



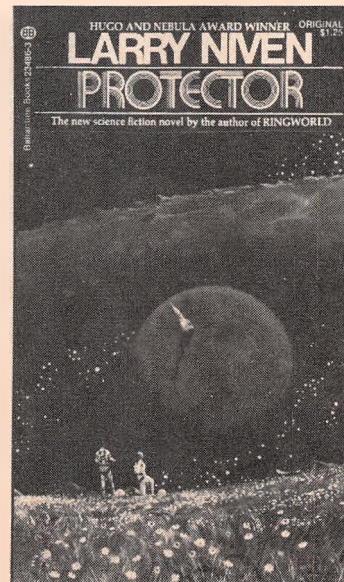
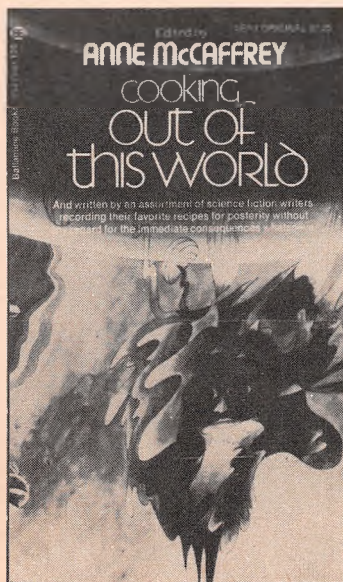
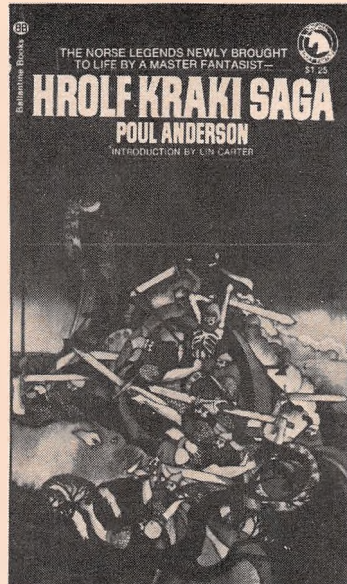
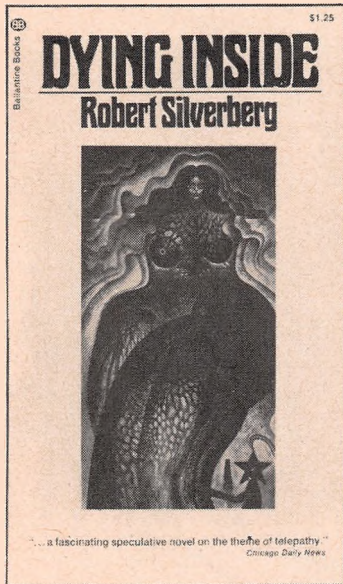
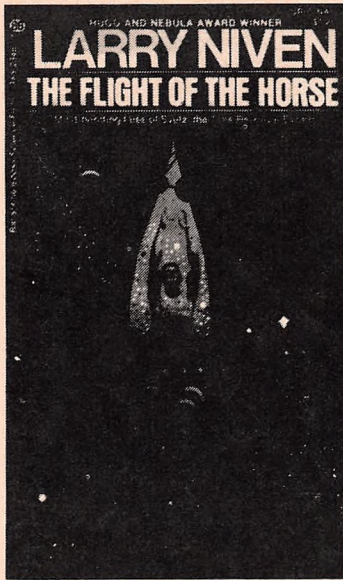
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. . .and thanks to my Australian hosts!

Lesleigh Luttrell

TORCON 2



..... is, as you are probably aware by now, the name of the 31ST World Science Fiction Convention, held in Toronto over the Labour Day Week-end, August 31 to September 3d, 1973. Sponsored by the Ontario Science Fiction Club or OSFiC, TORCON 2 is a seperate entity living long enough to organize, manage and finish the convention and then, hopefully, dying a glorious death as one of the best of the Worldcons. To assist us in our glorious, but short life we have ROBERT BLOCH as our professional Guest Of Honour, BILL ROTSLER as our fan Guest Of Honour and also LESTER DEL REY as our Toastmaster. Three special people who were kind enough to assist us, and whom we hope to honour properly with a Convention worthy of them. After all, it's for them and the rest of fandom that we are here as the TORCON 2 Committee.

Chairman John Millard
Directors Don Hutchison - Ken Smookler
Committee Stuart Brownstein - Roberta Corey
 John Douglas - Peter Gill
 Joyce Glinert - Richard Labonte
 Derek Nelson - Gar Stevens
 Bjo Trimble - Gordon Van Toen.

Design
Consultant Derek Carter

Thank You is such a standard phrase, often considered to be "good form", and yet, when you really mean it, as TORCON 2 does, it's just not enough. The Committee, for its unceasing effort deserves more than that. The Glicksohns' who had to drop out of the Committee due to a Hugo nomination deserve better, as do many members of OSFiC, far too many to be named here, but dedicated workers all of them who worked for long hours on Progress Reports and other of the myriad necessary but often dull tasks that have to go into a Convention of this size. People in fandom, fans in Toronto and lots of others, just people who contributed in many varied ways. Each of them helping to create and to form TORCON 2 into its own special entity. For which, in the end, all we can really say is that standard phrase, THANK YOU EVERYONE THAT HELPED!

GENERAL COMMENTS

The First TORCON, The 6TH World Science Fiction Convention, was held 25 years ago this week-end, as I write this note of greeting. It was held over the first week-end of July, 1948, Canada's Dominion and U.S.A.'s Independence Holiday Weekend. The location was a small privately owned meeting hall called Rai Purdy's Studio. Twenty-five years ago, in Toronto, hotel facilities for a small spirited convention, such as a science fiction convention, were very difficult to obtain. This was particularly true over the traditional Labour Day Weekend. We won the right to sponsor the First TORCON at the Fifth World Science Fiction Convention in Philadelphia over Labour Day 1947. This gave us a total of 10 months to set up an organization to produce a convention. The Convention was a roaring success, with an attendance of 200...or perhaps the intervening 25 years have dimmed my memory.

In contrast, TORCON 2 is being held in Toronto's premier hotel, The Royal York, and we have been working on it, one way or another, since September 1970, when we announced our bid. The estimated attendance for this years con is over 2,500, which is more than 10 times as large as the TORCON original.

While Harry Warner Jr. either blames or praises TORCON 1948 for the emergence of the "beanie" and the phrase "Dirty Old Pro" in his book ALL OUR YESTERDAYS, I'm sure TORCON 2 will manage to hold its own in creating or changing tradition. My mind refuses to consider the possibilities, but they are there and I'm sure the 2,500 fans will find them.

For our members we have organized what we hope is an excellent program. we've included some new features never attempted before at a Science Fiction Convention and, of course, some borrowed ideas from past World and Regional Conventions.

I bid you welcome to Toronto and TORCON 2, and request only that you enjoy yourselves, for that is the reason we have spent many long hours organizing this Convention.

John Millard, Chairman
Toronto, July 1973



The Academy of Horror Films and Science Fiction Films

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Dear Friend:

For 11 years in Hollywood, The Count Dracula Society has annually presented awards to individuals in the horror field in cinema, literature, and television.

Dr. Reed, the Dracula Society's founder and President, now believes it appropriate to establish an exclusive association within the film community to annually vote by a democratic secret mail ballot for the best horror and science fiction films of each year. The establishment of this Academy has now been accomplished.

You are invited to become a member of this new, exclusive association, THE ACADEMY OF HORROR FILMS AND SCIENCE FICTION FILMS.

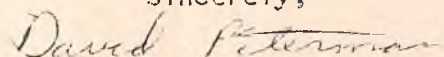
In the early months of each year, the Board of Directors will submit to the entire general membership a ballot by mail listing nominated films. Each member will cast a vote in each category. In each field, the film receiving the largest number of votes will win and the winning films announced at a gala black tie theatre presentation awards ceremony, probably to take place in late May or early June of each year.

Silver statuettes will be presented to the films that win, to be accepted by appropriate persons connected with the films (it could be a director, producer, actor, writer, etc.). But the award will be for the film. If it can be arranged, the two winning films will be screened for the members of the Academy at the awards ceremony.

If you wish to become a member for one year of THE ACADEMY OF HORROR FILMS AND SCIENCE FICTION FILMS, May 1973 to May 1974, please send your contribution of \$10.00 to this association. Please make your check payable to "Dr. Donald A. Reed," and mail to THE ACADEMY OF HORROR FILMS AND SCIENCE FICTION FILMS, 334 West 54th Street, Los Angeles 90037, California. A membership card will be sent to you.

Thank you for your kind consideration of membership.

Sincerely,



ACTING EXECUTIVE DIRECTOR

Annually Presenting Awards

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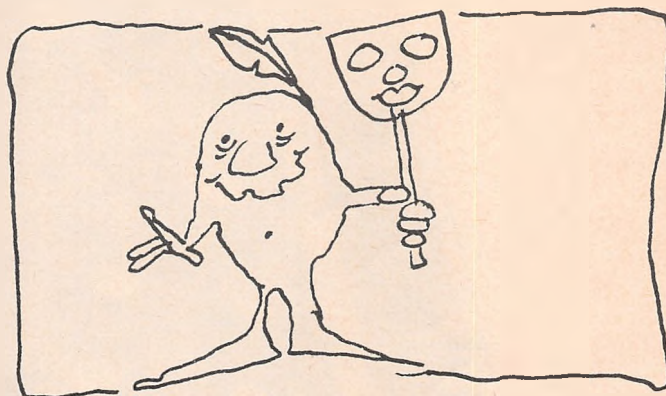
CREDITS

There are a few extra people and organizations that we would like to thank for their assistance, both before and during the convention. Therefore credit is especially due to the following:

Photo's with the text courtesy Jay K. Klein
mini-M-G-M Festival courtesy of Metro Goldwyn Meyer
Publishing Seminars & Display by Gestetner Limited
Progress Report & Program Book Covers by Alicia Austin
No 3 and Derek Carter, all others.

: and of course we would particularly like to thank the authors who contributed so kindly of their time and talent, with articles, to help us make TORCON's Program Book a better one.

Peter R. Gill



COSTUME BALL

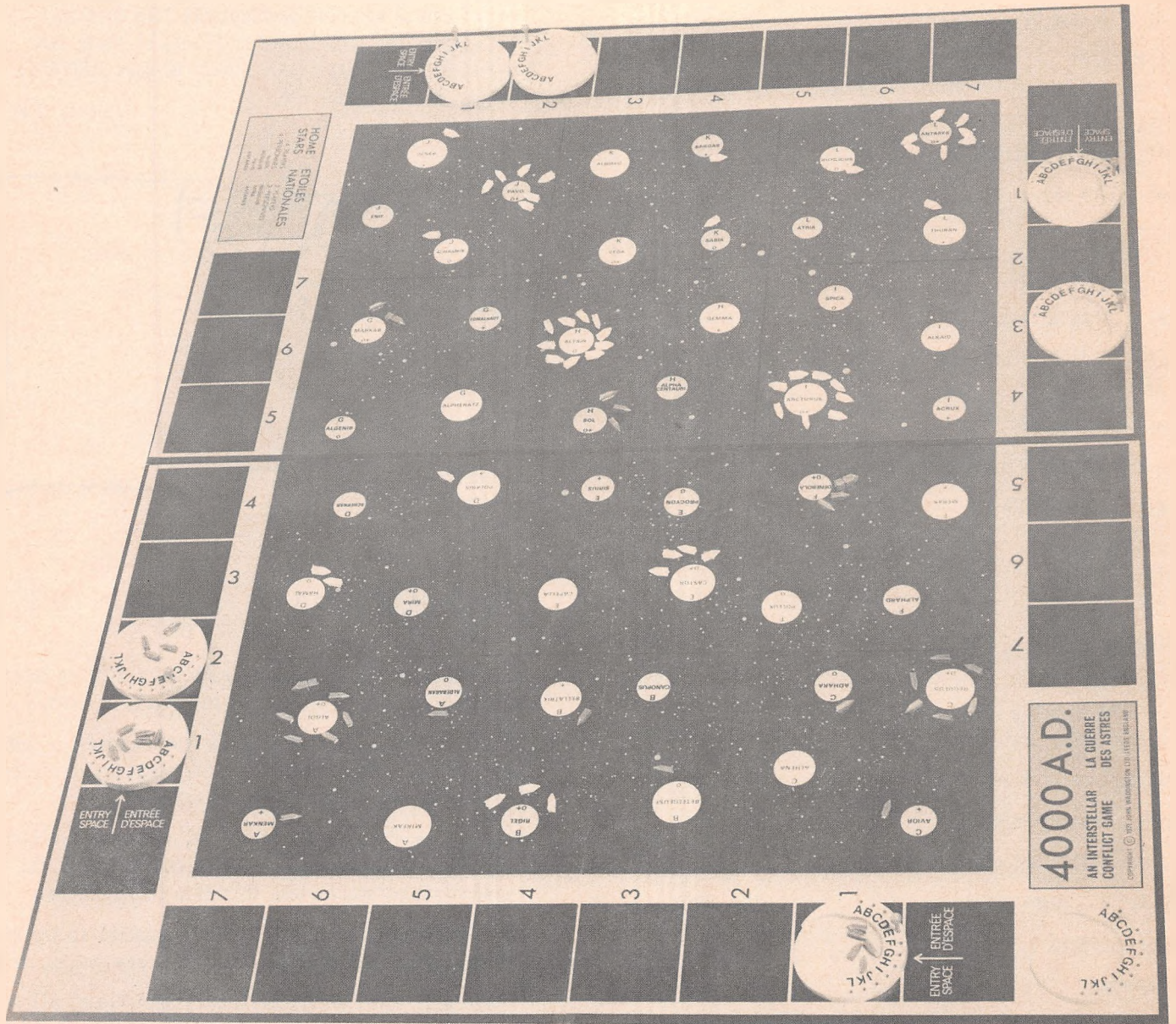
The Costume Show is under the direction of Stewart Brownstein of NESFA and the following rules will be used.

1. There will be two categories for the purposes of judging. (A) Best Costume (B) Best Presentation. Contestants must chose ONE category to enter.
2. Due to the dimensions of the room, contestants will be presented in a "Theatre in the Round". Costumes and presentations should take this into consideration.
3. Only persons in costume and those essential to the show presentation will be allowed onto the pre-judging area.
4. There will be no artificial light (flash/flood) allowed during the presentation of the costumes. There will be ample space and time allowed for all types of photography after the judging.
5. Explosive or open fire items will NOT be allowed, but special lighting, mikes' etc. may be arranged by contacting Stuart Brownstein well in advance.

The necessary Costume Show Registration Forms will be available at the Costume Registration Table in the Convention Floor Foyer area.

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Guest of Honour ROBERT BLOCH

*WHAT? ROBERT BLOCH AGAIN -
by Bob Tucker.*

I must confess that I've grown a bit weary of introducing and/or writing laudatory appreciations of Robert O. (for Oliver) Bloch, who is admittedly one of the cleanest dirty pros in our beloved cosmic circle. This has become a habit, but not by choice. Man and boy over the past forty years of fanning I've introduced him at numerous regional conferences, world conventions, banquets, and cockfights, always to cheering multitudes of fans and sometimes (if my introductory remarks were unusually witty) to standing ovations from those at the rear of the hall who came late and found no seats. And for exactly half those forty years I've been asked to contribute any number of glowing appreciations to program books such as this one, for Bloch has made a second career of appearing as Guest of Honor everywhere in the fifty United States and also Canada. This task always falls to me because I owe him money, and to assure a glowing tribute he instructs all convention sponsors to obtain the tribute from me. (I owe him money because of a long-forgotten poker game at a long-forgotten Midwescon at

Beastley's-on-the-Bayou, in 1953. Everyone except Bloch has forgotten it.)

Robert Bloch claims to have been born in Chicago in 1917, and to have read his first issue of Weird Tales at the age of ten. At once that lurid magazine broadened his mental horizons and he began selling stories to it in 1934, the same year he appeared in early fanzines such as Marvel Tales and The Fantasy Fan. If it can be proved that he was published in Weird before appearing in those fanzines, he will be exposed for the fake fan I believe him to be. It is widely known that he employs one or more ghost writers (the Weird influence again) and their list of achievements is staggering: short stories, novels, radio scripts, teleplays and screenplays, hundreds of fanzine articles, everything those overworked ghosts are capable of producing. Nor has he any qualms about using ghost writers; he was a ghost himself in other days. Many a successful politician (well, one or two) owed his election to the facile pen of Robert Bloch's thumping speeches pointing with pride and viewing with alarm. (But there is no truth to the rumor that Bloch was Alf Landon's speechwriter in the 1936 campaign.)

The man has had an unsettling influence on my life, my fan career. He bugs me. We met accidentally in 1946, in the middle of the lake in MacArthur Park, Los Angeles, when he rammed his electric boat into mine and then hurled lurid insults at me for being in his way. He suggested that I go back to the convention hall where I belonged. We met again in Toronto in 1948 (where, strangely enough, he was Guest of Honor) and he cleverly sabotaged my role in the program by rigging a spurious poll which disproved every point I'd previously made. I had taken an elaborate survey of fandom for that 1948 convention, so well researched and constructed that a fellow named Harris later adopted my methods for his own polling purposes, but Bloch followed me to the platform the next day to display fraudulent charts which entirely negated my own and I was undone. We met again any number of times at the various Midwescons, at this worldcon and that one, at lonely railroad stations round and about Joliet, Illinois (he liked to watch the steam cars go by), and at obscure country courthouses dotting the midwestern landscape (he is an avid col-

lector of old courthouses and has been known to take umbrage at small towns lacking them). Perhaps the strangest meeting in recollection is that one at Niagara Falls about 1952. We arrived surreptitiously after dark and checked into a motel which later proved to be a honeymooner's haven. I have often wondered what the proprietor thought when he rented a room to two straight male fans whose sole stated purpose was to view the magnificent Falls by daylight. We were probably bad for business.

There is Robert Bloch, the author of Psycho.

I would recommend to his legion of fans the Advent collection, The Eighth Stage of Fandom which contains about fifty of his best pieces of fan writing gleaned from a quarter-century's output. He is prolific and I firmly believe terrific.

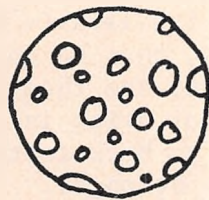
I suppose he will turn up again as Toronto's Guest of Honor along about 1998, tripping in his own beard as he stumbles along the aisle, and once again I'll be badgered to write the appreciation.

THE

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SOCIETY

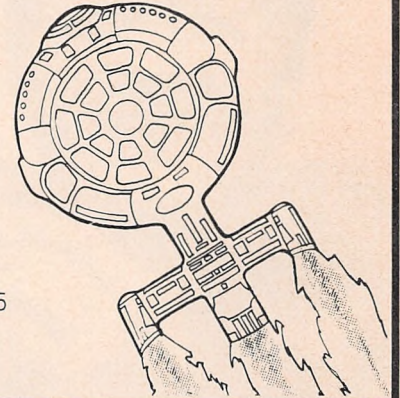


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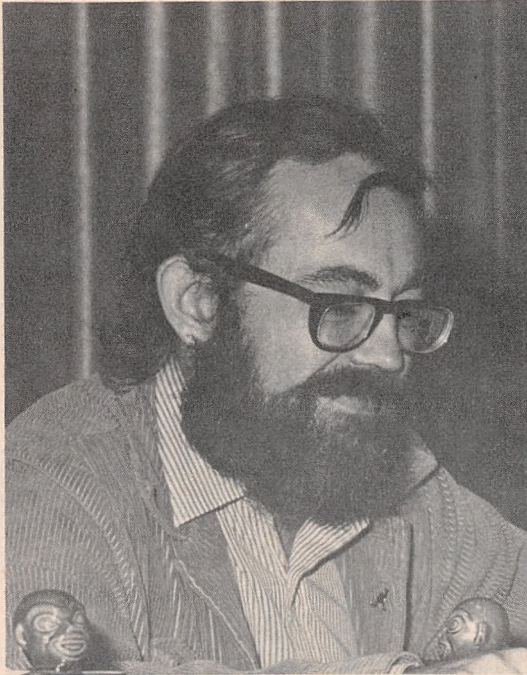
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Fan Guest of Honour BILL ROTSLER

About Bill Rotsler by Bob Silverberg

There once was a Washington political type, a full-time crony, who called his autobiography Presidents Who Have Known Me. Forgive the ego trip, folks: I'm going to do the same thing, and tell you about myself by way of telling you something about this year's Fan Guest of Honor. Rotslers Who Have Known Me, or something.

