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Advertising Information

Progress Report Schedule:
We are planning to have five Progress Reports before the convention. Their schedule is as follows:

<table>
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<th>Ad Closing Date</th>
<th>Mailing Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>June 1, 1981</td>
<td>July 15, 1981</td>
</tr>
<tr>
<td>3</td>
<td>December 15, 1981</td>
<td>February 1, 1982</td>
</tr>
<tr>
<td>4</td>
<td>March 1, 1982</td>
<td>May 1, 1982</td>
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<tr>
<td>5</td>
<td>To be announced</td>
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Progress Report 5 will be mailed first class (air mail overseas) just before the convention.

Our Program Book will be distributed to attendees at the convention and mailed to those members who do not attend. The rates and schedule for advertising in the Program Book will be published later.

Rates for Progress Reports 2 through 4:

<table>
<thead>
<tr>
<th>Image Area</th>
<th>(width by depth)</th>
<th>Fan Rate</th>
<th>Pro Rate</th>
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<tbody>
<tr>
<td>A Full Page</td>
<td>7 1/2&quot;x10&quot;</td>
<td>$70.00</td>
<td>$155.00</td>
</tr>
<tr>
<td>B 3/4 Page</td>
<td>7 1/2&quot;x7 1/2&quot;</td>
<td>60.00</td>
<td>130.00</td>
</tr>
<tr>
<td>C 1/2 Vertical</td>
<td>7 1/2&quot;x10&quot;</td>
<td>50.00</td>
<td>100.00</td>
</tr>
<tr>
<td>D 1/4 Horizontal</td>
<td>7 1/2&quot;x4 1/4&quot;</td>
<td>50.00</td>
<td>100.00</td>
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<tr>
<td>E 1/4 Vertical</td>
<td>3 1/2&quot;x4 1/4&quot;</td>
<td>35.00</td>
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<tr>
<td>F 1/2 Horizontal</td>
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<td>3 1/2&quot;x2 1/4&quot;</td>
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<tr>
<td>H 3/4 Horizontal</td>
<td>7 1/2&quot;x1&quot;</td>
<td>20.00</td>
<td>50.00</td>
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All ads are printed in black and white. Please write if you require information on color advertising or inserts.

If available, the inside front and back covers are $95.00 Fan Rate and $240.00 Pro Rate, with the back cover at $120.00/\ Fan and $310.00/\ Pro.

Classified Ads: This is the least expensive way to get your message before the most people. The rates are 12¢ a word, with a $2.40 minimum.

The first word and up to 2 other specified words will be in boldface. Extra boldface is 3¢ extra per word.

Fan Rate: The fan advertising rate applies to enterprises that do not support more than one full-time person (or equivalent). Payment is required before ad closing date. If you are unsure whether the fan rate applies to you, please write and describe your situation.

Commission and Discounts On Pro Rate: 15% of gross allowed to recognized advertising agencies on space and position. No commission allowed on production charges. 5% discount if payment is received with the ad. If billed, all ads are net 30. There will be a 1.5% late fee per month on all bills not paid after 45 days. Special discounts are available for advertising in 2 or more of our publications. Write for details.


Circulation: A minimum of 6,000 copies will be printed of each Progress Report. All members of Chicon IV will receive all PRs unless we run out of the early issues for the late joiners and reprinting is not feasible.

Chicon IV reserves the sole right to determine whether an ad falls into the "pro" or "fan" category. We also reserve the right to reject any advertising.

Address all correspondence regarding advertising to Stuart C. Hellinger, c/o Chicon IV.
Chicon IV
The 40th Annual World Science Fiction Convention
Hyatt Regency Chicago • September 2-6, 1982 • Chicago, Illinois

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Bob Hillis, Bob Passovoy,
Ross Pavlac, Larry Propp,
Larry Smith, Dick Spelman
Administrative Division .... Larry Smith
Computer Services ........ Dick Smith
Personnel ............... Larry Smith
Press Relations .......... Peggy Rae Pavlac
WSFS (World Science Fiction Society) .... Bob Hillis & Larry Smith
Office Manager (at-con) .... Larry Ruh
Exhibits Division ........ Bobbi Armbruster
Art Show ............. Elizabeth Pearse
Huckster Room .......... Dick Spelman
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Registration Staff .... Cecelia Goldberg
                      & Pat Watson
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                      Karen Chapdelaine, Rich Curth, Betty Dugan
Functions Division .... Mary Anne Mueller
Program Division ......... Yale F. Edeiken
Publications Division
Progress Report 1 Editor ...... John Mitchell
Advertising ............ Stuart C. Hellinger
Typesetting ........ Stan Kowalski & Doug Price
Publications Staff .... Ginny Moody,
                      Fran Genovaldi, Paul Gadzikowski,
                      Lisa Golladay, Todd Hamilton,
                      Joy Harrison, Mike Jenicevice,
                      Roseann Magda, Ken Manson,
                      Kathryn Meyer, Roger Minnis,
                      Dick Spelman, Martha Soukup,
                      John Thorsen, Tom Veal,
                      James J. J. Wilson, Diane Wright
Art Staff .............. Kurt Erichsen, Phil Foglio,
                      Todd Hamilton, Joan Hanke-Woods,
                      Linda Michaels, Brian Pavlac, Doug Rice
Cons and Shell Games .... Larry Propp

Guests of Honor
A. Bertram Chandler
Frank Kelly
Lee Hoffman

Foreign Agents

European
Pascal J. Thomas
EN5 45 Rue d’Ulm
75005 Paris
France

Canadian
John Millard
18-86 Broadway Avenue
Toronto, Ontario M4P 1T4
Canada

Services Division ........ Ben Yalow
Assistant Manager .......... Gary Farber
Internal Control .......... Bob Hillis
Medical Department .... Robert Passovoy, M.D.
Special thanks to the Chicon Widows: Melissa
Bayard, Jennifer Mitchell, Anne Passovoy,
Diana Sainsbury, and Cele Smith.
Guru ....................... Bob Tucker
Mixmaster .............. Todd Hamilton-Beach

Mailing Address: P.O. Box A3120, Chicago, IL 60690

Progress Report Date: Copyright © 1981 by Chicon IV, Inc. All Rights Reserved
*P.S. It's all Ronn Ross' & Jim Treholm's fault!
Guest of Honor

A. Bertram Chandler

A. Bertram Chandler isn’t the flashiest name in science fiction. During the past 37 years, he has quietly chronicled the lives ordinary people might endure in a spacefaring future. This kind of sturdy writing is not the best way to gain attention; it is, however, the kind of thoughtful, lively, and authentic storytelling that exemplifies SF at its simplest and best.

Chandler’s SF debut came with the publication of “This Means War” in the May, 1944, issue of Astounding Science Fiction. He wrote mainly for Astounding through the war years, selling to other publications under the pen names George Whitney in the U. K. and U. S., and Andrew Donstan in Australia. (In those days, Astounding editor John Campbell wanted his writers to use different names on stories they sold elsewhere. And what John Campbell wanted . . .)

