Gygax Interview</td>
<td>Cordwainer Smith: An Appreciation</td>
<td>After TV, What? The next form(s) of the Media</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yale Edeiken</td>
<td>Sandra Meisel and others</td>
<td>Michael Swanwick</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Alan Dean Foster</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wm. Gibson</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kenneth Von Gundren</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chris Steinbrunner</td>
<td></td>
</tr>
<tr>
<td>1:00 P.M.</td>
<td>Dark Crystal film with Carry Kurtz</td>
<td></td>
<td>Censorship</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Carry Kurtz</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Craig Miller</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jim Henson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 P.M.</td>
<td>Jim Henson interviewed by Larry Propp</td>
<td></td>
<td>Violence in S.F.</td>
<td></td>
</tr>
<tr>
<td>3:00 P.M.</td>
<td>WARP or Star Wars III slides</td>
<td>Privacy, Crime, Computers and your Civil Rights</td>
<td>Two-Ocean Fanzines</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jeff Duniemann-moderator</td>
<td>Jan Howard Finder</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Warren Salomon</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ted Pedersen</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>L. Neil Smith</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00 P.M.</td>
<td>Creationist Debate</td>
<td>Creating Alien Worlds: Art</td>
<td>Why We Write the Stuff:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dwayne Gish</td>
<td>Rowenna Morrill</td>
<td>Young Writers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bob Schadewald</td>
<td>Alicia Austin</td>
<td>Gardner Dozois-moderator</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Eric Pement</td>
<td>Val Lakey</td>
<td>Joe Patrouch</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Doug Rice</td>
<td>Jean Lorrah</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jane Ausilio</td>
<td>Warren Norwood</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Paul O. Williams</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Roots of Science Fiction</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wilson Tucker</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lynn Hickman</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4-E</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Verna Smith Trestrail</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lloyd Arthur Eshbach</td>
<td></td>
</tr>
<tr>
<td>5:00 P.M.</td>
<td>The Creationist Debate continues</td>
<td>War in Space: Technical Problems</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Track 1</td>
<td>Track 2</td>
<td>Track 3</td>
<td>Track 4</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| 11:00 A.M. | S.F. in Other Languages  
Wm. Gibson  
P.C. McGuire  
John Brunner | We'll Do It Better  
Next Year: Constellation tells us what they have up their sleeves. | We'll Do It Even Better  
in 1984: The 1984 Site Selection Winner Tells All |                                                                       |
| 11:30 A.M. |                                                                       |                                                                         |                                                                         |                                                                       |
| NOON    | Reviewing S.F. for the Mainstream  
Roland Greene  
Phyllis Eisenstein  
Jacqueline Lichtenberg  
and others | Violence in S.F.  
see also 2 P.M. Sunday |                                                                         |                                                                         |
| 1:00 P.M. | Artificial Languages  
C. J. Cherryh  
Jean Lorrah  
Somtow Sucharitkul | Trial of An Alien |                                                                         |                                                                         |
| 2:00 P.M. | Does Anybody Care?  
Gardner Dozois and friends interpret what you have experienced in the past five days. |                                                                         |                                                                         |
Special Interest Programming

ORGANIZATIONS AND SPECIAL EVENTS

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

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

SATURDAY
10 am-12:30 pm Columbus E + F, WSFS Business Meeting #2.
Noon-1 pm McCormick, Chicago Select Warriors meeting.
1 pm-2:30 pm McCormick, Friends of Cerebus meeting.
5 pm-7 pm McCormick, COSMIC ENCOUNTER Tournament, 2nd Session.

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

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

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

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

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

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

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

ISAAC ASIMOV’S
new Foundation novel:
FOUNDATION’S EDGE
in a Deluxe Signed
FIRST EDITION
of only 1000 copies:
$50.00

ROBERT BLOCH’S
sequel to PSYCHO:
PSYCHO II
in a Deluxe Signed
FIRST EDITION
of only 750 copies:
$35.00
in the trade 1st:
$15.00
from
WHISPERS PRESS
70 Highland Avenue
Binghamton, NY 13905
FAN PUBLISHING PROGRAM:
Do-it-yourself literature. Freedom from editors. Ink stains on your hands. (Complete sentences.) For the beginner and the Dirty Old Fan alike. See your friend the pocket program for details.

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

FRIDAY
10-11:30 am Workshop: ADVANCED MIMEO TECHNIQUES – Gestetner Staff
12:30-2pm Slide Show: LAYOUT AND DESIGN OF OFFSET FANZINES AND PROGRAM BOOKS – Kipy Poyser

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

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

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

THURSDAY
Morning: Space Mining
Afternoon: Terraforming

FRIDAY
Morning: Solar Power Satellites
Afternoon: Space Manufacturing

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

SUNDAY
Morning: Robotics in Space
Afternoon: Designing a Lunar Colony

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

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

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

FRIDAY AFTERNOON: THEORETIC DIRECTIONS
SESSION I: The State of the Art in Scholarship and Criticism
Chairperson: Gary K. Wolfe, Roosevelt University
Presenters: Thomas D. Clareson, The College of Wooster
Arthur O. Lewis, Jr., Pennsylvania State University
Joe De Bolt, Central Michigan University
James Gunn, University of Kansas

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

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

SESSION II: Is There a Theory of Fantasy?
Chairperson: Catherine L. McClenahan, Marquette University
Presenters: Tom Moylan, University of Wisconsin—Waukesha
Gary K. Wolfe, Roosevelt University
Algis Budrys, Chicago

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

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

Mary T. Brizzi, Trumbull Campus of Kent State University
David L. Foster, University of Colorado, “Woman on the Edge of Narrative: Cultural Stories in Marge Piercy’s Utopia”

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

SATURDAY AFTERNOON: TWO ESSAY COLLECTIONS, FANS AND THE FUTURE

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

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

SESSION V: Death and the Serpent
Chairperson: Marshall Tymn, Eastern Michigan University
Presenters: Joseph Sanders, Lakeland Community College, “Immortality in Roger Zelazny”
Sam H. Vasebinder, University of Akron, “Deathless Humans in Horror Fiction”
Gregory M. Shreve, Geauga Campus of Kent State University, “Jack Vance’s To Live Forever”
Stephen H. Goldman, University of Kansas, “Clarke’s Childhood’s End”
John McInnis, Northeast Louisiana University, “Lovecraft and The Dunwich Horror”
Marlene Barr, Virginia Polytechnic Institute and State University, “Immortal Feminist Communities: Recent SF’s Negation”
Mark Siegel, University of Wyoming, “Immortality and Transcendence in the Fiction of James Tiptree, Jr.”
SESSION VI: Fans and the Future
Chairperson: Elizabeth Anne Hull, William Rainey Harper College
Phyllis J. Day and Nora G. Day, Purdue University, “Freaking the Mundane: A Sociological Look at Science Fiction Conventions, and Vice Versa”
C.A. Hilgartner, M.D., “Science Fiction and Human Survival”

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

SUNDAY AFTERNOON: BLISH, CLARKE, ELLISON, AND OTHERS

SESSION VII: James Blish
Chairperson: Janice M. Bogstad, University of Wisconsin
Presenters: Philip E. Kaveny, University of Wisconsin, “Biographic and Bibliographic Work on Blish”
Jared Lobdell, Muskingum College, “The City in Blish’s Trilogy After Such Knowledge”
Janice M. Bogstad, “Community in Cities in Flight and The Seedling Stars”

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

SESSION VIII: Individual and Miscellaneous Topics
Chairperson: Elizabeth Anne Hull, William Rainey Harper College
Presenters: Tor H. Thorsen, Boyce Community College, “Clarke’s The Fountains of Paradise and the Future”
Joseph Patrouch, Jr., University of Dayton, “Harlan Ellison’s Use of the Narrator’s Voice”
Evelina Smith, Trumbull Campus of Kent State University, “Ellison’s Fiction”
Miriam Chown, El Cerrito, California, “The Utopian Novels of Frigyes Karinthy”
Thomas P. Dunn, Miami University — Hamilton, “Come and Brian: The Clockwork World of Robin Cook”

Sunday afternoon may also be used to complete discussion on any earlier sessions that are left incomplete.
DAW welcomes and congratulates A. Bertram Chandler, the Annual World SF Convention's Guest of Honor.

Travel the spaceways—with Chandler's creation, John Grimes, the galactic adventurer Publishers Weekly calls "SF'S ANSWER TO HORATIO HORNBLOWER."

Recent DAW titles by A. Bertram Chandler:
THE ANARCH LORDS
THE BIG BLACK MARK

For information on other DAW titles by A. Bertram Chandler, and on over 200 other DAW titles in print, please write: DAW Books, 1633 Broadway, New York, New York 10019.
A DAW literary discovery, C.J. Cherryh has won many honors, including the John W. Campbell and Hugo Awards.
DAW Books is proud to be the publisher of the long list of novels by this outstanding author.

Recent DAW titles by C.J. Cherryh:
MERCHANDER'S LUCK, the sequel to DOWNBELOW STATION
THE PRIDE OF CHANUR

"HER PERFORMANCE IS NOT ONLY FREQUENT AND CONSISTENT BUT ALSO ON A LEVEL OF QUALITY TO WHICH FEW WRITERS WILL EVER ATTAIN."
—The Magazine of Fantasy & Science Fiction

For information on other DAW titles by C.J. Cherryh, and on over 200 other DAW titles in print, please write: DAW Books, 1633 Broadway, New York, New York 10019.
SHORT FILMS WANTED!

SCIENCE FICTION

FANTASY

HORROR

for

short films and videotapes that imaginatively explore the genres of science fiction, fantasy, or horror. Meet us at CHICON IV. You’ll find us each day from 3-6 PM at the CINEFANTASTIQUE table in the Huckster’s Room. OR write to: ALIEN DREAMS, 3826 N. Hamlin, Chicago, IL 60618.

© 1982 Raintree Enterprises, Inc.
Film Program Notes

by Gregory G. H. Rihn

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

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

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

The period from 5 to 7 p.m. is designated as the "Foreign Film Festival." Although films from other countries have had a good showing at the Chicon in the past, this group of films is specifically selected to interest excursions into non-American culture.

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

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

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

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

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

THE LOST WORLD - This is the first film adaption of Arthur Conan Doyle's novel about an isolated plateau in the Amazon jungle harboring refugees from prehistoric times. Featuring special effects by Willis O'Brien, this film is the direct ancestor of a great many Grade B dinosaur and giant monster films, as well as stop motion animation epics of today, including Clash of the Titans and Dragonslayer.

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

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

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

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

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

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

The Academy Of Science Fiction
Fantasy & Horror Films

Founded in 1972 by Dr. Donald A. Reed

The Academy of Science Fiction, Fantasy and Horror Films is a non-profit organization consisting of dedicated individuals devoted to presenting awards of merit and recognition for science fiction films, fantasy films and horror films, and to promoting the arts and sciences of science fiction, fantasy and horror films. This academy's Science Fiction Film Awards are seen on national TV.

You Can Vote for Awards for Best Films Every Year

You Will Receive:
Membership Card, Membership Certificate
The Official Academy Magazine "SATURN"
Have equal voting rights in the voting of the Annual Awards and view 100 free films a year in the Los Angeles area.

Some of the Outstanding Members of the Academy past and present include:
Forrest Ackerman • John Agar • Ray Bradbury • Mark Hamill • George Hamilton • Wolfman Jack • Rondal Kleiser • Christopher Lee
John Landis • William Marshall • Jerry Pournelle • Vincent Price • Gene Roddenberry • William Shatner • William Tuttle • R.E. Van Vogt •

$40.00 A Year for membership in Southern California
$10.00 A Year for membership outside of Southern California

APPLICATION FOR MEMBERSHIP
Enclosed find my membership contribution for one year

Name ____________________________
Address ____________________________
City ____________________________ State ___________ Zip ________
Phone ____________________________ Date ____________
Occupation ____________________________
Signature ____________________________

MEMBERSHIP CONTRIBUTION TAX DEDUCTIBLE
Please make check payable to The Academy of Science Fiction Fantasy and Horror Films and mail to DR. DONALD A. REED,
334 W. 54th Street, Los Angeles, California 90037 (213) 750-5811

A gold SCI FI ACADEMY PIN will be sent when you join
STAR CRASH - There is very little excuse for this outrageously silly film, other than it is silly. With its hand-shaped space ship that clenches into a fist for combat mode, ever-loving heroine, mysterious powers and fatuous dialogue, it’s nothing but fun.

Friday:

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

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

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

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

DRAGONSAYER - This film takes an otherwise ordinary sword and sorcery tale and by means of extraordinarily high production values, attention to detail and careful use of special effects, makes it remarkable. A rather grubby little medieval kingdom is beset by the truly fearsome dragon, Vermithrax Perjorative, and the people call upon the last of the wizards, played by Sir Ralph Richardson, to save them. When the wizard dies, his apprentice, played by Peter McNichol, attempts to do in the dragon himself. Brian Johnson and Derek Valint, the team who photographed and created the special effects for the film Alien, spent almost a quarter of the film’s budget animating and bringing the dragon to life, which was money well spent, as it is certainly the most effective such creature ever placed on film.

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

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

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

Saturday:

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

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

OUTLAND - See notes to Thursday night.

ALTERED STATES - See notes to Thursday night.

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

PHANTOM OF THE PARADISE - We included this film because we like it! An extremely stylish take off of the
recording industry and the horror film genre, combining themes from The Phantom of the Opera, Faust and The Picture of Dorian Gray, it is enlivened by skillful setting, a bouncing score by Paul Williams, the same Paul Williams' utterly slimy performance as the satanic Swan, William Finley grimacing as the Phantom, and Jessica Harper as Phoenix.

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

Sunday:

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

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

KWAI DAN - This is a quartet of ghost stories, thoroughly Japanese both in content and viewpoint, and reminiscent of some of the best works by Edgar Allen Poe. Celebrations of men in arms, betrayed love, superstition and terror, based upon the works of Lafciado Hearn. Often favorably compared with the classic Dead of Night.

DRAGONSLAYER - See notes to Friday.

TIME BANDITS - See notes to Friday.

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

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

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

Alternate Media

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

1950.......................... Judith Merril ★ A SHOT IN THE DARK
1951.......................... Ray Bradbury ★ THE MARTIAN CHRONICLES
1952.......................... Ray Bradbury ★ THE ILLUSTRATED MAN
1958.......................... Frederic Brown ★ HONEYMOON IN HELL
1960.......................... Pat Frank ★ ALAS, BABYLON
1961.......................... Walter M. Miller, Jr. ★ A CANTICLE FOR LIEBOWITZ
1966.......................... Isaac Asimov ★ FANTASTIC VOYAGE
1967.......................... Daniel Keyes ★ FLOWERS FOR ALGERNON (CHARLY)
1969.......................... Samuel R. Delany ★ NOVA
1974.......................... Frank Herbert ★ HELLSTROM'S HIVE
1975.......................... Samuel R. Delany ★ DHALGREN
1976.......................... Ursula K. Le Guin ★ THE EARTHSEA TRILOGY
1976.......................... Ursula K. Le Guin ★ THE WIND'S TWELVE QUARTERS
1976.......................... Joanna Russ ★ THE FEMALE MAN
1977.......................... Samuel R. Delany ★ TRITON
1977.......................... Ursula K. Le Guin ★ ORSINIAN TALES
1977.......................... Anne McCaffrey ★ DRAGONSONG
1977.......................... Frederik Pohl ★ MAN PLUS
1978.......................... John Crowley ★ BEASTS
1978.......................... Anne McCaffrey ★ DRAGONSINGER
1978.......................... Samuel R. Delany ★ TALES OF NEVERYON
1978.......................... Gordon R. Dickson ★ TIME STORM
1978.......................... Harry Harrison ★ THE STAINLESS STEEL RAT WANTS YOU!
1978.......................... Byron Preiss & J. Michael Reaves ★ DRAGONWORLD
1980.......................... David Brin ★ SUNDIVER
1980.......................... John Crowley ★ THE GREY MANE OF MORNING
1980.......................... Thomas M. Disch ★ ENGINE SUMMER
1980.......................... David A. Kyle ★ ON WINGS OF SONG
1980.......................... Anne McCaffrey ★ THE DRAGON LENSMA
1980.......................... Frederik Pohl ★ DRAGON DRUMS
1980.......................... Paul Preuss ★ JEM
1980.......................... Paul Preuss ★ THE GATES OF HEAVEN
1981.......................... John Crowley ★ LITTLE, BIG
1981.......................... Samuel R. Delany ★ DISTANT STARS
1981.......................... Phillip K. Dick ★ VALIS
1981.......................... Ursula K. Le Guin ★ THE BEGINNING PLACE
1981.......................... Stephen Leigh ★ SLOW FALL TO DAWN
1981.......................... Mike McQuay ★ THE MATHEW SWAIN series
1981.......................... Paul Preuss ★ RE-ENTRY
1981.......................... Robert Silverberg ★ LORD VALENTINE'S CASTLE
1981.......................... Jack Williamson ★ THE HUMANOID TOUCH
Publishing only the best in science fiction and fantasy.

1982—and beyond:

Ben Bova ★ VOYAGERS
Edward Bryant ★ CINNABAR
Samuel R. Delany ★ BABEL—17
THE EINSTEIN INTERSECTION
THE JEWELS OF APTOR
THE BALLAD OF BETA—2
THE FALL OF THE TOWERS
NEVERYONA

Randall Garrett & Vicki Ann Heydon ★ THE GLASS OF DYSKORNS
THE BRONZE OF EDDARTA

Guy Gregory ★ HEROES OF ZARA KEEP
Lou Goble ★ THE KALEVIDE
Parke Godwin ★ FIRELORD
Harry Harrison ★ THE STAINLESS STEEL RAT FOR PRESIDENT
Crawford Kilian ★ EYAS
David A. Kyle ★ LENSMAN FROM RIGEL
Mike McQuay ★ MATHEW SWAIN: THE ODDS ARE MURDER
Ed Naha ★ THE SUICIDE PLAQUE
Warren Norwood ★ THE WINDHOVER TAPES
Kevin O’Donnell, Jr. ★ WAR OF OMISSION
Byron Preiss, prod. ★ THE SECRET
J. Michael Reaves ★ DARKWORLD DETECTIVE
Elizabeth Scarborough ★ SONG OF SORCERY
THE UNICORN CREED
Robert Silverberg ★ MAJIPOOR CHRONICLES
THE BOOK OF SKULLS
THORNS
THE MASKS OF TIME
THE WORLD INSIDE

Marc Scott Zicree ★ THE TWILIGHT ZONE COMPANION

Bantam Books.
Chicon Masquerade Rules

Combined with Mother Joni’s Helpful Hints to Costumers

by Joni Stopa

1. Judging will be done in three categories: Novice, Journeyman and Master. There will be no media category.

2. Absolutely disallowed are straight media human costumes. We will not permit Han Solo, Princess Leia, Indiana Jones, etc., ad infinitum. This is not costume designing, but plain copy-catism, and will not be tolerated! However, if you have an interesting twist or idea based on a media production, we will be more than glad to have you in the competition. Media aliens are also welcome.