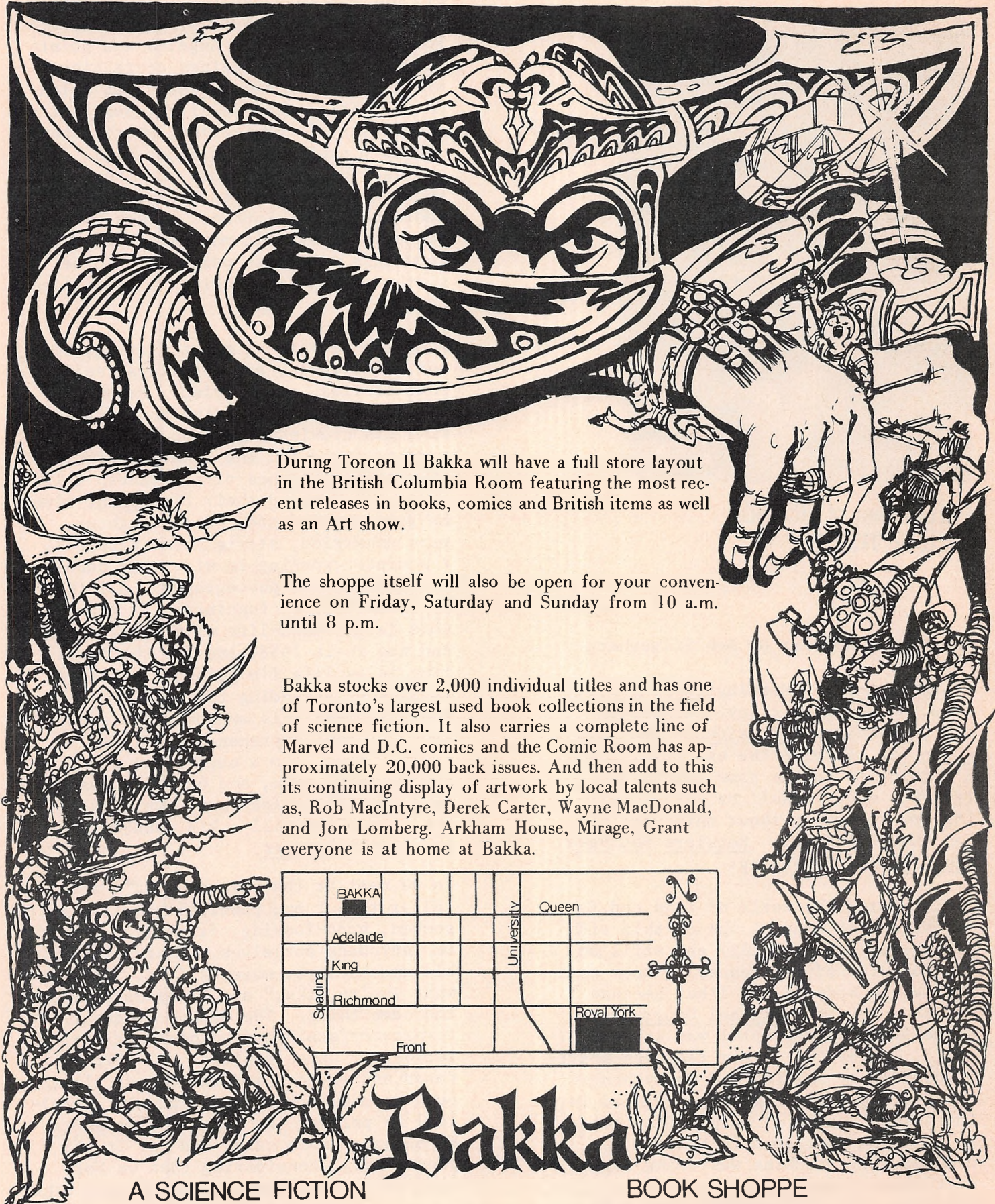
I discovered the world of fans and fanzines in 1948, when I was on this side of puberty (just barely) and still on the far side of innocence. I knew what the female body looked like, because I had been reading National Geographic since I was seven, but I was still a child, believe me. Then fanzines started hitting my mailbox and everything changed. Most of them were printed in indiscreet shades of purple ink (because an obliging gentleman in Montana who owned a ditto machine was doing reproductive work for half of publishing fandom that year) and most of them were decorated with line drawings of full-breasted wenches doing startling things to (or being done startling things to

by) horrendous alien creatures. The drawings were the work of one William Rotsler. Out of Los Angeles and points surrounding came fanzines containing articles by the same Rotsler, in which he told brilliant, dazzling, sophisticated tales of fornication, photography, literary ambition, and other high themes. He was 22 years old then, this Rotsler person, and to my incipiently adolescent consciousness he was the pinnacle of dynamic masculinity. O to know this wonderous person! O to be worthy of his friendship! O to live as he lives!

A decade passes. I start shaving, find out about girls, go to college, sell some stories, get married. Meanwhile Rotsler is still flooding the fanzines with his drawings (getting cleverer, more profound all the time) and still is writing sketches of his madcap California friends and their flamboyant lives. He gets married too, has a daughter, gets unmarried, starts a new career as a sculptor working in wire, and dabbles in professional photography. All this is chronicled in fanzines. He grows more larger-than-life with every issue. And now it is 1958, and for the first time in my life I'm going to be in Los Angeles -- attending the Worldcon -- and I'll meet this awesome Rotsler at last. I feel apprehensive. I feel timid. True, I'm a successful pro, a Hugo winner, even, and by now a man of some sophistication in my own right; but to me I'm still a kid, and Rotsler is...well, Rotsler.

So we meet at the Solacon. He's a shade taller than I am, powerfully built, soft-spoken, good-looking, friendly. Friendly. We introduce ourselves and his eyes twinkle and he says, more or less, "So that's what you're like," and I say more or less the same thing. The demonic seducer/fornicator/sculptor/photographer/cartoonist/writer whose exploits had left me dazed and envious and fantisted, all through my adolescence isn't at all diabolical in person. He doesn't even smoke. We exchange some quips and hit it off pretty well, considering that we both turn out to be a little shy of each other.

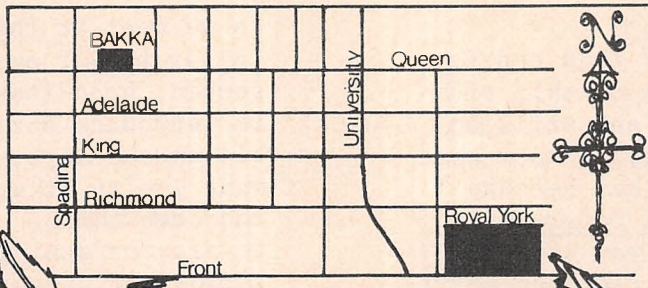
Another decade passes. I sell some more stories, but otherwise nothing very earth-shaking is happening in my life. Rotsler's



During Torcon II Bakka will have a full store layout in the British Columbia Room featuring the most recent releases in books, comics and British items as well as an Art show.

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Bakka stocks over 2,000 individual titles and has one of Toronto's largest used book collections in the field of science fiction. It also carries a complete line of Marvel and D.C. comics and the Comic Room has approximately 20,000 back issues. And then add to this its continuing display of artwork by local talents such as, Rob MacIntyre, Derek Carter, Wayne MacDonald, and Jon Lomberg. Arkham House, Mirage, Grant everyone is at home at Bakka.



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life is one long San Andreas convulsion. I know, because he writes about everything in a secret letter-substitute fanzine called Kteic Magazine, and I'm on the mailing list. So I follow his flowering as a maker of soft-core erotic films, as a photographer of nude models, as a professional cartoonist (he still does the fanzine stuff too, for free, better than ever), as a writer for the men's magazines. We meet occasionally at conventions, and we are now old friends and horse about together, and he still awes me on some subterranean level, though I don't tell him that, because I still see me as that barely-teenage kid and him as that romantic fan-about-town.

Now it's 1969. My wife and I have begun what turns out to be a series of virtually quarterly trips to California, and we see a lot of Rotsler, and he sees a lot of us, and we become not just old friends but close friends, and we share some special experiences at his tent-bedecked eyrie high above Hollywood that will bind us forever. Now and then it occurs to me to try to go back to 1948 and tell that callow child who will be me to be patient: just a couple of decades, kid, and you'll be lolling in Bill Rotsler's Roman bathtub. But that child wouldn't have believed anything I'd have told him about his future, least of all that. 1970, 1971, 1972. Rotsler is still making movies, still writing fanzine stuff about his fabulous exploits, still dashing off thousands of brilliant cartoons and handing them out to any young fan who wants to publish them. He doesn't know how awesome he really is. He even starts writing science fiction, finally, bats out a few stories on his nifty IBM, and sells them. "You keep this up," I tell him, "and you'll have to start worrying about Hugos and Nebulas soon." So he gets nominated for a Nebula. And also a Hugo. I think finally it has dawned on him that he's somebody special -- not just Willy Rotsler out of the Camarillo walnut country, any more than I'm still little Robert Silverberg going to Winthrop Junior High School in Brooklyn.

Last year in Energumen Bill told the story of how, at the Noreascon, he "had been standing in the lobby and in the span of three or four minutes I had tal-

ked or exchanged quips with Ted White, Phil Dick, Silverbob, Harlan, Bloch, and a couple of others. Then I was rather timidly approached by three youngish fans who asked me something like "How do you manage to have the personality to talk to all those Big Names?" I can't answer for the others, but my own feeling about this anecdote is a little odd: while neofans congratulate Bill for having found his way into the company of such titans as Robert Silverberg, Silverberg, remembering how he looked up to Rotsler a quarter of a century ago, feels pretty pleased with himself for having earned the friendship of Rotsler. And so it goes. Here we are in 1973, and here is a World Science Fiction Convention going on, and Bill Rotsler is Fan Guest of Honor. He honors us with his presence here. Go up to him and tell him so. If you're lucky, he'll tell you a few juicy Harlan Ellison stories, or even -- oh, Lord -- some juicy Bob Silverberg stories. If Harlan and I are lucky, he won't.

the ROHMER REVIEW

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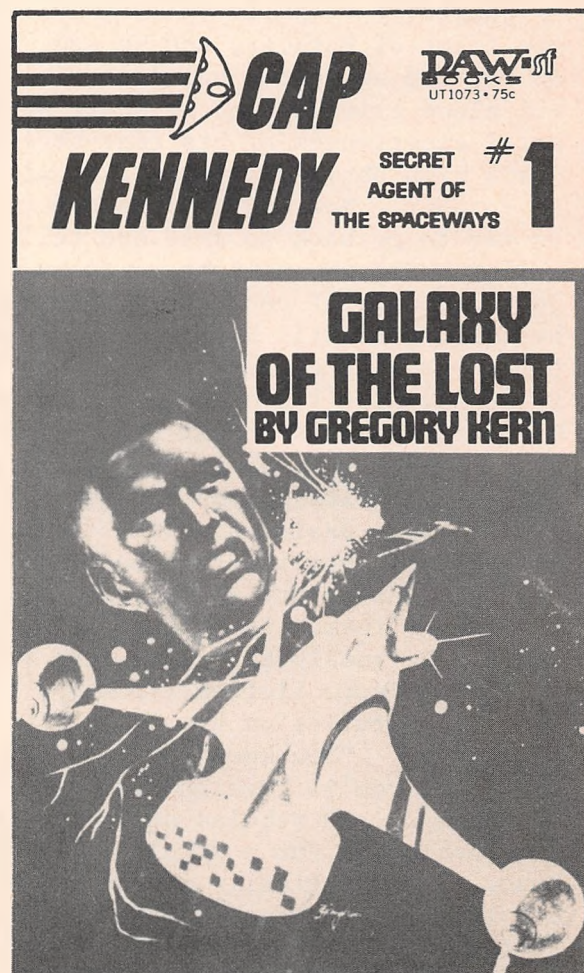
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LESTER DEL REY

Lester del Rey by Clifford Simak

When I think of the work of Lester del Rey, I instinctively recall two of his early stories, HELEN O'LOY and THE DAY IS DONE, realizing even as I do that this may be an injustice to the man, for, in balance, he has written much more that is far more typical of his contribution to science fiction. These two are remembered above all others, I am sure, because of the impact they made upon me when I first read them many years ago. Here was a man who was writing, not of galaxy-busting spaceships nor of heroes with brawny intellects, but of a robot with all the sensibilities of a woman and of an old Neanderthal skulking in shame in the shadow of the men who were replacing him. Here, I told myself, was the direction of the science fiction future and I have often wondered since how many other writers might have thought the same as I and how many of them might have been influenced by the stories.

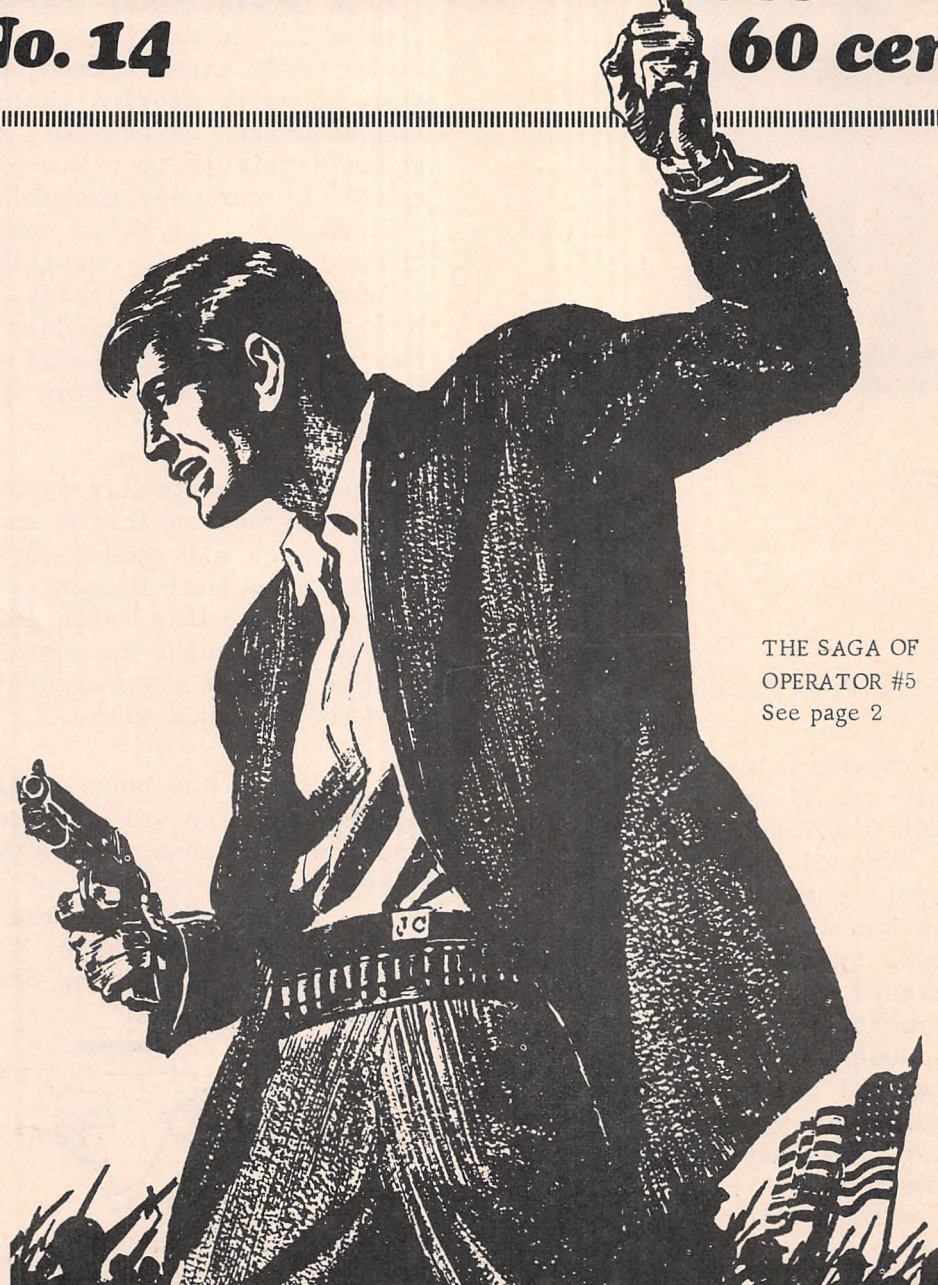
I have no critical ability and in consequence cannot explain why, through the years, I have greatly enjoyed and been enchanted by the body of Lester's work and love, beyond all reason, certain of his stories. I think it may be because of the compelling literary soundness in him and, bolstering the soundness, the evidence of a compassion and an understanding that all practitioners of the writing craft must have to be truly great. Even in later years, when he wrote stories that could be characterized as cynical, the cynicism, while a tribute to his craftsmanship, could not entirely mask his basic sense of humanity. It still managed to show through. There is one thing more; he is a born teller of tales. His stories have a beginning, a middle and an end; the reader never finishes the final sentence still wondering what it is all about.

I know him personally as a man who never shirks conviction and who is willing to meet all comers in support of it. His intellectual integrity is impeccable. He has an abiding faith in humanity and places high value on human dignity. He is the kind of man you could be proud to walk the road with.

For years he has been telling us that science fiction writers are myth makers and now, it seems, everyone is talking about the myth content of science fiction. Lester should be the one to know --- among the many myths that have been created more than a few bear his distinctive trademark.



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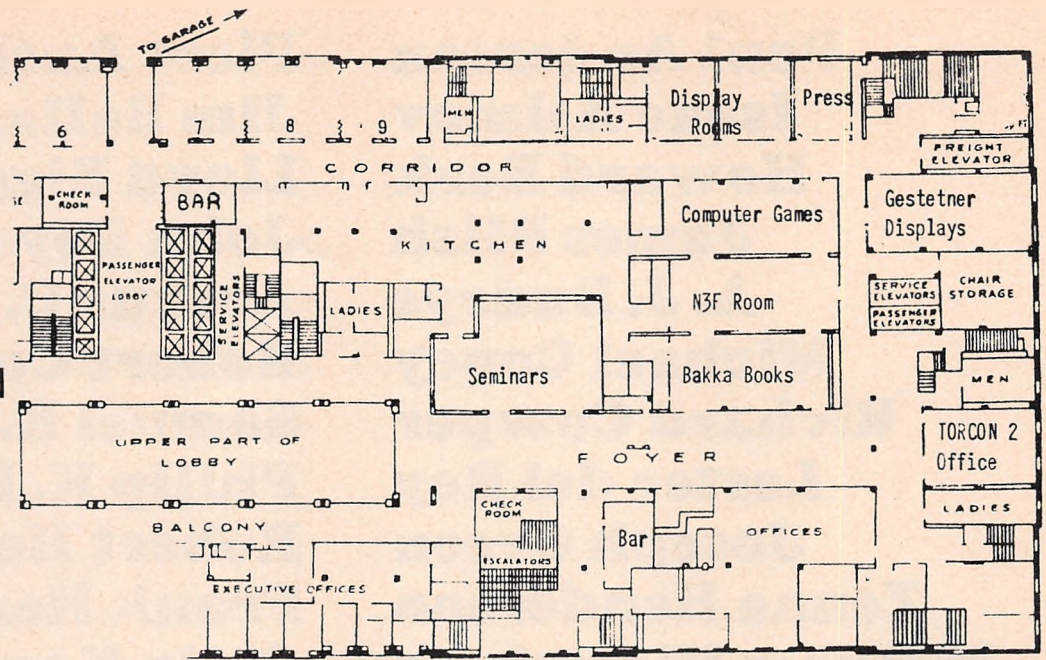
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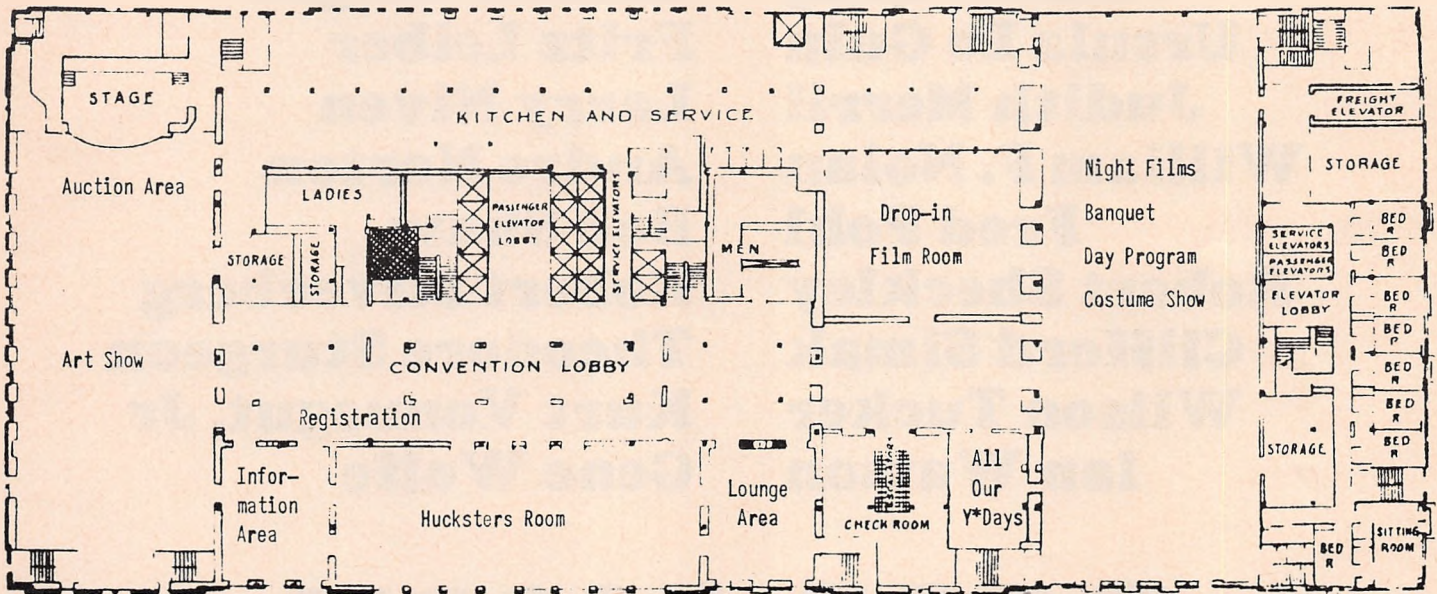
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 Between Time and Timbuktu No Blade of Grass Things To Come Village of the Damned Soylent Green
 The Power 'Republic's' Captain Marvel Serial and many, many others.