Just after WWII, Chandler left his native England for Australia, and he’s lived Down Under ever since. He first went to sea in 1928, at the age of 16. He quickly found a niche as an officer in the merchant marine, and traveled Australian and Asian waters for almost 50 years until his retirement in the mid-seventies. The nautical ring evident in his best works comes from a man who KNOWS what it’s like when a small group of men ventures into a hostile environment, in crowded conditions, to get somewhere they’d otherwise never reach.

Some of Chandler’s critics say he retells old sea stories. Chandler agrees, but he has a reason. Our species has been making long, perilous journeys into the unknown for millennia. When man first trades the oceans for the stars, Chandler expects spaceshipboard organization to mimic that of surface ships, and expects crew members to use similar tactics to keep from driving each other crazy.

One difference between the eighteenth century and Chandler’s future is the position of women. Unlike other writers of his vintage, Chandler never portrayed his female characters as helpless, brainless-but-busty plot devices. Ghod have mercy on the villain who captures one of Chandler’s women, expecting a weeping damsel in distress!

Besides problems of organization, both official and interpersonal, Chandler’s main themes include time (his Mannschen Drive propels starships “ahead in space and astern in time”), alternate universes, variations on religious beliefs (many stories hinge on the premise that more than one religious pantheon can be the “real” one), and plugs for his adopted homeland of Australia.

The Rimworld stories are Chandler’s best-known works. The Rim is a strange volume of space on the edge of the Galaxy, where the barriers between alternate continua are weakest. It is said that anything can happen there, and it often does. The Rim folk, needless to say, are a hardy and independent sort. The motto of the Rimworlds government might well be: “This is Freedom Hall. You can spit on the mat and call the cat a bastard.”

The best science fiction prepares its readers to travel ever outward, and gives them some tentative view of what to expect as they creep toward the fringes of the known universe. A. Bertram Chandler, who has spent half a century sailing across one planet’s hostile but beautiful seas, has given us his expertise to use on the far stranger seas to come.

We will be better travelers for it, and because of this we on the Chicon IV Committee are proud to welcome A. Bertram Chandler to Chicago as one of our Guests of Honor at the 40th World Science Fiction Convention. Welcome aboard!
Frank Kelly Freas

Frown, raise an eyebrow and smile: a stage direction? Perhaps. But take the first letter of each word and you get FREAS. How 'bout that, Kelly? A trademark and a calling card rolled into one.

As a numbers-oriented cost accountant, I feel qualified to flatly state that Kelly Freas defies numeric description. He's ageless, mostly because he's been illustrating science fiction since dinosaurs first stared up at the stars and wondered. His height will not be mentioned here, as that would indeed be a low blow by any measuring system. Neither will I mention all the Hugos he has won—this is supposed to be a short-er, brief article.

What does that leave? Kelly himself!

Mr. Freas, as he is called by friends who want to bug him, is variously described as a gremlin, an imp, an aging munchkin, and a gnome with a thyroid problem. It is rumored that art directors have entirely different set of descriptive phrases for him, but what do they know? The Woody Woodpecker haircut and rabid-beaver grin barely hide a truly vicious sense of humor yielding the overall impression of a demonic cherub. Combine that with enough talent for two normal-sized people and you have a person to be reckoned with.

I myself have been reckoning with Kelly for many years now, and in the process I discovered a startling face: Kelly really is more than a pretty face. Colorful figures in fandom are a dime a dozen (4 cents for the paperback version.) There is even an abundance of talented, intelligent individuals, if you look hard enough. What set Kelly Freas in a league by himself is that he really, genuinely, cares for people.

Not that the rest of us don't—don't get me wrong on that one. But that laughing, pleasant, joking Kelly Freas you've seen is the real McCoy; no put-ons, no fake images. Kelly loves people, thrives on them, dotes on them, would-give-his-own-right-arm-but-would-rather-give-someone-else's for them. In all the years I've known him, Kelly has never failed to take time to talk with fans, give advice, listen to problems or wax properly indignant over the injuries fate has dealt to that vast multitude which he includes in his list of friends.

All jokes and bad puns aside, folks, Kelly is a gentleman in every sense of the word. He is a rare gem in the human race at large, not just in fandom. I'm personally glad that fandom hasn't gotten so big or frivolous that it can't take time to acknowledge and appreciate the exceptional individuals who make the existing world brighter for everyone.

by Robert Asprin
Guest of Honor

Lee Hoffman

The number of women who have been influential in fandom can be counted on one hand. Foremost among these is Lee Hoffman. Lee's fannish career has included publishing the most popular fanzine of its time, the creation of international legends, a prime role in developing folk music and a professional writing career of over a dozen novels. But I think Lee's main contribution to the current state of fandom was an attitude.

In 1950, fandom had just gone through a period where it took itself too seriously, with fans attacking each other from coast to coast. Lee entered the lists with the light-hearted enthusiasm and energy of a teenager. Her fanzine was taken seriously but it was for fun. She was not the first with this attitude but she became the standard-bearer after some troubled times.

Lee accidentally discovered fandom by showing some of her poetry to Walt Kessel. He in turn showed her some of his, which was published in his fanzine COSMIC DUST. Then he loaned her a copy of THE FANCYCYCLOPEDIA. In her own words:

"This was the doorway not only into summer but into a whole mysterious new world. I wanted to read a prozine, but even more than that I wanted to see, to touch, to read fanzines. I wanted to publish a fanzine. However, since I had scarcely seen any, I decided to employ admirable restraint. I meant to learn my way around fandom first. I would not rush into this business half-cocked."

Forty-four days later, in August, she published the first issue of QUANDRY. It was a rather inauspicious beginning for the most famous of all fanzines: hard to read (she forgot to ink the mimeo), on poor paper (16 pound A.B. Dick reject sheets), and with its title spelled in a way that neither Merriam-Webster nor Robert Benchley had ever intended. But Q, as it is often called was soon to go on to better things. The frequent, regular and interesting issues soon made Q the focal point of fandom. If you got Q you were in on all the important happenings. Incidentally, this also made Lee a Big Name Fan (BNF) in less than a year of frenzied fanac.

Lee is an ambiguous name and 1951 was a different time. There were few femmefans and none had pubbed prolifically. Most assumed that Lee was male and she did little to disillusion them.

Lee's first convention was the 1951 Worldcon, the Nolacon, held in New Orleans. To help judge the surprise she caused, note that Bob Tucker lost the towel that was all he was wearing when he was introduced to her.

Although Lee's effect on fandom was primarily through her fanzine QUANDRY, her other fanac also kept fandom amused. She and Walt Willis invented poctsarcs and created the Fort Mudge Steam Calliope Company. She also elevated a comic strip character to a fannish ghod. Living in Savannah and being a fan of Walt Kelly's POGO, it was only natural for her to found the Royal Order of Chattahoochee, Okefenokee and Ogeechee District Swamp Creatures—an honored and enviable list of true worshipers.