3. All special effects must be cleared through me at masquerade registration. The broad outline of what to avoid is anything that could hurt another person or damage someone else’s costume; these are strictly prohibited. The traditional ban on flamethrowers, smoke bombs and peanut butter is in effect.

4. SCA costumes and “Hall” costumes are not allowed on the stage, although they can be seated in the audience providing that the wearer has tickets. Non-costumes are non-costumes (gee, dad, a tautology) and will not be allowed. Judges will be circulating Thursday, Friday and Saturday looking for outstanding “Hall” costumes. These “Hall” costumes will be invited to participate in a short competition before the Masquerade on Saturday night.

5. We have no policy or ban on nudity, other than that a non-existent costume cannot be entered. If you are planning a costume that involves a certain amount of nudity, and if it is both artistic and justifiable in terms of the costume, it is okay by us. BUT — make sure you have the body for it, the presence of mind, and at a minimum, a G-string. Also, cover yourself while in public areas of the hotel; the Hyatt attracts patrons off the street to its restaurants and activities, and it would like to keep this business after Chicon.

6. If you are planning to use weapons (real or fake) or any hand-carried stage props, please check them with us. It will be easier for you and the other participants because space will be at a premium, and the less baggage you have, the better. Any laser-type weapons that you plan to use must be checked through the con-committee and conform to the Chicon IV Weapons Policy, printed elsewhere in the program book.

7. Presentations will be limited to 60 seconds or less. The presentation has one purpose only — to project your costume in the most dramatic light possible. Simple gestures and movements usually work best. If you insist on doing a playlet, skit, song or speech, we will want to know in advance — so we can provide you and others of like mind a deep dungeon in the old wing of the hotel, where you can have fun while the rest of us can get on with business and enjoy the many fine costumes.

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

A. Registration will not be handled through the mail. I, for one, do not trust the Post Awful to get it to us either in time or at all. There will be some registration on Thursday night with the times and place listed in the Daily Bulletin. Registration on Friday will be between 1:00 p.m. and 8:00 p.m., with the place again being listed in the Daily Bulletin. If you arrive later than that, check the daily newsletter for the site of the masquerade rehearsals. You may register at that site and wit your turn to go to the Theatrical Training Workshop.

B. The Theatrical Training Workshop is mandatory for Novice and Journeyman categories; Masters need not show up for this, but if they wish to to so, they are more than welcome. You will be assigned to a workshop when you register. Under the direction of Marty Gear, we have assembled a staff of professional and semi-professional actors and others with extensive theatrical experience to give you instruction on how to “play” your costume to the hilt during the competition. They will advise you on how to walk across the stage, how to gesture, etc. They will not design a presentation for you, but they will take what you want to do — your ideas — and suggest ways to maximize its effect.

C. The “call” for costume participants will be at 6:00 p.m. on Saturday; the place will be announced at costume registration. Don’t be late! Your assignment of places in the competition by number will be given to you at that time; once you have your number, remember it! Please be in place when your turn is up.

D. After being assigned a number, you will proceed to the photographers area and then to the stage. Keep your props with you at this time, and check them later after you cross the stage.

E. The stage is roughly 15’ by 25’, with a 10’ platform extension into the audience. Only white light will be used, to eliminate ruining presentations with a special lighting glitch. A rough map of the stage area is attached.

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

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

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

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

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

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

The award-winning author of Majipoor Chronicles and Lord Valentine’s Castle has gathered the best of his short stories in a new collection that ranges from the challenges of unknown worlds to the mystery of aliens lurking among us. In one engrossing tale after another, he invites us to share lives and experience discoveries that only his fertile imagination could create, and only his masterful writing could make so real. *World of a Thousand Colors* is a fantastic voyage through the very special universe of Robert Silverberg, a treasury of science fiction at its finest that no true sf fan will want to be without. $14.95

World of a Thousand Colors
Robert Silverberg

ARBOR HOUSE

Program Book 65
Medical Services

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

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

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

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

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

Rule 1 — Sleep (occasionally).
Rule 2 — Eat (at lest one real meal a day).
Rule 3 — Wickerman’s Maxim — If you don’t want the plague, don’t kiss the carrier. (This generalizes to colds, sore throats, and the Grunge, as well as Traumatic Primordial Ooze, with perfect ease.)
Rule 4 — Yang’s Law — Do not drink more than a glass of anything unfamiliar, no matter how good it tastes. (Honored more in the breach than in practice, alas.) A word of warning — the medical treatment for “Drunk and Disgusting” is incarceration in the linen closet until the following Monday. This goes double if you add antihistamines or recreationals.

Rule 5 — There is no Rule 5.
Rule 6 — Nothing mixes with recreational drugs.

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

1) If you take medication routinely, make sure you have brought enough for the entire convention, plus three days to spare, just in case. If you haven’t brought enough, don’t wait until after you have run out to try and get your prescription refilled; do it now.
2) PLEASE don’t mix up your medications. Make sure all containers are labeled. Remember, generic drugs do not appear in the Physician’s Desk Reference.
3) If you have a medical problem likely to give you trouble, let us know about it now. There are forms at the Information Desk for the purpose. We’ll also issue a sticker for your badge that indicates you have medical information on file.
4) Carry an ID or MedicAlert bracelet.
5) Carry a list of your medications and medical problems in your wallet, pocket, or purse, along with the name and phone number of your regular M.D. If you run into problems, your doctor will want to know.

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

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

NOT COLLECT $200 OR GO DIRECTLY TO JAIL.
MYTHLORE

J.R.R. TOLKIEN • C.S. LEWIS
CHARLES WILLIAMS
FANTASY • MYTH

MYTHLORE is a quarterly journal interested in J. R. R. Tolkien, C. S. Lewis, Charles Williams, and Fantasy and Myth in general. It features Studies, Reviews, Letters, Art, an Annotated Inklings Bibliography, and announcements. Since 1969, it is recognized as the journal in its areas of interest.

$10 for 4 issues / $19 for 8 issues $1.50 for a sample issue

It is published by

THE MYTHOPOEIC SOCIETY

an international nonprofit organization with the same interests, which publishes several other publications, holds an annual Mythopoeic Conference, and gives information on discussion groups in many localities. For a brochure and information on back issues, write to:

MYTHLORE Glen H. GoodKnight
740 South Hobart Blvd., Los Angeles, California 90005 USA
Where to Meet Pros
And What to Do When You Get There

by Phyllis Eisenstein

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

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

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

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

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

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

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

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

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

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

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

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

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

Some points of clarification and explanation
I. No “real” firearms, ordnance, or ammunition. If the weapon was ever designed to fire or explode with stunning or deadly force, it may not be worn, carried, or exhibited, even if rendered inoperable. Replicas must be obviously fake — if it looks real, it will be treated as such. This applies to ammunition of any kind or character; a bandolier of bullets, even with the explosive charge removed, is not permitted.

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

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

There are only two exceptions to this rule. (1) Dealers in the Huckster Room may exhibit and sell bare steel weapons. Once sold, they must be wrapped in some manner. (2) This rule does not apply to masquerade participants during the actual presentation of their costumes on stage on in the photography areas. Do not go into the audience with bare steel, real or simulated! And again, this policy is applicable in all public convention areas. If you must show off a blade, do it privately.
IV. No lasers. Harmless lasers can become harmful lasers by boosting the power pack, hitting a particularly sensitive target, or concentrating on a given target for an extended period. Fear of lasers exceeds fear of most other weapons (with the possible exception of nukes, and they're outlawed, too), which makes a laser particularly likely to offend others. In addition, while lasers may be considered fan-related, they cannot be considered either fan-intrinsic or irreplaceable by a reasonable facsimile.

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

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

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

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

Conclusions

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

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

Just published in paperback

Alien Encounters

Anatomy of Science Fiction

Mark Rose

Rose's readings of individual works ranging from Verne to Wells, from Kubrick to Lem, will fascinate science fiction aficionados.

"He goes a good way toward a ground-breaking definition of science fiction's characteristic concerns. These appear not only in its surface structures but also lurking within its subterranean metaphors." —Washington Post Book World

"Valuable insights for the serious science fiction reader." —West Coast Review of Books

$4.95 paper
At bookstores. Or order directly from

Harvard University Press

79 Garden Street
Cambridge, Massachusetts 02138
A blockbuster of intergalactic adventure by a great master from the “Golden Age” of science fiction.
L. Ron Hubbard is back with a classic, gripping science fiction epic—a sprawling story of honor, intrigue, and the enduring battle of good and evil. Guaranteed to keep you reading through the very last page, Battlefield Earth is undoubtedly the best science fiction novel of Hubbard's long and illustrious career. His fiction has sold an incredible total of more than 22 million copies—and Battlefield Earth is his golden anniversary present to his fans.

It is the story of mankind in the year 3000—mankind that, for a thousand years, has been dominated and imprisoned by the alien race of the Psychlos. When one lone individualist decides to break out of the small band of human survivors, and challenges the power of the Psychlos, the scene is set for a thrilling tale of interplanetary war, intergalactic financial intrigue, monster races, dangerous underground heroics, and much, much more. This supersaga ranks on a level with the very best—Dune, One Tree, Stranger in a Strange Land, and Robert Heinlein's latest bestseller, Friday.

Battlefield Earth is now available at:

Uncle Hugo's Science Fiction Bookstore
Booths G1-18-19-20 in the Huckster Room
We wanted a Horror

Editor:
Jessica
Amanda
Salmonson

THE NOCTURNAL VISITOR,
Dale C. Donaldson

SEE THE STATION MASTER,
George Florance-Guthridge

FLAMES,
Jeffrey Lant

AN EGG FOR AVA,
Richard Lee-Fulgham

PAUL SONJU

A TULIP FOR EULIE,
Austelle Pool

THE TOYMAN AND THE MUSICRAFTER,
Phyllis Ann Karr

WITCHES,
Janet Fox

JABORANDI JAZZ,
Gordon Linzner

STEPHEN FABIAN

STEPHEN JONES

TALES BY MOONLIGHT

Trade Edition: $15.00
Anthology by the best.

THE HILL'S NO LONGER THERE,
John D. Berry

THE SKY CAME DOWN TO EARTH,
Steve Rasnic Tem

COBWEBS,
Jody Scott

THE INHABITANT OF THE POND,
Linda Thornton

WENDY ADRIAN SCHULTZ

THE NIGHT OF THE RED, RED, MOON,
Elinor Busby

JEFF POTTER

TOYMAN'S NAME,
Phyllis Ann Karr

A NIGHT OUT,
N.K. Hoffman

DOG KILLER,
William H. Green

A WINE OF HEART'S DESIRE,
Ron Nance

THE MOURNING AFTER,
Bruce McDonald

SPRING CONDITIONS,
Eileen Gunn

RANDY BROECKER

JOAN,
Mary Ann Allen

We got it!

Specializing in Fantasy: Robert T. Garcia
P.O. Box 41714
Chicago, Illinois 60641
In its monthly issues, Locus covers the science fiction field completely. For professionals, there are up-to-date market reports, news of editorial changes, stories on sales, and various columns on the craft of writing. For readers, complete lists of sf books published, reviews, media notes, forthcoming books, upcoming conventions, convention reports, contents of forthcoming anthologies and magazines, reader surveys, Locus Awards and much more.

Isaac Asimov: "There is no way, for anyone fascinated by science fiction, to get out of reading Locus. It is the Time magazine and Walter Winchell of the field. It misses nothing, tells everything, keeps you abreast and in the swim, and I wouldn't be without it.—And I won't be for I have put down the money for a lifetime subscription."

Ben Bova: "Locus is the science fiction newsletter. No one who is interested in the field should be without it."

Marion Zimmer Bradley: "Locus is where I look first for shop talk—it is the real trade paper of science fiction. There have been times when I first heard through Locus, (not my agent) that a new book of mine is on the stands."

Algis Budrys: "Without a doubt, the single most valuable periodical within the SF community; a labor of devotion, a bulletin board, a monument."

Arthur C. Clarke: "Locus is the only periodical I read from cover to cover—Including adverts!"

Fritz Leiber: "Locus has been both a pioneering publication and a consistently high performer. This little magazine sets the standards for accuracy and scope in its reporting of the news in the science fiction and fantasy publishing fields, and for level-headed interpretation of that news. I read it regularly."

Michael Moorcock: "As one who is notorious for his dislike of the social aspects of the SF world, I can say fairly that Locus is the only journal I know which retains a clear-sighted and impartial perspective on it. It's the only SF journal that I see regularly or would wish to see regularly."

The New York Times: "Anyone whose interest in SF extends beyond reading it to wanting to read about it should be aware of Locus."

Frederik Pohl: "Charlie Brown has been a close friend for nearly twenty years, so anything I might say is suspect—but Locus is the most important publication in science fiction today."

Judy-Lynn del Rey: "Locus has become the Publishers Weekly of science fiction. It's must reading for anyone and everyone at all involved in the field."

Lester del Rey: "Locus is the one indispensable source of information for every reader and writer of science fiction. That's why I have a lifetime subscription."

Robert Silverberg: "Locus is indispensable."

Theodore Sturgeon: "Anyone who is remotely interested in the many aspects of SF must—I said must—be, or get, familiar with Locus."

Peter Straub: "I think it's the most pertinent magazine I get, and I'm very grateful that I subscribed."

The Wall Street Journal: "... the science fiction trade magazine..."

Roger Zelazny: "For professionals and devotees alike, Locus is the world's most important publication about science fiction."

Locus Publications, P.O. Box 13305, Oakland, CA 94661

USA
$18.00 for 12 issues (2nd class)
$34.00 for 24 issues (2nd class)
$25.00 for 12 issues (1st class)
$48.00 for 24 issues (1st class)

CANADA
$20.00 for 12 issues (2nd class)
$38.00 for 24 issues (2nd class)
$25.00 for 12 issues (1st class)
$48.00 for 24 issues (1st class)

OVERSEAS
$20.00 for 12 issues (sea mail)
$38.00 for 24 issues (sea mail)
$32.00 for 12 issues (air mail)
$60.00 for 24 issues (air mail)

INSTITUTIONAL
$20.00/yr in U.S. (2nd class)
$22.00/yr in Canada (2nd class)
$27.00/yr USA/Canada (1st cl)
$22.00/yr Overseas (sea mail)
$34.00/yr Overseas (air mail)

All subscriptions are payable in U.S. funds. Canadians, please use bank or postal money orders. Institutional subscriptions are the only ones we will bill.

Enclosed is: $_______  □ New  □ Renewal  Sample Copy—$1.75

Name

Street or Box No.

City  State or Province  Zip
In Memoriam

1981

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

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

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

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

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

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

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

August 31: DAVE MINCH

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

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

October: HARVEY SHILD

October: VICKIE NEWMAN

October 18: KLEEO KONDROS

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

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

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

Date of death not known:

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

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

1982

February 15: RALPH CANING, JR.