While the above list should not be considered the definitive TORCON 2 film program, it does indicate the scope of our planning. There are many other films which we either have for the convention or are trying to arrange to have but which are not definite yet. We will be screening many shorts, television material and both old and new features in both 16 and 35 mm. The movies will be shown in the Ontario Room (days) and the larger Canadian Room (nights). This will, we hope, allow us to run some of the films twice for those fans who want to catch some of the rest of the programming, do some partying or even catch a little sleep now and then.

Poul Anderson
Isaac Asimov
Howard Berk
James Blish
A. J. Budrys
Michael Coney
Richard Cowper
Lester del Rey
Joseph Green
Zenna Henderson
William Hjortsberg
Vincent King
Ursula Le Guin
Judith Merril
William F. Nolan
Fred Pohl
Robert Sheckley
Clifford Simak
Wilson Tucker
Ian Watson

Piers Anthony
Jim Ballard
Lloyd Biggle, Jr
John Boyd
Arthur C. Clarke
Robert Conquest
Samuel R. Delany
Philip K. Dick
Robert Heinlein
Frank Herbert
Colin Kapp
Damon Knight
Fritz Leiber
Larry Niven
Andre Norton
Bob Shaw
Robert Silverberg
Theodore Sturgeon
Kurt Vonnegut, Jr
Gene Wolfe

GOLLANCZ



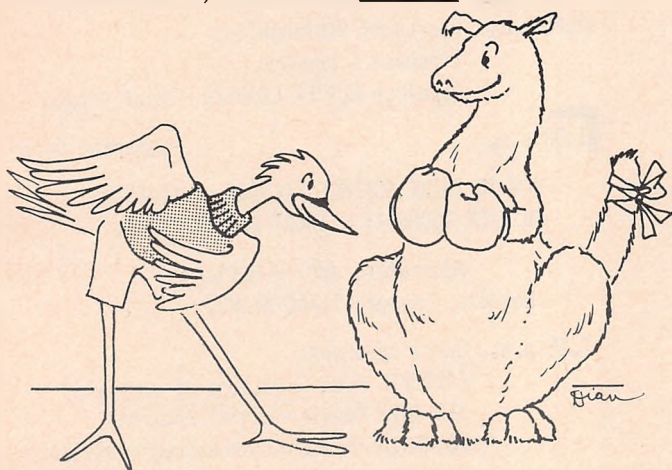
Everything you wanted to know about Worldcon Bidding

(BUT WERE AFRAID TO ASK)

*An interview with Chuck Crayne,
Chairman of the 1975 Los Angeles bid.*

What do you think of the Australian bid?

The Aussies are strong competitors. They have demonstrated continued leadership by sustaining a multi-year bidding campaign. They have found determination, time, and money enough to attend U.S. conventions, winning many supporters. If effort counts, Australia deserves a Worldcon.



If you feel that way, why bid against them?

Two reasons. First - free choice. Any election becomes sham with only one candidate. This way the winner will know that he had the support of fans everywhere; not just the 'Secret Masters of Fandom.'

Are there really 'Secret Masters'?

No, but there are a few individuals who like to pretend that they are.

What is your second reason?

Although convention reports rated the 1972 'LACon' - which I co-chaired - one of the best ever, it did not reach my goals. During the planning sessions, it became obvious that Bruce Pelz and I were at odds on many important policy decisions. The convention became a compromise. Some things we did his way, some mine, and some just never got done. I am convinced that I can significantly improve upon that convention.

What were the major areas of disagreement?

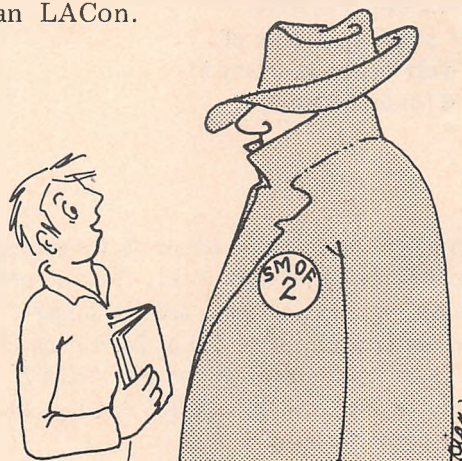
Primarily, selection of programming and money management. Bruce programs on the theory that what he enjoys, everyone will enjoy. This approach led to some good fan-oriented programs, but was also responsible for reserving Friday night for a duplicate bridge tournament. I favor balanced programming, with simultaneous events appealing to different interests, and more participation by authors.

Money management - how much are we talking about?

By better control of certain expenses, and by reducing the requirement for cash reserves, about \$5,000.00 more could have been spent at the convention, for the benefit of the convention attendees.

In summary, what will you do if you win a convention bid for 1975?

By more detailed pre-planning, expanded programming, tighter supervision, and an organized plan to return a higher percentage of revenues at the convention in the form of sponsored parties, more films, and other direct benefits, I will produce a convention significantly better than LACon.



Excuse me, Sir, would you autograph my program book?

Los Angeles in 1975!

PROGRAM

FRIDAY, AUGUST 31, 1973

- 9.00 a.m. Registration Opens 3'd floor Lobby
- 10.00 a.m. Art Show Concert Hall
Hucksters Room Ballroom
All Our Yesterdays Room Toronto Room
- 12.00 noon Drop-in Film Room Ontario Room
- 1.30 p.m. Canadian Room
- CHAIRMAN'S OPENING REMARKS, INTRO-
DUCTIONS OF NOTABLES, ETC.
- 3.30 p.m.
- THE TRADITIONS OF SCIENCE FICTION
AND CONVENTIONS: a speech by
GUEST OF HONOUR: ROBERT BLOCH
- 4.30 p.m.
- ON CONVENTIONS PAST a magick lantern
exposition by JAY KAY KLEIN
- 4.00 p.m. Auction Concert Hall
- 8.00 p.m. ISAAC ASIMOV
introduces the Pros Canadian Room
a 'meet the authors'
party and cash bar
- 11.00 p.m. BODE'S "CARTOON CONCERT" Canadian Room
- 12.30 a.m. Main Film Program Canadian Room
mini-M-G-M Festival
A sampling of some of
their best - courtesy of
METRO-GOLDWYN-MEYER.

HOTEL

The activities of TORCON 2 are contained on the second and third floors of The Royal York Hotel. The main programming, various registration areas and the larger of the function rooms are all on the 3'd or Convention Floor while the 2d or Mezzanine Floor has the TORCON 2 office, the private art, book and special displays and the seminar and press areas.

While elevators and stairs are available to get from floor to floor, the most convenient route is via the escalators on the south wall which also lead down to the restaurants, bars, shops and street access on the main floor, ground level.

Information concerning the Hotel, convention activities, Toronto itself or specialized inquiries will be dealt with at the TORCON office on the second floor, the Toronto information area near the registration desks on the 3d floor or by the Committee members in the sashes on either floor. Just ask! We'll answer!

PROGRAM

SATURDAY, SEPTEMBER 1, 1973

- 10.00 a.m. Registration Opens 3'd floor Lobby
Art Show Concert Hall
Hucksters Room Ballroom
Drop-in Film Room Ontario Room
All Our Yesterdays Room Toronto Room
Site Selection Session Canadian Room
- 11.00 a.m. Fan Publishing Seminar Territories Room
- 12.00 noon Burroughs Bibliophiles
Luncheon & Dum-Dum
(Speaker BUSTER CRABBE) Roof Garden
- 1.00 p.m. Canadian Room
- HOW TO THINK SCIENCE FICTION or LEARNING
TO FACE DOOMSDAY WITHOUT REALLY DYING.
- Moderator: JUDITH MERRIL
Keynote Speaker: ISAAC ASIMOV
- 2.15 p.m. Guest Speakers:
FREDERIK POHL (politics of survival)
BEN BOVA (environmental control)
KATHERINE MacLEAN (conscious evolution)
others
- 4.00 p.m. Respondents:
JOHN BRUNNER & Audience
- 3.00 p.m. Auction Concert Hall
- 4.00 p.m. Georgette Heyer Tea Territories Room
- 7.30 p.m. The Costume Show Canadian Room
- 12.00 p.m. Main Film Program Canadian Room
ROBERT BLOCH FILM FESTIVAL
MR. BLOCH will introduce and comment on
several of his classic motion pictures
and television plays.

GENERAL

The Art Show located in the Concert Hall is once again being run by John & Bjo Trimble, and it will be, they hope, one of their best Shows ever. Times for the Art Show as for most of the other daily function rooms are from the opening as shown in the daily program until 6 p.m. There are exceptions to this schedule so check your pocket program or daily schedule for exact times. For night people TORCON 2 has the regular evening programming, the feature late-night films and the lounge and convention lobby area to relax and meet friends or make new ones.

For the early risers or those determined to make the site and business meetings TORCON 2 is providing 200 free cups of coffee, Saturday Sunday and Monday mornings between 8.30 and 9.30 a.m. only. First come, first serve until it runs out - in the Lounge area on the Convention floor.

PROGRAM

SUNDAY, SEPTEMBER 2, 1973

10.00 a.m. Registration Opens 3'd floor Lobby
 Art Show Concert Hall
 Hucksters Room Ballroom
 All Our Yesterdays Room Toronto Room
 Drop-in Film Room Ontario Room
 Business Meeting
 (motions & resolutions) Canadian Room
 1.00 p.m. Canadian Room

THE FICTION OF SCIENCE FICTION

Moderator: DAVID GERROLD
 Keynote Speaker: JOHN BRUNNER
 ' Hard Facts versus
 Hard Fiction. '

Respondents: POUL ANDERSON
 ROBERT SILVERBERG
 DONALD A. WOLLHEIM

panel: FRITZ LEIBER
 HARRY HARRISON
 CLIFFORD D. SIMAK

panel: MICHAEL G. CONEY
 GARDNER DOZOIS
 GEORGE ALEC EFFINGER

panel: BEN BOVA
 TERRY CARR
 EDWARD L. FERMAN
 TED WHITE

6.30 p.m. Awards Banquet Reception Ontario Room
 7.30 p.m. Hugo Awards Banquet Canadian Room
 (seating begins)
 9.30 p.m. Banquet Program Canadian Room

toastmaster, LESTER DEL REY
 professional guest of honor, ROBERT BLOCH
 fan guest of honor, BILL ROTSLER

12.00 p.m. Main Film Program Canadian Room

The Hugo Awards Banquet Menu of TORCON 2 is:
 at \$ 6.50 or - at \$ 9.50

Fruit Cup with Melon Balls
 Consomme au Sherry

Roast Ontario Turkey Veal Picata a la Marsala
 Anna Potatoes Parisienne Potatoes
 Glazed Carrots String Beans Provencale
 Turnips au Beurre Green Salad

Madeleine Glace, Berries
 Coffee Tea or Milk

Seating for those not attending the Banquet is at 9.30 p.m.

PROGRAM

MONDAY, SEPTEMBER 3, 1973

9.00 a.m. Art Show Concert Hall
 10.00 a.m. Hucksters Room Ballroom
 Drop-in Film Room Ontario Room
 All Our Yesterdays Room Toronto Room
 12.00 noon Fan Publishing Seminar Territories Room
 1.00 p.m. Canadian Room

THE PHENOMENA OF FANS AND FANDOM

A special program. Following the keynote speech, there will be discussions and panels on:
 the amateur versus the professional
 the ethics of fandom
 the future of world conventions, etc.

Moderator: GEORGE SCITHERS
 Keynote Speaker: RUSTY HEVELIN
 Respondents Include: LESTER DEL REY
 MICHAEL GLICKSOHN
 CHARLIE BROWN

3.00 p.m. Auction Concert Hall
 3.30 p.m. DAW Draw Canadian Room
 (Skill testing question
 must be answered to win)
 4.00 p.m. The 32'd World Science
 Fiction Convention

NOTE: This constitutes the formal program as we go to press (July 15, 1973). Please consult your pocket program for further details, special interest programming, and last minute changes.



THE FOURTH ANNUAL



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5-7 October 1973

Sheraton-Boston Hotel/Boston, Massachusetts

Advance membership: \$6.00

lectures - panel discussions - film show - special publications

Send to:

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P. O. Box 113
Melrose, Massachusetts 02176

Committee:

Robert E. Briney
Stewart Brownstein
Lianne Carlin
Robert E. Washer
Chris Steinbrunner

[or see Bob Briney or Stu Brownstein at Torcon 2]

Mae Strelkov's Friends...

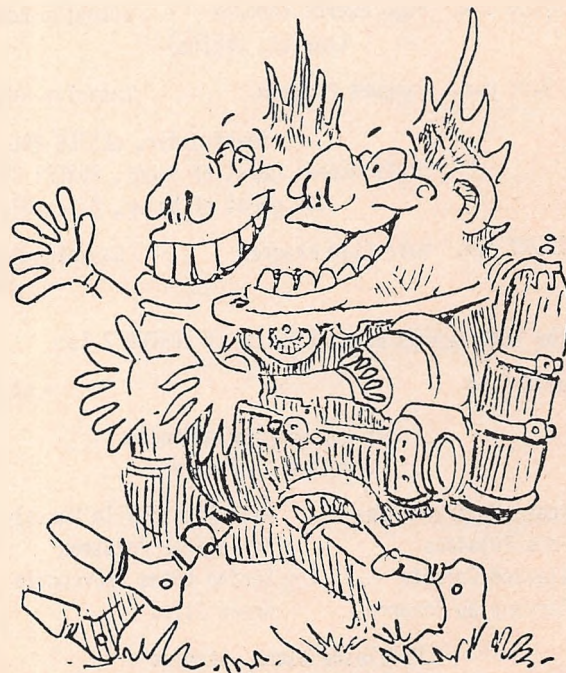
A fannish fund-raising organization chaired by Joan Bowers and Susan Glicksohn dedicated to bringing Mae Strelkov from her home in Argentina to Discon 2.

...thanks

Mae Strelkov's friends

for their generous and enthusiastic response to the fund so far. A considerable sum of money has already been raised towards the \$700 needed for plane fare by May 1st, 1974. In addition, much material has been donated for the auction being run for the fund.

We still need your support, through cash donations, publicity and especially bids on the auction material. For further information and a copy of the auction sheet, send a s.s.a.e. to: BILL & JOAN BOWERS, BOX 148, WADSWORTH, OHIO 44281.



Tim Kirk

*Dell
salutes
its
science
fiction
writers*

James Blish

Lin Carter

David Gerrold

Isidore Haiblum

Leo P. Kelley

Michael Moorcock

andrew offutt

Jack Vance



Dell Publishing Co., Inc.
1 Dag Hammarskjöld Plaza
245 East 47th Street
New York, N.Y. 10017



ANOTHER Australian first — we may well have the biggest toadstool in the world.

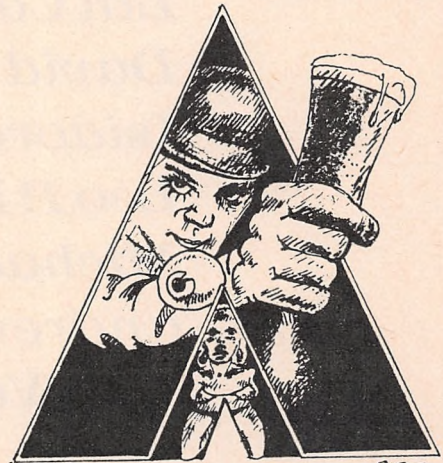
Its circumference is five feet, it is 14 inches high, it weighs 22 lb. and it was found on the Cheltenham Golf links last Sunday. That's a lot of toadstool.



MISS VELVET
is back with her southern hospitality at
4 Wordsworth St.,
St. Kilda
10 a.m. till midnight
7 days and now
2 a.m. Fri. & Sat.

IZZY'S GEARBOX
231 Barkly St., St. Kilda
pays cash for girls trendy, kinky, or smart used gear. Ring 94 4574
5 p.m. - 6 p.m. Tues. - Fri. Unrefined droog will call.

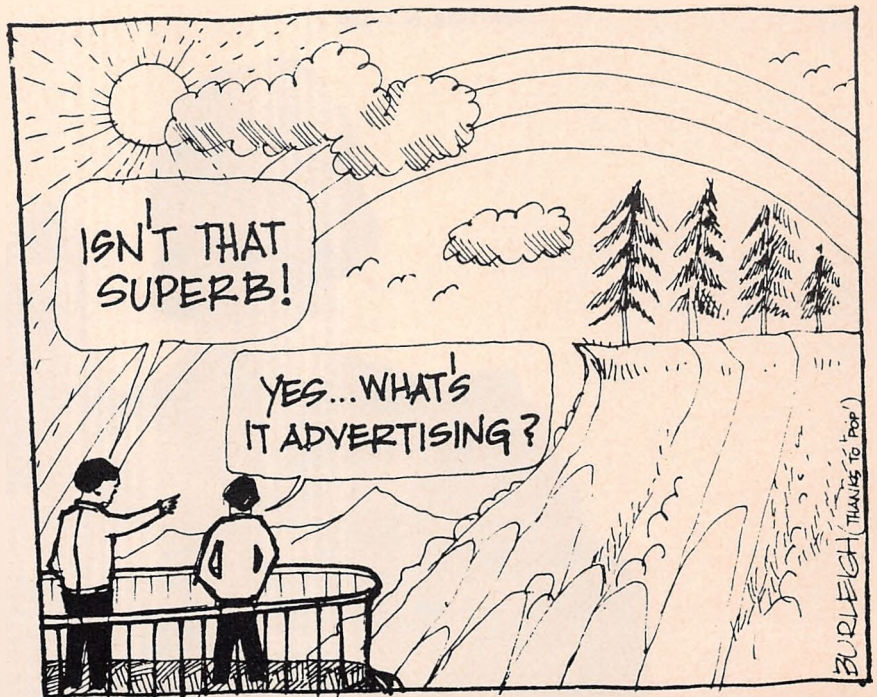
GET A
CLOCKWORK
BEER...

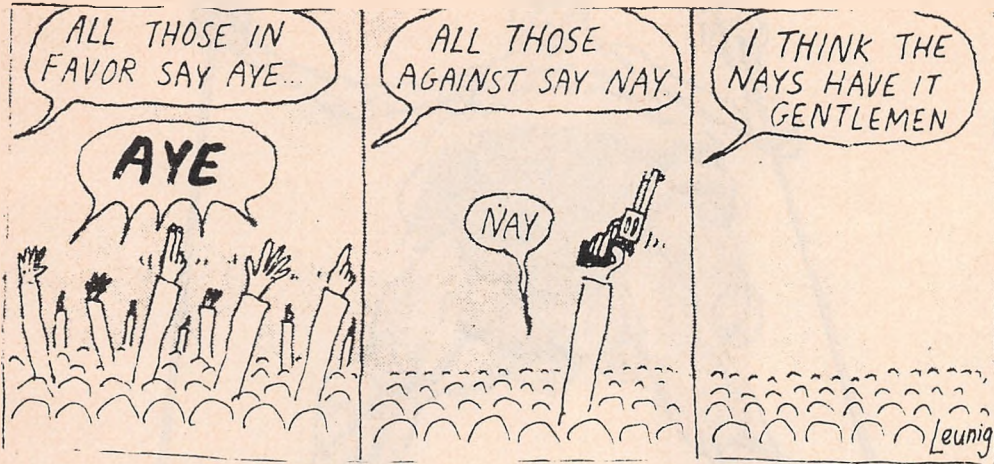


DOWN THE NOTT.



In Sydney Quarter Sessions Appeals Court, Judge Torrington said Foyster had yelled "I want a drink" and poked his tongue out at air hostesses during a flight from Brisbane to Sydney.





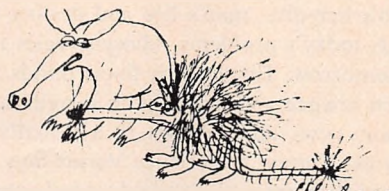
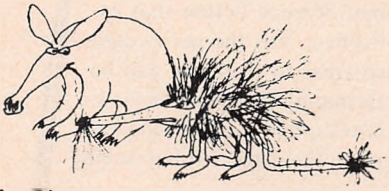
WELL, AUSSIE FAN IS IN TIGHTER THAN A JEW'S PURSE! WHERE HAS PROF. PRIMUS DISAPPEARED TO? WILL TOMORROW'S ORDER BE 'NO BLOOD TODAY, THANK YOU.' TUNE IN NEXT MONTH FOR...



PEACE ON EARTH... AND MAY THE BIGGEST PIECE BE OURS



A woman rang a doctor's surgery in Sydney yesterday warning of a bomb left in a brief case outside his office. Police gingerly removed the bag and took an X-ray which revealed it was full of ladies' underwear.