In summary, Lee has left an indelible mark on fandom, as the most talented, best known North American example of the fan who is a fan for the sake of fandom, for the deceptively plain but carefully controlled writing style and for the low-key humor that pervaded almost everything she wrote, said, or drew.
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 3938, San Francisco, CA 94119

<table>
<thead>
<tr>
<th>U.S.A</th>
<th>CANADA</th>
<th>OVERSEAS</th>
<th>INSTITUTIONAL</th>
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<tr>
<td>$15.00 for 12 issues (2nd class)</td>
<td>$16.50 for 12 issues (2nd class)</td>
<td>$16.50 for 12 issues (sea mail)</td>
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<td>$31.00 for 24 issues (sea mail)</td>
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<tr>
<td>$21.00 for 12 issues (1st class)</td>
<td>$21.00 for 12 issues (1st class)</td>
<td>$27.00 for 12 issues (air mail)</td>
<td>$22.50/yr USA/Canada (1st class)</td>
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<td>$65.00 for 24 issues (air mail)</td>
<td>$18.00/yr Overseas (sea mail)</td>
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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—$1.50

Name

Street or Box No.

City  State or Province  Zip

Progress Report 1
Program Division

Once upon a time, it was not hard to put together a program for the Worldcon. After all, there was little more than one big room and, often, hardly enough people to fill it. So the hard-working committee waited for a rainy afternoon when they had caught up on all paperwork that goes with a Worldcon and put their program together.

Fannish life is not as simple these days. The “main” program at some recent Worldcons has consisted of about 80 items, not including the sideshow-like workshops and seminars. Rainy day program planning has gone the way of 30¢ per gallon gasoline.

The Program Division at Chicon IV will be responsible for planning and co-ordinating all the public events of the convention, with the exception of the major evening functions and the film program. This includes the several tracks of main program and a full panoply of minor events and exhibits. While no overall theme has as yet been chosen, the emphasis will be, as we promised in our bid, literary science fiction. We believe that the connection between science fiction and the “media” is important, but that the roots of our genre lie in the written word. It was the love of the written word, almost an oddity in today’s world, that was the original impetus for the development of fandom. While we will not ignore other forms of communication, written science fiction—what it is, what it has been, and what it will be—will be the primary focus of our program.

It is far too early for us to set the program in stone—or even to ask specific speakers to make commitments to appear at Chicon IV. What we are doing is making plans. The membership of this convention can help us in two different ways. First, the job of co-ordinating the program at the convention is a large one and we need a lot of help. If you are interested in working with the Programming Division at Chicon IV please write and let us know.

The second, and more important, way that you can help is to write and let us know what you want to see. It is the members of Chicon IV who will be the audience for the program, and it is these people who are the ones least often consulted when the program is put together. In a future Progress Report we will publish a questionnaire that will tell us something about the opinions of fandom, but there is no substitute for hearing from you directly. Please write and tell us what you like and what you don’t like about convention programming, what type of programming you would like to see at Chicon IV, and what type of programming should not be part of a Worldcon. Even if your opinion is that committees are wasting time and money by putting together a program, let us know.

In planning the program, the Program Division will use three simple criteria in deciding what to present from among the ideas suggested:

1. The idea must be relevant to science fiction, fantasy, or fandom.
2. It must be either entertaining or informative; hopefully both.
3. It must be feasible and economical to arrange.

We realize that not everybody would want to attend everything, even if they could. Many won’t go to more than an occasional program item. We do think that the choice we present should be wide enough so that everyone who takes the time and money to attend a Worldcon will be interested in something on the program. If you tell us what you want, we may be able to provide it.
MEMBERSHIP PROCEDURES

Membership Types:
We have two types of membership: attending and supporting. A supporting membership will get you all general publications, and a vote in both the 1984 site selection and the 1982 Hugo Awards. If you join late, you’ll get all of the material and information that is still available. An attending membership gets you all of that, and gives you the right to attend Chicon IV.

Attending Memberships:
If you aren’t already a supporting member, and you wish to become an attending member, the rates are:

- January 31 through June 30, 1981: $30 US
- July 1 through December 31, 1981: $40 US
- January 1 through July 15, 1982: $50 US

Supporting Memberships:
If you wish to become a supporting member of Chicon IV, the rate is $15 US through July 15, 1982. After that date we won’t accept any new supporting memberships. Note: a presupposing membership in the Chicago in 82 bid committee is not a supporting membership.

Conversions from Supporting to Attending:
If you voted in the 1982 site selection, you’re already a supporting member. Your conversion will cost you the current attending fee minus $7.50 US. If you didn’t vote, but are a supporting member, it’ll cost you the current charge for an attending membership, minus the amount you paid for your supporting membership.

Membership Refunds:
We can’t honor any membership refund requests; however, the membership can be transferred to someone else, as long as your request is mailed before July 15, 1982. Transfer requests will not be honored without written notice from the original member.

Medical Needs:
If you have any special medical needs, let us know as soon as possible. We’ll make arrangements for you with the hotel staff, and alert our Medical Department.

Fannish Names:
Many people have requested that all convention material be sent to them in their fannish names. Since the Post Awful doesn’t always remember fannish names, this can get complicated. We’ll send your mail however you want it sent, but in care of your real name. Convention badges will be in the fannish name, but only if you notify Chicon IV Registration; otherwise real names will be used.

Children’s Memberships:
If your children will be attending functions or wandering around the convention alone, they’ll have to have a full attending membership. If the children will be with an adult at all times, they won’t need a separate membership. Non-member children will, however, be required to wear an ID badge that lists their name, parent’s name, hotel, room number, and home phone number. This will make it easier for us to locate the parents of lost children. Babysitting will be available.

Moving:
Please notify us before you move, if at all possible. We would be very unhappy to learn that you didn’t get your membership confirmation or Progress Reports because we didn’t know where to mail them. Send all address changes or questions regarding registration to:

Linda Hanson
Registration Dept.
c/o Chicon IV
How To Write To Chicon

by John Mitchell

Some of the letters we've received are on the backs of receipts, computer cards, and pieces of scratch paper. Some have been written in crayon. This is fascinating, but we think there are easier ways to write to us, and we know there are easier ways for us to read your writings. Besides, crayon gets our photocopier messy.

When you write to Chicon, be kind to Linda, our Head of Registration. She'll spell your name correctly, but only if she can read it. Print, or even better, spell out a typewriter. It will save us (and you!) time and money.

Enclose your full address with all correspondence you send our way. Full addresses look like this:

Joe Phan
Membership #A1138
666 N. Fiawol Rd.
Apt. 4-F
Gafia, IL 60045

If you move,SEND US YOUR NEW ADDRESS. Send it before you move, if possible. That way, you won't lose valuable collectables in the mail. List all Chicon mailing lists you may be on; that way all departments that need to find you will be able to.