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

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

July 25: HAROLD FOSTER, creator of Prince Valiant, at age 89.
## Previous Worldcons

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

<table>
<thead>
<tr>
<th>YEAR</th>
<th>CITY</th>
<th>NAME</th>
<th>GUEST OF HONOR</th>
<th>CITE</th>
<th>ATTENDANCE</th>
<th>CHAIRMAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939</td>
<td>New York</td>
<td>Nycon I</td>
<td>Frank R. Paul</td>
<td>The Caravan Hall</td>
<td>200</td>
<td>San Moskowitz</td>
</tr>
<tr>
<td>1940</td>
<td>Chicago</td>
<td>Chicon I</td>
<td>Edward E. Smith, Ph.D.</td>
<td>Hotel Chicagoan</td>
<td>128</td>
<td>Mark Reinsberg</td>
</tr>
<tr>
<td>1941</td>
<td>Denver</td>
<td>Denvention I</td>
<td>Robert A. Heinlein</td>
<td>Shirley-Savoy Hotel</td>
<td>90</td>
<td>Olin Wiggins</td>
</tr>
<tr>
<td>1946</td>
<td>Los Angeles</td>
<td>Pacificon I</td>
<td>A.E. van Vogt &amp; E. Mayne Hull</td>
<td>Park View Manor</td>
<td>130</td>
<td>Walt Daugherty</td>
</tr>
<tr>
<td>1947</td>
<td>Philadelphia</td>
<td>Philcon I</td>
<td>John W. Campbell, Jr.</td>
<td>Penn Sheraton Hotel</td>
<td>200</td>
<td>Milton Rothman</td>
</tr>
<tr>
<td>1948</td>
<td>Toronto</td>
<td>Torcon</td>
<td>Robert Bloch (pro) Bob Tucker (fan)</td>
<td>RAI Purdy Studios</td>
<td>200</td>
<td>Ned McKewon</td>
</tr>
<tr>
<td>1949</td>
<td>Cincinnati</td>
<td>Cinvention</td>
<td>Lloyd A. Eshbach (pro) Ted Carnell (fan)</td>
<td>Hotel Metropole</td>
<td>190</td>
<td>Don Ford</td>
</tr>
<tr>
<td>1950</td>
<td>Portland</td>
<td>NORWESCON</td>
<td>Anthony Boucher</td>
<td>Multnomah</td>
<td>400</td>
<td>Donald B. Day</td>
</tr>
<tr>
<td>1951</td>
<td>New Orleans</td>
<td>Nolacon</td>
<td>Fritz Lieber</td>
<td>St. Charles</td>
<td>190</td>
<td>Harry B. Moore</td>
</tr>
<tr>
<td>1952</td>
<td>Chicago</td>
<td>TASFIC</td>
<td>Hugo Gernsback</td>
<td>Hotel Morrison</td>
<td>70</td>
<td>Julian C. May</td>
</tr>
<tr>
<td>1953</td>
<td>Philadelphia</td>
<td>11th Worldcon</td>
<td>Willy Ley</td>
<td>Bellevue-Stratford</td>
<td>750</td>
<td>Milton Rothman</td>
</tr>
<tr>
<td>1954</td>
<td>San Francisco</td>
<td>SFCon</td>
<td>John W. Campbell, Jr.</td>
<td>Sir Francis Drake</td>
<td>700</td>
<td>Lester Cole &amp; Gary Nelson</td>
</tr>
<tr>
<td>1955</td>
<td>Cleveland</td>
<td>Clevention</td>
<td>Isaac Asimov (pro) Sam Moskowitz  (Mystery GoH)</td>
<td>Manger Hotel</td>
<td>380</td>
<td>Nick &amp; Noreen Falasca</td>
</tr>
<tr>
<td>1957</td>
<td>New York</td>
<td>Loncon I</td>
<td>John W. Campbell, Jr.</td>
<td>King's Court Hotel</td>
<td>268</td>
<td>Ted Carnell</td>
</tr>
<tr>
<td>1958</td>
<td>Los Angeles</td>
<td>SOLACON</td>
<td>Richard Matheson</td>
<td>Alexandria Hotel</td>
<td>322</td>
<td>Anna S. Moffatt</td>
</tr>
<tr>
<td>1959</td>
<td>Detroit</td>
<td>Detention</td>
<td>Poul Anderson (pro) John Berry (fan)</td>
<td>Pick-Fort Shelby</td>
<td>371</td>
<td>Roger Simms &amp; Fred Prophet</td>
</tr>
<tr>
<td>1960</td>
<td>Pittsburgh</td>
<td>Pittcon</td>
<td>James Blish</td>
<td>Penn-Sheraton Hotel</td>
<td>568</td>
<td>Dirce Archer</td>
</tr>
<tr>
<td>1961</td>
<td>Seattle</td>
<td>Seacon</td>
<td>Robert A. Heinlein</td>
<td>Hyatt-House Hotel</td>
<td>300</td>
<td>Wally Weber</td>
</tr>
<tr>
<td>1962</td>
<td>Chicago</td>
<td>CHICON III</td>
<td>Theodore Sturgeon</td>
<td>The Pick-Congress</td>
<td>550</td>
<td>Earl Kemp</td>
</tr>
<tr>
<td>1963</td>
<td>Washington, D.C.</td>
<td>Discon I</td>
<td>Murray Leinster</td>
<td>The Statler-Hilton</td>
<td>600</td>
<td>George Scithers</td>
</tr>
<tr>
<td>1964</td>
<td>Oakland</td>
<td>Pacificon II</td>
<td>Edmond Hamilton &amp; Leigh Brackett (pro) Forrest J. Ackerman (fan)</td>
<td>Hotel Leamington</td>
<td>523</td>
<td>J. Ben Stark &amp; Al HaLevy</td>
</tr>
<tr>
<td>1965</td>
<td>London</td>
<td>Loncon II</td>
<td>Brian W. Aldiss</td>
<td>Mount Royal Hotel</td>
<td>350</td>
<td>Ella Parker</td>
</tr>
<tr>
<td>1966</td>
<td>Cleveland</td>
<td>Tricon</td>
<td>L. Sprague de Camp</td>
<td>Sheraton-Cleveland</td>
<td>850</td>
<td>Ben Jason</td>
</tr>
<tr>
<td>1968</td>
<td>Oakland</td>
<td>Baycon</td>
<td>Philip José Farmer (pro) Walter Daugherty (fan)</td>
<td>Hotel Claremont</td>
<td>1430</td>
<td>Bill Donaho, Alva Rogers &amp; J. Ben Stark</td>
</tr>
<tr>
<td>1969</td>
<td>St. Louis</td>
<td>St. Louiscon</td>
<td>Jack Gaughan (pro) Eddie Jones (TAFF)</td>
<td>Chase-Park Plaza</td>
<td>1534</td>
<td>Ray &amp; Joyce Fisher</td>
</tr>
<tr>
<td>1971</td>
<td>Boston</td>
<td>Noreascon I</td>
<td>Clifford D. Simak (pro) Harry Warner, Jr. (fan) Frederik Pohl (pro) Robert &amp; Juanita Coulson (fan)</td>
<td>Sheraton-Boston</td>
<td>1600</td>
<td>Tony Lewis</td>
</tr>
<tr>
<td>1975</td>
<td>Melbourne</td>
<td>AUSSIECON</td>
<td>K. Le Guin (pro) S. Wood and Michael Glicksohn (fan) Donald Tuck (Australian)</td>
<td>Southern Cross Hotel</td>
<td>606</td>
<td>Robin Johnson</td>
</tr>
<tr>
<td>1976</td>
<td>Kansas City, Mo.</td>
<td>MidAmeriCon</td>
<td>Robert A. Heinlein (pro) George Barr (fan) Robert A. Madle (fan)</td>
<td>Radisson Muehlbach Hotel &amp; Phillips House</td>
<td>2800</td>
<td>Ken Keller</td>
</tr>
<tr>
<td>1977</td>
<td>Miami Beach</td>
<td>SunCon</td>
<td>Jack Williamson (pro) Robert A. Madle (fan)</td>
<td>Hotel Fontainebleau</td>
<td>2050</td>
<td>Don Lundry</td>
</tr>
<tr>
<td>1978</td>
<td>Phoenix</td>
<td>IguanaCon</td>
<td>Halian Ellison (pro) Bill Bowers (fan)</td>
<td>Hyatt Regency &amp; Adams Hotels, Phoenix Convention Center &amp; Symphony</td>
<td>4283</td>
<td>Tim Kyger</td>
</tr>
</tbody>
</table>
Previous Worldcons, continued

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

FOOTNOTES:
1 (1949) Officially only Secretary-Treasurer; Charles C. Tann had the honorary title of Chairman.
2 (1952) For "Tenth Anniversary Science Fiction Convention"; popularly known as Chicon II.
3 (1953) Popularly known as Phycon II.
4 (1953) Replaced James A. Williams as Chairman upon Williams' death.
5 (1956) Popularly known as Nycon II.
6 (1966) Officially jointly hosted by Cleveland, Detroit, and Cincinnati (hence "Tricon...") with Detroit's Howard Devore and Cincinnati's Lou Tabakow as Associate Chaimen.
7 (1969) Replaced Ted White, who withdrew as Fan Guest of Honor to dramatize the TAFF winner.

Hugo and Other Awards

1953
Best Novel: The Demolished Man, by Alfred Bester
Best Professional Magazine: Galaxy and Astounding (tie)
Best New SF Author or Artist: Philip Jose Farmer
Excellence in Fact Articles: Willy Ley
Best Cover Art: Ed Emshwiller and Hannes Bok (tie)
Best Interior Illustrator: Virgil Finlay
Number 1 Fan Personality: Forrest J. Ackerman

1954
No awards were given this year.

1955
Novel: They'd Rather Be Right, by Mark Clifton & Frank Riley
Novelette: "The Darfsteller," by Walter M. Miller, Jr.
Short Story: "Allamagoosa," by Eric Frank Russell
Magazine: Astounding
Artist: Frank Kelly Freas
Fan Magazine: Fantasy Times (James V. Taurasi, Sr., & Ray Van Houten, eds.)

1956
Novel: Double Star by Robert A. Heinlein
Novelette: "Exploration Team," by Murray Leinster
Short Story: "The Star," by Arthur C. Clarke
Feature Writer: Willy Ley
Magazine: Astounding
Artist: Frank Kelly Freas
Most Promising New Author: Robert Silverberg
Fanzine: Inside & Science Fiction Advertiser (Ron Smith, ed.)
Book Reviewer: Damon Knight

1957
American Professional Magazine: Astounding
British Professional Magazine: New Worlds
Fan Magazine: Science-Fiction Times (James V. Taurasi, Ray Van Houten, & Frank Prieto, eds.)

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

1959
Novel: A Case of Conscience, by James Blish
Novelette: "The Big Front Yard," by Clifford D. Simak
Short Story: "That Hell-Bound Train," by Robert Bloch
SF or Fantasy Movie: No Award
Professional Artist: Frank Kelly Freas
Professional Magazine: Fantasy & Science Fiction
Amateur Magazine: Fanac (Ron Ellik & Terry Carr, eds.)
Best New Author of 1958: No Award (Brian W. Aldiss received a plaque as runner-up)

1960
Novel: Starship Troopers, by Robert A. Heinlein
Short Fiction: "Flowers for Algernon," by Daniel Keyes
Professional Magazine: Fantasy & Science Fiction
Fanzine: Cry of the Nameless (F. M. & Elinor Busby, Burnett Toskey, & Walter Weber, eds.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: The Twilight Zone
a visual odyssey of fantasy & science-fiction
next issue on sale in August
featuring a complete graphic novel adaptation of
Michael Moorcock's
ELRIC OF MELNIBONÉ
script: Roy Thomas / art: P. Craig Russell

artwork: © 1982 P. Craig Russell
1961
Novel: A Canticle for Leibowitz by Walter M. Miller, Jr.
Short Fiction: "The Longest Voyage," by Poul Anderson
Professional Magazine: Astounding/Analog
Fanzine: Who Killed Science Fiction? (Earl Kemp, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: The Twilight Zone

1962
Novel: Stranger in a Strange Land, by Robert A. Heinlein
Short Fiction: the "Hothouse" series, by Brian W. Aldiss
Professional Magazine: Analog
Fanzine: Warhoon (Richard Bergeron, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: The Twilight Zone

1963
Novel: The Man in the High Castle, by Philip K. Dick
Short Fiction: "The Dragon Masters," by Jack Vance
Dramatic Presentation: No Award
Professional Magazine: Fantasy & Science Fiction
Amateur Magazine: Xero (Richard & Pat Lupoff, eds.)
Professional Artist: Roy G. Krenkel

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

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

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

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

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

1969
Novel: Stand on Zanzibar, by John Brunner
Novelette: "Nightwings," by Robert Silverberg
Short Story: "The Sharing of Flesh," by Poul Anderson
Drama: 2001: A Space Odyssey
Professional Magazine: Fantasy & Science Fiction
Professional Artist: Jack Gaughan
Fanzine: Science Fiction Review (Richard E. Geis, ed.)
Fan Artist: Vaughn Bode

1970
Novel: The Left Hand of Darkness, by Ursula K. Le Guin
Novelette: "Ship of Shadows," by Fritz Leiber
Short Story: "Time Considered as a Helix of Semi-Precious Stones," by Samuel R. Delany
Dramatic: news coverage of Apollo XI
Professional Magazine: Fantasy & Science Fiction
Pro Artist: Frank Kelly Freas
Fan Magazine: Science Fiction Review (Richard E. Geis, ed.)
Fan Writer: Bob Tucker
Fan Artist: Tim Kirk

1971
Novel: Ringworld, by Larry Niven
Novelette: "Ill Met in Lankhmar," by Fritz Lieber
Short Story: "Slow Sculpture," by Theodore Sturgeon
Dramatic Presentation: No Award
Professional Artist: Leo and Diane Dillon
Professional Magazine: Fantasy & Science Fiction
Fanzine: Locus (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Alicia Austin

1972
Novel: To Your Scattered Bodies Go, by Philip Jose Farmer
Novelette: "The Queen of Air and Darkness," by Poul Anderson
Short Story: "Inconstant Moon," by Larry Niven
Dramatic Presentation: A Clockwork Orange
Amateur Magazine: Locus (Charlie & Dena Brown, eds.)
Professional Magazine: Fantasy & Science Fiction
Professional Artist: Frank Kelly Freas
Fan Artist: Tim Kirk
Fan Writer: Harry Warner, Jr.
Dear Worldcon Member:

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

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

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

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


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

Sincerely,

Hank Stine
Awards, continued

1973
Novel: The Gods Themselves, by Isaac Asimov
Novella: "The Word for World is Forest," by Ursula K. Le Guin
Novelette: "Goat Song," by Poul Anderson
Short Story: "Eurema's Dam," by R.A. Lafferty; and "The Meeting," by Frederik Pohl & C.M. Kornbluth (tie)
Dramatic Presentation: Slaughterhouse Five
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Amateur Magazine: Energumen (Mike Glicksohn & Susan Wood Glicksohn, eds.)
Fan Writer: Terry Carr
Fan Artist: Tim Kirk

1974
Novel: Rendezvous with Rama, by Arthur C. Clarke
Novelette: "The Deathbird," by Harlan Ellison
Short Story: "The Ones Who Walk Away from Omelas," by Ursula K. Le Guin
Amateur Magazine: Algol (Andy Porter, ed.); and The Alien Critic (Richard E. Geis, ed.) (tie)
Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Dramatic Presentation: Sleeper
Fan Writer: Susan Wood
Fan Artist: Tim Kirk

1975
Novel: The Dispossessed, by Ursula K. Le Guin
Novella: "A Song for Lya," by George R.R. Martin
Novelette: "Adrift Just Off the Isles of Langerhans," by Harlan Ellison
Short Story: "The Hole Man, by Larry Niven
Professional Artist: Frank Kelly Freas
Professional Editor: Ben Bova
Amateur Magazine: The Alien Critic (Richard E. Geis, ed.)
Dramatic Presentation: Young Frankenstein
Fan Writer: Richard E. Geis
Fan Artist: Bill Rotsler

1976
Novel: The Forever War, by Joe Haldeman
Novella: "Home is the Hangman," by Roger Zelazny
Novelette: "The Borderland of Sol," by Larry Niven
Short Story: "Catch That Zeppelin!" by Fritz Leiber
Professional Editor: Ben Bova
Professional Artist: Frank Kelly Freas
Dramatic Presentation: A Boy and His Dog
Fanzine: Locus (Charles N. Brown, ed.)
Fan Writer: Richard E. Geis
Fan Artist: Tim Kirk

1977
Novel: Where Late the Sweet Birds Sang, by Kate Wilhelm
Novella: "By Any Other Name," by Spider Robinson; and "Houston, Houston, Do You Read?" by James Tiptree, Jr.
Novelette: "The Bicentennial Man," by Isaac Asimov
Short Story: "Tricentennial," by Joe Haldeman
Dramatic Presentation: No Award
Amateur Magazine: Science Fiction Review (Richard E. Geis, ed.)
Professional Editor: Ben Bova
Fan Writer: Susan Wood and Richard E. Geis (tie)
Professional Artist: Rick Sternbach
Fan Artist: Phil Foglio

1978
Novel: Gateway, by Frederik Pohl
Novella: "Stardance," by Spider and Jeanne Robinson
Novelette: "Eyes of Amber," by Joan D. Vinge
Short Story: "Jeffy Is Five," by Harlan Ellison
Dramatic Presentation: Star Wars
Professional Editor: George H. Scithers
Professional Artist: Rick Sternbach
Amateur Magazine: Locus (Charlie & Dena Brown, eds.)
Fan Writer: Richard E. Geis
Fan Artist: Phil Foglio

1979
Novel: DreamsSnake, by Vonda McIntyre
Novella: "The Persistence of Vision," by John Varley
Novelette: "Hunter's Moon," by Poul Anderson
Short Story: "Cassandra," by C.J. Cherryh
Dramatic Presentation: Superman
Professional Editor: Ben Bova
Professional Artist: Vince DiFate
Fanzine: Science Fiction Review (Richard E. Geis, ed.)
Fan Writer: Bob Shaw
Fan Artist: Bill Rotsler

1980
Novel: The Fountains of Paradise, by Arthur C. Clarke
Novella: "Enemy Mine," by Barry B. Longyear
Novelette: "Sandkings," by George R.R. Martin
Short Story: "The Way of Cross and Dragon," by George R.R. Martin
Nonfiction Book: The Science Fiction Encyclopedia, edited by Peter Nicholls
Professional Editor: George H. Scithers
Professional Artist: Michael Whelan
Fanzine: Locus (Charles N. Brown, ed.)
Fan Writer: Bob Shaw
Fan Artist: Alexis Gilliland
Dramatic Presentation: Alien

1981
Best Novel: "The Snow Queen," by Joan O. Vinge
Best Novella: "Lost Dorsai," by Gordon R. Dickson
Best Novelette: "The Cloak and the Staff," by Gordon R. Dickson
Best Short Fiction: "Grotto of the Dancing Deer," by Clifford Simak
Best Pro Editor: Edward L. Ferman
Best Pro Artist: Michael Whelan
Best Fanzine: Locus
Best Fan Writer: Susan Wood
Best Fan Artist: Victoria Poyser
Best Dramatic Presentation: The Empire Strikes Back
Special Awards

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

1955
Sam Moskowitz, as "Mystery Guest," and for his work on past conventions
Special Hugo: Lou Tabakow, for "SVEN, the best unpublished short story."

1960
Special Hugo: Hugo Gernsback, as "The Father of Magazine Science Fiction"

1962
Cele Goldsmith, for editing Amazing and Fantastic
Donald H. Tuck, for The Handbook of Science Fiction and Fantasy
Fritz Leiber and the Hoffman Electronic Corporation, for the use of science fiction in advertisements

1963
Special Hugo: P. Schuyler Miller, for his book reviews in Analog
Special Hugo: Isaac Asimov, for science articles in F&SF

1967
CBS Television, for 21st Century

Campbell and Gandalf Awards

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

1973
John W. Campbell Award: Jerry Pournelle

1974
Campbell: Spider Robinson and Lisa Tuttle (tie)
Gandalf Award (Grand Master of Fantasy): J.R.R. Tolkien

1975
Campbell: P.J. Plauger
Gandalf (Grand Master): Fritz Leiber

1976
Campbell: Tom Reamy
Gandalf (Grand Master): L. Sprague de Camp

1977
Campbell: C.J. Cherryh
Gandalf (Grand Master): Andre Norton

1978
Campbell: Orson Scott Card
Gandalf (Grand Master): Poul Anderson
Gandalf (Book-Length Fantasy): The Silmarillion by J.R.R. Tolkien (edited by Christopher Tolkien)

1979
Campbell: Stephen R. Donaldson
Gandalf (Grand Master): Ursula K. Le Guin
Gandalf (Book-Length Fantasy): The White Dragon, by Anne McCaffrey

1980
Campbell: Barry B. Longyear
Gandalf: Ray Bradbury

1981
Campbell: Somtow Sucharitkul

Harlan Ellison, for Dangerous Visions
Gene Roddenberry, for Star Trek

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

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

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

New Dimension (Spain), for excellence in magazine production

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

Chesley Bonestell, for his illustrations

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

Walt Lee, for Reference Guide to Fantastic Films

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

George Lucas, for Star Wars
1982 Hugo Nominees

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

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

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

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

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

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

BEST PROFESSIONAL ARTIST
Vincent DiFate
Carl Lundgren
Don Maitz
Rowena Morrill
Michael Whelan

BEST DRAMATIC PRESENTATION
DRAGONSLAYER
EXCALIBUR
OUTLAND
RAIDERS OF THE LOST ARK
TIME BANDITS

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

BEST FAN WRITER
Richard E. Geis
Michael Glyer
Arthur Hlavaty
Dave Langford

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

JOHN W. CAMPBELL AWARD
David Brin
*Alexis Gilliland
Robert Stallman
Michael Swanwick
*Paul O. Williams  *= eligible again next year
Don't panic! Those bestselling buddies Arthur Dent and Ford Prefect are here again...