US GOATS AND YOU AARDVARKS GOTTA STICK TOGETHER FOR PROTECTION

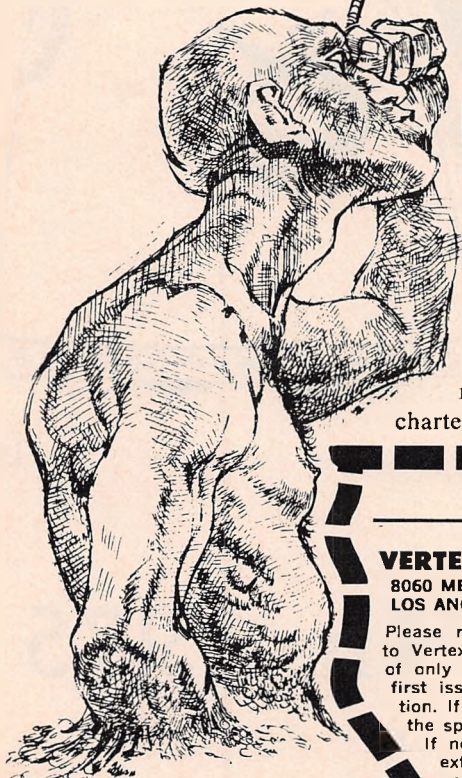
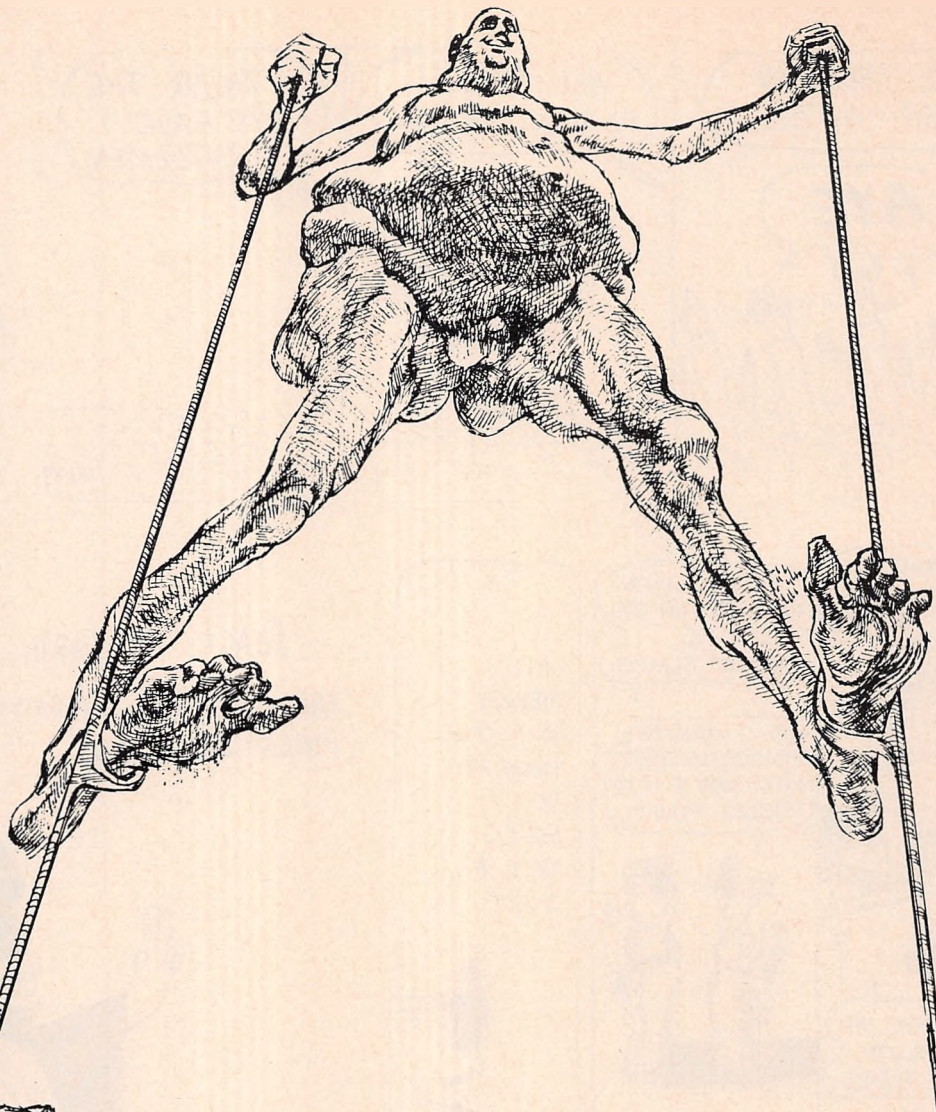
YOU KIDDING? STICK TO YOU!

Leunig

The Dinkum Oz In 1975

*Illustration by
Monte Rogers for
We Ate The Whole Thing,
fiction by Harry Harrison—
with the human race
drowning in its own pollution,
do the polluters care
or would they just keep
right on polluting?*

RAY BRADBURY
ROBERT SILVERBERG
LARRY HOLDEN
HARRY HARRISON
LARRY NIVEN
HERMAN WREDE
GREGORY BENFORD
ED BRYANT
TERRY CARR
HARLAN ELLISON
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FORRY ACKERMAN



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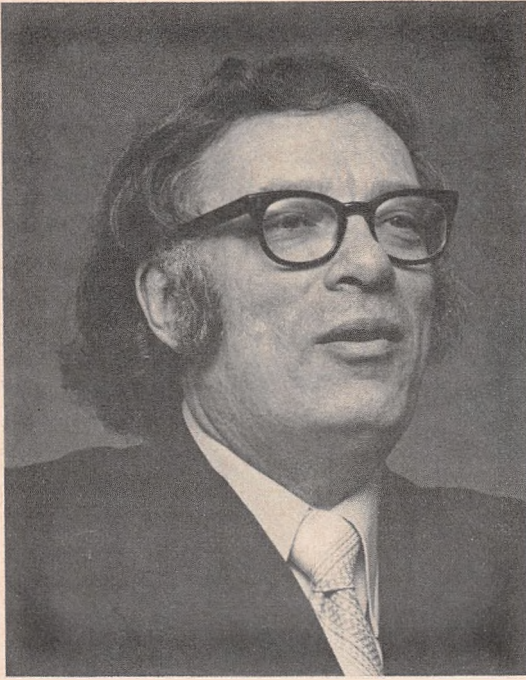
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Single copy price \$1.50 six issues per year.



SCIENCE FICTION, I LOVE YOU Isaac Asimov

From the forthcoming publication by -
James Gunn, *A HISTORY OF THE FUTURE:
SCIENCE FICTION FROM JULES VERNE TO THE
ANDROMEDA STRAIN*. Reprinted by per-
mission of Prentice-Hall, Inc., Engle-
wood Cliffs, New Jersey.

I suppose it is rather unusual to ask
someone to write an introduction to a
book in which that someone is frequent-
ly mentioned in a very favorable fash-
ion. It is even more unusual for that
someone to accept such a task.

But because James Gunn knows that I am
inhibited by no silly notions of false
modesty (or any other kind) he asked me.
And I, of course, accepted eagerly.

I'm not even going to try to disinfect
the situation by assuming a blush. Qu-
ite the contrary. I accept Jim's asse-
ssment of my place in science fiction
with my usual frank and engaging grin,
and I only wish he had seen fit to men-
tion my story The Last Question which,
in my professional opinion, is the best
science fiction short story ever publ-
ished.

**I confess: I had never read "The Last
Question" until Isaac mentioned it. The
story appeared originally in Science Fic-
tion Quarterly, November, 1956, and was
reprinted in Isaac's 1959 Doubleday coll-
ection, Nine Tomorrows. But, challenged
by Isaac's superlative, I searched it
out, read it, enjoyed it, and can report
that it is not (sorry, Isaac) the best
science fiction short story ever publi-
shed - that judgment is easy enough; to
decide what is the best is infinitely
more difficult - but it is an ideal ex-
ample of what science fiction is all
about: a big, brilliant mind-expanding
concept which could only be told as sc-
ience fiction, a story which concerns
the end and the beginning of the univer-
se, whose last two lines might well se-
rve as an epigraph for this history of
science fiction:*

And AC said, "LET THERE BE LIGHT!"
And there was light----

JG

...But there was a time, forty years
ago, when I was not one of the great
seminal influences of contemporary
science fiction. I was only a kid,
reading science fiction and experie-
ncing in it an extreme of joy beyond
description.

I envy that kid, for I have never
known such joy since and I never ex-
pect to. I have known other joys;
the sales of stories, the discovery
of sexual love, the earning of adv-
anced degrees, the sight of my new
born children---but none have been
as unalloyed, as all-pervasive as
through and through, as reaching out
for a new issue of a science fiction
magazine, grasping it, holding it,
opening it, reading it, reading it,
reading it---

It was such a different joy because
there was no other reading like it,
no other worlds like those it des-
cribed, no other dangers like those
it lived with. It was such a pri-
vate joy because there was no one
else you knew who read it so that
all its universe was yours alone.
It was such an intense joy bec-
ause it was tied to the calendar;
because longing built and built



The Burroughs Bibliophiles will hold their annual Dum-Dum Luncheon and Meeting Saturday September 1st, 12:30 PM, in The Roof Garden. Our Guest of Honor is Buster Crabbe. This will be Mr. Crabbe's only appearance at the convention. Here is your chance to meet TARZAN, THE FEARLESS... FLASH GORDON...BUCK ROGERS...THUNDA...RED BERRY...CAPTAIN GALLANT...BILLY THE KID...KASPA, THE LION MAN...and, even more important, Mr. Buster Crabbe, in person.

Seating is limited to 250 people, so please obtain your tickets early from Vern or Rita Coriell. Members of Torcon 2 are cordially invited to attend.

within you until it reached a kind of estatic pain by the time that emerald moment came when the new issue arrived.

I have a montage of memories of stories that shone before me in my boyhood with a great luminous flame that out-glamored the Sun.

The first science fiction story I ever read (secretly, for I had not yet obtained my father's permission to read such literature) was "Barton's Island" by Harl Vincent, which appeared in the August 1929 issue of "Amazing Stories."

Magazine science fiction had only begun 3 1/3 years earlier with the first issue of "Amazing" in April, 1926. A couple of months before my introduction to science fiction, two new magazines had come out: "Science Wonder Stories" and "Air Wonder Stories". A couple of months afterward, "Astounding Stories of Super Science" appeared. We were off!

I remember "Drums of Tapajos" by Captain S. P. Meek, serialized in the 1930 "Amazing", which introduced me to the lost civilizations of the Amazon and made "Matto Grosso" a phrase of infinite mystery to me. I remember the same author's "Sub-microscopic" and its sequel "Awlo of Ulm", both published in 1931. I remember the cover that went with "Awlo of Ulm" with its two antagonists duelling with colored rays, each ray with a different set of arcane and deadly properties, that made it a scene of suspense infinitely superior to the dull clanging of sword and shield.

There was Charles R. Tanner's "Tumit-hak of the Corridors" in the January, 1932, "Amazing" which created for me a vision of an underground world that never left me, and which appeared again, transmuted, in my own "The Caves of Steel".

There was Clifford Simak's "World of the Red Sun" in the December, 1931,

Wonder Stories which I told and retold to fellow-students in the junior high-school I attended...without ever dreaming that the time would come when Cliff and I would be old old friends sharing the dais at the 1971 World Convention where he was Guest of Honor.

Jack Williamson was another favorite. In one of his stories (I've forgotten the name, blast it) he had a Moon-girl, quite inhuman in appearance, with whom I fell deeply in love. There was his "Legion of Space" a futuristic version of the three musketeers, with old Giles Habibula as a kind-of super-Falstaff, and with its suspense so incredibly cliff-hanging that to this day I don't know how I survived the gap between the first and second installments, the second and third, the third and fourth.. (There were six installments, and I never had the strength to wait for completion so I could read a serial entire).

How about Nat Schanhner, with his "Isotope Men" in a 1936 "Astounding" and his "Past, Present and Future" in a 1937 one. I read the latter while hiding behind the cigar counter in my father's candy-store and traitorously praying that no customer would come in to interrupt me.

There was Murray Leinster's "Sidewise in Time" and "Proxima Centauri" in the "Astounding" of 1934 and 1935 respectively. There was Howard Wandrei's "Colossus" in the "Astounding" of 1934. There was Leslie Stone's "Human Pets of Mars" in "Amazing" in 1936 and Walter Rose's "By Jove" in "Amazing" in 1937.

Even when I didn't particularly like a story, the memory can be sharp. I remember a perfect June day in Prospect Park in Brooklyn, reading Harry Walton's "Quicksilver, Unlimited" in an "Astounding" of 1937.

I remember holding the December 1936 "Astounding" in my hand, and holding it and holding it because my family was involved in a social engagement and I couldn't read. The cover, all in shades of purple, burnt itself hypnotically and permanently into my mind even though it

only illustrated Warner Van Lorne's "World of Purple Light" a real stinker of a story.

But the peak came with the September 1937 issue of "Astounding", the issue in which appeared the first installment of "Galactic Patrol" by E. E. Smith. If I had to pick that moment in my life when my reading experience hit its peak, when every word was fire, and when the print itself, the images it provoked, the smell of the pulp-paper, the feel and weight of the magazine, all combined into a vivid and agonizing transport because I wanted to be part of the story and couldn't, that was it.

Alas for the passage of time and the vanishing of youth. At that very moment, in a delirium of happiness, the shades were closing in about me and I didn't know. I was already trying to write science fiction of my own and in the course of the next year ...1938...I was to begin submitting and to begin selling, too. (You will find that story in some detail in my book THE EARLY ASIMOV, Doubleday,1972).

Writing and selling science fiction had joys of its own, but it evicted me from Arcadia. I was now constructing science fiction stories on my own and the intimate knowledge of their anatomy and physiology destroyed the fragile wonder.

By the time John W. Campbell's "Who Goes There?" appeared in the August 1938 "Astounding"...probably the greatest science fiction story written up to its time...I was reading with a cold and thoughtful pleasure, a world removed from the uncritical transports of the year before.

Mind you, I can't go back. The stories that ravished my soul and opened it to a music of the spheres that few can hear, still exist. I can go to M.I.T.'s library of science fiction and read every one of those old wonderful tales. The trouble is that whatever it was that received them has long since vanished. What I was I no longer am, and the bitter loss is mine.

I tried re-reading "Galactic Patrol" some years ago. It read like the memory of dead love, like a reminiscence of summer in mid-winter. It was the rustling scurry of fallen and brittle leaves.

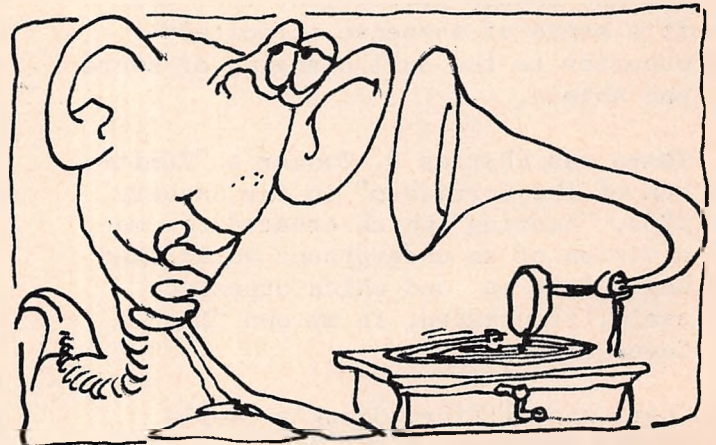
But you know... In those wonderful days of four decades ago, I had no notion that there was a history to science fiction. Science fiction began as I watched. When I read stories by Jules Verne and H. G. Wells, I recognized them (with impatience) to be science fiction, in the same way I recognized the pyramids to be skyscrapers.

Even now, when I know the long and respectable history of science fiction, I can't accept it with my heart. I cannot shake the worship of the field by a nine year-old I once knew long ago and to me, deep in my soul, science fiction began in April, 1926, and its father was Hugo Gernsback.

But don't you fall for that, because James Gunn doesn't. His field is English literature (mine isn't) and he is not to be shaken by childish emotionalism. More than half the book passes before he reaches April 1926 and in that more-than-half, he lays the foundation, explains the ancestry, and traces the development of science fiction.

What was wonderful to me out of innocence, should be more wonderful to you out of sophistication.

And yet...those memories...



DISCOVER WHY ALGOL WAS NOMINATED FOR A HUGO AWARD.

ALGOL is edited and published twice yearly, in May and November, by Andrew Porter, P. O. Box 4175, New York NY 10017, U.S.A.

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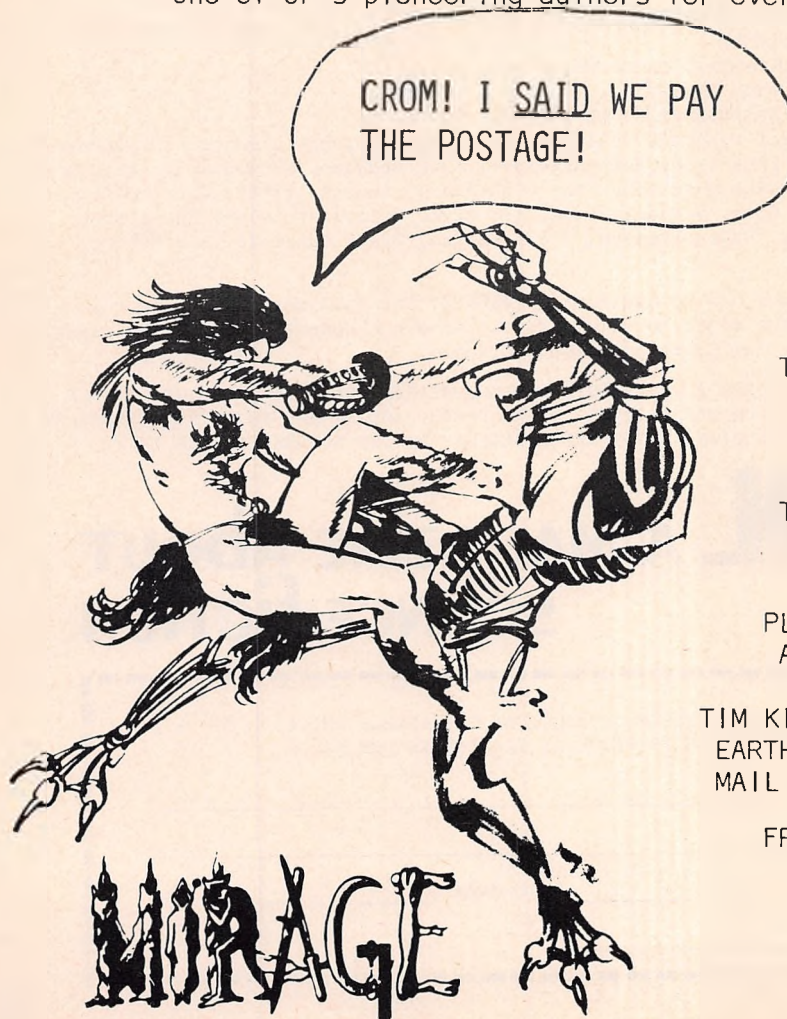
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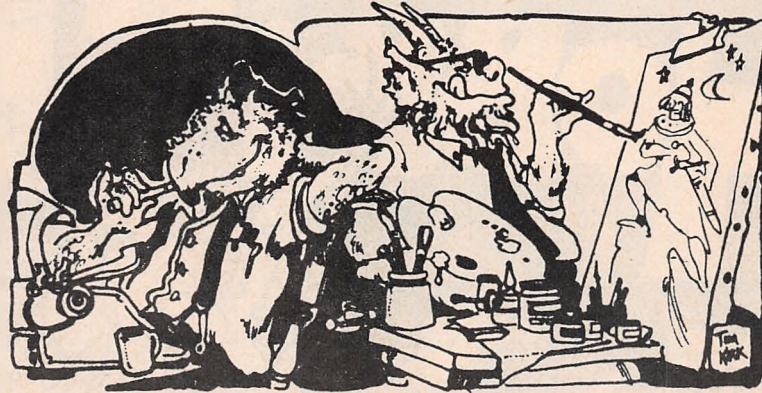
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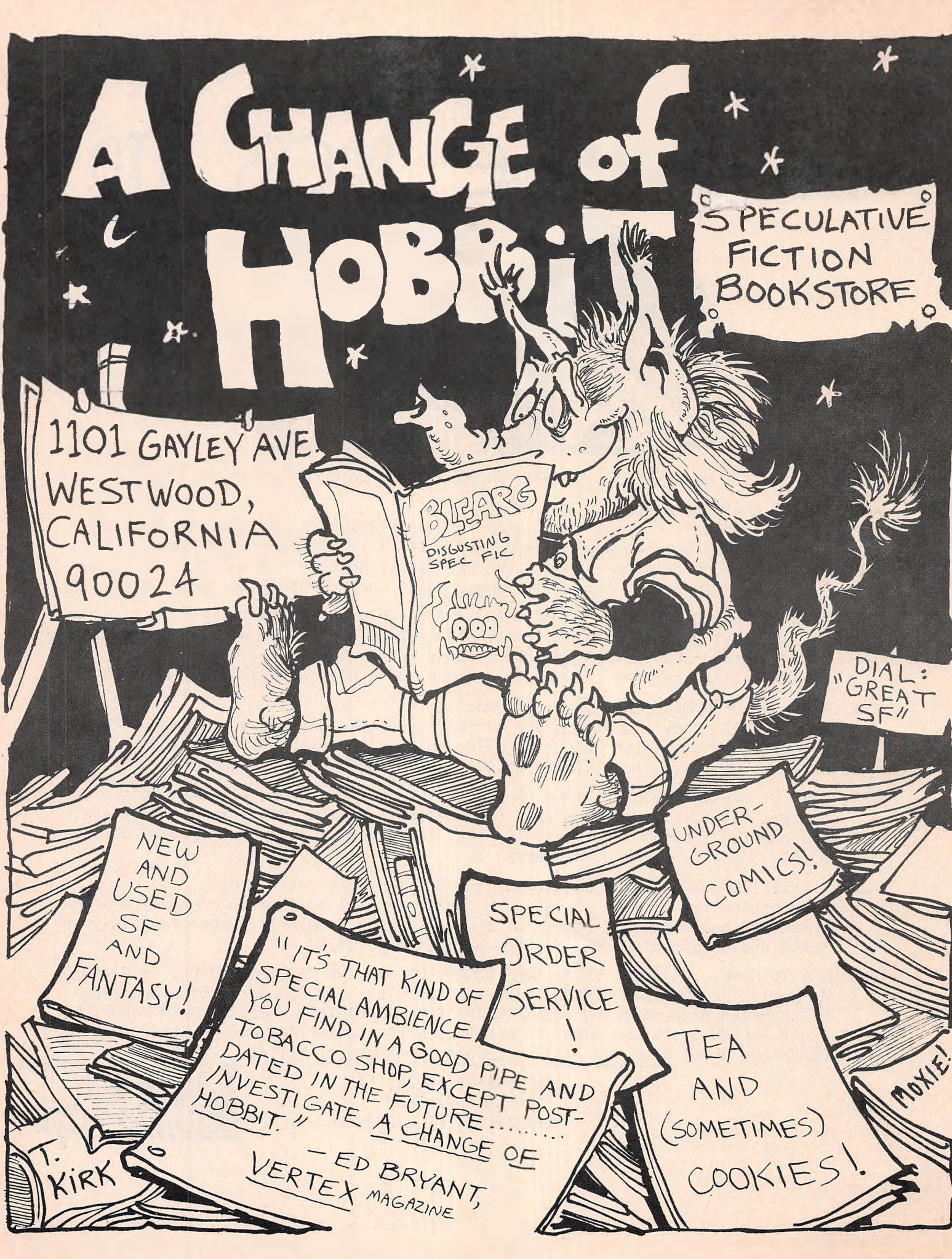
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VERTEX MAGAZINE