Remember to include your membership number with all correspondence. In this impersonal day and age, it's much easier to find your membership number in our computerized file than it is to guess which Susan Smith you are.

Where Did All the Letters Go?

This plaintive cry, so touching in its pathos, denotes a lack of organization. To avoid the confusion caused by this cry, we appointed a Mail Room Chief, Fruma Chia. She currently picks up the mail twice weekly, and will do so more often as the volume of incoming stuff increases.

All of it goes home with her, and each piece is assigned a file number. She sorts it, and sends registrations directly to Linda Hanson, Chicago's Registrar. Everything else is photocopied, while all originals are filed. Copies go to each committee member whose department is touched on in the letter. Our co-chairmen, Ross and Larry, each get a copy of everything except registrations. Aren't they lucky?

If your letter needs a reply, it is the responsibility of the department involved to send one. When the reply gets sent, it goes first to our P.O. Box. Fruma sorts them out, logs in the replies, photocopies them for her files, and gives the original back to the Post Awful, who hopefully will get it to you at some point.

Letters of general comment are routed to various members of the committee, and also to Larry Propp. He wants them for the fanzine, Cons and Shell Games, (see below), which he is editing. If you don't want your letter quoted, please mark it DNQ.

Progress Reports

Given the size, weight, and volume of Progress Reports going out, we need to reduce our mailing costs as much as possible. That means we have to use bulk mailing rates. Our application for non-profit status is still pending with the IRS, so we'll have to use commercial bulk rates for PR 1, at least.

Those who join Chicon IV after the first PR mailings go out will receive all PRs that are available, but will have to wait until 200 new memberships have accumulated. That's because that is the minimum number of pieces that can be mailed at the bulk rate. All new members will get a postcard acknowledging their membership via first class mail as soon as their membership is entered in our files. Hopefully, this will save much anxiety over whether or not we got your registration request.

All mailings will be marked:

ADDRESS CORRECTION REQUESTED
FORWARDING AND RETURN
POSTAGE GUARANTEED

With luck, if the Post Awful knows your new address, your PR will be forwarded and you will be expected to pay the additional postage. In the meantime, we should get a card with your new address on it so that we can update our files. As we all know, though, things don't always happen that way (Yes, there is a reason we call it the "Post Awful"). Bulk mail is considered junk mail. We don't like the implication that our labors of love are junk, but we're stuck with the fact that the post

(Cont. on p. 12)
LA in 84/L.A.con II
is pleased to announce
A NEW ARRIVAL

WEIGHT: BEELLIONS & BEELLIONS OF OUNCES • LENGTH: 58,351,536 SQ. INCHES
HOW TO WRITE TO CHICON

(Cont. from p. 10)

office does. DON’T depend on the post office to send us your new address. (Based on the personal experience of this writer, the odds are about 60 to 75% that they won’t.)

All bounced mail will be sent back to you, but not until we have a new address. There won’t be any additional fee for this; it’s a little ridiculous to spend 36 cents back and forth in postage for a 50 cent charge. But nothing will be remailed until we have a correct address and know specifically which PRs you’re missing.

CONS AND SHELL GAMES

Noreascon II came up with the idea of a fanzine dedicated to discussion of how a Worldcon could best be run. Judging by the enthusiastic response, there does seem to be a need for a zine that talks about the philosophies, tradeoffs, and details of planning and running a Worldcon.

Thus is born: Cons and Shell Games. If you’d like to contribute to the dialog, comment on the last issue of Voice of the Lobster, discuss what the priorities of a Worldcon should be, or if you’d just like to see what other people are thinking and saying on these and any other topics that come up, write Cons and Shell Games, c/o the Chicon IV box.

Subscriptions are $5 US for all issues. The deadline for contributions to #1 has passed, but there are more issues to come.

HELP FIND LOST FANS!

If you know the whereabouts of any of the following fans, please ask them to get in touch with us. They have paid for their memberships, but either moved without leaving a forwarding address with the post office or gave us the wrong address. We hate losing members, especially when it seems to be inadvertent on their part.

Michael L. Gelfnlo
James McGrath
David W. Clloyd
Randall Farmer
Anne Golar
Kathleen Herrig

Exhibits Division

HUCKSTER ROOM

The Chicon IV Huckster Room ("Dealers’ Room" in non-fannish parlance) will be located in Wacker Hall on the ground level of the Hyatt Regency Chicago, a short escalator ride below the Grand Ballroom. The Huckster Room will have sufficient space for display booths (primarily for book and magazine publishers), autograph tables and up to 300 huckster tables. There will be few limitations placed on the type of merchandise sold, as long as it is associated with science fiction or fantasy, its sale is legal, and it does not interfere with the operation of other hucksters.

The huckster tables will be eight feet long and thirty inches wide. The aisles may be wide enough to permit limited display of merchandise in front of the tables. The table fee will be $80.00. Since the number of tables will be limited, any huckster wishing to reserve space should send a deposit of $50.00 per table to the address shown below as soon as possible. Based on an anticipated attendance of 7500, there will be one huckster table per 25 attendees. (Noreascon II had 20 attendees per table.) A table reservation priority number will be assigned upon receipt of the deposit. Table selection will be conducted early in 1982 and payment of the remaining $30.00 per table will be required at that time. Deposits are fully refundable until specific table locations have been assigned; thereafter, refunds will be made only if the table(s) can be resold. Electricity will be available at most tables, at cost; all plugs must be properly grounded (three-pronged). For information, write:

Dick Spelman
C/o Chicon IV

To provide low-cost reading materials to convention members, we are considering offering reduced price tables ($50.00 each) to hucksters dealing exclusively in used books and magazines who will be willing to limit their maximum selling price to $2.00. These tables would be in a special section; they will not be placed alongside full price tables. Since there are potential administrative problems involved, we will not proceed with this plan unless there is substantial support shown for it by Chicon IV members. Please send a card to the Chicon IV box if you are strongly for or against it.
The Anaheim Convention Center

3 100,000 sq. ft. Exhibit Halls
2 3,000 Person Ballrooms
1 9,000 Seat Arena
and more

Across the street from Disneyland!

Proudly Delivered by . . .

EXECUTIVE COMMITTEE Craig Miller, Milt Stevens, Bruce Pelz.


ASSOCIATE BIDDING COMMITTEE Lon Atkins, Genny Dazzo, Scott Dennis, Jan Howard Finder, George Flynn, Carey Handfield, Jerry Jacks, Robin Johnson, Bruce Miller, Alva Rogers, Bill Rotsler, Fran Skene, Curt Stubbs, Bob Vardeman, Mike Walsh, Ben Yalow.

P.O. BOX 8442, VAN NUYS, CA 91409
I WANTED!