In the beginning was the bestselling Hitchhiker's Guide to the Galaxy. Then came the smashingly successful Restaurant at the End of the Universe. Now, in the final leg of the journey, discover why Earth has always been shunned by the rest of the galaxy, and our heroes attend the most destructive party ever thrown. 4 7/8 x 7 1/2. A Harmony Book. $9.95

by DOUGLAS ADAMS

LIFE, THE UNIVERSE AND EVERYTHING
WORLDS OF IMAGINATION
FROM
STARLOG PRESS

Travel through a colorful universe of thrilling adventures, frightening horrors, delightful romps, charming discoveries and awesome wonders!

From the foremost publishers of science fiction, fantasy and horror magazines.

STARLOG
Most popular SF magazine in the solar system . . . film previews, TV episode guides, interviews, fan activities, behind-the-scenes and special effects features, science and space, artists, writers.

FANGORIA
Movie monsters, aliens and bizarre creatures . . . horror make-up secrets . . . news . . . interviews . . . retrospectives . . . chilling color.

COMICS SCENE
First professional full-color newsstand magazine covering all facets of comics creation, production, collecting, careers.

CINEMAGIC
The guide to fantastic filmmaking and video production for the student . . . tricks and techniques for amazing special effects.

AND...
We also publish a variety of special edition magazines, movie tie-ins, posterbooks, collections, quality paperbacks, art prints, soundtrack records, scrapbooks, handbooks, and guidebooks.

Send cash, check or money order to:
STARLOG PRESS
475 Park Ave. South
New York, NY 10016

NAME ____________________________
ADDRESS ____________________________
CITY ___________________ STATE ______ ZIP ______

SUBSCRIBE TODAY:
(Also available at magazine stands, Waldenbooks and other fine comics and specialty stores worldwide.)

---
STARLOG (one year, 12 issues) $23.99 (U.S. and Canada) $32.99 (foreign)
FANGORIA (one year, 8 issues) $19.98 (U.S. and Canada) $9.88 (foreign)
CINEMAGIC (one year, 6 issues) $9.98 (U.S. and Canada) $4.88 (foreign)
COMICS SCENE (one year, 6 issues) $10.98 (U.S. and Canada) $6.48 (foreign)

Dept. CWC
Chicon IV
Hotel Contract

AGREEMENT

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

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

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

Additional supplementary agreements may be added to this Agreement in writing signed by both parties.

This Agreement has the following structure:

<table>
<thead>
<tr>
<th>Sections</th>
<th>Items</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>20</td>
<td>Guest Rooms and Services</td>
</tr>
<tr>
<td>II</td>
<td>7</td>
<td>Blocking and Complementary Rooms</td>
</tr>
<tr>
<td>III</td>
<td>16</td>
<td>Function Rooms</td>
</tr>
<tr>
<td>IV</td>
<td>11</td>
<td>Operations</td>
</tr>
<tr>
<td>V</td>
<td>+</td>
<td>Security</td>
</tr>
<tr>
<td>VI</td>
<td>6</td>
<td>Communications and Information</td>
</tr>
<tr>
<td>VII</td>
<td>6</td>
<td>Restaurants</td>
</tr>
<tr>
<td>VIII</td>
<td>9</td>
<td>Reporting, Inspection and Miscellaneous</td>
</tr>
</tbody>
</table>

*Reserved for supplemental agreement.

FOR CHICON IV, INC.:

NAME: Lawrence W. Propp

TITLE: Co-President

DATE: 8/8/82

FOR THE HYATT REGENCY CHICAGO HOTEL:

NAME: David H. Casey

TITLE: Sales Manager

DATE: 8/8/82

SECTION I

GUEST ROOMS AND SERVICES

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

   Singles: $42.00 per day
   Doubles: $52.00 per day
   Triples: $62.00 per day
   Quads: $72.00 per day
   Chicago Suites: $175.00 per day
   Avenue Suites: $185.00 per day
   Regency Suites: $200.00 per day
   State Suites: $225.00 per day
   Additional person per room (five or more): $12.50 per day

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

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

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

   On or before July 12, 1982, CHICON IV will supply the HOTEL with a list of the names, addresses and arrival dates of the occupants of these rooms, together with a list of which of these rooms, if any, are to be billed to CHICON IV's Master Account and/or credited against CHICON IV's Complementary Room Night Credit (as defined in Section II hereof). Unless authorized by CHICON IV in accordance with the provision of this paragraph on or before August 1, 1982, the charges for the sleeping rooms allocated in this paragraph shall be payable by the occupant thereof. These rooms will be blocked on the "Committee Floors," as defined in Section II, Paragraph 4 of this Agreement, either by housing said occupants on the floor to be so designated when they check in, or by moving them to the floor so designated on September 2, 1982.

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

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

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

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

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

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

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

Program Book 89
10. **CASH POLICY:** The HOTEL will accept cash in payment for individual accounts without requiring credit card identification. Should a Convention member indicate payment by cash, a deposit upon check-in, equal to the anticipated room charge and tax will be required by the HOTEL.

11. **CHECKED POLICY:** The HOTEL will accept checks in payment of charges only upon arrangement with the Credit office prior to the opening date of the Convention.

12. **CONFIRMED RESERVATIONS:** All room reservations accompanied by at least one night’s deposit, as defined in Section I, Paragraph 20 of this Agreement, or an American Express guaranteed reservation, shall be considered confirmed reservations. Confirmed reservations shall be binding as long as the receiver arrives by “check-out-time” of the day immediately following the stated date of the reservation. If no room is available and the receiver has a confirmed reservation, the receiver shall be given a free night’s lodging at an alternate hotel at the HOTEL’S expense.

13. **ROOM SERVICE:** Room service will be available twenty-four (24) hours a day throughout the Convention.

14. **HOUSEKEEPING HOURS:** The HOTEL is aware that the Convention members generally keep late hours and the HOTEL housekeeping staff may have difficulty in gaining access to guest rooms in the early morning hours, defined as prior to 10:00 o’clock A.M. for purposes of this paragraph. The staff will be instructed to observe “Do Not Disturb” signs during these hours.

15. **ICE AND SODA MACHINES:** The HOTEL will do everything reasonable to ensure that all ice and soda machines in guest room areas in which Convention members have rooms are kept operating and stocked throughout the Convention. Should all ice machines be emptied, special arrangements will be made to provide ice at no charge to CHICON IV or the members. This paragraph shall not apply to ice ordered from room service.

16. **PARKING:** A special parking rate for members of the Convention will be established the HOTEL on or before April 1, 1982, and contained in a supplemental agreement. There will be no extra charge for members of the Convention who are required at the HOTEL. The rate shall be $5.00 per day, including tax.

17. **CREDIT ARRANGEMENTS:** Individuals will be responsible for their own room, tax and incidental charges incurred upon departure from the HOTEL, unless otherwise arranged with the Credit Department. Members of the Convention are responsible for their own bills. Except for the Master Account, payment of these bills is not guaranteed by CHICON IV.

18. **PET POLICY:** It is the policy of the HOTEL not to allow guests to have any pets in their rooms. This paragraph shall not apply to blind or visually handicapped guests with Seeing Eye Dogs.

19. **BABY CRIBS:** The HOTEL will provide baby cribs to Convention members upon request and to the extent that such cribs are not available in the house, they will be rented by the HOTEL and billed to the room occupant at the HOTEL’S cost.

20. **ONE NIGHT’S DEPOSIT DEFINED:** For purpose of Section I, Paragraph 12 (CONFIRMED RESERVATIONS), the phrase “one night’s deposit” is defined as the sum of $50.00 per person, regardless of the number of people occupying such rooms.

### SECTION II

**BLOCKING AND COMPLIMENTARY ROOMS**

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Rooms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, August 30, 1982</td>
<td>100</td>
</tr>
<tr>
<td>Tuesday, August 31, 1982</td>
<td>400</td>
</tr>
<tr>
<td>Wednesday, September 1, 1982</td>
<td>1300</td>
</tr>
<tr>
<td>Thursday, September 2, 1982</td>
<td>1700</td>
</tr>
<tr>
<td>Friday, September 3, 1982</td>
<td>1800</td>
</tr>
<tr>
<td>Saturday, September 4, 1982</td>
<td>1800</td>
</tr>
<tr>
<td>Sunday, September 5, 1982</td>
<td>1600</td>
</tr>
<tr>
<td>Monday, September 6, 1982</td>
<td>750</td>
</tr>
<tr>
<td>Tuesday, September 7, 1982</td>
<td>200</td>
</tr>
</tbody>
</table>

2. **CUT-OFF DATE:** All rooms will be held until August 12, 1982 (twenty-one (21) days prior to the opening date of the Convention), at which time they will be released for sale to the general public. Thereafter, the HOTEL will continue to accept reservations from Convention members of a space availability basis.

3. **COMPLIMENTARY ROOMS:** CHICON IV will receive one (1) complimentary room-night for every fifty (50) room-nights rented to members of the Convention. Such credits may be utilized to obtain free rooms by CHICON IV according to the following schedule:

<table>
<thead>
<tr>
<th>Tower</th>
<th>Room Type</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>West Tower</td>
<td>One Room</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Lakeside Parlor (only)</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Superior Regency Parlor (only)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Presidential Parlor (only)</td>
<td>1</td>
</tr>
<tr>
<td>East Tower</td>
<td>One Room</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Lakeside Parlor (only)</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Super Regency Parlor (only)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Enlarged Super Regency Parlor</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Presidential Type Parlor</td>
<td>4</td>
</tr>
</tbody>
</table>

4. **COMMITTEE FLOORS:** Subject to space availability and “holdover guests” from previous meetings, the HOTEL shall establish the two lowest available floors of the East Tower as the “Committee Floors”. The HOTEL will make every reasonable effort to insure availability on the dates of the Convention, September 2-6, 1982. Not later than August 1, 1982, CHICON IV will provide the hotel with a precise morning list for said rooms, including names and addresses of occupants, arrival and departure dates, and appropriate billing information.

5. **COMMITTEE SUITE:** In addition to the complimentary rooms defined above, the HOTEL will provide the Committee with the use of a two-bedroom suite at the HOTEL’S expense. This suite will be blocked on one of the two Committee Floors.

6. **OTHER SPECIAL BLOCKING ARRANGEMENTS:** Except for the designation of certain floors as “Quiet Floors” (see Section V, Paragraph 6 of this Agreement), any other special blocking requirements of CHICON IV shall be contained in supplementary agreements, which shall be established with the HOTEL no later than August 1, 1982.

### SECTION III

**FUNCTION ROOMS**

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

- Adams Room
- Ohio Room
- Humbolt Room
- Field Room
- Skyway Suites (defined as Rooms #261, 264, 265, 268, 269, 272, 273, 276)
- Haymarket Room
- Columbus Room
- Columbus Hall Foyer
- Grand Ballroom
- Atlanta Room
- San Francisco Room
- Hong Kong Room
- Sandborn Room
- Toronto Room
- Acropolis Room
- Strigon Suites
- Wacker Hall
- Weight Room
- Homer Room
- McCormick Room
- Da Salle Room
- Benton Room
- Water Tower Room
- Gold Coast Room
- Buckingham Room
- Picasso Room
- Columbus Hall
- Regency Ballroom
- New Orleans Room

This list of function rooms is not exclusive, and may be added to by written agreement of the parties.
2. FUNCTION SPACE CHARGE: Based upon CHICON IV’s programmed activities, stepping room commitment, and food and beverage commitment, the HOTEL waives any and all customary direct function room or meeting room charges.

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Function Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 23-30, 1982</td>
<td>One room for use office</td>
</tr>
<tr>
<td>Monday, August 30, 1982</td>
<td>Skyway Suites</td>
</tr>
<tr>
<td>Tuesday, August 31, 1982</td>
<td>Skyway Suites</td>
</tr>
<tr>
<td>Wednesday, September 1, 1982</td>
<td>All Function Space (see below)</td>
</tr>
<tr>
<td>Thursday, September 2, 1982</td>
<td>All Function Space</td>
</tr>
<tr>
<td>Friday, September 3, 1982</td>
<td>All Function Space</td>
</tr>
<tr>
<td>Saturday, September 4, 1982</td>
<td>All Function Space</td>
</tr>
<tr>
<td>Sunday, September 5, 1982</td>
<td>All Function Space</td>
</tr>
<tr>
<td>Monday, September 6, 1982</td>
<td>All Function Space</td>
</tr>
<tr>
<td>Tuesday, September 7, 1982</td>
<td>Regency Ballroom</td>
</tr>
<tr>
<td>Wednesday, September 8, 1982</td>
<td>Skyway Suites</td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

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

10. MICROPHONES: The HOTEL will provide a number of complimentary microphones equivalent to one (1) complimentary microphone for each meeting room in the HOTEL. CHICON IV reserves the right to allocate these microphones among the various meeting rooms on an “as needed” basis. Additional microphones in excess of the number requested by CHICON IV will be provided by the HOTEL for a charge of $20.00 per microphone per day. There will be no additional charge for the use of the sound system in any meeting room. This paragraph shall not prevent the HOTEL from billing any customary and usual charges for the use of service personnel to CHICON IV’s Master Account.

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

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

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

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

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

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

SECTION IV

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

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

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

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

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

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

7. CONVENTION VEHICLE PARKING: The HOTEL will make provision for four (4) Convention vehicles to park in an accessible area in or near the HOTEL free of charge. It is understood that this parking space may be in an area outside the HOTEL garage, to be designated by the HOTEL. There shall be no "in/out" charge or gratuity for these vehicles.
8. MAIN FREIGHT ELEVATOR: The HOTEL understands that CHICON IV will be making some use of the main freight elevators and the loading docks of the HOTEL. CHICON IV will pay the normal and customary charges and rates for union personnel associated with the use of these facilities.

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

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

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

SECTION VI
COMMUNICATIONS AND INFORMATION

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

2. HOUSE TELEPHONES: The HOTEL will insure that there is a minimum of one (1) HOTEL telephone in each function room used by CHICON IV. These telephones will be kept in good working order throughout the Convention. There will be no charge for this service. Additional telephones will be installed in any function room and billed to the Master Account for the actual cost thereof upon request. The costs for such service shall be established in the supplemental agreement no later than July 15, 1982. It will be possible to call outside from HOTEL telephones when a password is given for billing to the Master Account. Passwords for each day will be specified to the HOTEL by the Convention Director of the Watch. The Committee will not be responsible for calls made without password authorization.

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

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

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

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

SECTION VII
RESTAURANTS

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

2. RESTRICTIONS ON SERVICE: The HOTEL will not restrict the use of its restaurants and bars by members of the Convention except as follows:
   a. The HOTEL will not serve alcoholic beverages to anyone under the legal age for such in the State of Illinois;
   b. Members creating a disturbance may be refused service; and
   c. Members served at Truffles may be required to be appropriately dressed.

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

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

SECTION VIII
REPORTING, INSPECTION AND MISCELLANEOUS

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

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

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

4. ART SHOW/AUCTION AND HUCKSTER ROOM USE: The HOTEL understands that CHICON IV will be running a "Huckster Room" and an "Art Show/Auction" as part of its activities. The Huckster Room will consist of professional and amateur dealers of new and used books and magazines and other science fiction/fantasy related material offering their products for sale to the Convention membership. The Art Show/Auction will consist of display of science fiction/fantasy related art work coupled with an auction sale of certain of these pieces of art work to the Convention membership. In no case shall rates be made to the public at large. The HOTEL warrants that it has entered into no contract or agreement with any person or entity having its place of business in the HOTEL or otherwise that would conflict with CHICON IV's right to have a Huckster Room and/or Art Show/Auction (as described above) as part of the Convention activities, and further agrees to enter into no such contract or agreement which would infringe on these rights between the present and September 6, 1982.

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

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

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

8. DAMAGE DEPOSIT AND INSURANCE: CHICON IV agrees to deposit with the HOTEL, for each day, one thousand dollars ($1,000.00) or before August 1, 1982, as a security deposit against damage to the HOTEL, for which CHICON IV is liable. This five thousand dollars ($5,000.00) deposit will be credited to the Master Account, and all charges for damages by the HOTEL will be itemized and charged against said Master Account. In addition, CHICON IV shall purchase at its own expense liability insurance in the face amount of two hundred thousand dollars ($200,000.00) or greater, said insurance to be either a comprehensive policy covering theft, personal injury and property damage, or separate policies covering said liabilities, the total of which shall aggregate two hundred thousand dollars ($200,000.00) or more.

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

by A. Bertram Chandler

In and Out of Quandry

by Lee Hoffman

Two collections in a single volume

† sewn hardcover binding
† 160 plus xvi pages
† low-acid paper
† bound in Ace Double format

In and Out of Quandry includes “The Bluffer’s Guide to Publishing a Fanzine”, Hoffman’s own description of the publication of Quandry, the best-known fanzine of the early 50’s; “Soundless Evening”, her short story from Again, Dangerous Visions; “The Truth about Steam”, the true fannish history of this fascinating invention; and several pieces of fan writing from the 50’s and 60’s.