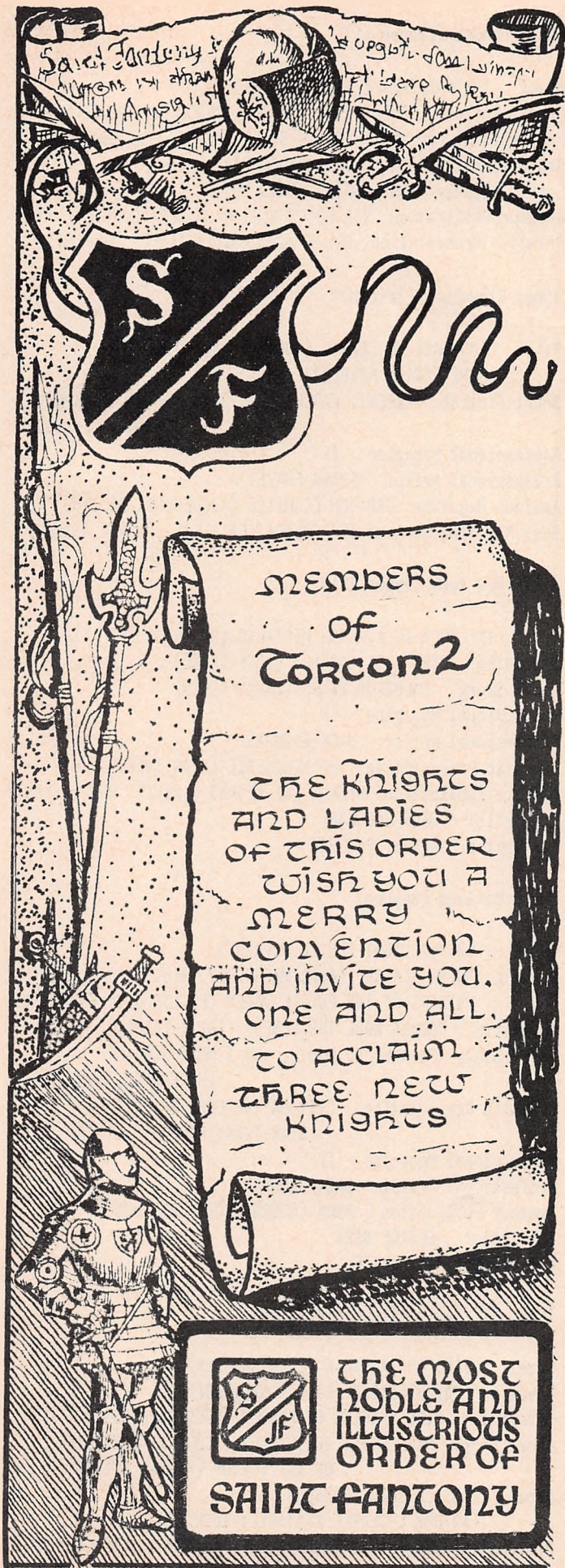
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HUGO AWARDS



1953: Philadelphia (Philcon II)

Nr. 1 Fan Personality FORREST J ACKERMAN
Interior Illustrator VIRGIL FINLAY
Cover Artist ED EMSWILLER & HANNES BOK (tie)
Excellence in Fact Articles WILLY LEY
New Science Fiction Artist or Author PHILIP JOSÉ FARMER
Professional Magazine GALAXY & ASTOUNDING SCIENCE-FICTION
Novel THE DEMGLISHED MAN (ALFRED BESTER)

1954: San Francisco (SFCon)

No Awards were given this year.

1955: Cleveland (Cleveland)

Novel THEY'D RATHER BE RIGHT (MARK CLIFTON & FRANK RILEY)
Novelette "THE DARFSELLER" (WALTER M MILLER JR.)
Short Story "ALLAMAGOUSA" (ERIC FRANK RUSSELL)
Professional Magazine ASTOUNDING SCIENCE-FICTION
Illustrator FRANK KELLY FREAS
Amateur Publication FANTASY TIMES (JAMES V TAURASI, ed.)

1956: New York (NyCon II)

Novel DOUBLE STAR (ROBERT A HEINLEIN)
Novelette "EXPLORATION TEAM" (MURRAY LEINSTER)
Short Story "THE STAR" (ARTHUR C CLARKE)
Feature Writer WILLY LEY
Professional Magazine ASTOUNDING SCIENCE-FICTION
Illustrator FRANK KELLY FREAS
Most Promising New Author ROBERT SILVERBERG
Amateur Publication INSIDE & SCIENCE FICTION ADVERTISER
(RON SMITH, ed.)
Critic DAMON KNIGHT

1957: London (Loncon I)

Professional Magazine, American ASTOUNDING SCIENCE-FICTION
Professional Magazine, British NEW WORLDS SCIENCE FICTION
Amateur Publication SCIENCE FICTION TIMES (JAMES V TAURASI)

1958: Los Angeles (Solacon)

Novel THE BIG TIME (FRITZ LEIBER)
Short Story "OR ALL THE SEAS WITH OYSTERS" (AVRAM DAVIDSON)
Professional Magazine MAGAZINE OF FANTASY AND SCIENCE FICTION
Illustrator FRANK KELLY FREAS
Motion Picture THE INCREDIBLE SHRINKING MAN
(RICHARD MATHESON)
Most Outstanding Actifan WALTER A WILLIS

1959: Detroit (Detention)

Novel A CASE OF CONSCIENCE (JAMES BLISH)
Novelette "THE BIG FRONT YARD (CLIFFORD D SIMAK)
Short Story "THE HELL-BOUND TRAIN" (ROBERT BLOCH)
Illustrator FRANK KELLY FREAS
Professional Magazine MAGAZINE OF FANTASY AND SCIENCE FICTION
Amateur Publication FANAC (TERRY CARR & RON ELLIK, eds.)
Most Promising New Author BRIAN W ALDISS

1960: Pittsburgh (Pittcon)

Novel STARSHIP TROOPERS (ROBERT A HEINLEIN)
Short Fiction "FLOWERS FOR ALGERNON" (DANIEL KEYES)
Professional Magazine MAGAZINE OF FANTASY & SCIENCE FICTION
Amateur Publication CRY OF THE NAMELESS (F M BUSHBY, ed.)
Illustrator ED EMSHWILLER
Dramatic Presentation THE TWILIGHT ZONE (ROD SERLING)
Special Award HUGO GERNSBACK as
"THE FATHER OF MAGAZINE SCIENCE FICTION"

1961: Seattle (Seacon)

Novel A CANTICLE FOR LEIBOWITZ (WALTER M MILLER JR.)
Short Story "THE LONGEST VOYAGE" (POUL ANDERSON)
Professional Magazine ANALOG SCIENCE FACT - FICTION
Amateur Publication WHO KILLED SCIENCE FICTION (EARL KEMP, ed.)
Illustrator ED EMSHWILLER
Dramatic Presentation THE TWILIGHT ZONE (ROD SERLING)

1962: Chicago (CHICON III)

Novel STRANGER IN A STRANGE LAND (ROBERT A HEINLEIN)
Short Fiction THE HOTHOUSE SERIES (BRIAN W ALDISS)
Professional Magazine ANALOG SCIENCE FACT - SCIENCE FICTION
Amateur Magazine WARHOON (RICHARD BERGERON, ed.)
Professional Artist ED EMSHWILLER
Dramatic Presentation THE TWILIGHT ZONE (ROD SERLING)

1963: Washington D.C. (DisCon)

Novel THE MAN IN THE HIGH CASTLE (PHILIP K DICK)
Short Fiction "THE DRAGON MASTERS" (JACK VANCE)
Dramatic Award NO AWARD
Professional Magazine MAGAZINE OF FANTASY & SCIENCE FICTION
Amateur Magazine XERO (DICK LUPOFF, ed.)
Professional Artist ROY G KRENKEL
Special Awards P SCHYLER MILLER
(FOR BEST BOOK REVIEWS)
ISAAC ASIMOV
(FOR DISTINGUISHED CONTRIBUTIONS TO THE FIELD)

1964: Oakland (Pacificon II)

Novel WAY STATION (CLIFFORD D SIMAK)
Short Fiction "NO TRUCE WITH KINGS" (POUL ANDERSON)
Professional Magazine ANALOG SCIENCE FACT - SCIENCE FICTION
Professional Artist ED EMSHWILLER
Book Publisher ACE BOOKS
Amateur Publication AMRA (GEORGE SCITHERS, ed.)

1965: London (Loncon II)

Novel THE WANDERER (FRITZ LEIBER)
Short Fiction "SOLDIER, ASK NOT" (GORDON R. DICKSON)
Professional Magazine ANALOG SCIENCE FACT - SCIENCE FICTION
Professional Artist JOHN SCHOENHERR
Book Publisher BALLANTINE BOOKS
Amateur Publication YANDRO (ROBERT & JUANITA COULSON, eds.)
Dramatic Presentation DR. STRANGELOVE (STANLEY KUBRICK)

1966: Cleveland (Tricon)

Novel AND CALL ME CONRAD (ROGER ZELAZNY) tie
DUNE (FRANK HERBERT) tie
Short Fiction "REPENT, HARLEQUIN", SAID THE TICKTOCKMAN"
(HARLAN ELLISON)
Professional Magazine IF
Professional Artist FRANK FRAZETTA
Amateur Magazine ERB-DOM (CAMILLE CAZEDESSUS, JR., ed.)
Best All-Time Series: THE FOUNDATION SERIES (ISAAC ASIMOV)

1967: New York (NyCon III)

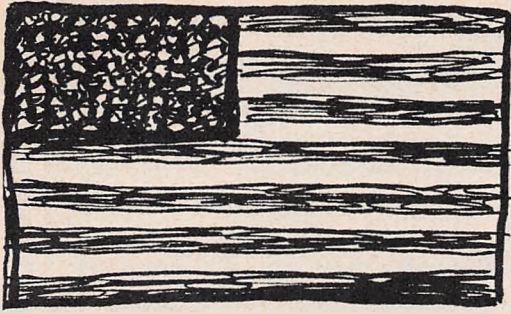
Novel THE MOON IS A HARSH MISTRESS (ROBERT A HEINLEIN)
Novelette "THE LAST CASTLE" (JACK VANCE)
Short Story "NEUTRON STAR" (LARRY NIVEN)
Professional Magazine IF
Professional Artist JACK GAUGHAN
Dramatic Presentation THE MENAGERIE (STAR TREK)
Amateur Publication NIEKAS (ED MESKYS & FELICE ROLFE, eds.)
Fan Artist JACK GAUGHAN
Fan Writer ALEXEI PANSHIN

1968: Oakland (Baycon)

Novel LORD OF LIGHT (ROGER ZELAZNY)
Novella "WEYR SEARCH" (ANNE McCAFFREY) tie
"RIDERS OF THE PURPLE WAGE" (PHILIP JOSÉ FARMER) tie
Novelette "GONNA ROLL THE BONES" (FRITZ LEIBER)
Short Story "I HAVE NO MOUTH, AND I MUST SCREAM"
(HARLAN ELLISON)
Dramatic Presentation CITY ON THE EDGE OF FOREVER
(STAR TREK; HARLAN ELLISON)
Professional Magazine IF
Professional Artist JACK GAUGHAN
Amateur Publication AMRA (GOERGE SCITHERS, ed.)
Fan Artist GEORGE BARR
Fan Writer TED WHITE

1969: St. Louis (St. Louiscon)

Novel STAND ON ZANZIBAR (JOHN BRUNNER)
Novella "NIGHTWINGS" (ROBERT SILVERBERG)
Novelette "THE SHARING OF FLESH" (POUL ANDERSON)
Short Story "THE BEAST THAT SHOUTED LOVE AT THE HEART
OF THE WORLD" (HARLAN ELLISON)
Drama 2001: A SPACE ODYSSEY
(ARTHUR C CLARKE & STANLEY KUBRICK)
Professional Magazine MAGAZINE OF FANTASY & SCIENCE FICTION



(St. Louiscon)

Professional Artist JACK GAUGHAN
Amateur Publication PSYCHOTIC (SCIENCE FICTION REVIEW)
(DICK GEIS, ed.)
Fan Writer HARRY WARNER JR.
Fan Artist VAUGHN BODÉ
Special Award ARMSTRONG, ALDRIN, COLLINS
(FOR THE BEST MOON LANDING EVER)

1970: Heidelberg (Heicon '70 International)

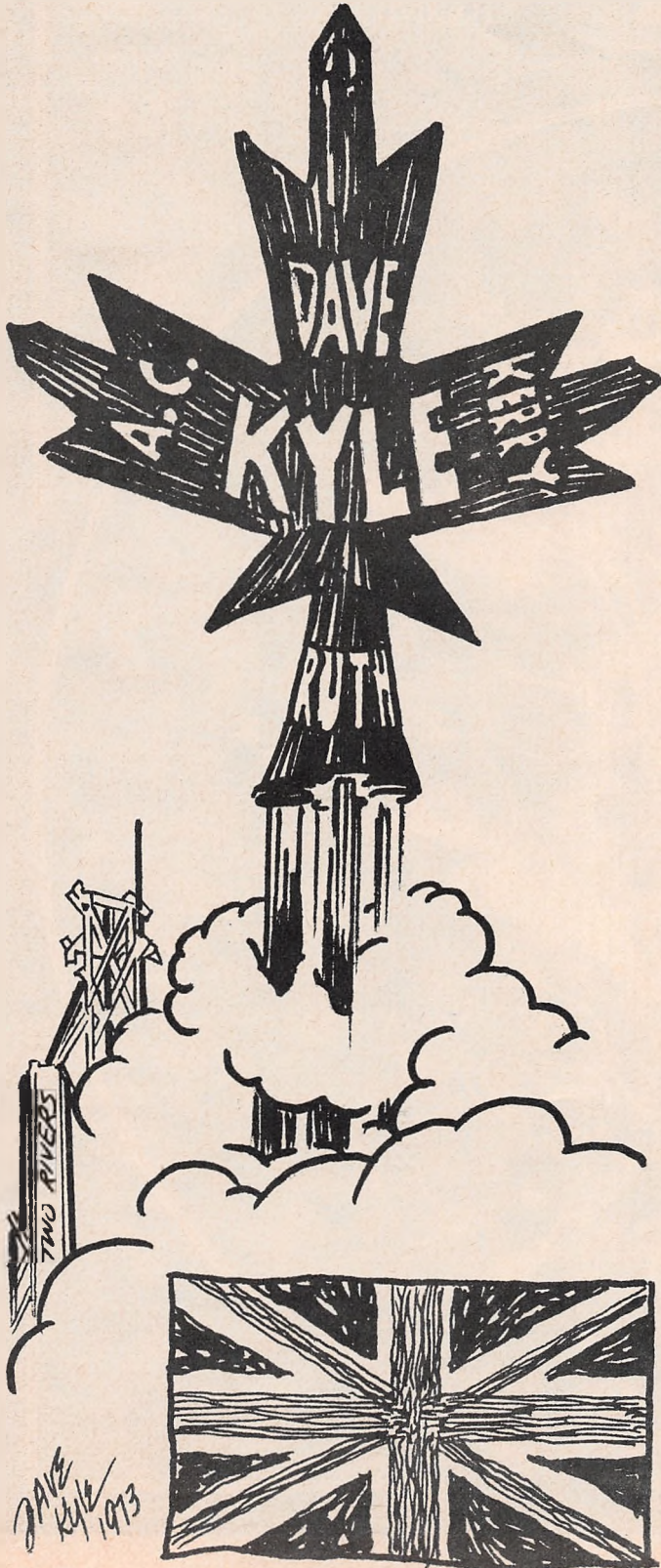
Novel THE LEFT HAND OF DARKNESS (URSULA K LeGUIN)
Novella "SHIP OF SHADOWS" (FRITZ LEIBER)
Short Story "TIME CONSIDERED AS A HELIX OF SEMI-
PRECIOUS STONES (SAMUEL R DELANY)
Dramatic Presentation TELEVISION COVERAGE OF 'APOLLO XI'
FLIGHT
Professional Magazine MAGAZINE OF FANTASY & SCIENCE FICTION
Professional Artist FRANK KELLY FREAS
Amateur Magazine SCIENCE FICTION REVIEW (DICK GEIS, ed.)
Fan Writer BOB TUCKER
Fan Artist TIM KIRK

1971: Boston (Noreascon)

Novel RINGWORLD (LARRY NIVEN)
Novella "ILL MET IN LANKHMAR" (FRITZ LEIBER)
Short Story "SLOW SCULPTURE" (THEODORE STURGEON)
Dramatic Presentation NO AWARD
Professional Artist LEO & DIANNE DILLON
Professional Magazine MAGAZINE OF FANTASY & SCIENCE FICTION
Amateur Magazine LOCUS (CHARLES & DENA BROWN, eds.)
Fan Writer DICK GEIS
Fan Artist ALICIA AUSTIN

1972: Los Angeles (L.A.Con)