MANAGEMENT HELP

World Science Fiction Conventions are probably the largest events on this continent run entirely by volunteer staffing. The current planning for Chicon IV involves a framework of nine divisions, with several hundred staff needed. This includes nine division managers, fifteen assistant or sub-division managers, 60 department managers, and 97 assistant department managers. We also desperately need ushers, program monitors, door guards, and general gophers (It takes a lot of fans to carry 87 cases of beer!).

Naturally, we’ll be sending out “help wanted” notices and questionnaires. We’ll also be drafting every able and willing Chicago fan we can find. THIS, HOWEVER, IS NOT ENOUGH! We need you.

Consider that most people go to conventions to have fun. They want time to attend their favorite programming, and some even want time to sleep. If enough good people volunteer, we’ll avoid the staff shortages which exhaust con workers and keep the convention from running smoothly. With your help, everyone can enjoy Chicon IV – even the committee!

So what’s in it for you? Convention work, especially Worldcon work, is a great way to learn things and meet people you otherwise wouldn’t. In addition, workers will get:

• Ego-boo, including names in the Program Book and possibly a Progress Report or two.
• Important Big-shot Insignia (ribbons, badge colors . . . ?)
• Various food and drinks at convention expense.
• The admiration and respect of thousands.
• The right to deduct convention expenses from their tax returns (if itemized.) Yes, indeed!
• A hearty handshake. No, we mean it! One really hearty, heartfelt handshake and a lot of thanks.
• If possible, a membership rebate.

Now that we have your interest, how do you volunteer? Send a letter telling us which job(s) you’re interested in to the address below. If you’re applying for any of the listed positions, include a resume, i.e., list the experience you’ve had in working conventions and any relevant real-world experience, and list what types of jobs you think you’d like to do—both generally and specifically. The jobs listed below are open at press time. They’re listed by DIVISION and Department.

Send applications to:
Laurence C. Smith
Director of Administration
Chicon IV
P.O. BOX A3120
Chicago, IL 60690

Larry will forward your application to the appropriate Division Manager.

YOUR WORLDCON NEEDS YOU NOW!

★★★★★★

ADMINISTRATION: Office Manager needs an office equipment manager, shift supervisors, a mail supervisor, aides, and a receptionist. V.I.P. Liaison needs a manager, aides for the guests, and an administrative aide. Corporate Duplicating needs a relief copier operator and typists. The Sign Shop needs a manager and an assistant. Member Services needs a manager, information desk manager, member-hotel liaison, member-committee liaison, liaison to the handicapped, and lots of staff.

EXHIBITS: We need an entire Art Show staff. ConSuite needs a manager, purchasing agent, shift supervisors, and senior host/esses. We need managers and aides for the Filksinging Room, Game Rooms, Fan Publishing, Standing Exhibits, and Autographs.

FINANCE: Registration needs desk supervisors. Sales to Members needs a manager and shift supervisors. We also need some assistant treasurers.

FUNCTIONS: Masquerade needs a complete staff, as does Awards. House Manager needs two head ushers.
PROGRAM: Program Operations needs a manager, an assistant manager, track managers, and office supervisors. Technical Support needs a manager, an assistant manager, equipment supervisor, and lighting and sound specialists. Green Room needs a manager, shift supervisors, and other staff. Also, various positions will be open in special-interest programming.

SERVICES: Corporate Hotel Liaison needs a manager and assistant. Medical needs nurses. Gofers needs a manager, an allocation manager, a recruiter, shift supervisors, and some team leaders. Logistics needs a manager, a procurement aide, an allocation manager, and drivers. Equipment needs a manager. Headquarters needs a manager, shift supervisors, phone operators. Communications needs a manager and base radio operators. Security needs a manager and floor rovers.

If there’s something you’d like to do that we didn’t list, please write us and ask about it.

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WELL YES, STALIN WAS "MADE BAD, AND DANGEROUS TO KNOW," BUT WE WERE STUDYING LORD BYRON.

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AUCTIONEERS

We are setting up Art Auction schedules well in advance of the convention. If you’d like to participate as an auctioneer, please write Bob Passovoy at the Chicon IV P.O. Box. Let him know where you’ve auctioneered before. (If you’re Jack Chalker or Ron Bounds, don’t bother with the list.) Bob will get back to you.

MEDICAL SERVICES

Worldcons have gotten bigger and more elaborate regardless of the state of the economy, and we anticipate no change in this trend for Chicon IV. Any time more than 5000 people are put together in one place for several days and encouraged to party, sing, dance, drink, and stay awake for 48 hours at a stretch, the potential for one or more serious medical emergencies changes from a possibility to a near-certainty. Chicon IV is organizing, for the first time in Worldcon history, a medical and para-medical team to provide on-site support and emergency care services to the members of the convention. We will follow Passovoy’s Laws of Emergency Medicine at all times:

Law #1 - Ignorance and Error are unavoidable,

   Stupidity is incurable; and

Law #2 - We do not treat Stupidity.

If you are a health-care professional and are interested in helping out, please write to:

Robert D. Passovoy M.D.
Medical Dept.
c/o Chicon IV

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COLLEGE CREDITS IN S.F.

Now you can earn graduate credit hours in the field of science fiction. Roosevelt University, through its College of Continuing Education, will offer two semester hours of college credit in the study of science fiction during Chicon IV. The course will consist of attending specific program items chosen from the Chicon IV program schedule and completing additional work through independent study. Educators should remember the possible tax deductions in connection with this course. For more information, write:

Professor Gary K. Wolfe
c/o Chicon IV
The Hyatt Regency Chicago

Our headquarters hotel will be the twin-towered Hyatt Regency Chicago, the flagship hotel of the Hyatt chain. It's a complete convention center, and one of Chicago's premier hotels for both conventions and business people. The Hyatt was the site of the 1980 Windycon, and has been selected as the 1981 Windycon hotel.

Access:
The Hyatt Regency Chicago is located just a short walk from Chicago's downtown. One of the city's most prestigious shopping and eating areas, Water Tower Place, is only blocks away to the north. The Hyatt is a short taxi ride from Union Station (Amtrak) and the Greyhound Bus Station ($3-5 fare). Rapid transit bus service (CTA) from Union Station runs within one block of the hotel (about $1). Continental Air Transport runs buses directly from O'Hare International Airport to the hotel (round trip about $12). The hotel is easily accessible by automobile; however, hotel parking costs will be eight to ten dollars per day. (All prices are in estimated 1982 dollars.)

Accommodations:
The hotel has guaranteed us at least 1800 rooms. An additional 1200 rooms will be available at overflow hotels within a two-block walk of the Hyatt. The rooms are spacious and luxurious, as you would expect in a hotel where normal room rates start at $84.00 per day. Don't let this price upset you, though; the convention rates for both single and double rooms at the 1981 Windycon should be less than $40.00 per day. When was the last time you attended a Worldcon and had your bed turned down each night, with a mint left on your pillow?