Up to the Sky in Ships contains seven undeservedly little-known short stories, including “Chance Encounter”, the first Grimes story; “Haunt”, one of only three Chandler stories published in Fantasy &Science Fiction; and “A New Dimension”, based on the alternate world of Chandler’s upcoming novel.

Two full-color covers by Frank Kelly Freas

This commemorative book is available at Chicon for $10.00. Price will be higher after the convention.
A Dazzling Journey
Based on Space Exploration's Dramatic New Discoveries

THE GRAND TOUR
By Ron Miller
William Hartmann

In this acclaimed book, noted space artist Ron Miller has collaborated with planetary astronomer William K. Hartmann for an armchair voyage to 36 worlds beyond Earth. In full-color paintings, supplemented by NASA and observatory photographs, Ron Miller and William Hartmann depict vistas that no human being has ever seen—breathtaking panoramas and wild scenes that are not the colorful imaginings of fiction, but reliable visions of real planets, each one distinct and unique.

"...a detailed look at the solar system, ...strong, clear science writing.”
—SKY AND TELESCOPE

"...a wealth of superb space art.”
—LIBRARY JOURNAL

"What except admiration can one express for a daring view of a molten black sulfur lake filling a purple-walled caldera on Io, a blood-red volcanic cone of sulfur in the distance, the blue glows of sunlit sulfur dioxide smoking out of the hot fluid? And there is more.”
—SCIENTIFIC AMERICAN

Available at your local bookstore or from the publisher.
C O N S T I T U T I O N
of the World Science Fiction Society, April 1982

ARTICLE I — Name, Objectives, Membership, and Organization

SECTION 1: The name of this organization shall be the World Science Fiction Society, hereinafter referred to as WSFS.

SECTION 2: WSFS is an unincorporated literary society whose functions are:
A. To choose the recipients of the annual Science Fiction Achievement Awards (the Hugos),
B. To choose the locations and Committees for the annual World Science Fiction Conventions,
C. To attend those Conventions, and
D. To perform such other activities as may be necessary or incidental to the above purposes.

SECTION 3: The Membership of WSFS shall consist of all people who have paid membership dues to the Convention Committee of the current World Science Fiction Convention.

SECTION 4: Members of the Society paying the minimum fee towards membership with their site-selection ballots shall be members of the selected Convention with the right to receive all generally distributed publications. Such members may convert to members with the right of general attendance at the selected Convention and its Business Meeting by paying, within ninety (90) days of site selection, an additional fee, set by the selected Convention Committee, of not more than the minimum voting fee and not more than the difference between the voting fee and the attending fee for new members.

SECTION 5: Authority and responsibility for all matters concerning the Convention, except those reserved herein to the Society, shall rest with the Convention Committee, which shall act in its own name and not in that of the Society.

SECTION 6: Each Convention Committee should dispose of surplus funds remaining after accounts are settled for the current Convention for the benefit of the Society as a whole. Each Convention Committee shall retain an independent accountant at least a year before their Convention and shall publish a financial statement prepared by said accountant within ninety (90) days after their Convention and a final financial statement within a year.

ARTICLE II — Science Fiction Achievement Awards (the Hugos)

SECTION 1: Selection of the Science Fiction Achievement Awards, known as the Hugos, shall be made as follows in the subsequent Sections of this Article.

SECTION 2: Best Novel: A science fiction or fantasy story of forty thousand (40,000) words or more appearing for the first time during the previous calendar year. A work originally appearing in a language other than English shall also be eligible in the year in which it is first issued in English translation. A story, once it has appeared in English, may thus be eligible only once. Publication date, or cover date in the case of a dated periodicals, takes precedence over copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories and are not eligible taken together under the title of the series. An author may withdraw a version of his work from consideration if he feels that that version is not representative of what he wrote. The Convention Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the story is within five thousand (5,000) words of the new category limits.

SECTION 3: Best Novella: The rules shall be the same as those for Best Novel, with length between seventeen thousand five hundred (17,500) and forty thousand (40,000) words.

SECTION 4: Best Novention: The rules shall be the same as those for Best Novel, with length between seven thousand five hundred (7,500) and seventeen thousand five hundred (17,500) words.

SECTION 5: Best Short Story: The rules shall be the same as those for Best Novel, with length less than seven thousand five hundred (7,500) words.

SECTION 6: Best Non-Fiction Book: Any non-fictional work relating to the field of science fiction or fantasy appearing for the first time in book form during the previous calendar year.

SECTION 7: Best Dramatic Presentation: Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible.

SECTION 8: Best Professional Artist: An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.

SECTION 9: Best Professional Editor: The editor of any professional publication devoted primarily to science fiction or fantasy during the previous calendar year.
SECTION 10: *Best Fanzine:* Any generally available fannish publication devoted to science fiction, fantasy, or related subjects, which has published four (4) or more issues, at least one (1) of which appeared in the previous calendar year. The words “fanzine” and “fannish” shall be defined only by the will of the membership, and the Convention Committee shall impose no additional criteria.

SECTION 11: *Best Fan Writer:* Any person whose writing has appeared in magazines of the type defined in Section 10 above.

SECTION 12: *Best Fan Artist:* An artist or cartoonist whose work has appeared through publication in magazines of the type defined in Section 10 above or through other public display during the previous calendar year. Any person whose name appears on the final Awards ballot for a given year under the Professional Artist category shall not be eligible for the Fan Artist Award for that year.

SECTION 13: *Additional Category:* Not more than one special category may be created by the current Convention Committee with nomination and voting to be the same as for the permanent categories. The Convention Committee is not required to create any such category; such action by a Convention Committee should be under exceptional circumstances only; and the special category created by one Convention Committee shall not be binding on following Committees. Awards created under this Section shall be considered to be Science Fiction Achievement Awards, or Hugos.

SECTION 14: *Name and Design:* The Hugo Award shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Convention Committee may select its own choice of base design. The name (Hugo) and the design shall not be extended to any other award.

SECTION 15: *No Award:* At the discretion of an individual Convention Committee, if the lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the Award in that category shall be cancelled for that year. In addition, the entry “No Award” shall be mandatory in each category of Hugo on the final ballot. In any event, No Award shall be given whenever the total number of valid ballots cast for a specific category is less than twenty-five percent (25%) of the total number of final Award ballots (excluding those cast for No Award) received.

SECTION 16: *Nominations:* Selection of nominees for the final Award voting shall be done by a poll, conducted by the Convention Committee, in which each Society member shall be allowed to make five (5) equally weighted nominations in every category. Nominations shall be solicited for, and the final Award ballot shall list, only the Hugo Awards and the John W. Campbell Memorial Award for Best New Writer. Assignment to the proper category of nominees nominated in more than one category, and eligibility of nominees, shall be determined by the Convention Committee. No nominee shall appear on the final Award ballot if it received fewer nominations than the lesser of either: five percent (5%) of the number of nomination ballots cast in that category, or the number of nominations received by the third-place nominee in that category.

SECTION 17: *Voting:* Final Award voting shall be by mail, with ballots sent only to Society members. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Final Award ballots shall standardize nominees given in each category to not more than five (5) (six (6) in the case of tie votes) plus “No Award.” The Committee shall, on or with the final ballot, designate, for each nominee in the printed fiction categories, one or more books, anthologies, or magazines in which the nominee appeared (including the book publisher or magazine issue date(s)). Voters shall indicate the order of their preference for the nominees in each category.

SECTION 18: *Tallying:* Counting of all votes shall be the responsibility of the Convention Committee, which is responsible for all matters concerning the Awards. In each category, votes shall first be tallied by the voter's first choices. If no majority is then obtained, the nominee who places last in the initial tallying shall be eliminated and the ballots listing it as first choice shall be redistributed on the basis of those ballots' second choices. This process shall be repeated until a majority-vote winner is obtained. The complete numerical vote totals, including all preliminary tallies for first, second, ... places, shall be made public by the Convention Committee within ninety (90) days after the convention.

SECTION 19: *Exclusions:* No member of the current Convention Committee nor any publications closely connected with a member of the Committee shall be eligible for an Award. However, should the Committee delegate all authority under this Article to a Subcommittee whose decisions are irrevocable by the Convention Committee, then this exclusion shall apply to members of the Subcommittee only.

**ARTICLE III — Future Convention Selection**

SECTION 1: The Society shall choose the location and Committee of the Convention to be held two (2) years from the date of the current Convention. Voting shall be by mail or ballot cast at the current Convention with run-off ballot as described in Article II, Section 18, and shall be limited to Society members who have paid at least ten dollars ($10.00) towards membership in the Convention whose site is being selected. The current Convention Committee shall administer the mail balloting, collect the advance membership fees, and turn over those funds to the winning Committee before the end of the current Convention. The minimum voting fee can be modified for a particular year by unanimous agreement of the current Convention Committee and all bidding committees who have filed before the mail ballots are set. The site-selection voting totals shall be announced at the Business Meeting and published in the first or second Progress Report of the winning Committee, with the by-mail and at-convention votes distinguished.

SECTION 2: Site-selection ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter. Each site-selection ballot shall list the options “None of the above” and “No preference” after the bidders and with equal prominence. The minimum fee in force shall be listed on all site-selection ballots.
SECTION 3: The name and address information shall be separated from the ballots and the ballots counted only at the Convention with two (2) witnesses from each bidding committee allowed to observe. Each bidding committee may make a record of the name and address of every voter. A ballot voted with first or only choice for "No preference" shall be ignored for site selection. A ballot voted with lower than first choice for "No preference" shall be ignored if all higher choices on the ballot have been eliminated in preferential tallying. "None of the above" shall be treated as a bid for tallying. If it wins, the duty of site selection shall devolve on the Business Meeting of the current Convention. If the Business Meeting is unable to decide by the end of the Convention, the Committee for the following Convention shall make the selection without undue delay. When a site and Committee are chosen by a Business Meeting or Convention Committee, they are not restricted by region or other qualifications and the choice of an out-of-rotation site shall not affect the regional rotation for subsequent years. If no bids qualify to be on the ballot, the selection shall proceed as though "None of the above" had won.

SECTION 4: Bids from prospective Committees shall be allowed on the ballot by the current Convention Committee only upon presentation of adequate evidence of an agreement with the proposed sites’ facilities, such as a conditional contract or a letter of agreement. To be eligible for site selection, a bidding committee must state the rules under which the Convention Committee will operate, including a specification of the term of office of their chief executive officer or officers and the conditions and procedures for the selection and replacement of such officer or officers. Written copies of these rules must be made available by the bidding committee to any member of the Society on request.

SECTION 5: To ensure equitable distribution of sites, North America is divided into three (3) regions as follows: Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward; Central: Central America, Mexico (except as above), and all states and provinces between Western and Eastern regions; and Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward. Convention sites shall rotate in the order Western, Central, Eastern region.

SECTION 6: A Convention site outside of North America may be selected by a majority vote at any Convention. In the event of such outside Convention being selected, there shall be an interim Continental Convention in the region whose turn it would have normally been, to be held in the same year as the overseas World Science Fiction Convention, with rotation skipping that region the following year. To skip a region without giving it an interim Continental Convention shall require a three-quarters (3/4) majority vote. Selection of the site of such Continental Convention may be by vote of the Business Meeting or by such other method as the competing bidders might agree upon.

SECTION 7: Each World Science Fiction Convention Committee shall provide a reasonable opportunity for bona fide bidding committees for the Convention to be selected one year hence to make presentations.

SECTION 8: With sites being selected two (2) years in advance, there are therefore at least two Convention Committees in existence at any given time. If one should become unable to perform its duties, the surviving Convention Committee shall determine what it is to do, by mail poll of the Society if there is time for one, or by decision of the Committee if there is not time.

ARTICLE IV — Constitution and Powers of the Business Meeting

SECTION 1: Any proposal to amend the Constitution of WSFS shall require for passage a majority of all the votes cast on the question at the Business Meeting of the Society at which it is first debated, and also ratification by a simple majority vote of those members present and voting at a Business Meeting of the Society held at the World Convention immediately following that at which the amendment was first approved. Failure to ratify in the manner described shall void the proposed amendment.

SECTION 2: Any change to the Constitution of WSFS shall take effect at the end of the World Science Fiction Convention at which such change is ratified.

SECTION 3: The conduct of the affairs of the Society shall be determined by this Constitution together with all ratified amendments hereto and such Standing Rules as the Business Meeting shall adopt for its own governance.

SECTION 4: Business Meetings of the Society shall be held at advertised times at each World Science Fiction Convention. The current Convention Committee shall provide the Presiding Officer and Staff for each Meeting. Meetings shall be conducted in accordance with Robert’s Rules of Order, Newly Revised, the Standing Rules, and such other rules as may be published by the Committee in advance.

SECTION 5: The Constitution of WSFS, together with an explanation of proposed changes approved but not yet ratified, and the Standing Rules shall be printed by the current Convention Committee, distributed with the Hugo nomination ballots, and printed in the Convention book, if there is one.

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

Donald E. Eastlake, III 1982/4/30
Presiding Officer

George P. Flynn
Secretary

Denzion II Business Meeting
YOU ARE INVITED TO JOIN

The Count Dracula Society

DEVOTED TO SERIOUS STUDY OF HORROR FILMS & GOTHIC LITERATURE

APPLICATION FOR MEMBERSHIP FOR ONE FULL YEAR

CHECK ONE

LEADER MEMBER .......................................................... Donation $50.00 □
Benefits: Receives membership card, diploma, bat pin.
Invited to free film screenings and annual awards program.
Participates in the selection of the annual awards.

REGULAR MEMBER .......................................................... Donation $20.00 □
Benefits: Receives membership card, bat pin
Invited to free film screenings and annual awards program

HONORARY MEMBER .......................................................... $5 fee required □
Benefits: Receives membership card.

NAME __________________________________________________________ DATE____________________

ADDRESS ____________________________________________________________________________________

CITY __________________________________________________________ STATE AND ZIP ________________

THE COUNT DRACULA SOCIETY IS A NON PROFIT ASSOCIATION DEVOTED TO THE SERIOUS STUDY OF HORROR FILMS AND GOTHIC LITERATURE FOUNDED IN 1962 BY DR. DONALD A. REED

MAIL THIS APPLICATION WITH YOUR CHECK OR MONEY ORDER MADE PAYABLE TO THE COUNT DRACULA SOCIETY TO
334 WEST 54TH STREET, LOS ANGELES, CALIFORNIA 90037
PHONE (213) 752-5811

Membership available in THE NOBLE ORDER OF COUNT DRACULA (KNIGHT ORDER)
Please contact Dr. Reed in this regard

DONALD A. REED, National President

ANNUALLY PRESENTING
THE MRS. ANN RADCLIFFE AWARDS
Business Passed on to Chicon IV

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

ITEM 1: MOVED, to amend the WSFS Constitution as follows:
A) Insert the following as a new section in Article I:
   Every Worldcon Committee shall include the following notice in each of its publications: "'World Science Fiction Society', 'WSFS', 'World Science Fiction Convention', 'Worldcon', 'Science Fiction Achievement Award', and 'Hugo Award' are registered service marks of the World Science Fiction Society, an unincorporated literary society."
B) Substitute "Hugo Awards" for all occurrences of "Hugos".
C) Insert "(hereinafter referred to as the Worldcon)" after the first occurrence of "World Science Fiction Convention" and substitute "Worldcon" for "World Science Fiction Convention" and "Convention" (except in the phrase "Continental Convention") thereafter.

ITEM 2: MOVED, to amend Article IV, Section 2, of the WSFS Constitution by adding the following:
except that no change imposing additional costs or financial obligations upon Convention Committees shall be binding upon any Committee already selected at the time when it takes effect.

ITEM 3: MOVED, to amend Article II, Section 7, of the WSFS Constitution by altering the last sentence to read:
In the case of individual programs presented as a series, each program is individually eligible, but the series as a whole is not eligible; however, a sequence of installments constituting a single dramatic unit may be considered as a single program (eligible in the year of the final installment).

ITEM 4: MOVED, to amend Article III of the WSFS Constitution by inserting the following new section between the current Sections 3 and 4:
The deadline for bids from prospective Committees to be included on the ballot, as well as all information needed for filing such bids, shall be published by the current Committee and sent to all members of the Society at least four (4) months before the deadline for such bids. (Publication in a progress report prior to the date specified shall meet this requirement.)

ITEM 5: MOVED, to amend Article II of the WSFS Constitution by adding the following new section:
Effective Eligibility: In the event that a potential Hugo nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by three-fourths (3/4) vote of the intervening Business Meeting of the Society.

ITEM 6: Report of the WSFS Mark Registration Committee: This Committee was continued at the Denvention II Business Meeting to seek protection for the names used by WSFS.

ITEM 7: Report of the WSFS Constitution Drafting Committee: This Committee was formed at the Denvention II Business Meeting with instructions to report to Chicon IV. The draft new Constitution for the World Science Fiction Society was referred to it. The new draft produced by this committee appears elsewhere in this Program Book.

New Business for Chicon IV

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

ITEM 0: MOVED, to amend Rule 2 of the Standing Rules for the Governance of the WSFS Business Meeting by inserting the words "(for procedural reasons, as opposed to simple dislike of the motion in question)" after the words "object to consideration".

The above motion was submitted by Louis Epstein and Gregory Baker.

ITEM 8: MOVED, to amend Article III, Section 5, of the WSFS Constitution by deleting all text beginning with "Central:" and substituting the following, provided that this change shall not take effect until after the selection of the Worldcon site for 1986:
Defend The Galaxy...

Join The Galactic Task Force.

STAR FRONTIERS™ Game from the makers of DUNGEONS & DRAGONS® Games and other popular role-playing adventures. Sharpen your role-playing skills with the science fiction game that's taken years to develop.

Play the role of a Dralasite, Vrusk, Human or Yazirian. By playing any one of these, you become a member of the Galactic Task Force. Your mission is to defend the galaxy against ruthless adversaries. It's a tough job, but you're equipped for just about anything!

Everything you need is in this box. Game includes basic rulebook, expanded rulebook, first module (SF-0), maps, counters and dice.

For more information and a free catalog write:
TSR Hobbies, Inc.
POB 756, Dept 170-120CHC
Lake Geneva, WI
53147

In the UK:
TSR Hobbies, (UK) Ltd.
The Mill, Rathmore Rd.
Cambridge, England
CB1 4AD

© 1980 TSR Hobbies, Inc. All Rights Reserved.