Novel TO YOUR SCATTERED BODIES GO (PHILIP JOSÉ FARMER)
Novella "THE QUEEN OF AIR AND DARKNESS" (POUL ANDERSON)
Short Story "INCONSTANT MOON" (LARRY NIVEN)
Dramatic Presentation A CLOCKWORK ORANGE (STANLEY KUBRICK)
Amateur Magazine LOCUS (CHARLES & DENA BROWN, eds.)
Professional Magazine MAGAZINE OF FANTASY & SCIENCE FICTION
Professional Artist FRANK KELLY FREAS
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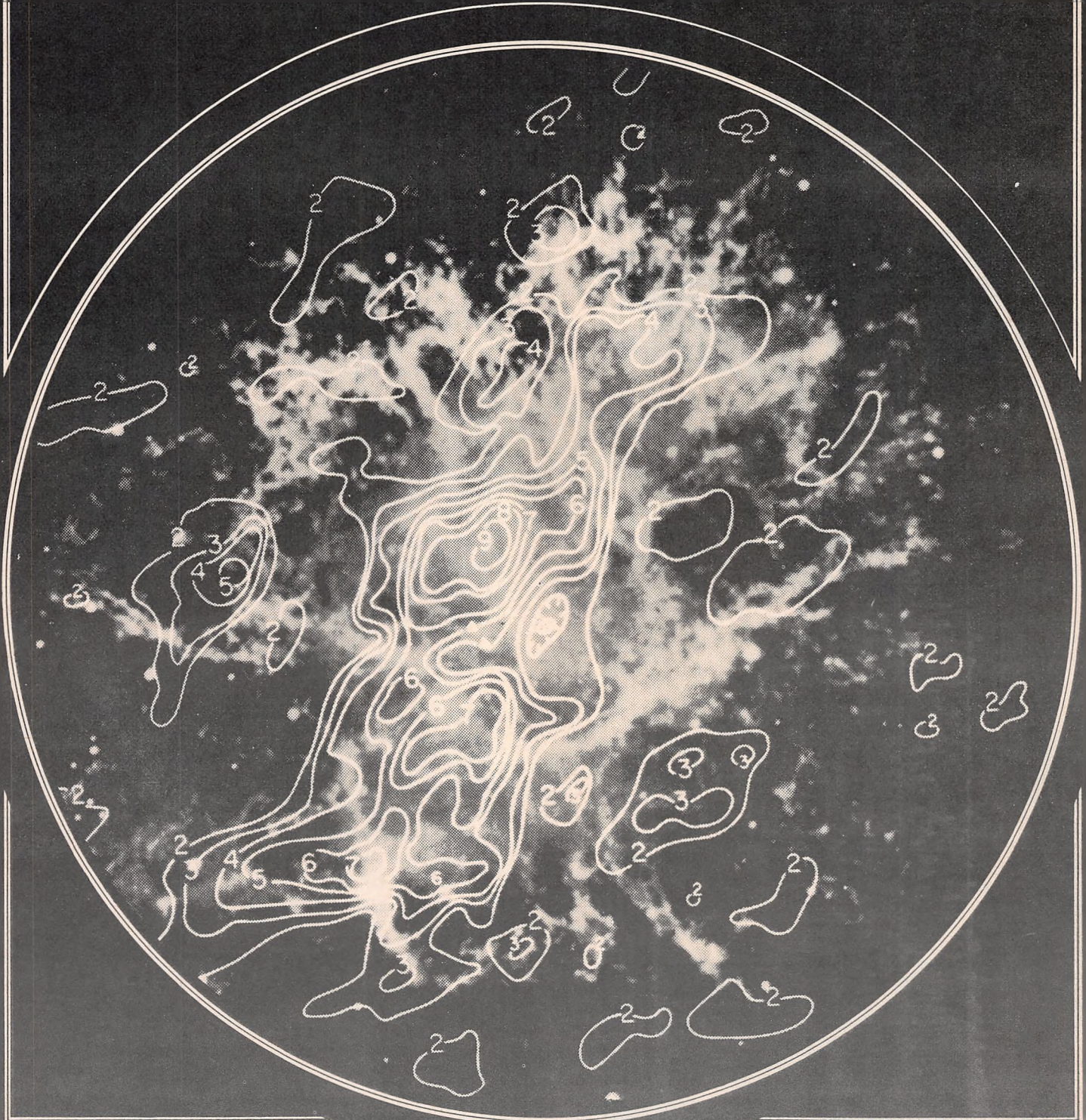
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1973: Toronto (TORCON 2)

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The Gods Themselves (Isaac Asimov)
When Harlie Was One (David Gerrold)
The Book of Skulls (Robert Silverberg)
Dying Inside (Robert Silverberg)
A Choice of Gods (Clifford D Simak)

BEST NOVELLA

Hero (Joe Haldeman)
The Word for World is Forest (Ursula K LeGuin)
The Gold at the Starbow's End (Frederik Pohl)
The Mercenary (Jerry Pournelle)
The Fifth Head of Cerberus (Gene Wolfe)

BEST NOVELETTE

Goat Song (Poul Anderson)
A Kingdom by the Sea (Gardner Dezois)
Basilisk (Harlan Ellison)
Patron of the Arts (William Rotsler)
Painwise (James Tiptree)

BEST SHORT STORY

Eurema's Dam (R A Lafferty)
The Meeting (Frederik Pohl & C M Kornbluth)
When it Changed (Joanna Russ)
When We Went to See the End of the World
- (Robert Silverberg)
And I Awoke and Found Me Here On the Cold Hill's Side
- (James Tiptree)

BEST DRAMATIC PRESENTATION

Between Time & Timbuktu
Silent Running
Slaughterhouse V
The People

BEST PROFESSIONAL EDITOR

Ben Bova
Terry Carr
Edward Ferman
Ted White
Don Wollheim

BEST PROFESSIONAL ARTIST

Vincent DiFate
Frank Kelly Freas
Jack Gaughan
Mike Hinge
John Schoenerr

BEST AMATEUR MAGAZINE

Algol (Andrew Porter)
Energumen (Michael & Susan Glicksohn)
Granfallon (Ron & Linda Bushyager)
Locus (Charles & Dena Brown)
S F Commentary (Bruce Gillespie)

BEST FAN WRITER

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Terry Carr
Richard E Geis
Susan Glicksohn
Sandra Miesel
Rosemary Ullyot

BEST FAN ARTIST

Grant Canfield
Tim Kirk
Bill Rotsler
James Schull
Arthur Thomson (Atom)

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George R R Martin
Jerry Pournelle
Robert Thurston
Lisa Tuttle

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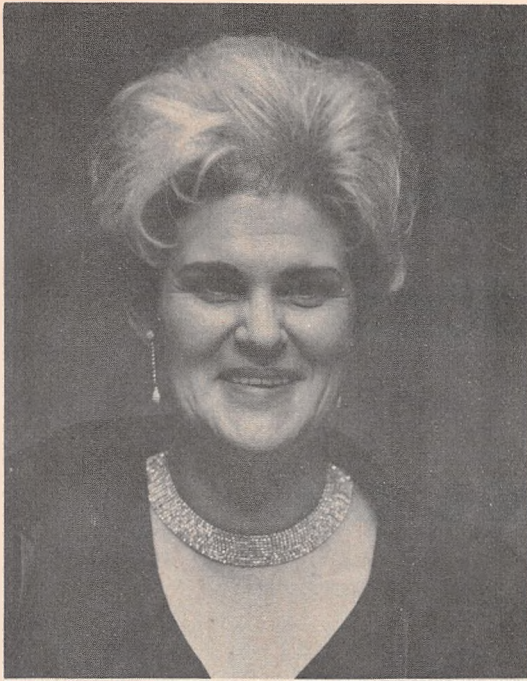


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LOOKING BACK ON SFWA Anne McCaffrey

*"Looking Back on SFWA" by Anne McCaffrey.
Copyright © , 1972 by Anne McCaffrey.*

"Looking Back on SFWA" the man asks. Well, that implies the good ol' days are gone forever. Whereas, with SFWA, the good new days are just beginning to take positive form after the usual amount of trying on this and that for size. An organization is only as strong as its weakest member's enthusiasm for it: and a lot of writers have to be convinced that a writers' organization can do anything for them. SFWA had an uphill climb with such vast groups as Mystery Writers' Association, Authors' Guild, etc. prejudicing possible members against high dues for low returns (other than the nebulous prestige of being asked, or qualified, to join.) SFWA has proved to give far more value per membership dollar than any other writer's organization.

Of course, the new generation of writers were not so turned off, never having been asked to join a writer's group, so that there was little resistance and much elation at qualifying. That's why I have strongly felt that new writers should be gathered into SFWA's bosom as so-

on as possible: for the very concrete help SFWA can give the tyro when he needs it most and to seduce his loyalty to the Gang at the psychologically perfect moment.

"Hey, fellas, look at me. I just wrote a story someone BOUGHT!"

That's a fabulous moment in someone's life. Why cut the man down to size right then? Why not pat him on the back, "Hey, man, that's the greatest! That's brilliant! Keep up the good work..... here's how SFWA can help you do it!" Instead of, "Well, we're not certain that you really qualify...(how's that for the cold-water put-down). We'll have to wait and see if you really have the goods to continue producing." Now there is a certain amount of justice in that view, too, but writing's a god-damned lonely schtick: and it's so good to feel you belong to something. It costs only postage for SFWA to be generous but that generosity has had some farflung results. I glow a little when James Nelson Coleman said that SFWA helped him endure incarceration. I know SFWA kept one youngster from slicing his throat. It sorted out a couple of very tricky and nasty agent-author and author-publisher dirty-deals: the latter with little publicity and the best possible denouement. And SFWA wasn't able to help one member's very legitimate gripe but we damned well tried. SFWA's been blamed for some failures we didn't fail in: some people simply have to pass the buck, not being mature enough to accept responsibility for their own actions - and others' reactions. Considering the violent personalities involved and the moot points thrashed out, SFWA's batting average is damned high.

SFWA was unique for starters. Its main intention was to be of service to the individual writer and to improve the image of science fiction. The old established pros were quite willing to step off any ol' pedastal they happened to have been put on and say, "hey, I've found it works better this way." The Bulletin brought market information to members all around the world, and the controversial FORUM added spice and confusion.

I know there was a lot of chaff about SFWA being dominated by the "Milford

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Mafia" and that new guys couldn't get a toe-hold in. Bull. (I'd only been to one Milford before I was approached to be S/T). I point now to George Zebrowski, Chelsea Quinn Yarbro, Jack Dann, Pamela Sargent, Harvey and Audrey Bilkner, Gene Wolfe..hell, Jim Gunn wasn't a Milfordite, nor Ron Goulart. God knows who all else is in harness now that's brand new in writing. Yes, Milford Conferencees did originally officer SFWA because, fer gawd's sake, SFWA was born at Milford and officered by those of the original 45 who were willing to take on more work to get the organization started. - And where else were they going to get workers until SFWA could induce other publishing writers that SFWA was really the better mouse-trap. Notice however how quickly Damon Knight, the founding Father, backed out to Bob Silverberg who has never been a Milfordite - or did you realize that?

Be that as it may, SFWA has been exceedingly lucky in that it utilizes as many of its critics as its partisans. George Scithers had some pretty devastating and constructive comments anent SFWA and look what he's doing? Did you know that Perry A Chapdelaine, indefatigable in his correspondence about SFWA's lacks, was asked to run for office? We'd hoped to divert that energy to constructive channels. Joe Haldeman has gone for a second term as Treasurer. Norman Spinrad has not been too proud to offer himself as candidate several times and it's about fair that he's succeeded. Judging by the reports from the Officers on 1972, more and more producing writers are willing to serve actively in SFWA's interests. Were the organization only half as viable a force in the publishing field, such a roster would be impressive.

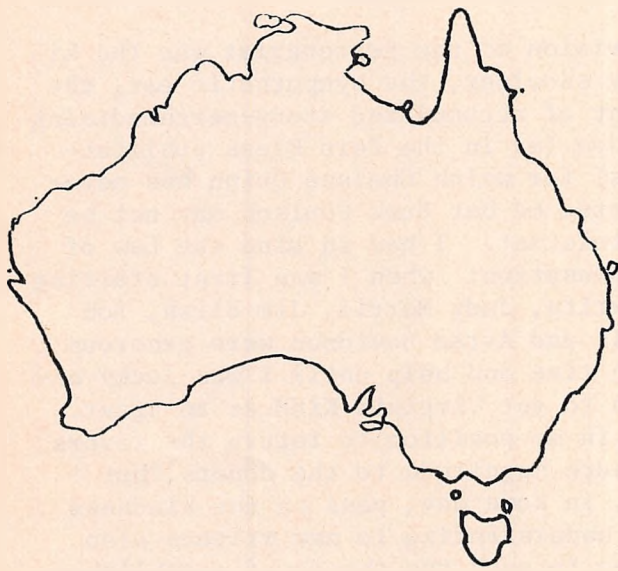
I can't help looking ahead even when I'm supposed to cast an objective eye behind me. I can't be objective because SFWA was a subjective experience for me. Shortly after I took over office from Roger Zelazny, (also never a Milfordite but the 2nd S/T), my marriage fell apart. To be frank, I sublimated a lot of personal unhappiness in doing good in SFWA. I could see how the organization could help others, if only a welcoming letter and a gratuitous word of advice now and again.

(I got lumps for some of that, but that's how the butter-ball melts.) Having been an executive secretary, I could see the potential in the office...although the best solution to the secretary-ship would be to make it a paid sinecure, rather than an elective annual appointment. MWA and Authors' Guild have paid secretaries and permanent offices. I still get mail forwarded to me here in Ireland as SFWA Secretary-Treasurer. As it usually arrives surface mail, the request is late getting back to the proper officer and much ill-feeling can and has resulted. A permanent address and/or secretary would help.

My vision of the Secretariat was the kindly shoulder, the sympathetic ear, the fount of accumulated story-merchandising wisdom (as in the Pern Press publications) for which Chelsea Quinn has never berated me but Buck Coulson may not be so tolerant. I had in mind the Law of Compensation: when I was first starting to write, Judy Merril, Jim Blish, Bob Mills and Avram Davidson were generous with time and help until I was lucky enough to get Virginia Kidd as an agent. I'm in no position to return the favors of such magnitude to the donors, but I can, in some way, pass on the kindness and understanding to new writers also going through the throes of establishment. I like to think that I projected a good image for SFWA - and quietly take a little of the credit now accruing to the organization - and try to forget that I also made a parcel of boo-boos: good notions (like the Addressograph) that unfortunately went astray or cost too much in hindsight.

All in all, I look back on my two terms as Secretary-Treasurer with a great deal of satisfaction (and a few cringes for unwitting mistakes of judgment): SFWA kept me sane during a trying period and I worked like a Trojan mare to further SFWA's ends to improve the science fiction standard of writing and the lot of science fiction writers. Would I do it again? If I wasn't in my write mind...yes!

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Amateurs frequently ask, "How do I keep Them (the faceless, nameless powers the uninformed mean when they refer to editors, publishers, et al) from stealing my story-idea when I send it in?" I seldom deign to honor such questions with anything more than a cursory, "Don't worry about it." Not only because the asker's manuscript is probably on an intellectual level with that question, but chiefly because: in seventeen years as a free-lancer, I have never known a reputable, or even semi-reputable publisher to cop someone's plot. There are cases where it looked like theft or plagiarism, but when investigated it always turned out to be an extenuating circumstance compounded of lousy office procedure, righteous circumstance, inept communications with the author and a healthy dose of paranoia on the part of the one who submitted the manuscript. Again, to the last item, usually an amateur.

Oh, there are endless instances of a writer sending in a story similar to the one an editor had already bought, and thinking, when the other appeared, that the editor had ripped-off the idea and farmed it to another contributor, and I choose to think that's just rotten timing, but in all the years I've worked for, submitted to, hustled after and been rejected by magazines from the best to the worst--and pay-scale or reputation frequently did not decide which was which--I've found the men and women behind the editorial desks to be scrupulous about such matters to the point of anal retention.

Your ideas are safe. At least ninety-nine point something infinitesimal per cent of the time. I won't say it can't happen (this being a big and constantly-surprising universe), but the chances are so slim it ain't worth fretting over.

On the other hand, getting robbed outright is quite another matter. I don't mean just losing an idea, I mean actually having your manuscript stolen, filched, purloined, palmed, spirited away, published. And you did not receive a penny. Not a sou. Not a krupnik. Not even Blue Chip stamps. To which situation applies Ellison's First Law of Literary Brigandry:

If your manuscript was stolen and published and you didn't get paid, it was not the fault of the editor, it was solely and wholly the fault of the publisher.

Editors are good people. Some are cranky, and some are cavalier in their treatment of writers; some are inept, and some have no talent; some are out of touch with the times, and some were never in touch. But all of them are honest. Most of them were writers at one time or another, so they understand. Their reasons for leaving the honest life of the writer and entering the damned brotherhood of the blue pencil are multitudinous, but none of them are crooks.

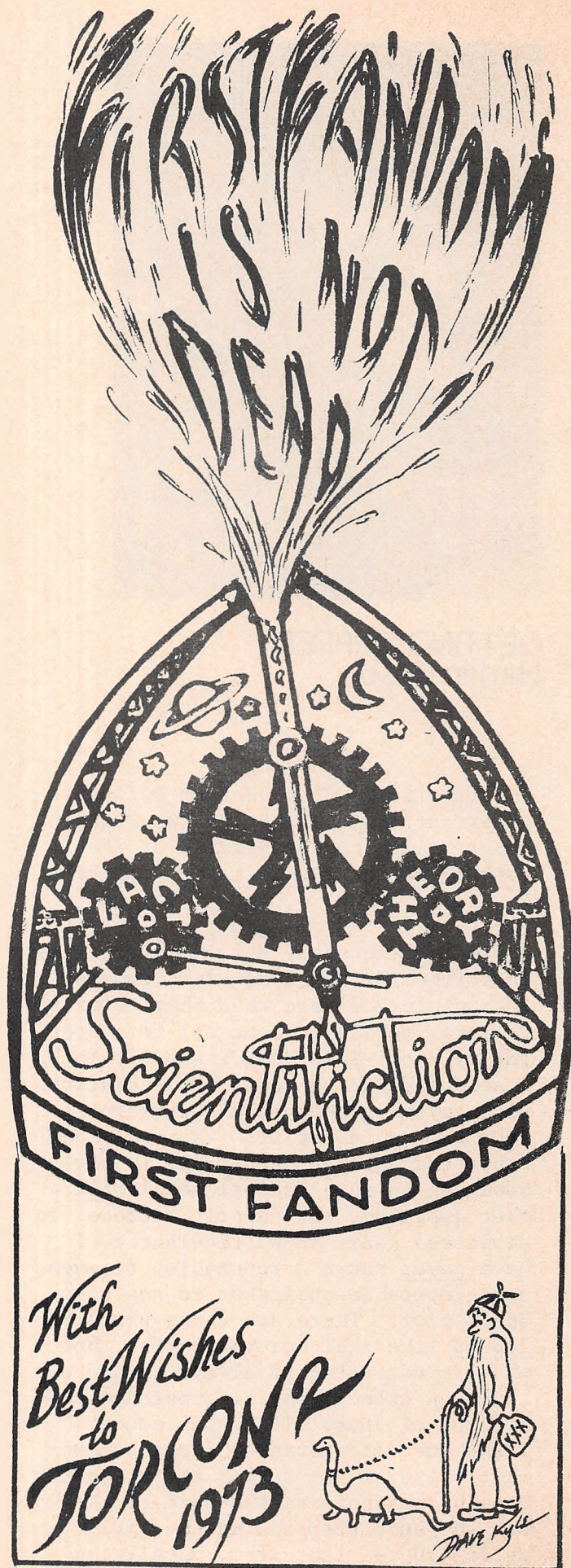
Publishers, on the other hand, are frequently not only schlockmeisters of the vilest sort, upon whom used car dealers would spit, but they are

equally frequently ex-manufacturers of piece goods, gadget salesmen off the Jersey Turnpike, defrocked carnival pitchmen, garmet center gonifs whose idea of creativity is hiring a pistolero to break not just someone's tibia, but fibula as well. While this cannot be said for saints like Nelson Doubleday or Charles Scribner (he said, with just a touch of irony), there are at least half a dozen guys I would gladly name right here (were it not for the Torcon's adolescent fear of lawsuits) whose connection with The Mob, whose pokey-pocked pasts, whose absolute lack of even the vaguest scintilla of ethic or morality or business decency mark them as men unfit for human congress. They are, truly, the Kings of the Pig People. And they operate some of the biggest publishing outfits in New York.

I will, however, tell you a few fascinating stories about how I've been stiffed during those seventeen years that may provide a few moments of horrified distraction while you work out the ending of that short story for Ellery Queen's (a very reputable periodical, I hasten to add).

All in all, I've been rather lucky. Also damnable cunning and persistent, which is the key to how to avoid most of what I'm about to lay on you here. I've only been taken half a dozen times in seventeen years, with sales upward of eight hundred in magazines, and something like twenty-five in books. That isn't the worst batting average in the world, but each one of those six ripoffs stick in my craw like a boa constrictor trying to swallow the Goodyear dirigible.

The first was a short-line publisher who used to have his offices on lower Madison Avenue, in the Mosler Safe Building. Along about 1960, when I'd been released from the Army with relieved sighs (theirs and mine), when I was just starting to get back into free-lancing and was hurting for money, a dear friend who was working as editor on the chain of seamy periodicals with which this Jesse James of the Publishing World festooned the newsstands, called me and asked if I had a story for one of their detective magazines. The only unsold manuscript I



had at the time--and there was some urgency to the request--was an absolutely dreadful piece of dreck (and I use the ethnologue specifically) about a guy who murders another guy and disposes of the body by grinding it up like a pound of ground round and flushing it down the toilet...all but the teeth and suchlike, which he threw in the Hudson. He gets caught when the toilet backs up. It was titled (and I trust you'll forgive me for this: I was younger and less a credit to my race in them days) "Only Death Can Stop It."

Despising myself for even submitting it, I sent it over to the editor and was mortified, chagrined and delighted when he called the next day to say he'd buy it. Thirty-six hundred words, thirty-six dollars, a penny a word. At that low ebb of financial tide, I was overjoyed to take a penny a word. Particularly for that specific thirty-six hundred words, abominably arranged in that ghastly fashion.

I was supposed to have been paid on acceptance, but when the money didn't materialize in a few days, I called my friend the editor and made mewling sounds. He was genuinely unhappy about having to tell me the "policy" of the magazine had changed slightly: they were now paying on publication. He wasn't happy about it, but he said the Publisher was adamant on the point. I swallowed hard and said, "Wow, I really needed that money." My friend (who remains a dear friend to this day) offered to pay me out of his own pocket, but I'd heard through the Manhattan jungle telegraph that the Publisher hadn't paid him in several weeks, so I refused the offer. Like a jerk, I decided to wait. Men in the Publishing Industry are all gentlemen, right? Till that time, I'd never had cause to think otherwise.

Two weeks later, my friend was "let go." Sans a month's wages.