Hotel Restaurants:
The Hyatt Regency Chicago is a luxury hotel, and its restaurants are in keeping with this image. Prices range from moderate to very expensive. But don't fret for your budget's sake. There are dozens of restaurants within a short walk of the hotel, running the gamut from fast foods to top quality French restaurants. A restaurant guide will be provided at the con, with listings to fit all tastes and budgets, including yours.

Convention Facilities:
There are two main levels of convention space, with more than sufficient facilities for the major functions of a Worldcon. On the lower level is Wacker Hall, with 70,000 square feet of floor space and seven function rooms. About 40,000 square feet will be devoted to a 300-table Huckster Room, and 20,000 square feet to the Art Show. Each will have a separate entrance from the Ballroom level, which is the next level up. This level has two spacious ballrooms for the main programming. For additional programming and special interest group meetings, the Concourse level and the third floor have a total of sixteen more function rooms.

Hospitality Suite:
It's traditional, especially at Midwestern cons, to have a hospitality suite where you can meet your friends and make new ones over soft drinks, beer, and munchies. Never has there been a hospitality suite to equal the one the Hyatt Regency Chicago will provide! The Monarch Suite, on the Penthouse level of the East Tower, contains two 1600 square foot lounges, with fireplaces and serving bars. Each of these interconnecting lounges is larger than many new houses.
### Current Assets

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### Fixed Assets

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**Total Assets** $22,758.14

### During this period (for information only, not for audit)

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<td>Progress Report #1</td>
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<td>Cons &amp; Shell Games</td>
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<tr>
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<td><strong>$5,501.21</strong></td>
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</table>
AUNTIE-FAN STROKES BACK!

IN THE

baltimore '83

DENVENTION PARTY SUITE

DENVER HILTON

FRIDAY MIDNIGHT THRU MONDAY
Chicon IV has a financial problem, and you can help solve it! We have to waste at least $2000. No, wait, come back – we’re serious! We’ve budgeted $2-3000 to get rid of in the silliest possible way. Ah, but what is the silliest possible way?

**OPERATION RATHOLE**

And what’s Operation Rathole? We’re hoping you have a suggestion. All suggestions must meet these requirements:
- The Rathole may cost no more than $3000.
- It must be utterly frivolous and totally without redeeming social value.
- It must not require more than two or three full-time workers during the convention.
- Entries must be postmarked no later than December 1, 1981.

A committee of frivolous experts will cull the recommendations and include the best on a ballot in PR3. We faithfully promise to perpetrate at least the top vote-getter, plus any other Ratholes we still have the moola for.

Hurry! Show the fannish world how well you can waste money! Three hundred fourteen fans have already suggested the same solution; but no, we will not mail you $3000 in small, unmarked bills. This would be no fun (for us). And unfortunately, we can’t abscond with it ourselves. So what shall we do?

Here are some of our own suggestions, to prime the pump:
- Buy Buckingham Fountain as a permanent Worldcon mascot.
- Construct six thousand propeller beanies and pass them out.
- Dye Lake Michigan green and hold a belated St. Patrick’s Day Swim Meet.
- Purchase the Chicon IV Memorial Elevator, to be affixed with an engraved brass plaque and donated to the Hyatt.
- Buy a HUGE waterbed for the con suite.*
- Fill the Chicago River with dry ice.
- Found the Society for the Reclamation of Mundanes (SRM), and award scholarships to Worldcons.

*Official recommendation of the people who wrote this ad.

We even have some real suggestions already, but that would be telling. So grab your pens!

**WE HAVE NOTHING TO WASTE BUT CASH ITSELF!**
Susan Wood

In Memoriam

Susan Wood died on November 12, 1980. She was 32 years old. Throughout the decade of the seventies, Susan was a major force in fandom. She was admired and respected for her writing—both Sercon and Faannish—her editing, her work with conventions, her criticism, her involvement with feminism in fandom, her boundless energy, and her generous hospitality. She won three fan Hugos, and was Guest of Honor at the Australian Worldcon and many regions. She accomplished very much in a very short time, and she touched and moved a great many people. She will be missed, but she will not be forgotten.

— Mike Glicksohn —
NY: Eighty-Six!

Progress Report 1
1280 Bruce Martz
1281 John N. Marx
1282 Alice Marxen
1286 Katherine Marxen
1287 Paul Marxen
1288 William Marxen
0474 Bill Maske
1282 Candice Massey
1285 Marcy Massoglia
1283 Bob Matthews
1803 Rebecca Leann Matthews
1284 Michael Mattimol
1290 Gary Matti
0476 Mary Ellen Matyi
0477 Steven Michael Matz
1285 Jeffrey May
0478 Julian May
0479 Helmut Mayr
1286 Kathryn L. Meyer
0480 Joseph Mayhew
1287 Krato A. Masuranic
1288 JoAnne McBride
0481 Karyn McBride
0482 Thomas McBride
1289 Brian H. McClure
1291 J. C. McCormack
1292 Sean McCoy
1294 R. Terry McCutchen
1293 Ann McCutchen
1902 Glenn McCauley
1903 Mia F. McCauley
1295 Vicki L. McDougall
1295 Dawn Burger McGhley
1296 Shannon Dale McGhley
1297 James McGrath
0509 Luke McCufl
1904 Patrick L. McGuire
1298 Vonda N. McIntyre
1299 Lara McKinney
1300 Scott McKay
1301 Erin McKee
1302 Richard McKinney
1305 Robert McKennon
1905 Patrick McCrann
1304 Althea McMurrian
1305 Banks H. Mebane
1306 Roxanne Meade
1307 R. Christopher Meredith
1992 C. W. Merrick
1308 Mary M. Mertens
1309 Edmund Mesisky
2019 Barbara G. Meyer
0485 Kathy Ann Meyer
0484 Kathleen Meyer
1310 Linda J. Meyer
1311 Ruth Meyer
1312 Linda Michaels
1313 Paul R. Michals
1966 Morris Middleton
1907 Margaret Middleton
0070 John Miesel
0071 Sandra Miesel
0486 John Millard
0487 Alan F. Miller
1314 Barbara A. Miller
0488 Bruce M. Miller
0072 Craig Miller
0490 Deanna Sue Miller
1315 Donna Miller
1313 Don Miller
1316 Douglas Miller
1117 Gay Miller
0489 Guest of Bruce Miller
1118 Linda Miller
1119 Martin D. Miller
0492 Mary Beth Miller
0084 Mark Miller
0491 Marc W. Miller
1874 Michael J. Miller
1866 Pamela Miller
0493 Shereline Miller
0494 Todd Miller
1998 Chris Mills
1320 Dale R. Mills
1875 Leslie Mills
0073 Teresa Carmen Minambres
0074 Roger A. Minnis
1321 Martin Minor
1877 M. Ruth Minyard
0495 Andrea Mitchell
0496 George Mitchell
0076 Peggy Mitchell Jr.
1322 Robert Mitchell
1323 Martha Mittlestadt
1324 Marilyn Mix
1325 Michael Mynek
0497 Howard Modell
1326 June M. Moffatt
1327 Len Moffatt
1328 Lillian E. Moor
1329 Caroline Molitch
1330 Georgi Monaham
1331 Bob Monec
1332 Douglas Monroe
1333 David Moore
1334 Diane Moore
0498 Jerry S. Moore
1335 Kenneth A. Moore
1336 Lou Moore
1337 Peggy Moore
0499 Myra Morales
1338 Michelle Morley
1339 Karen Morlock
0501 Chip Morningstar
0500 David W. Morris
1340 Skip Morris
1678 Mary J. Morrissey
1341 John A. G. Morrison
0502 Kathleen Morrison
1342 Scott Morrison
1343 Waynet S. Morrison
1344 Charlotte D. Moslander
0503 Linda Ann Moss
1345 Jim Mueller
0504 Mary Ann Mueller
1346 Ralph J. Muha
1347 Paul F. Mulloney
1348 Frieda Murray
0505 Heather Nachman
0506 Sheldon Nadal
1349 Nancy Nagel
1350 Frank J. Nagy
1351 Ken Naghian
1352 Lex Nakashima
1353 Dawn Nance
1354 Ron Nance
0152 NASFG
1919 Dave Natin
1355 William Neal
1356 Sandra Nechi
1357 Dave New
0507 Karl Nelson
1359 NESFA
0508 Barney Neurold
0509 Craig Newmark
1360 Bruce Newrock
1361 Flo Newrock
1362 Barbara Nichols
1363 Dale Nicholson
1879 John C. Nine
0510 Larry Niven
0511 Marilyn Niven
1364 Dianne Noe
1365 Steve Noe
1367 Pat Nolan
1366 P. A. Nolan
0512 Elaine Normandy
1369 Clay Norris
1368 Margaret Norsworthy
1370 Anne Noss
1371 Mark Norton
0513 John Novak
1372 Beth Nugteren
0514 Jody Nye