DUNGEONS & DRAGONS and STAR FRONTIERS are trademarks owned by TSR Hobbies, Inc. ©1982 TSR Hobbies, Inc. All Rights Reserved.
Expand your horizons in an atmosphere of wonder.

12 rides a year, only $18 (second class, U.S.)
Write: 500 N.W. 20th St., Boca Raton, Fla. 33431
ITEM 9: MOVED, to amend Article II, Section 10, of the WSFS Constitution by adding the word “Amateur” between the words “Best” and “Fanzine” in the title of the category. The following sentence to be inserted between the first and second sentences of the current description:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

This motion was submitted by Louis Epstein and Laurie Menn.

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

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

RULE 1: Business of the Annual Meeting of the World Science Fiction Society shall be transacted in one or more sessions called Preliminary Business Meetings and one or more Main Business Meetings. The first session shall be designated as a Preliminary Business Meeting. At least eighteen (18) hours shall elapse between the final Preliminary Business Meeting and the one or more Main Business Meetings. One Business Meeting session shall also be designated the Site-Selection Meeting where site-selection business shall be the special order of business.

RULE 2: The Preliminary Business Meetings may not pass, reject, or ratify amendments to the Constitution, but the motions to "object to consideration", to "table", to "divide the question", to "postpone" to a later part of the Preliminary Business Meetings, and to "refer" to a committee to report later in the same Annual Business Meeting are in order when allowed by Robert's Rules. The Preliminary Business Meetings may alter or suspend any of the rules of debate included in these Standing Rules. Motions may be amended or consolidated at these Meetings with the consent of the original maker. Absence from these Meetings of the original maker shall constitute consent to amendment and to such interpretations of the intent of the motion as the Presiding Officer or the Parliamentarian may in good faith attempt.

RULE 3: The deadline for the submission of non-privileged new business shall be two hours after the official opening of the Convention or eighteen hours before the first Preliminary Business Meeting, whichever is later.

RULE 4: Six (6) identical legible copies of all proposals requiring a vote shall be submitted to the Presiding Officer before the deadline given in Rule 3 above. All proposals or motions of more than seventy-five (75) words shall be accompanied by at least one hundred (100) additional identical, legible copies for distribution to and intelligent discussion by the Meeting attendees unless they have actually been distributed to the attendees at the convention by the Convention Committee. All proposals or motions shall be legibly signed by the maker and at least one seconder. The Presiding Officer may accept otherwise qualified motions submitted after the deadline, but all such motions shall be placed at the end of the agenda. The Presiding Officer will reject as out of order any proposal or motion which is obviously illegal or hopelessly incoherent in a grammatical sense.

RULE 5: Debate on all motions of less than fifty (50) words shall be limited to six (6) minutes. Debate on all other motions shall be limited to twenty (20) minutes; if a question is divided, these size criteria and time limits shall be applied to each section. Time shall be allotted equally to both sides of a question. Time spent on points of order or other neutral matters arising from a motion shall be charged one half to each side. The Preliminary Business Meeting may alter these limits for a particular motion by a majority vote.

RULE 6: Debate on all amendments to main motions shall be limited to five (5) minutes, to be divided as above.

RULE 7: Unless it is an amendment by substitution, an amendment to a main motion may be changed only under those provisions allowing modification through the consent of the maker of the amendment, i.e., second-order amendments are not allowed except in the case of a substitute as the first-order amendment.

RULE 8: A person speaking to a motion may not immediately offer a motion to close debate or to refer to a committee. Motions to close debate will not be accepted until at least one speaker from each side of the question has been heard, nor will they be accepted within one minute of the expiration of the time allotted for debate on that motion. The motion to table shall require a two-thirds vote for adoption.

RULE 9: In keeping with the intent of the limitations on debate time, the motion to postpone indefinitely shall not be allowed.

RULE 10: A request for a division of the house (an exact count of the voting) will be honored only when requested by at least ten percent (10%) of those present in the house.

RULE 11: Motions, other than Constitutional amendments awaiting ratification, may be carried forward from one year to the next only by being postponed definitely or by being referred to a committee.

RULE 12: These Standing Rules, and any others adopted by a Preliminary Business Meeting, may be suspended for an individual item of business by a two-thirds majority vote.

RULE 13: The sole purpose of a request for a "point of information" is to ask the Presiding Officer or the Parliamentarian for his opinion of the effect of a motion or for his guidance as to the correct procedure to follow. Attempts to circumvent the rules of debate under the guise of "points of information" or "points of order" will be dealt with as "dilatory motions" as specified in Robert's Rules of Order, Newly Revised.

RULE 14: Citations to Articles, Sections, or specific sentences of the Society Constitution or Standing Rules are for the sake of easy reference only. They do not form a part of the substantive area of a motion. Correct enumeration of Articles, Sections, and Rules and correct insertions and deletions will be provided by the Secretary of the Business Meeting when the Constitution and Standing Rules are certified to the next Worldcon. Therefore, motions from the floor to renumber or correct citations will not be in order. The Secretary will also adjust any other Section of the Constitution equally affected by an amendment unless otherwise ordered by the Business Meeting. Any correction of fact to the Minutes or to the Constitution or Standing Rules as published should be brought to the attention of the Secretary and to that of the next available Business Meeting as soon as they are discovered.
RULE 15: At all sessions of the Business Meeting, the hall will be divided into smoking and non-smoking sections by the Presiding Officer of the Meeting.

RULE 16: The World Science Fiction Society Business Meeting is a mass meeting of the Society’s membership which the Convention is required to sponsor in accordance with the WSFS Constitution and these Standing Rules. Therefore, (1) the quorum is the number of people present and (2) the decisions of the Chair as to who is entitled to the floor are not subject to appeal. The motion to adjourn the Main Meeting will be in order after the amendments to the Constitution proposed at the last Worldcon Business Meeting for ratification at the current Business Meeting have been acted upon.

RULE 17: If time permits at the Site-Selection Meeting, bidders for the convention one year beyond the date of the Worldcon being voted upon will be allotted five (5) minutes each to make such presentations as they may wish.

RULE 18: These Standing Rules shall continue in effect until altered, suspended, or rescinded by the action of any Business Meeting. Amendment, suspension, or rescission of these Standing Rules may be done in the form of a motion from the floor of any Business Meeting made by any member of the Business Meeting, and such action will become effective immediately after the end of the Business Meeting at which it was passed.

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

Donald E. Eastlake, III  
Presiding Officer  
1982/4/30

George P. Flynn  
Secretary  
Denvention II Business Meeting
God.
The Master Of All Possibilities.
The Ultimate Frontier
In Human Imagination...

The world's top science fiction luminaries probe the supreme unknown in 23 original stories.

Religion and science fiction long have had an unspoken relationship. Both involve the future, the secrets of the universe, the design and destiny of life, and have firm footing in "the heavens." Now Perpetual Light makes this bond explicit with 23 stories that offer 23 new ways of perceiving exotic mystical phenomena.

There Is No Other Book Like This One!
Featuring such esteemed visionaries as Robert Silverberg, Alan Dean Foster, and Brian Aldiss among others, plus a wealth of young, maverick writers, Perpetual Light is the SF event of the year!

Among this bevy of far-sighted tales...
- The apes elect a Pope
- A spaceship accidentally lands in Heaven
- A perfectly ordinary housewife can't stop producing miracles

With landscapes ranging from next door to the next galaxy, Perpetual Light is a giant leap forward in the evolution of science fiction publishing.

Only $3.95

WARNER BOOKS

To order, send $3.95 plus $1.00 to cover postage and handling to Dept. PAA (30-013), Warner Books, 75 Rockefeller Plaza, New York, NY 10019. Check or money order only. Allow 4 to 6 weeks for delivery.
Members

A

A00675 CAESAREA ABARTIS
A00676 JONAH ABBOTT
A03129 TOSHIO ABE
S00677 MARTIN ABEN
A00778 PAUL ABELKIS
A02399 BARBARA J. ABRAHAM
A00879 EMMA L. ABRAHAM
A02400 ALYSON L. ABRAMOWITZ
A02435 CLIFFORD ABRAMS
A02731 FOREST J. ACKERMAN
A02732 HENDAYNE ACKERMAN
A02011 ROBERT L. ACKERMAN
A02893 ARLENE ADAMS
A00680 NORMA ADAMS
A03361 ROBERT ADAMS
A03978 BARB ADDIE
A02020 GARY P. AGIN
A03608 JEFFREY AHLMSTROM
A00681 F. LAHSH
A00682 JEAN AIREY
A03246 JIM ALAN
S00683 SHARRON ALBERT
A02669 DANIEL ALCORN
A03918 JULIA ALDORER
A02954 BARBARA ALDORER
A03099 GUY ALLEN
S00684 JAMES H. ALLEN
A00203 JOHN W. ALLEN
A02227 LEAMOND A. ALLEN
A00685 MARSHA ALLEN
A00686 ROBERT ALLEN
A02776 SUSAN ALLEN
A00687 TIM ALLEN
A01393 WENDY ALLEN
S00688 BRUCE ALISON
A00689 MARYLIN ALM
A00690 HARRY L. ALM, JR.
A02085 GUEST OF REENE ALPER
A02086 REENE ALPER
A02827 MRS. ANDREA A. ALTON
A02452 TALLANIA ALTON
A02599 KATHY ALTUM
A00691 SID ALTUS
A0092 ROBERT ALVIS
A0093 WILLIAM AMELING
A0094 CLIFF AMOS
S0095 DUNNA AMOS
S0096 KEN AMOS
A00597 CLIFTON AMSBURY
A02094 ANDREW A. ANDA
A02024 JONATHAN ANDERES
A02026 LARRY ANDERSEN
A00259 DAVID ANDERSON
A02917 DAVID LEE ANDERSON
A02230 GARY L. ANDERSON
A03114 JOHN M. ANDERSON
A00207 LYNN C. ANDERSON
A00211 MARK J. ANDERSON
A03226 MARK S. ANDERSON
A03227 RUSS S. ANDERSON
S00698 STEVE ANDERSON
A02493 SUSAN ANDERSON
A02769 TRACY ANDERSON
A02768 TRACY ANDERSON
A00699 DOUG ANDREW
A00208 LOLA ANDREW
S03698 DENNIS ANDREWS
A00209 JOHN C. ANDREWS
A00700 JOHN W. ANDREWS
A02155 RONALD D. ANDRUSKIS
A02944 TONY ANDRULIS
A02943 TONY ANDRULIS
A00210 HARRY J. ANDRUSCHAK
S02939 NEVILLE J. ANGE
A00701 CAROL ANDY
A03850 CHUCK ANSELL
A00211 PAULA-A. ANTHONY
A00723 ANTI-TROY
A00310 KIM ANTEAU
A03929 KATHY ANTONUCCI
A03926 RON ANTONUCCI
A00212 ALEXANDER APKE
A00213 BIRUTE APKE
A00214 EDWARD APKE
A01897 TONY APUGACA
A0233 THE SORCERER'S APPRENTICE
A03544 DUNNA J. ARANDA
A09520 URI ARMAN
A00022 BOBBI ARMBRUSTER
A00754 EDWARD ARNOLD
A00704 DAVID ARONOVITZ
S00705 LYNNE ARONSON
S00706 MARK ARONSON
A02641 SUSAN ASBRIDGE
A03359 DAVID ASHER
A03358 TRINA ASHER
A02118 JOSEPH ASPLER
A02747 BONNIE D. ASSMANN
A01457 ATALANTA OF ARCADIA
A00023 PATRICIA M. ATTAYA
A00707 DAWN ATKINS
S00708 BUB ATWOOD
A02720 BERTA ATTAYA
A02246 YODE ATTAYA
A00215 JIM ATWOOD
A00216 ROBERT ATWOOD
A02219 AUNTIE EM
A00217 ALICIA AUSTIN
S00753 DORA AUWIL
S00709 ROY AVERBACH
A00710 BR. SHIRLEY AVERY
A01839 CHARLINE M. AVEY
A01808 MICHAEL A. AVEY
A00218 DAVID M. AXLER
A03005 RICH AZAROFF

B

A02426 DENNIS L. BABBITT
A00711 J. PAUL BACHELLER
A00219 MARLA BAER
A00712 BRUCE ZONI BAGUIZIAN
A02872 DREW BAIGENT
A02005 GAIL BAILEY
A02036 MARK BAILEY
S03795 LAWRENCE R. BAIN, JR.
On an inhospitable planet, whom you marry can be a matter of life or death.

Noted sf writer A. E. van Vogt calls COURTSHIP RITE "an incredibly wonderful novel of adventure." The Kirkus Reviews says it's "Reminiscent of Frank Herbert: a feat of nonchalant, assured complexity...rich and teeming."

COURTSHIP RITE by Donald Kingsbury, Oversize paperback, $8.95 (also published in hardcover, $17.50).

At your bookseller now.
Come Visit The Future

We've been in the future since 1977
building TRAVELLER® — the first, the best,
and the most complete science fiction role-playing
system. From the official GDW line of Basic and
Deluxe rule-sets, adventures, and supplements to
the whole galaxy of licensed scenarios, figures,
software, and dice.

TRAVELLER® puts the future in your hands... today.

Game Designers' Workshop
P.O. Box 1646, Bloomington, Illinois 61701
TRAVELLER® is available in better hobby shops
around the world.
Free catalog on request.
THRUST

SCIENCE FICTION in REVIEW

Thrust—Science Fiction in Review is the highly acclaimed, Hugo Award nominated magazine about science fiction and fantasy. Since 1972, Thrust has been featuring in-depth interviews with science fiction's best known authors and artists, articles and columns by the field's most outspoken writers, and reviews of current SF books.

Thrust has built its reputation on never failing to take a close look at the most sensitive and controversial issues concerning SF, and continues to receive the highest praise and most heated comments from professionals and fans in the SF field.

Enclosed is $ ______ for:

☐ A six issue (2 year) subscription ($9.00 U.S. & Canada; $11.00 foreign) starting with issue #.
(Note: add 50c to start with current issue; otherwise subscription starts with next issue available.)

☐ Back issues: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 ($1.95 each U.S. & Canada, $2.25 each elsewhere).

Name: ____________________________
Address: __________________________
City: __________________ State: ______ Zip: ______

THRUST PUBLICATIONS
8217 Langport Terrace, Gaithersburg, Maryland 20877
Do you Dream Of...

A copy of Dark Carnival, A Canticle for Leibowitz? Are there just one or two "impossible" books missing from the collection you've spent years trying to complete?

We are proud to have assisted in the compilation of some of the more important collections in the genre both here and abroad. Can we be of help with the more difficult items in your collection?

We are known for paying the highest prices in our field for fine 1st editions, manuscripts, original art, A.L.S., T.L.S., in short—ephemera of all sorts. Extensive Want List. New Catalogue available. Please Enquire — We are Exhibiting in Dealers Room.

We at FANTASY ARCHIVES believe in dreams. We specialize in the unusual and the hard-to-find. Our forte is 19th and 20th century Science-fiction and Fantasy for the serious collector.

FANTASY ARCHIVES

71 8th Avenue
New York, N.Y. 10014
(212) 929-5391
EXPLORE THE WORLDS OF SIGNET SF

Robert Adams
Brian Aldiss
Poul Anderson
Alfred Bester
James Blish
Pierre Boulle
Octavia Butler
Arthur C. Clarke
L. Sprague de Camp
Samuel R. Delany
Harlan Ellison
Philip José Farmer
Jonathan Fast

David Gerrold
James E. Gunn
Robert A. Heinlein
Robert P. Holdstock
Fred & Geoffrey Hoyle
Zach Hughes
Walter Irwin
John Jakes
Frank A. Javor
Martin Last
G.B. Love
Ann Maxwell
Mark McGarry
R.M. Meluch
Barbara Paul
Mike Resnick
Stephen Robinett
Baird Searles
Robert Silverberg
Theodore Sturgeon
Joan D. Vinge
Robin Scott Wilson
Chelsea Quinn Yarbro
Nicholas Yermakov
Roger Zelazny

The Best in Science Fiction From Signet
AU1827 JAMES FUERSTENBERG
AU0988 CONNIE FUGATE
AU2210 CARL R. FUTOPAN
AU0997 GAIL C. FUTURAN

G

AU0341 BILL GABLER
AU2287 PAUL GADZIKOWSKI
AU3307 EDWARD L. GAFFORD
AU3309 SANDY GAFFORD
AU3328 JOANNE GAGNON
AU0146 GIL GAIER
AU2528 RAYMOND R. GALACCI
AU2294 GALACTIC ENTERPRISES
AU2295 GALACTIC ENTERPRISES
AU0988 PHYLLIS A. GALBRAITH
AU0989 STEVEN A. GALLACCI
AU2145 WILLIAM P. GALLMUIRE
AU2380 JOSEPH C. GALLINA
AU3071 PEGGY GALVEZ
AU0990 GURDON GAR
SG0991 CARMEN GARCIA
AU3294 CRAIG SHAW GARDNER
SG0992 TERRY A. GAREY
AU3057 DAVID C G ARLLICK
AU3058 SUE ST. DAVID C CARLICK
AU0993 MAUREEN GARRETT
AU2315 JOHN M. GARRITY
AU2314 SANDRA L. GARRITY
AU2193 DONALD GAVENY
AU0033 JUDITH ANN GASKINS
SG0994 MICHAEL GASTIER
AU1962 BERNADINE GAUTHIER
AU3054 JOSEPH GAUTHIER
AU0344 NATHAN B. GAVARIN
AU2821 MARIA V. GAVELIS
AU1935 KATIE GAVIN
AM3794 JOHN J. GAWENOKOWSKI
AM3323 SANDRA GALECKO
AM2787 MARTIN GEAR
AU2552 ALBERT E. GECHTKE
AU2012 CHUCK GEE
AU0995 BARRY D. GEHM
AU099b JANICE GELB
AU0345 LARRY GELFAND
AU0346 MICHAEL L. GELFNIOM
AU0997 RICK GELLMAN
SJ0998 MICHAEL LEO B. GELTMAN
SO0999 MARGARET GEMIGNANI
AU0347 FRANCINE V. GENUVALDI
AU0348 JOSEPH R. GENOVALDI
AU2137 GIN GENSEMER
AU2158 PAUL GENTEMAN
AU2621 MIKE GERAGHTE
AU1030 BARBARA M. GERARD
SO3827 ALAN J. GERBER
AU2591 ROBERT M. GERBER
AU2034 JUDY GERJUOY
AU0349 GEORFREY K. GERMOND
AU2500 DEBBIE GERST