Still, I waited, feeling certain no Publisher could actually print something he hadn't paid for. I mean, after all, there is a law in such matters!

From afar, even today, come the sounds of the Muses, wailing, "Naïve child, gullible waif, moron!"

Finally, the magazine hit the stands, and I waited very patiently for three weeks for the check. No such creature surfaced. I began calling. The Publisher was invariably 1) out to lunch, 2) in conference, 3) out of town, 4) at a distributors' convention, 5) in the bathroom, 6) tied up with affairs of state or 7) none of the above, under the general heading "unavailable."

I talked to my friend, the ex-editor, who was also starving, who advised me sadly that we'd both (and many others) been taken, and he was truly sorry he'd hyped me in the first place. I could not find it in my heart to blame him, or conceive of redress where he was concerned.

The Publisher, however, was another matter.

So one afternoon, I put on my one and only suit, a charcoal gray item in those days, and I took the IRT down to the Thirties, from whence I sojourned forth to the Mosler Safe Building. When I reached the offices of The Great Cosmocockik Publishing Corporation, I was confronted by a cubbyhole arrangement of open-fronted offices known in the trade as a "bullpen." In each cubby a young woman sat madly blaming away at a typewriter or adding machine. It seemed to me that surely in one of those dingy cells some bright young lady might have been put to productive use typing up my lousy thirty-six buck check. But by then the cunning of the beast had come to the fore, and I knew such was not the case. I also knew, from the unflagging regularity with which calls from "Mr. Harlan Ellison" had been refused, that I would get no action if I used that name.

"May I help you?" asked the receptionist.

"Yes," I replied, giving her a steely, no-nonsense look. "Mr. Attila B. Hum is the Publisher here, is he not?"

"Uh...yessir."

"Fine. Would you please tell him that Mr. George Knowlton of the Manhattan Central Division of the Bureau of In-

ternal Revenue would like to speak to him." It was an order, not a question. It was also a name I had made up on the spot, as is Mr. Hun's at this moment.

The young lady blanched, shoved back her caster chair and careened into Hun's lair. In a moment she was back, pressing the buzzer to release the gate that afforded me entrance, and she ushered me into the sonofabitch's office.

He started to get up, and I leaned across the desk and blathered, "I'm Ellison, you eggsucking thief, and you owe me thirty-six bucks, and if you don't lay it on me right now I'm gonna strangle you with that Sulka tie around your wattled neck!"

He started screaming for help instantly.

I panicked.

I saw a door at the side of the office, and bolted through it, just as the office help came crashing through the other door. They were all going in one direction, and I was going in the other, around into the corridor, around behind them, and past all those little cubbys ...now-empty. In a blind stagger, but still possessed of a demonic singularity of purpose, I grabbed an enormous L.C. Smith typewriter --five thousand pounds, one of those old office standards, impossible to lift, much less carry, much lesser at a full gallop, for anyone save a madman on the verge of being apprehended and thwarted in his revenge-- and I bounded down eighteen flights of fire stairs without even seeing the EXIT door through which I'd burst.

I hit Madison and ran like a kindergarten teacher who's mistakenly answered a casting call for a porno flick.

Sometime later, and many blocks further crosstown and uptown, I hocked the behemoth for seventy-eight dollars.

A clear profit of forty-two bucks.

That was the only instance of the six horror stories I have to relate in which I emerged triumphant. It was

the only time I ever successfully avoided being stiffed and got paid. After a fashion.

My second contretemps with the Ravening Hordes of the Carnivorous Publishers was a transAtlantic ripoff by a German publisher who sent me how many letters God only knows, begging my permission to reprint one of my more successful stories, and imploring me to accept his offers of x number of Deutschemark for the privilege. While my German agent, Thomas Schlück, takes very good care of me indeed, this matter seemed so negligible, so unneeding of cross-communications between my English agent, Janet Freer and me, between Janet and Tom, between Tom and the Publisher, and then back again through the lines, I decided to just take care of it myself, tell the Publisher to give Tom a commission on it, let him worry about what part of the commission he wanted to send Janet in London, and when the check arrived here I'd only have expended six months getting maybe fifteen dollars, instead of a year. Don't let that fifteen dollar business bother you. In Deutschemark it's something like DM. 12,500 or somesuch. It always looks good when it has that DM in front of it, but when you call the Bank of America and ask what's the going rate on DM today, the 12,500, (or whatever) always comes out to fifteen dollars.

So I wrote back and signed the contract. A year went by. I forgot the whole thing. How much time can you expend thinking about fifteen dollars? One day in the mail came a book from Germany. Nice looking hardcover. But who'd sent it, and why to me? Leafing through, I found my story, the one I'd signed to include in a nameless anthology a year before. I hadn't been paid. Several letters to the Publisher netted me a resounding silence.

Finally, I wrote Tom Schlück about it. He wrote back that the Publisher had folded his signatures and slowly skulked away into the night. Outta business. With my DM 12,500.

On the other hand, if I ever learn to read German, that book may be worth fifteen bucks. It was titled LIEBE

2002---or, LOVE 2002: in other words, the first volume of sexy stories about the future.

I keep wondering: are they sure this is how Joseph Goebbels started?

Ripoffs three and four were from "little" magazines and publications of the underground press. One was a short story solicited from an artsy-craftsy literary journal that sent me an appeal of low finances but high esteem my withered and hungry ego could not ignore. They never paid. Not even in copies, as had the ex-Waffen SS Publisher of LIEBE 2002. The other was a series of articles I did on prognostications of ecological horror if we continue blithely raping the planet. Again, low finances were pleaded, but the Publisher got me on another of my weak points: moral obligation. I was urged to serve my world and my species. So I did the pieces, they were run, and the Publisher was last heard of living somewhere on the banks of the Delaware River, head man of a farming commune dedicated to truth, justice, ecological balance and the preservation of the area from the depredations of some kind of dam project intended to flood the valley. I cannot really find it in my heart to hate this clown, though he never paid me a cent for my work. When you deal with amateurs, you can expect to get stiffed. They just don't know any better. They have no conception of the ethical mechanics of a creator-publisher liaison. Were I to confront this dude today, and ask for what's owed me -- which isn't all that much, in point of fact-- he'd smile shyly, spread his hands in helplessness, and indicate the farm. "This's all I've got m'man," he'd say, and with love and truth and ecological balance he'd offer me a squash or a beet. How can you hate a child of innocence like that?

Ripoff number five is an ongoing theft, which makes it one of the more fascinating items in my catalogue of chicanery; all the more so because it's 100% legal --the Publisher has the right to steal from me.

Yes, I know. It confuses me, too. I'll tell you about it. And therein make a suggestion that may save

you hundreds of dollars at some later date. The way it goes is like this...

Back in the mid-Fifties, when I arrived in New York from the wilds of the Great American Heartland, to conquer the publishing industry and carve my name in lights (or whatever it is one does on the Great White Way), I found a somewhat dismaying lack of verve at my appearance on the part of editors and Publishers. So I began writing short stories for the penny-a-word pulp markets, as had so many writers before me. It was an honorable profession in that it demanded skill and craft and reliability, not to mention the barest minimum of talent. One of the markets I found receptive to my work gave me many assignments, sometimes 10,000 words a night for week after week. I wrote many stories... most of which have blissfully sunk into the swamp from whence they emerged. (When I think of those stories emerging from the swamp, I'm reminded of a comic book from the early Forties, one I adored when I was a kid. It was called THE HEAP and it concerned itself with an ex-Nazi pilot [who later became a Publisher? No, it couldn't be ...well, anyhow] who crashed in a swamp and was killed, but who somehow lent his precious bodily fluids to a biological freak accident that reissued him from the quagmire as a sorta walking composte dump of sludge and yecchhh, semi-mindless and dripping ooze.)

In those days of noble struggle to make a living as a freelancer, one did not very carefully examine the check when it arrived. Usually the need for fast money was so pressing that I would deliver a story to the editor, sit there while he read it, and if he liked it take the pay voucher he would hand me and dash down to the comptroller's office to get a check drawn on the spot. It was pretty much standard practice in those days pre-Nixon, pre-Freeze, pre-Recession. Getting the check cashed before bank closing was always a dash across town, sometimes hitching a ride on the tailgate of a moving van or other Manhattan omnibus.

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So it is understandable that in a rush just to get the rent paid or the typewriter out of hock, one did not look too carefully at the reverse side of the check where the Publisher had rubber-stamped in itsy type a clause of contract that said acceptance of the check meant you'd sold him all rights to the story, in perpetuity, forever, no escape clauses.

It never seemed to matter at the time.

Well, a few years ago, the Publisher, a large house with many slicks, decided to cut the last of their pulps --which had long-since gone pocket-sized--and they sold the titles and fiction backlog to what may be politely termed a schlockmeister. Thus, the new "publisher" was legally within his rights to reprint anything and everything paid for with one of those deadly little checks whose reverse sides bore the phrases few of us had ever even bothered to read.

Then began one of those awful nightmares writers find in their tea leaves, or whatever it is they're smoking. Old stories from ten years before, written in haste, lean on originality and fat with verbosity (at a penny a word no one in those stories ever simply said anything, they always bit off the phrase harshly [5¢], snarled and hissed a wild string of obscenities [8¢] or husked the sentiments as though through a thick and suffocating fog of endless despair [14¢], those dreary corpses began to be exhumed. The schlockmeister dug them up, somewhichway drove a thin electric shock through them and, like amputated frogs' legs, galvanically they twitched once more into print. Adding to the utter ghastliness of the situation was the indignity of not being paid. Not required to pay, he didn't pay.

It went on that way for about a year, with story after story coming back from the tomb, and every time I'd have to explain to my friends and fans of my current work that these were, er, uh, earlier stories and ah, they were interesting as examples of how a great writer begins and, uh, they should take them for what they were. (Which was crap.)

Finally, after I'd won several prestigious writing awards, the schlockmeister paid me the ultimate honor. He released an ALL-HARLAN ELLISON ISSUE of one of his monstrous reprint titles, and he included seven of my most worthless, inept and loathesome potboilers.

At that point I appealed to Science Fiction Writers of America, who had been boycotting the Publisher since his reprint policy had begun. Their position, and mine, was that while he was legally in the right, there was a certain sterility of morality involved in reprinting writers' work without making at least a token payment. Since it was clear nothing could stop his dredging up the dreck, the least he could do was pay for the privilege.

The upshot of the story is that the Publisher finally came through with payments. Twenty dollars for short stories, forty dollars for full novelles. It was peanuts, but it opened the way to a rapprochement on the matter of reprinting bad old stories. All I had to do was write good new ones for him. For peanuts.

Blackmail is an ugly word.

And just so you gentle readers don't get the impression that only poor, shoestring Publishers are thieves, and the big reputable types are free of guilt, be advised that my most recent stiffing--years after one would assume I'd learned my lesson--has been at the hands of the world-famous Huntington Hartford, late the Publisher of Show Magazine.

Mr. Hartford owes me something like two thousand dollars for articles contracted-for and written to order for his magazine, but never paid for because Mr. Hartford decided to go out of business. So everything was thrown into receivership and, though he sold the magazine and apparently made a profit from the deal, he has so cleverly tied up matters with attorneys and creditors that the many freelancers who were caught in the crunch have virtually no chance of ever collecting their pay.

There is a new Show Magazine, but the Publisher and editors contend they aren't responsible for debts incurred by Mr. Hartford. On the other hand, Mr. Hartford's spokesmen (one never speaks to Huntington, he's off somewhere sunning at Antibes, I suppose) say everything will be settled in court sometime in 1987. Which may sit well with Mr. Hartford at Antibes, but leaves something to be desired when freelancers have to pay their rent.

For those who may have concluded from this compendium of horrors that the freelancer has only his wit and guile and tenacity to support him when faced with literary theft, it is a conclusion well-founded. There is very little a writer can do when a large publishing corporation decides to take him or her.

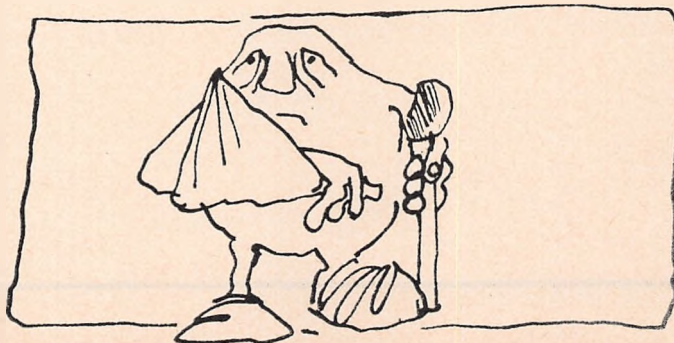
There are agents to help keep the losses down to a minimum, and there are writers' organizations to put on pressure, but in the final analysis the answers are to know with whom you're dealing, to make noise when the time comes and put aside fear of incurring the Publishers' wrath, and when all else fails, to become as ruthless as they are.

And no matter what the Famous Writer's School tells you, the life of a freelancer is not all roses.

There is an uncommon crop of stinkweeds in the bouquet.

The question, accordingly, presents itself: why the hell do we stay at it, instead of becoming CPAs or realtors?

The answer is so obvious, I won't bother. Just be careful.



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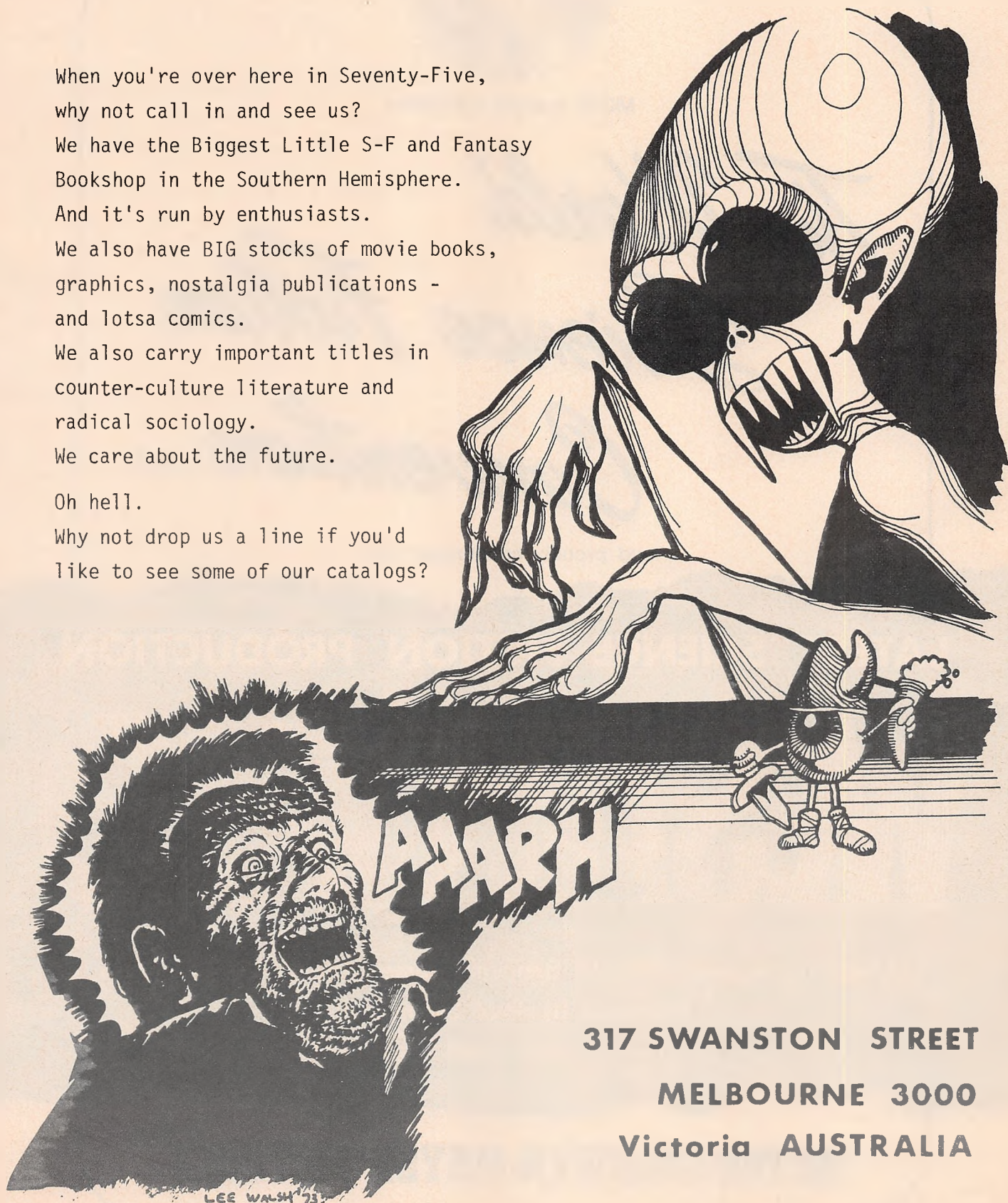
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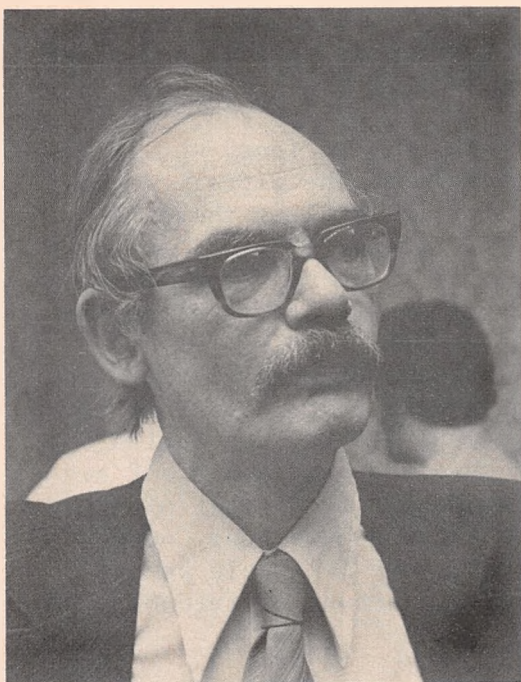
WESTWORLD

starring Yul Brynner, Richard Benjamin, James Brolin, Victoria Shaw

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Directed by Michael Crichton from his original screen play.

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LIVING IN THE WORLD OF SCIENCE FICTION Frederik Pohl

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I began trying to write my first science-fiction story in the long, slow afternoons of my eighth grade English class, when there was absolutely nothing happening that I didn't know all about already (my mother was an English teacher) and my mind tended to wander. (I remember that story. It was all of 2000 words long, something or other about Atlantis, and it was terrible.) I've been trying to write sf stories ever since; in fact, there has never been a week since, in all those forty-plus years of weeks since June of 1932, when I didn't have some kind of a science-fiction story idea worrying at the back of my mind. There were a lot of weeks when nothing was getting onto paper; like most writers, I spend about as much time feeling guilty about not writing as I do actually putting words down. But no matter what else I did, what personal tragedies or triumphs were going on, on a troop ship, working in an advertising agency, loafing in the sun, I always have had some part of my brain thinking science fiction.

I wouldn't have it any other way. I like sf. I like to read it, I like to write it, I've enjoyed editing it, I enjoy the people I meet who are connected with it.

If I hadn't become a writer, I think I would have liked being some sort of scientist---possibly a chemist (that was the sexiest kind of science in 1932, or so it seemed to me), or a mathematician or astronomer. One of the things I have found most personally rewarding about science fiction is that it has given me a chance to keep a foot in both camps. So many good scientists are sf fans, and often were turned on to science by reading sf magazines. Mostly it was stories they read in the magazines or books, but I know one scientist, now happily engaged in designing propulsion systems for interstellar spaceships (his employers think it is going to be a power generating system, but he knows what he's doing), who first got exposed to science fiction over a Boy Scout campfire. His Scout leader, who was telling the stories, was a young man named Harry Stubbs, somewhat better known to most of us now as Hal Clement.

But however they have been exposed to it, about half the really interesting scientists I meet have a soft spot in their hearts for sf writers. The beauty part of this is that they are only too delighted to take us around their labs or workshops or observatories and explain everything they are doing; and if, like me and a large number of other sf writers I know, you are a fan of science, that is about like having Joe Namath explain pass formations or General Rommel discuss the North African campaigns would be to a more normal sort of person.

I've had a lot of fun at places like the Jet Propulsion Laboratories and Cape Kennedy, at M.I.T. and the Harvard-Smithsonian Astrophysical Observatory, watching a crew cast off for the Moon or seeing signals come in from a Mariner exploring Venus, or seeing Marvin Minsky demonstrate his artificial-intelligence systems, or listening to Freeman Dyson talk about pulsars at the Institute for Advanced Studies. I suppose it's all

in what you like, but what I like happens to be that.

And another thing I like very much, and that sf gives me in good measure, is a chance to talk to groups of people about what is on my mind. I spent several years lecturing to management groups, and that was fun; but I've really been delighted by the college audiences. Some stand out in my mind: Standing in the library at Syracuse University all one afternoon (a little groggy because I'd missed sleep the night before, and aching some because I had a broken wrist in a cast) in a long rap with a packed room of students; a great evening a couple of months ago at the University of Wisconsin, where the audience wouldn't quit until the caretaker of the building turned off the lights; a fine few days at the University of Toronto several years back; more schools, and more bright, rewarding audiences than I can remember. I guess I've spoken on a hundred campuses, and I can only remember two or three where I wished I hadn't come. (And they were disaster areas as schools; even there, individuals stand out pleasurably in my mind.)