1375 Patrick O'Connell
1378 Chris O'Dea
0516 James O'Donnell
1359 Virginia Lee Oatman
1373 Gerd K. Oberg
1374 Janine Ochs
0515 James Odbert
1377 Linda L. Odden
1376 Robert Odden
1379 Andrew J. Offutt
1380 Jodie Offutt
1381 Frank C. Olbrich
1382 William Olesk
0517 Debra Olson
1383 Christina G. O Lynichak
1383 Paul R. Oliver
1384 Rosa B. Oliver
1385 Karl Olsen
1386 Lin Olsen
0518 Rondinella Olsen
1387 Louise J. Olson
0519 Mark Olson
1388 Shirley J. Olson
0520 Frank Olynuk
1389 Lawrence Opesky
1390 Richard Onley
1391 Tom Orme
1398 Robert "Ozzie" Osband
1392 John Osborne
0521 Glen Oswald
1393 John Oswald
1394 Mary Otten
1395 Connie Lillies Ottley
1396 Buzz Owen
1397 Dixie Owen
0522 Mark Owings
0523 Hillarie Oxman

0076 George Pazolt
1399 Lexie Pakulak
0523 Paul Pappas
0524 Helen M. Parker
0525 Phil Parker
0524 Terry Parker
0526 Tony Parker
1400 Patricia Parmenter
0527 James G. Parrish
1851 Laura Paskma
0777 Anne Passerovoy
0012 Robert Passovoy
0078 Robin Passovoy
1401 Joe Patrouch
1402 Ruth Patrouch
0528 Fred Patton
1359 Patrick S. Paul
1403 Sara Paul
1404 Donald Pauley
1972 Karen Pauli
0529 Jenelleve Paulel
0079 Brian Pavlac

Progress Report 1
Chicago Museums
by Roseann Magda

TRANSPORTATION: Most of Chicago’s museums are near the downtown area, and are easily accessible by bus. Buses run frequently during the day on Michigan Avenue. Most stop every block at well-marked bus stops. The number and route of each bus is displayed over the front window. But if you’re still confused, smile sweetly, and ask a bus driver.

Although fares have been rising recently, the CTA is still the cheapest way to get anywhere. At this writing, the basic fare is 80 cents, and a transfer is a dime extra. On Sunday and Labor Day, you can get a Super Transfer that’s good all day for $1.20. You must always have exact change for the buses.

TAXIS: Taxis are easy to find at the Hyatt Regency and along Michigan Avenue. Just as the CTA, their fares are rising. You rack up 75 cents before the cab pulls away from the curb, and, if you’re with a group, each extra person costs another 50 cents. You can get stuck with a $3.00 charge before you leave the hotel. And don’t forget a 15% tip for the driver. Taxis are great for late at night or for when you are in a huge hurry, but unless you’ve got your own rathole fund, stick with the buses.

YOUR OWN CAR: Some museums, like the Field Museum and the Museum of Science and Industry, have huge parking lots. Others are downtown or in residential areas. Parking garages downtown average $6.00 a day; those run by the City of Chicago being the cheapest. In other areas, you have to rely on street parking. You might have to drive around for a while and be willing to walk a few blocks, but you should find a parking place.

Adler Planetarium, 1300 S. Lake Shore Drive

Take either the 151/Sheridan or the 11/Lincoln south to Jackson; transfer to the 126/Jackson. Metered parking is available along the lakefront, but can be very crowded on weekends. Hours are 9:30–4:30 Monday through Thursday, 2:00–8:00 on Friday, and 9:30–5:00 on Saturday, Sunday, and holidays. There is a small fee to see the Sky Show. Other exhibits are free.

Three floors of exhibits and a Sky Show in the Planetarium contain a wide range of astronomical artifacts, antiques, and models. This includes a collection of old time-keeping instruments, engineering and navigational tools, and just about everything known about this solar system.

Art Institute of Chicago, Michigan Avenue at Adams St.

Take either the 151/Sheridan or the 11/Lincoln south to Adams; or, it’s a reasonable walking distance from the Hyatt. Hours are 10:30–8:00 on Thursday, 10:30–4:30 on Monday, Tuesday, Wednesday, and Friday, 10:00–5:00 on Saturday, and noon–5:00 on Sunday and holidays. The museum is free on Thursday; otherwise, there is a suggested donation of $2.50 for adults, $1.50 for children. Free lectures are offered at 12:15 Monday through Friday, 6:00 on Thursday, and 3:00 on Sunday.

Galleries include works by Rembrandt, El Greco, Renoir, Dali, and Picasso, along with extensive collections of Renaissance, impressionist, and post-impressionist paintings. The Thorne miniature rooms are detailed replicas of beautiful rooms from palaces and mansions dating back to the sixteenth century. The building also contains a reconstructed version of the Trading Room from the old Chicago Stock Exchange, designed by Louis Sullivan. Various shows and exhibitions go on throughout the year.