A0259G JAY L. GERST
A03243 EMILY GERTZ
A01121 EDWARD A. GERUS
A03850 JANE L. GERER
A02658 CANUS E. GIBARDO
A03546 GARY GIBBS
A02527 KERRY GIBBS
A00350 KIM GIBBS
A01002 PATRICK J. GIBBS
A02698 LYDIA R. GIBSON
A02270 ANNE-MARIE GIDEON
A02271 RANDALL GIDEON
A01335 TOM GIESE
A03926 MELVA L. GIFFORD
A02655 PAUL GIGUERE
A02179 DEBBIE GILBERT
A02493 WILLIAM D. GILES
A03863 RAE JEAN GILLESPIE
A01004 RICHARD W. GILLIAN
A0193G ALEXIS GILLILAND
A01928 CHARLES GILLILAND
A01033 J. DOROTHEA GILLILAND
A02151 WILLIAM GILLMORE
A01035 JIM GILPATRICK
A02095 LARRY GITCHELL
S02561 PETER GLASDOWSKY
A02037 ROBERT GLASS
A0182W HOWIE GLASSER
A00351 MARC S. GLASSER
A01829 PEGGY GLASSER
S03768 CRAIG A. GLASSNER
S03767 MARSHA D. GLASSNER
S03853 WENDY W.GLEASON
A00352 STEVE GLENNON
A00353 MIKE GILDSOM
A00354 MIKE GLYER
S02345 CAROL GOBEYaN
A00346 RENE GOBEYN
A00355 ROBERT A. GOMBRECHT
A01831 CONNIE GOODYEAR-BELL
A01830 RODER GOSDEY-BELL
A02795 FELIX GODWIN
A01286 BRT+ GOTEZ
A01009 BARRY GOLD
A01008 LEE GOLD
A01038 ANG GOLDBERG
S02021 CEL GOLDBERG
A01937 MARK F. GOLDBERG
S0101G SEY GOLDBEAG
A01111 KIM GOLDBERG
S01012 MARK GOLDBERG
A02904 M. E. GOLUHAMER
A02615 RIC GOLMAN
A00256 DIANE GOLMAN
A01235 DEBORAH KAY SELOSTEIN
A01013 LEEANN GOLSTEIN
A00247 LISA GOLADAY
A00248 KEN GOLTZ
A02499 RON GOMES
A00105 JEANNE GOUDOL
A02120 ROGER S. GONDOR
THE MAGAZINE WITH A SENSE OF WONDER
IT'S ALMOST HERE!

Volume 3 of Don Tuck's
ENCYCLOPEDIA OF SCIENCE FICTION AND FANTASY
(completing the coverage through 1968)

Volume 3 will include:

• MAGAZINES — Detailed discussion of nearly every magazine in the field, with checklists of issues and lists of notable stories. Included are some general magazines of interest.

• PAPERBACKS — Listed by Author, Publisher, and Title. Includes many lesser-known titles not covered in Volumes 1 and 2.

• PSEUDONYMS — Listed by pseudonym and by author's real name.

• CONNECTED STORIES, SERIES, AND SEQUELS — Listed by series name and by title of the first story in the series.

• GENERAL — A miscellany covering many things, including sf activities and personalities in many countries, notable television and radio series (such as Dr. Who and Star Trek), conventions, award winners, book club selections, specialty publishers, notable fanzines, films not covered in the author entries, and the more noted foreign-language publishers and their title series.

We expect to have Volume 3 ready shortly before the end of the year, maybe in time for Christmas. It will be about 300 pages, at $30.00 — but prepublication orders will be accepted at $27.50.

Volumes 1 and 2 are still available at $27.50 each, but will go to $30.00 when Volume 3 is published.

By the way, this won't be the end. We have every intention — time, health, and money permitting — of starting all over again with volumes covering 1969—1975 and so on.

Write for a descriptive price list of all our titles

ADVENT:PUBLISHERS, INC.
Post Office Box A3228 Chicago, Illinois 60690
M

AO2042 OWEN MAC DUNLOP
AO3134 THOMAS MAC LANEY
AO1260 AUBREY MACDERMOTT
AO1251 BEATRICE MACDERMOTT
S01252 ANDREW K. MACDONALD
AO1263 MICHAEL DARBY MACDONALD
AO2282 ROBERT J. MACINTOSH
S01454 LINDA J. MACKENZIE
AO1255 PETER W. MACUGNA II
AO9456 JAMES R. MADDEN
AO2292 KATHLEEN MACHADO
AO2143 SUSAN MADISON
AO0467 BILLIE MADOE

AC3786 ROBERT W. MADER
AC2822 ROSEANNE MAGAU
AO3770 SHERRY MAGEE
S0292 JULIE MAGILL
AO0459 R.H. MAHONEY, M.D.
S1255 SHIRLEY S. MAIEWSKI
AO2126 SERGE MAILLoux
A03150 BARBARA MAINES
AO1267 RICLA MAINTHARDT
A03101DON MAITZ
A02047 COLETTE MAK
AC2886 REV. PETER M. MAKUS
A0191 DEBRAH MALAMUT
A1265 ARON KUMAR MALIK
A0360 CAROLE ANNE MALLETT
AC2830 MICHAEL C. MALLORY
AC2059 SIDBAM MALONEY
A02792 RICHARD MANA
A00570 MARY L. MAND
A03732 ANDREA MANDEL
A03733 RICHARD MANDEL
A1269 ELAINE MANDELL
A01270 JAMES A. MANN
A01271 LAURIE MANN
Au2340 SHARON MANSELL
S01272 JYNETE MANNING
A01273 DOROTHY MANNIX
A02661 CYNTHIA MANSFIELD
A02662 DAVID J. MANSFIELD
A00563 KEN MANSION
A03298 KATHY MAR
Ac8243 LYDIA C. MARANO
A03403 CHRIS MARBLE
A01274 MIKE MARCELLETTI
AC3817 SANDI MARSH
Au2425 BRIAN MARICK
A02131 MARK D. /UNKNOWN/
S01275 MARIA C. MARKHAM
A01276 WILLIAM P. MARKS
S01677 MARK S. MARLEY
A00471 DAVID MARQUARD
Ao2100 CARL MARGES
Ac1278 J. J. MARS
Au2784 RAT MARSHALL
A01279 TED MARSHALL
AC2283 DOMINIQUE MARTEL
A03266 ANYA M. MARTIN
Ao2648 DENNIS L. MARTIN
A00472 DIANE M. MARTIN
A03282 GEORGE E. MARTIN
A00473 GEORGE R. MARTIN
S03252 JOHN C. MARTIN
A03016 JULIA E. MARTIN
A03269 PROF. WILLIAM C. MARTIN
AC3743 VICTOR MARTINE
Au3920 RON MARTINO Jr.
A01180 BRUCE MARTZ
A01281 JOHN M. MARX
Au2155 ALICE MARXEN
Au2016 KATHERINE MARXEN
Who wrote it? When?
What's the plot or theme?
Where was it published?

When you've got questions on the
Literature of Science Fiction, Fantasy and Horror—Bowker has the answers!

ANATOMY OF WONDER:
An Historical Survey and Critical Guide to the Best of Science Fiction
Second Edition

By Neil Barron. Analog hailed the First Edition as "probably the most significant and valuable bibliographic tool in the history of the field to date." This new Second Edition—an annotated bibliography of 1,900 science fiction titles from the 19th century to the present—includes: hundreds of titles published between 1975 and 1980; both fiction and non-fiction titles; science fiction titles from other countries; greatly expanded chapters on classroom aids and AV materials; children's science fiction; and library collections—plus a brand-new section on SF magazines. 724 pp. 1981
Hardcover: 0-8352-1339-0. $32.95.
Paperback: 0-8352-1404-4. $22.95.

HORROR LITERATURE:
An Historical Survey and Critical Guide to the Best of Horror

By Marshall B. Tymn. The first authoritative, comprehensive guide to the genre of horror literature—from its development from Gothic romances of the 1700's to the present. It annotates more than 1,200 titles in fiction, poetry, and reference works and provides a critical and bibliographical history of the literature. Also included are critical works, periodicals, organizations and societies, awards, research collections, and a directory of publishers. 559 pp. 1981.
Hardcover: 0-8352-1341-2. $29.95.
Paperback: 0-8352-1405-2. $19.95.

FANTASY LITERATURE:
A Core Collection and Reference Guide

Paperback: 0-8352-1431-1. $12.95.
P

P0253 RONALD ONTELL
S02459 SHEILA ORICK
S03958 JANE M ORIENT
A01391 TOM ORNELAS
A03424 ANN ORR
A03027 JENNIFER M. ORR
A03280 RICHARD D. ORR
A03423 RON ORR
A03329 PAT ORTEGA
A03825 MASAMICHI OSADO
A03826 MICHIO OSADO
A01392 JOHN OSBORNE
A01448 MICHAEL OSBORNE
A02021 GLEN OSWALD
A02545 RUTH OSWALD
A01394 MARY OTTEN
A02280 DAVID M. OUELLETTE
AC1396 UZ OWEN
S01397 DIXIE OWEN
A00522 MARK OMINES
A00153 HILLARIE OXMAN
S02022 KEN OZANYE

A02434 MARK PATTERSON
A02766 JIM PATTISON
S02933 BILL PAUL
A01859 PATRICK S. PAUL
A01433 SARA PAUL
A01494 DONALD PAULEY
A01972 KAREN PAULI
A02721 MARK PAULK
A05292 JENEVIEVE PAUDEL
A00799 BRIAN PAVLAC
A00993 DIANA PAVLAC
A00366 ROSS PAVLAC
A00080 BOB PAVLAT
A00361 PEGGY RAE PAVLAT
A03480 BRUCE G. PAYETTE
A01405 JAMES W. PEARCE
A01892 JUDY PEARCE
A01909 MARY PEARCE
A01691 MELISSA PEARCE
A00082 ELIZABETH PEARSE
A03857 CARL PEARSON
A01889 NANCY PEAY
A02952 DAVID LLOYD PECKHAM
A01406 TED A. PEDERSEN
A03191 SUSAN PEEL
A02481 FRANK M. PELLEGRINO
A03832 RONALD D. PELGOUIN
A01427 BRUCE PELZ
A01438 ELAYNE PELZ
A02125 DAVE PENGELLY
A02882 LLOYD PENNEY
S01409 ANTHONY PEPIN
A02276 DONALD J. PERHAM
A02275 PAT PERHAM
A05306 WAYNE A. PERIN
A01420 GERALD PERKINS
S01426 PHILIP PERKINS
A01410 BILL PERKINS/TWEP
A01411 FRANK PERKINS, JR.
A00083 MARC PERKOWITZ
A03356 SANDY PERNOT
S01415 MELDEE PERRY
A01416 BECKY D. PETERS
A01911 PATRICIA A. PETERS
A00531 JOYCE C. PETERSON
S03511 LINDA PETERSON
A00363 MARIA-TERESA PETERSON
A03787 ROBERT H. PETERSON
A01417 SHELDON R. PETERSON
A00159 BOB PETRICK
A02626 BETSY PETRONE
A03052 ERNEST PETT JR.
A03148 MICHAEL PETTENGILL
A01458 DAVID PETTITERS
A03164 PIERRE L. PETTERING JR.
A03165 SANDRA G. PETTINGER
A01419 CHRIS PETTUS
A00357 ED PETTUS
A03939 JAN E. PEUGH
A01420 KARL T. PFLOCK
S01421 LINUA RUTH PFONNER
A01893 JOAN PHILLIPS
S01423 CARL MAXEY PHILLIPS
A03162 DARYL PHILLIPS
A03152 EVAN G. PHILLIPS
A00532 SUSAN PHILLIPS
A01395 PHOENIX
S02237 LINDA K. PICKERAGILL
A01424 SEAN PICKETT
A03061 DANETTE PIEKARZYK
A02447 MARY BARBARA PIERO
A01425 DAN L. PIERSON
A00130 GEORGI PIERSON
A00533 JAMES PILVINIS
A01307 ANNE PINZON-GOLAR
A01426 CATHERINE PIOTRZKOWSKI
A01427 TONY PIOTRZKOWSKI
S01428 W. MC KEEL PITCHFORD
S01429 ROBERT PITHA
A03841 JOHN PITHER
A03842 KAY PITHER
A00354 GAIL DIANA PITTAWAY
A00535 STAN PITTMAN
A02929 CARLA R. PLAMBECK
A02300 STEVEN G. PLAMBECK
A02975 JOHN J. PLATT III
S01430 JAYCE ORION PLATT
A02643 STEPHEN M. PLATT
A02192 GARY L PLUMLEE
S01431 T. SCOTT PLUTCHAK
A02882 JANET L. POOGDJIL
A01432 STEPHEN D. POE
A01433 BETHA L. POINTER
S01434 ZUG POLNIAK
A02427 JOEL POLLACK
A01435 PRISCILLA POLLNER
A00156 STEVE POLZAK
A02971 LUC POMERLEAU
A03325 BEN PONDEXTER
S01438 ELIZABETH POPPE
A02282 JOHN LEE POPE
A01439 JUDY RENEE POPE
S01437 TONI POPER
A02891 ANN POPPLETON
A01440 ANDREW PORTER
S01441 KEN PORTER
S03523 KENNETH PORTER
A00536 D. POTTER
A03894 DOUG POTTER
A01443 ALEX POURNELLE
A01444 FRANK POURNELLE
A02129 JERRY POURNELLE
A01445 PHILLIP POURNELLE
A01446 RICHARD POURNELLE
A01447 ROBERTA POURNELLE
A01448 DAVID J. POWELL
A01449 KENNEDY POWSER
A01450 VICTORIA POWSER
A01451 JANET PRAT
A02557 ROBERT PRATT
A02985 JOHN M. PREBLE
A00537 LAUREL P. PREECE
A SHOWCASE OF STARS IN THE SCIENCE FICTION GALAXY FROM HOUGHTON MIFFLIN COMPANY

Recently published and now at your bookstore:

THE HIGH ROAD, by Ben Bova • "to survive on earth we must expand into space" $11.95
CHANGE!, by Isaac Asimov • a scientific innovation that will occur in our own future $10.95
DISCOVERY, by Mahlon Hoagland • the 20 years of scientific research preceding the revelation of DNA's secrets $10.95
LISTEN, LISTEN, by Kate Wilhelm • the twentieth work of fiction by a leader in the field $13.95
UNIVERSE, by Don Dixon • spectacular space paintings $35.00
THE INVISIBLE WORLD, by Alex Pomasano • photographs of fantastic sights beyond the limits of human vision $25.00
THE GOLDEN TORC, by Julian May • Volume II in the Saga of Pliocene Exile $13.95

LAUGHING SPACE, by Isaac Asimov and J. O. Jeppson • the lighter side of science fiction $17.95
SPECULATIONS, edited by Isaac Asimov and Alice Laurance • Who done it?, the story, that is $12.95
HAVOC IN ISLANDIA, by Mark Saxton • a fable of a land in the 12th century $12.95

SCIENCE FICTION FROM A TO Z: A Dictionary of the Great Themes of Science Fiction, edited by Isaac Asimov, Martin H. Greenberg and Charles M. Waugh $22.95
CATCHFIRE, by Graham Dunstan Martin • the exciting sequel to GIFTWISH $8.95

Coming in the fall:

DIVE FOR THE SUN, by Sandra Love • a powerful time fantasy $10.95
UNFINISHED TALES, by J. R. R. Tolkien • "A wonderful surprise package for those who have wished for one more Tolkien story to read." $8.25
THE LAST OF DANUL'S CHILDREN, by Alison Rush • an enthralling story of magic and danger $9.95
MICHAEL R STERN
PAULA C STERNE
STEANO
FREDA STERNS
DAVE STEUP
PEGGY STEUP
JAMES A STEVENS
MILTON F STEVENS
PAUL J STEVENS
SYLVIA STEVENS
W J STEVENS
JEAN L STEVENSON
VICTORIA STEVER-SCHNOES
MICHAEL STEWART
STEVE STILES
PAUL STINCHFIELD
STUART H STOCK
STAR STUCKING
PAUL STOCKTON
CARRI STOOLDA
FRANK E STODOLKA
RICK STOLBA
IRA STOLLER
NANCY STOLTZMAN
DAVID P STONE
RICHARD STONEHAM
DEBBA STOPA
JON STOPA
JONI STOPA
DAN STORY
GLORIA J STOUT
ERWIN STRAUSS
SCOTT STREET
ANY L STIEEGER
ED STRICKLAND
SHEILA STRICKLAND
CHRIS STRIKER
GUEST OF CHRIS STRIKER
RAYMOND STRONG
RAYMOND E STRONG
TERRY STROUD
CHRIS STROUP
DONNA STRUWE
LINDSAY R STUART
V L STUBBIEFIELD
ROBERTA STUENKE
PATRICIA SUMERCE
KATHRYN A SULLIVAN
HERBERT SUMMERLIN
E S SUNGSEN II
FRANCES K SUNSHINE
FRANCES K KIRK SURPKENANT
BILL SURRETT
VALERIE SUSHMAN
ALAN SWAIN
MARK A SWANSON
SA W SWAREZ MILLER
JOANNE SWENSKI
STEVEN A SWENFOFSKY
ROSEMARY SWIFT
JERRI SWINEHART
JOSEPH SZCZEPANIACK III
T JAN SMAT TR^