Chicago Historical Society, Clark St. at North Ave.

Take the 151/Sheridan north to North Avenue (1600N.) and walk west two blocks. It’s open every day but Christmas. Hours are 9:30–4:30, Monday through Saturday, and noon–5:00, Sunday. Admission is free on Monday. At all other times, the fee is $1.00 for adults, and 50 cents for children.

Located near the Lincoln Park Zoo, the Chicago Historical Society displays American as well as Chicago history. The exhibits include an anchor from the Santa Maria, John Brown’s Bible, and a large collection of American folk art. But the real emphasis is on local history. They have depictions of the Chicago Fire of 1871; the Pioneer, Chicago’s first locomotive; and the Illinois Pioneer Life Gallery where live demonstrations of frontier skills, circa 1840, are performed.
David and Alfred Smart Gallery, 5540 S. Greenwood Ave. (on the University of Chicago Campus.)

Catch the 4/Cottage Grove Bus next to the Cultural Center on Randolph, or the Illinois Central from the station at Randolph and Michigan to 59th St. Hours: closed during September, on University of Chicago holidays, and on Mondays. 10:00–4:00 Tuesday through Saturday, noon–4:00 on Sunday. No admission charge.

The Smart Gallery, founded in 1974, is one of the city's newest museums. It has permanent collections of paintings and sculpture by Lipchitz, Moore, and Rodin, along with several changing exhibits. Also included in the permanent collection are primitive, European, American, and Far Eastern works.

Field Museum of Natural History, Roosevelt Road at Lake Shore Drive

Take the 151/Sheridan or the 11/Lincoln south to Jackson and transfer to 126/Jackson eastbound. Opens daily at 9:00. Closing times vary throughout the year. Friday hours are always 9:00–9:00. Admission is free on Friday. At other times it costs $1.50 for adults, 50 cents for children and students.

The Field Museum covers 10 acres of space devoted to anthropology, botany, geology, and zoology. The lower level holds a huge variety of artifacts from Egypt, including a group of mummies arranged according to age. The main floor has a full-scale replica of a traditional Pawnee Indian earth lodge; and a multimedia ecology presentation called "Man in His Environment." On the second floor are the Gem Room, reconstructed dinosaur skeletons, and the Malvina Hoffman bronzes.

International Museum of Surgical Science and Hall of Fame, 1525 Lake Shore Drive

Take the 151/Sheridan north. Open every day except Monday, 10:00–4:00. No admission charge.

This museum highlights the history of surgery and medical science. The four-floor building contains instruments and other objects from Iran, Israel, India, Japan, Canada, Mexico, South America, Europe, and the U.S. The ground floor contains a full-scale replica of an 1873 apothecary shop.

Maurice Spertus Museum of Judaica, 618 S. Michigan Avenue

Take the 151/Sheridan-Congress or the 11/Lincoln south. Hours are 10:00–5:00 Monday through Thursday; 10:00–2:00 Friday and Sunday. Admission is $1.00 for adults, 50 cents for children. Closed on Saturdays and most national and Jewish holidays.

Housed in the Spertus College of Judaica, the permanent collection includes paintings, art objects, coins, medals, graphics, ceremonial objects, textiles, and other artifacts from Jewish life and culture. The Zell Holocaust Memorial is devoted to historic photographs of the destruction of Europe's Jewish population during World War II.

Museum of Science and Industry, 57th St. and Lake Shore Drive

Take the 151/Sheridan or the 11/Lincoln south to Washington; transfer to the 1/Drexel/Hyde Park. Admission is always free. Memorial Day through Labor Day, hours are 9:30–5:30 daily. The rest of the year, hours are 9:30–4:00 weekdays, and 9:30–5:30 Saturday, Sunday, and holidays.

If you only visit one museum in Chicago, this should be the one. The Museum of Science and Industry contains more than 2,000 exhibits in 75 major exhibition halls that cover about 14 acres of floor space. There's no way you can see everything without devoting a full day to it.
The museum is most known for its “hands-on” exhibits that allows visitors to participate. You can push buttons, turn cranks, pull levers, operate films, and lots more.

Some of the more popular exhibits (and some require a small fee) are the Apollo 8 space capsule; a 16-foot walk through a human heart; the U-505, a completely-restored German submarine; a working coal mine; the “Agrisphere,” showing the past, present, and probable future of farming; an enormous model railway; and more. About 10% of the exhibits change each year, and the estimated value of them is about $70 million. This museum is worth the time.

The Oriental Institute, University of Chicago Campus, 1155 E. 58th St.

Catch the 4/Cottage Grove bus at the corner of Wabash and Randolph; or take the Illinois Central from Michigan and Randolph to 59th St. Closed Mondays and major holidays. Hours are 10:00-4:00 Tuesday through Saturday, and noon-4:00 on Sunday. Admission is free.

A large collection of artifacts from the Near East, including objects from Egypt, Sumer, Babylonia, Assyria, Anatolia, Persia, Syria, and Palestine. Some of the more interesting exhibits are papyrus from the Egyptian Book of the Dead, a painted mummy from Egypt, a forty-ton Assyrian bull/man statue from the era of Xerxes and Darius, and a fragment from the Dead Sea Scrolls.

John G. Shedd Aquarium, 1200 S. Lake Shore Drive

Take either the 151/Sheridan or the 11/Lincoln south to Jackson; transfer to the 126/Jackson. Hours are 9:00-5:00 daily. Admission is free on Friday; on other days, $1.50 for adults, 50 cents for children 6-17.

About 4,500 tropical fish representing more than 500 species from around the world are on display. The 90,000 gallon central Coral Reef features fish from the Caribbean and divers who talk to visitors through microphones built into their masks during feedings at 11:00 and 2:00 (11:00, 2:00, and 3:00 on the weekend.) There are 6 major exhibit halls surrounding the Coral Reef populated by electric eels, sharks, piranhas, penguins, seals, and others. There is a short slide show introducing the aquarium shown in the Auditorium every hour on the half hour.

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Hey, Roger?

Yes Winslow?

It's 2:30 and you said yesterday that...

You could leave early. Right. So long!

Thanks!

Hey!

What's up?

What's up? Another Godzilla festival at the Parkway?

A date?

Later

A date with what?

What about — why one of them is gone?

Right?

The hippocampus! On the fountain!

What's up?

The hippocampus! On the fountain?

What about — why one of them is gone?

Right?

So what? Why the hell should I care about missing statuary? Are you telling me you broke a date for this?

But she was my date!

Don't worry Winslow, we'll find her. After all, a giant bronze hippocampus isn't the sort of thing that can disappear off the face of the earth.

Tell you what. Let's see if we can spot anything from the top of the Sears Tower's observation deck.

Sorry, Deck's closed.

What? How come?

Bunch of nuts dragged this big bronze statue up there. Some weird fish horse.

Hey! I said nobody goes up!

Next: The battle of Sears Tower!