LOUIS TABAKOW
SAM TABIKH
EDWARD J TABLER
FRANCIS A TAIT
STEVEN KEITH TAIT
TAKALA DONNA M
EUNICE TALBUTT
W T TALBOT
CHRISTIAN TALGER
M I TALLAN
BARBARA Jo TANDARICH
KRISTINE TANKERSLEY
TARSHIS YEAL
MARTHA TATTAN
MIKE TATTAN
BEatrice TAYLOR
CRYSTAL ANN TAYLOR
DAVID TAYLOR
GLEN TAYLOR
JOHN TAYLOR
LOUISE TAYLOR
MAN TAYLOR
MICHAEL J TAYLOR
PATRICIA E TAYLOR
PATRICIA L TAYLOR
REBECCA TAYLOR
ROBERT R TAYLOR
MARY TEEL
NIKI TELLER
STEPHAN J TELLER
J OTTO TENTANN
MICHELLE TENNEY
TERRY TELRAU
CHARLIE TERRY
DAVID TERRYBERRY
GARY C TESSER
VINCENT L TESSIER
ALICE L TESTA
LOLA R TESTA
JOHN B TESTA JR
SILVIA M TEIXIDOR
THE DARK LADY
THE NATIONAL FANTASY FAN
THE WHITE EAGLE
PETER THERON
PHIL THEROU
CARA L THERMAN
GREGORY THORAK
BILL THOMAS
GARY W THOMAS
LAWRENCE A THOMAS
LOIS THOMAS
MICHAEL THOMAS
PASCAL P THOMAS
SUNNIE U THOMAS
W A THOMASON
BECKY THOMPSON
BRUCE THOMPSON
CARYL THOMPSON
HOLLY THOMPSON
JOSEPH W THOMPSON
JOSEPH W THOMPSON
JOHN THOMSON
KEITH THORME
IRA M THORNILL
DIANN THORNEY
J JOHN THORSEN
BBO TIDWELL
JANN TIDWELL
STEPHEN TIDOR
JOHN HUDSON TINER
WINIFRED W TIPTON
DOUGLAS TISCH
GUEST OF DOUGLAS TISCH
GERALD TISHMAN
MACJ TOJEMA
SUSAN TOKER
ADRIENNE RAY TOLLIN
ANTHONY G TOLLIN
SAMLG TONAI
GREG TOWNSKY
SANDRA TOMEZIK
BRUCE TOMKO
JOHN TOMLINSON
DOROTHY TOMPKINS
JON TOMPKINS
SUZANNE TOMPKINS
SARA R TOMPSON
JURI TOOMI
JAMES H TORR
DINIE TURRES
MICHAEL TONNEY
MICHAEL T TOWNSEND
ROBERT PAUL TOY
DIXIE TRACY-KINNEY
CYNTHIA TRAUTMAN
SUE TRAUTMAN
JANET L TRAUTVESTER
DAVID L TRAVIS
DAVID JAMES TRAXLER
MARK TREBING
PEY DELPE TREDAY
ROBERT TREDAY
KAREN TREGO
HA GRAHAM TREIBLE JR
M A GRAHAM /FRIEND OF/ TREIBLE
PAUL J TREMBLAY
GERARD J TREMBLEY JR
ANNE E TREMBLEY
GREG T TREND
MONICA TREND
ALBERT TRESTRAI
VERNA TRESTRAI
TED M TRIMBATH
BJO TRIMBLE
JHN TRIMBLE
TRITON BOOKS
Proudly Announces The Most Important New Award Since the Hugos:

GERNSBACK
AWARDS
1926-1954

The Missing Years of Science Fiction!
The Best Short Stories, Medium Lengths, Novellas... the Top Editors... the Winning
Magazines... the Outstanding Artists... with the authorization of Hugo Gernsback's
widow, the cooperation of First Fandom (including voters A.E. van Vogt, Robert Bloch,
Frederik Pohl, David A. Kyle, Bob Tucker, Philip Jose Farmer and scores more) and under
the General Direction of the First Hugo Winner, Forrest J Ackerman—Mr. Science Fiction.
The First Volume, 1926, features brilliant pioneer works of H.G. Wells, Murray Leinster,
George Allan England, G. Peyton Wertenbaker, A. Hyatt Verrill, Edmond Hamilton,
Garrett P. Serviss and Curt ("Donovan's Brain") Siodmak.
Subsequent volumes are scheduled to appear at quarterly intervals and will present
the Gernsback Award Winners in 10-year increments:
1936... 1946... 1927... 1937... 1947... etc.
The Award Winners for 1936 and 1946 have been selected and the Rolls of Honor
include A. Merritt, Stanley Weinbaum, Catherine L Moore, John W. Campbell Jr., Ray
Bradbury, H.P. Lovecraft, A.E. van Vogt and other Masters of the Art.
If you have ever wanted a Library that covered those missing years from 1926 - 1954 here is
your chance!
Your Hard Bound Library starts with Gernsback Awards Vol. 1 1926 with introduction by
Forest J Ackerman
Each volume will sell for $14.95 or Special Introductory Offer (good till Jan. 1,1983) of the First 4
Volumes for $55.00 ppd. (Prices subject to change without notice)

Triton Books P.O. Box 27934 L.A. CA 90027 YES! Please rush me Vol 1, 1926
of the Gernsback Awards with introduction by Forest J Ackerman, Mr. Science Fiction.
I enclose my payment of $14.95 + $1.50 postage for each copy.
First 4 volumes, $55 ppd. Calif. residents add 6½% sales tax.

Name __________________________________________
Address _________________________________________
City ____________________________ State _______ Zip _______
A BARNSTORMER IN OZ, Philip Jose Farmer. One of science fiction's best-loved authors strikes out in a new direction--toward the Emerald City of Oz, in the company of a daredevil pilot who always dreamed of finding the Yellow Brick Road. He knew it was impossible--until lightning struck his plane, and he woke up absolutely sure he wasn't in Kansas anymore...

THE WOLVES OF MEMORY, George Alec Effinger. Unfortunately for Sandor Courane, Earth's future has no place for bumbler. The penalty for incompetence is exile to a penal colony on Epsilon Eridani, where all is cheerful except that the exiles are all dying of a slow disease that first destroys their memories and then kills. Sandy knows he can save them all--if only he can remember his mission long enough to carry it out!

DARKCHILD, Sydny J. Van Scyoc. Here is the first volume of a major new science fantasy trilogy. On the world called Brakraith, the power of the faint and cooling sun is harnessed by Brakraithi queens in their own bodies, and the survival of all life depends on each queen passing this precious talent on to her daughter in turn. Until one princess rebels...

EARTH DREAMS, Janet Morris. The fabulous story that began in DREAM DANCER and continued in CRUISER DREAMS comes to its conclusion, marking a new high point in Janet Morris' career, as the fiery Earth-born Shebat finds her most surprising place in the vast Kerrion Empire.

GOLDEN DREAM, Ardath Mayhar. Of all the late H. Beam Piper's great creations there is no doubt that the most popular is "Little Fuzzy." Now Ardath Mayhar has re-created the tale of "Little Fuzzy"--this time giving the Fuzzies' side of the story. This is sure to be one of the biggest SF trade paperbacks of the year.

JANISSARIES: CLAN AND CROWN, Jerry Pournelle. Pournelle, co-author of LUCIFER'S HAMMER and OATH OF FEALTY follows the great success of JANISSARIES with this sequel, continuing the hard-hitting adventures of Rick Galloway and his band of mercenaries as they struggle to carve out a place for themselves on the alien world that seems destined to be their permanent home.

STORM SEASON: The Thieves' World Adventure Continues. Edited by Robert Asprin. The various rogues and knaves who live in the town called Sanctuary find their lives taking a serious turn as rumors of war ripple through their world. The phenomenally successful series continues, with stories by C.J. Cherryh, Janet Morris, Andrew Offutt, and many more.

THERE IS NO DARKNESS, Joe Haldeman and Jack C. Haldeman II. The space-faring university called "Starschool" tries to teach its students--hand-picked young people from every corner of the galaxy--what they need to know to help their planets develop and prosper. The first lesson is simple survival--and for some it will be the last.
What if William Stout pencilled and Berni Wrightson inked?

yuk!

What if William Stout pencilled and Sidney Pollack inked?

Oog.
AMAZING joins George and the Dragon!

AMAZING Science Fiction Stories, the world's very first science fiction magazine, has been acquired by Dragon Publishing, a division of TSR Hobbies, Inc., the DUNGEONS & DRAGONS® people. George Scithers, formerly editor of Isaac Asimov's Science Fiction Magazine, has joined Dragon Publishing as the editor of AMAZING and to work on other SF projects.

The new publisher plans substantial investments to make AMAZING first in every way, with more pages per issue, more money for writers, and more frequent publication. E. Gary Gygax, the President of TSR Hobbies, Inc., hopes to see the revival of AMAZING's sister publication, FANTASTIC Stories, as well.

AMAZING is looking for the same wide range of fantasy and of science fiction that Elinor Mavor used so effectively. Our rates are 4¢ to 6¢ per word (shorter stories receiving the higher rate), payable on acceptance, for First North American Serial Rights, plus a non-exclusive option at a specified additional payment, when exercised, for use in anthologies based on the magazine.

The address of record of the magazine and the publisher is: AMAZING Science Fiction Stories, Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147. Members of SFWA may send manuscripts directly to the editor at P.O. Box 8243, Philadelphia PA 19101.

Dragon Publishing, P.O. Box 110, Lake Geneva WI 53147
strategic a game it really is."
GAMES Magazine
"The best social game in years."
CONTEMPORARY TIMES
"Fast, fun, exciting ..."
CAMPAIGN Magazine
"... an exceptional game ..."
GAMES Magazine
"... a classic ..."
GAMES AND PUZZLES

But it's players that keep a game going (and selling!), and here's what they think:
"The most enjoyable game on the market today."
Stan Mullins, Anaheim, Ca.
"It's the most exciting, action-packed game I've ever played."
Grant Luton, Akron, Ohio.
"Absolutely one of the most fascinating and inventive games I've ever played. Each game is completely unique."
James L. Bailey, Beaverton, Ore.
"After over 70 playings, surely the finest multi-player fun game I own or know of."
L. Arthur Lane, Roseburg, Ore.
"Terrific combination of skill, bluff, and chance ... Great!"
Tim Kelly, Dallas, Tex.
"In the game you are always doing something for the full 45 minutes. The alien power cards add excitement to it like no other game."
"Better than D & D - faster paced - each game is a new adventure."
Toni Marte, San Jose, Ca.
"This is one of the most original, challenging, and fun experiences I have seen in a long time! Good work."
Steven Bard, Hazelton, Pa.
"Cosmic Encounter is without a doubt the best science fiction game I have ever played. And with such short, easy to learn rules, it is far and away better than the more expensive and more complicated games."
Thomas Metcalf, Riverside, Ca.

Eon Products, Inc.
RFD 2, Sheldon Road, Barre, MA 01005
## INDEX OF ARTISTS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steve Casey</td>
<td>69, 105, 140</td>
</tr>
<tr>
<td>Frank Kelly Freas</td>
<td>Cover, 14</td>
</tr>
<tr>
<td>William Garfield</td>
<td>67</td>
</tr>
<tr>
<td>Todd Hamilton</td>
<td>1, 2, 44, 85, 130</td>
</tr>
<tr>
<td>Marj Ihssen</td>
<td>11, 35, 38</td>
</tr>
<tr>
<td>Jay Kay Klein (Photos)</td>
<td>10, 12, 15, 18</td>
</tr>
<tr>
<td>Brian Pavlac</td>
<td>71</td>
</tr>
<tr>
<td>William Reinhold</td>
<td>70</td>
</tr>
<tr>
<td>Doug Rice</td>
<td>16, 17, 135</td>
</tr>
<tr>
<td>Leah Rosenthal</td>
<td>8, 31, 48, 60</td>
</tr>
<tr>
<td>William Rotsler</td>
<td>63, 84</td>
</tr>
<tr>
<td>Georgie Schnobrich</td>
<td>25, 37, 64, 103, 139</td>
</tr>
</tbody>
</table>

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

## INDEX OF ADVERTISERS

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academy of Science Fiction Fantasy &amp; Horror Films</td>
<td>58</td>
</tr>
<tr>
<td>Advent: Publishers</td>
<td>120</td>
</tr>
<tr>
<td>Alien Dreams</td>
<td>56</td>
</tr>
<tr>
<td>Apogee</td>
<td>35</td>
</tr>
<tr>
<td>Aquacon II</td>
<td>65</td>
</tr>
<tr>
<td>Austin in '85 NASFIC</td>
<td>31</td>
</tr>
<tr>
<td>Ballantine</td>
<td>28-29</td>
</tr>
<tr>
<td>Bantam</td>
<td>Inside Front Cover, 61-62</td>
</tr>
<tr>
<td>Berkley/Ace</td>
<td>134</td>
</tr>
<tr>
<td>Bowker Publishing</td>
<td>125</td>
</tr>
<tr>
<td>Chicon IV Guest of Honor Book</td>
<td>93</td>
</tr>
<tr>
<td>Cinefantastique</td>
<td>116</td>
</tr>
<tr>
<td>Constellation</td>
<td>32</td>
</tr>
<tr>
<td>Count Dracula Society</td>
<td>98</td>
</tr>
<tr>
<td>Crown Publishers</td>
<td>87</td>
</tr>
<tr>
<td>Davis Publishing</td>
<td>51</td>
</tr>
<tr>
<td>Daw Publishing</td>
<td>54-55</td>
</tr>
<tr>
<td>Donning/Starblaze Books</td>
<td>82</td>
</tr>
<tr>
<td>Dragon Publishing</td>
<td>137</td>
</tr>
<tr>
<td>Eon Products</td>
<td>140</td>
</tr>
<tr>
<td>Epic Illustrated</td>
<td>80</td>
</tr>
<tr>
<td>Fantasy Archives</td>
<td>111</td>
</tr>
<tr>
<td>Fantasy Newsletter</td>
<td>100</td>
</tr>
<tr>
<td>Game Designers’ Workshop</td>
<td>107</td>
</tr>
<tr>
<td>Robert T. Garcia</td>
<td>74-75</td>
</tr>
<tr>
<td>Harvard University Press</td>
<td>72</td>
</tr>
<tr>
<td>Houghton Mifflin Co.</td>
<td>129</td>
</tr>
<tr>
<td>LAdcon II</td>
<td>39</td>
</tr>
<tr>
<td>Locus</td>
<td>76</td>
</tr>
<tr>
<td>Melborne in '85</td>
<td>42</td>
</tr>
<tr>
<td>Mythopoeic Society</td>
<td>68</td>
</tr>
<tr>
<td>New York in '86</td>
<td>86</td>
</tr>
<tr>
<td>Omni</td>
<td>26</td>
</tr>
<tr>
<td>Philadelphia in '86</td>
<td>40-41</td>
</tr>
<tr>
<td>Queen to Queen’s Three</td>
<td>9</td>
</tr>
<tr>
<td>St. Martin’s Press</td>
<td>72, 73</td>
</tr>
<tr>
<td>Science Fiction Radio Show</td>
<td>33</td>
</tr>
<tr>
<td>Signet</td>
<td>112</td>
</tr>
<tr>
<td>Simon and Schuster</td>
<td>106</td>
</tr>
<tr>
<td>Starlog</td>
<td>88</td>
</tr>
<tr>
<td>Thrust Publications</td>
<td>108</td>
</tr>
<tr>
<td>Tor Books</td>
<td>3, 5, 7, 20-23</td>
</tr>
<tr>
<td>Triton Books</td>
<td>133</td>
</tr>
<tr>
<td>TSR</td>
<td>Inside Back Cover</td>
</tr>
<tr>
<td>Warner Books</td>
<td>104</td>
</tr>
<tr>
<td>Whispers Press</td>
<td>30, 50</td>
</tr>
<tr>
<td>Workman Publications</td>
<td>94</td>
</tr>
<tr>
<td>Worldcon Atlanta, Inc.</td>
<td>36</td>
</tr>
</tbody>
</table>

142 Chicon IV
The Thrilling Conclusion to:

PARKS PRIVATE INVESTIGATIONS! by Phil Foglio

WE LAST LEFT ROGER, WINSLOW AND PROFESSOR FINNEGON TRAPPED AROUND A REMOTE-CONTROLLED HELICOPTER, WHICH IS BEING USED TO LURE A 300-FOOT TALL, RADIOACTIVE, BLOBE-HIPPOCAMPUS TOWARDS CHICAGO AND THE CERTAIN DESTRUCTION OF THE WORLDCON AND ALL CONCERNED!

(ALTHOUGH WE, AS YET, DO NOT KNOW WHY)

GOOD POINT!

WE ARE ABOUT TO LAND ATOP THE HYATT, ROGER?

I THOUGHT WE'D CRASH.

THEY CAN'T LET US CRASH, PROF! THE BUILDINGS WE FLEW OVER HAVE SLOWED HIPPOZILLA MORE THAN THEY CALCULATED, I FIGURE IT'LL TAKE ANOTHER 30 MINUTES TO GET HERE. A 'COPTER CRASH WOULD'VE ALERTED PEOPLE TOO SOON!

OKAY PROF, WINSLOW AND I WILL TRY TO ALERT AND EVACUATE THE CON, YOU CALL THIS NUMBER - IT'S SWITCH-HITTER'S PRIVATE LINE, TELL HIM I SAID TO GET TO THE NEAREST SUBWAY STATION - PAVLAC, IT'S 10:30 NOW, WAIT FOR US FOR 25 MINUTES - THEN MOVE!

WHERE'S PROPP OR PAVLAC?

ROGER PARKS

OH! YOU! WELL... AH... YOU'VE GOTTEN SEE SMITH IN PERSONNEL?

PERSONNEL - PARKS? OH, YES, YOU'VE GOT TO TALK TO MITCHELL IN PUBLICATIONS...

PUBLICATIONS - PARKS, EH? WELL, WELL, WELL... GLAD TO MEET YOU! JUST TAKE THIS TO BE VALIDATED AND EVERYTHING WILL BE FINE!

ASSISTANCE - VALIADATION? SURE, JUST FILL OUT THESE FORMS AND TAKE 'EM OVER TO RECORDS.

RECORDS - OKAY, TAKE THIS TO THE TREASURER.
Roger!! Um... look, honest we were going to tell the treasurer to draw up the check and get it in the mail today, really we were. We been real busy lately and... and...

Roger!! By golly, Roger, they never did pay us. Remember your priorities!

Roger!! Don't worry. Winslow, they were never in doubt.

You tell your treasurer to pay me right now and in cash. And hurry... I've got a train to catch.

But... eh... click right?

The next day...

Roger: Won't this look bad for us? Public relations-wise?

This whole gig was strictly volunteer. Winslow Chicon never actually hired us, remember?

We never promised them a happy ending.

Mr. Parks?

Ah... but this is another story. The end.