And then there are the science-fiction writers themselves. What a collection of thorny and exciting people! They come in all shapes and sizes, all ages and the usual run of sexes; but in important ways they are all alike. I've spent time with sf people in eight or ten countries, on four continents and a few islands. The languages are different. Sometimes the physical appearance of the writers is different. But we are all one breed the world over; I am pretty sure that Robert A. Heinlein, Brian Aldiss, Arisune Toyota and Arkady Strugatsky have a great deal more in common with each other, and with me, than any of our next-door neighbors have with any of us. I do not know exactly how to describe this similarity of character, which transcends geographical, political and religious differences, but two of the traits that make it up are obstinacy and openmindedness. Obstinacy in doubting that the general consensus of mankind is necessarily

right; openmindedness in a willingness to accept, at least for the purpose of argument---or for writing a story---, almost any hypothesis that is not clearly self-contradictory.

And then there are the fans, who are exactly the same as the writers in so many ways that it is clear there is a family relationship. Conventions are becoming so big these days that it is hard to get to know most of the people who show up. That's a pity. I have fine recollections of some of the smaller cons---the Boskones, the first Torcon, the 1961 Seattle Convention, with fewer than 300 people present and everybody wandering in and out of everybody's room the whole weekend. Great conversations, some memorable poker games, a certain amount of friendly drinking.

As I say, I wouldn't have it any other way. This is not to say that it is all joy. Writing and editing science fiction does involve a certain amount of hard work, and a lot of the hardest work is unrewarded in any way at all---the stories that don't jell, and have to be thrown away, or worse get published and are revealed in all their naked awfulness to the world; the editorial plans that cannot ever come true because of some publishing or distributing foul-up; all the misery, and all the toil. Never mind. It's worth it. When things look most depressing I have a great consolation. If I were a farm laborer or an accountant or an advertising man I would still, I think, spend some of my spare time making up dreams about the future and talking about them, or putting them down on paper; and it is not such a bad world that has in it a system whereby people are willing to give me money to do things I would so gladly have paid to do for fun!

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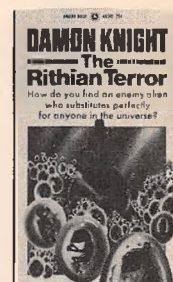
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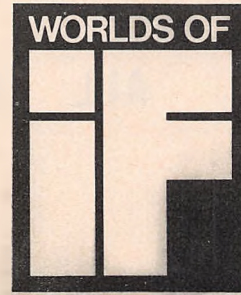
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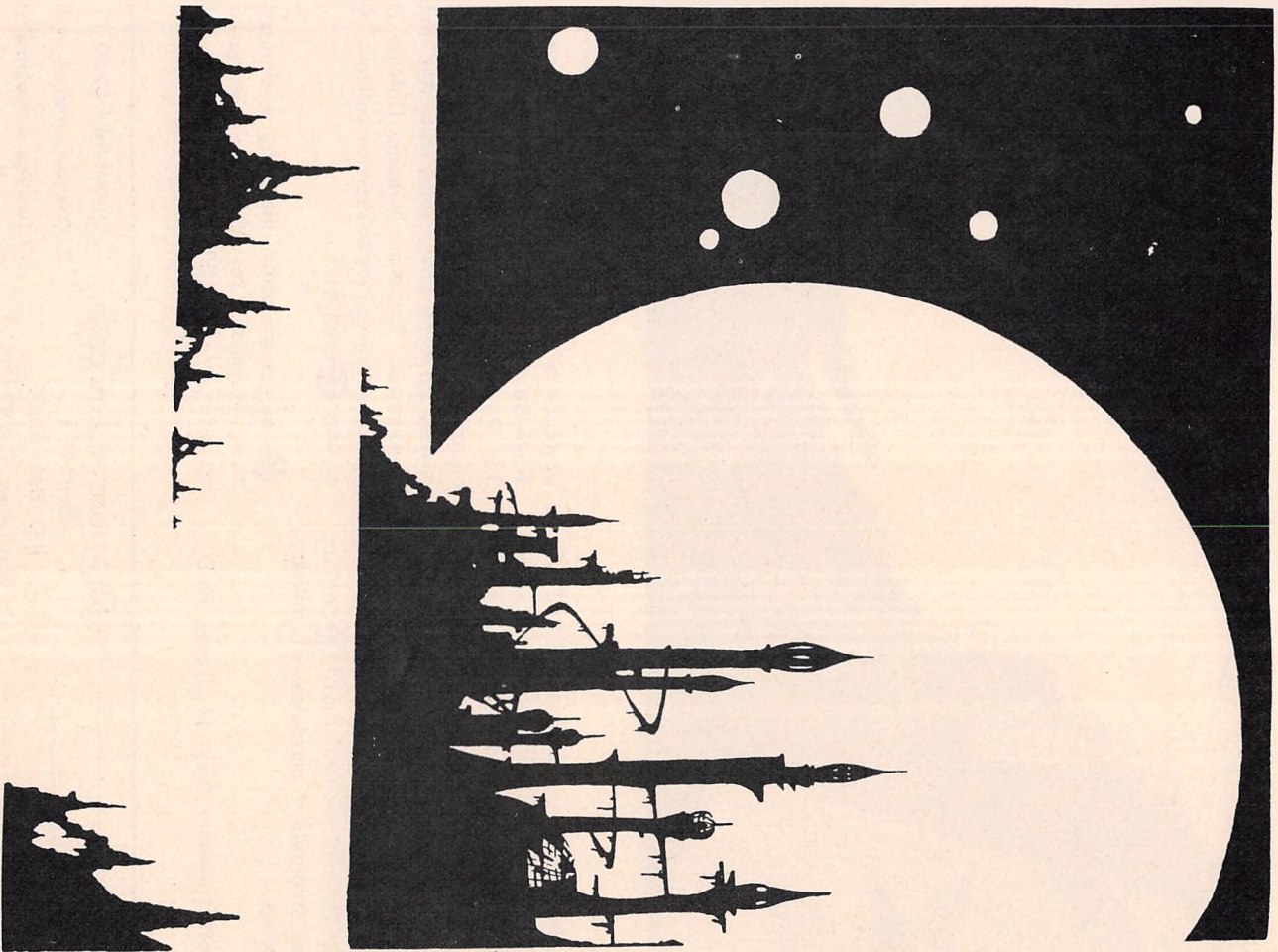
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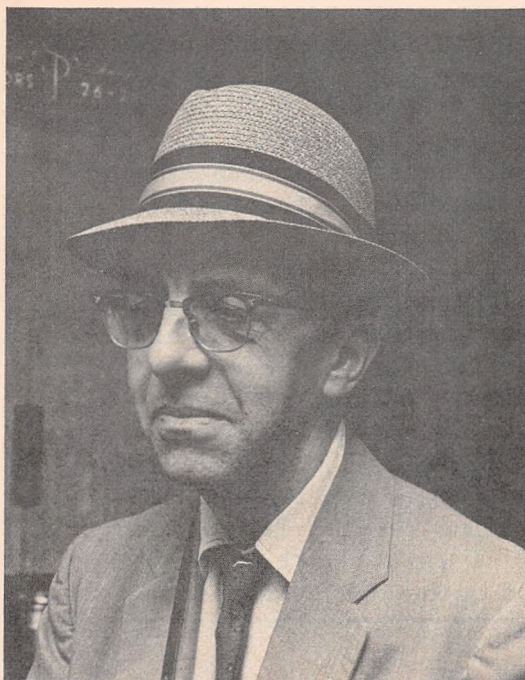


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HALF A FAN IS HUMAN Harry Warner Jr.

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At a worldcon, you learn how the other half lives.

But your discovery has nothing to do with income or residing on the other side of the tracks. In fandom, the other half is the fan as a physical human being, walking and talking in your midst. Sometimes this aspect of the fan is wildly different from the half of the same fan whom you encounter as a fanzine editor or writer or as a correspondent.

I don't know if Dick Geis will attend Torcon 2. But last year, he wrote a vivid description of the difference between his own two halves:

"In everyday interpersonal contacts I'm quiet, self-effacing, non-obtrusive. I yield to others. I am a listener.... I could never presume to talk on and on about how I struggled with a characterization or a paragraph of action writing, or how many subs I got in the mail, or my reply to you.

"Ah, but at this typer the worm turns! I AM MASTER HERE! If I feel like being nasty, I snarl! This is my world and I am Walter Mitty, among other things."

Copyright © 1972, Richard E. Geis Magazine.

That's one major fascination of conventions. You meet people whom you've known as words on paper. Even if Geis has exaggerated the difference between the two aspects of himself, he has capsulized to perfection the contrast between the paper tiger and Caspar Milquetoast that you find in some fans. I can't find any recent quotation to introduce the other type, the fan who is the life of the party in a con but rarely ventures an opinion or hazards a mild criticism when he writes a loc on a fanzine.

Stand in the lobby or talk your way into a room party at this Torcon, and in three minutes you can find more subdivisions on this basic difference between the social and the literary instincts in a fan. There is the fascinating conversationalist who emerges from the mimeographed page as a pedantic bureaucrat, the individual who spends the entire convention palling around with the very people he has been feuding with most bitterly in print, and most unfortunate of all, the fan whose face periodically assumes an agonized expression for no apparent cause during a con. He's the one who always thinks up the perfect pun, the withering retort, and the inspired bon mot a half-hour too late, and wishes he could maintain the reputation in a crowd that he has attained in fanzines.

Of course, professionals represent an evolutionary advance over fans and it would be blasphemous to hint that a pro hasn't integrated himself into a homogeneous, undifferentiated perfection. But you still have the right to make wild conjectures about the pros. You can imagine that you find the one who invariably describes annihilation for civilization or the universe or

both turning out to be the most cheerful, optimistic fellow you've ever met. It's even possible to deduce that this or that pro who has been spanked in reviews for revealing ignorance of women in his stories really and truly has been falsely accused.

Worldcons and regional cons have grown so big that it's hard to remember the era when some people didn't recognize how fans come in two halves. We're too sophisticated today to write an article like the one that caused a sensation years ago, when a visitor to a couple of prominent fans described their living quarters as less neat and orderly than their fanzines. It's better, the way it is today. Fans aren't

the only people who seem different when encountered in varying circumstances. When a fan isn't consistent between his literary and social halves, it's evidence that he's a human being. Everyone would be happier, if we tried to remember the foibles and limitations which afflict all human beings, then made allowance for them.

Once in a long while, the miracle occurs. We meet for the first time at a convention a person whose writings we've long admired or hated, and we discover that he behaves as he types. In fact, a few years back, someone came up to me at Nycon III and said: "You're just like I thought you'd be." I still don't know whether I was given egoboo or an insult.

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Is there anybody out there who doesn't know about ADVENT? We'd like to believe that every fan just naturally is familiar with us. It would save us a lot of advertising expense! But alas, the world is full of ignorance. So we'll explain. Advent:Publishers specializes in non-fiction about science fiction and fantasy. Criticism, history of the field, bibliography—something for almost any taste. We started in 1956 with the publication of Damon Knight's *In Search of Wonder* (revised and expanded in 1967). Way back then, few of the regular publishers would touch science fiction criticism. We couldn't find the sort of thing we wanted to read, so we just decided to publish it ourselves. And we've been at it ever since. Advent has never been a money-making proposition, but that's all right, we're publishing what we like, and we expect to keep it up as long as we don't actually go broke.

In the last two or three years science fiction has become respectable in the academy. Many colleges and even some high schools are giving courses in science fiction. (Anyone who remarks that academic interest in a literary field is evidence that it is dead and ready to be dissected will be dealt with abruptly.) Advent's sales have increased considerably because, we are proud to say, many of these courses are using our books as supplementary reading, or even as texts (though they are not written as textbooks). There may be a dark side: If the market for science fiction criticism keeps growing, pretty soon the big pro publishers will jump into it with both feet—and then there won't be any need for Advent. If this happens we will retire from the lists gracefully, and console ourselves with the knowledge that we were first. Then we'll sit back and read the other publishers' critical works and mutter into our beards that we could have done it better. In the meantime, we are still the foremost fan publisher. Look over our list, and see why Advent is first!

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the book as "a vital addition to any reference shelf," and as "fascinating, if

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SF BIBLIOGRAPHIES, by **Robert E. Briney** and **Edward Wood**. An annotated bibliography of 107 indexes and bibliographies on science fiction and fantasy fiction.

[59 pp., 1972] Paper, \$1.95

THE SCIENCE FICTION NOVEL: *Imagination and Social Criticism*. Introduction by Basil Davenport.

Four widely-ranging essays by Robert Heinlein, C. M. Kornbluth, Alfred Bester, and Robert Bloch, on the role of science fiction as social criticism. Based on lectures given at U. of Chicago in 1957.

[128 pp., 1959] Cloth, \$3.50; Paper, \$1.95

OF WORLDS BEYOND,

edited by **Lloyd A. Eshbach**,

Essays on the science and art of

writing science fiction, by Robert A.

Heinlein, John Taine, Jack Williamson,

A. E. van Vogt, Edward E. Smith, Ph.D.,

L. Sprague de Camp, and John W. Campbell.

A classic that was out of print for many years.

[104 pp., 1947, 1964] Cloth, \$3.50; Paper, \$1.95

THE ISSUE AT HAND, by William Atheling, Jr. Edited and introduced by James Blish. From 1952 to 1963, Atheling's acidulous typewriter turned out the most penetrating critical studies of contemporary American science fiction magazines. These essays have been collected and revised to form practically a handbook on the essentials of good science fiction writing and editing. Atheling's sure dissection spares no one, not even his alter ego James Blish. From Anderson to Heinlein to Zirul, authors and editors come under the microscope for skilled analyses of their successes and sins.
[136 pp., 1964] Cloth, \$5.00; Paper, \$1.95

ALL OUR YESTERDAYS, by Harry Warner, Jr., with introduction by Wilson Tucker. An informal history of science fiction fandom in the forties, by one who survived. With biographical sketches of a number of prominent fans, and sections on the National Fantasy Fan Federation, the Fantasy Amateur Press Association, the Cosmic Circle, and many other curiosities. With 70 photographs.
[358 pp., 1969] Cloth, \$7.50; Paper, \$2.95

MORE ISSUES AT HAND, by William Atheling, Jr. Edited and introduced by James Blish. Atheling continues his caustic commentaries on science fiction, now turning his attention principally to the books of recent years, and finishing with a long look at the "New Wave."
[160 pp., 1970] Cloth, \$5.00; Paper, \$1.95

HEINLEIN IN DIMENSION, by Alexei Panshin, with introduction by James Blish. For a quarter of a century Robert A. Heinlein has reigned unchallenged as the best and most influential contemporary author of science fiction. This is the first full-length critical analysis of Heinlein's novels and stories, his style and technique, his strengths and weaknesses, and his place in modern science fiction. It is a study in depth which is neither adulatory nor carping, and is both readable and comprehensive. It is likely to be the definitive study of Heinlein for years to come. With full bibliography of Heinlein's works.
[214 pp., 1968] Cloth, \$6.00; Paper, \$2.45

THE UNIVERSES OF E. E. SMITH, by Ron Ellik and Bill Evans, with introduction by James H. Schmitz. A definitive concordance to the epic "Lensman" and "Skylark" novels with which the late "Doc" Smith enthralled science fiction readers for so many years. Both scholarly and sprightly, this book is aimed at those with nostalgic affection for the "space opera" days of science fiction's early youth. With bibliography by Al Lewis and illustrations by Bjo.
[272 pp., 1966] Paper, \$2.45

A REQUIEM FOR ASTOUNDING, by Alva Rogers, with editorial comments by Harry Bates, F. Orlin Tremaine, and John W. Campbell. This nostalgic history of *Astounding Science Fiction* magazine—from its birth in 1930 to its metamorphosis into *Analog* in 1960—is a loving look at the pulp era in all its garish glory. With many cover and interior illustrations from *Astounding*. [250 pp., 1964] Cloth, \$6.00; Paper, \$2.45

One last thing— Many rumors have been circulating that Advent is working on a new edition of Donald Tuck's *Science Fiction Handbook*. The rumors are true. Volume I of *The Encyclopedia of Science Fiction and Fantasy* is in the final stages of production. With luck, and considerable hard work, it should be ready by the end of this year. We're keeping our fingers crossed, as we've already fallen a year behind schedule. This volume will cover *Authors A-L*; Volumes II and III (due Ghod knows when), will cover *Authors M-Z* and *Miscellaneous*. As we write this ad, in June, the size and price have not been set, but it looks like the first volume will be about 300 pages, 8½ x 11 inches, very small type, and cost \$15 to \$20. By the time you read this, we should have more details. Write us and we'll give you the latest word.

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WORLD SCIENCE FICTION SOCIETY RULES

ARTICLE 1.01

The World Science Fiction Society is an unincorporated literary society whose functions are: to choose the recipients of the annual Science Fiction Achievement Awards, known as Hugos, to choose the location for the annual World Science Fiction Convention; and to attend the annual World Science Fiction Convention.

1.02 The membership of the World Science Fiction Society at any time consists of all those who have paid membership dues to the then current convention committee.

1.03 The management and responsibility for all phases of the annual World Science Fiction Convention lies entirely with the convention committee, which acts in its own name, not that of the Society. The convention committee which puts on the convention is, of course, the committee whose bid for selection of its location is accepted by the annual meeting of the Society.

ARTICLE 2.01

The selection of the Science Fiction Achievement Awards, nicknamed Hugos, will be made as follows:

2.02 BEST NOVEL: A science fiction or fantasy story of 40,000 words or more, appearing for the first time in English during the previous calendar year. A work originally issued in a language other than English shall also be eligible in the year it is first issued in English translation. English appearance in a prior year makes a story ineligible, except that the author may withdraw a version from consideration if he feels that version is not representative of what he wrote. 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 magazine, takes precedence over the copyright date. A serial takes its appearance to be the da-

te 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. The convention committee may move a story into a more appropriate category if it feels it necessary, provided the story is within 5,000 words of the category limits.

2.03 BEST NOVELLA: Rules as for best novel, with length under 40,000 and above 17,500 words.

2.04 BEST NOVELETTE: Rules as for best novel, with length under 17,500 and above 7,500 words.

2.05 BEST SHORT STORY: Rules as for best novel, with length under 17,500 words.

2.06 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 entire series as a whole is not eligible.

2.07 BEST PROFESSIONAL ARTIST: An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during the previous calendar year.

2.08 BEST PROFESSIONAL EDITOR: The editor of any professional publication devoted primarily to science fiction or fantasy appearing in the previous calendar year.

2.09 BEST AMATEUR MAGAZINE: Any generally available non-professional magazine devoted to science fiction, fantasy or related subjects, which has published four or more issues, at least one appearing in the previous calendar year.

2.10 BEST FAN WRITER: *(Never officially defined. Our definition on the nomination form follows tradition.)*

2.11 BEST FAN ARTIST: An artist or cartoonist whose work has appeared during

the previous calendar year, through publication in magazines of the type defined under article 2.09 or through other public display. Anyone whose name appears on the final ballot for a given year under the professional artist category will not be eligible for the fan artist award for that year.

2:12 Additional Categories: Not more than two special categories may be created by the convention committee with nomination and final voting to be the same as for any other permanent categories. The convention committee is not required to create any such categories; they should be held to a minimum, and those created by one convention committee are not binding on following committees. Awards under those categories will be Science Fiction Achievement Awards or Hugos.

2.13 The name and design shall not be extended to any other award whatsoever.

2.14 No Award: At the discretion of the 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 and every category of the Hugos on the final ballot. This applies both to the permanent categories and those which the individual convention committees establish on a temporary basis.

2.15 Nominations and Voting: Selection of nominees for the final award voting shall be done by a poll conducted by the convention committee under rules determined by the committee. Final award voting shall be by mail, with ballots sent only to Society members. Final ballots shall include name, signature, address, and membership numbers, to be filled in. Final ballots shall standardize alternatives given in each category to not more than five. Assignment of nominees nominated in more than one category to their proper one and eligibility of nominees shall be determined by the convention committees. Voters shall indicate the order of their preference for nominees in each category.

2.16 Tallying: Counting of all votes shall be the responsibility of the convention committee, which is responsible for all matters concerning awards. In each category votes shall be first tallied by the voters first choice. In the event no majority vote is then obtained, the nominee placing last will be eliminated and the ballots listing him as first choice redistributed on the basis of the ballots' second listed choice. The process will be repeated until a majority vote winner is obtained.

2.17 No member of the then current convention committee nor any publication closely connected with them shall be eligible for an award.

2.18 The Hugo Award will continue to be standardized as to the design of the rocket ship on the model presently in use. The design of the base is up to each convention committee.

ARTICLE 3.01

Conventions: The Society shall choose the site for the annual World Science Fiction Convention two years in advance at a business meeting to be held at an advertised time, during each annual World Science Fiction Convention, presided over by the chairman of the then current convention committee, or by someone designated by the committee. The business meeting shall be conducted under Robert's Rules of Order, Revised, and such other rules as the then current committee may publish in the program book.

3.02 To assure an equitable distribution of convention sites, the North American continent is divided into three geographical divisions, as follows:

Western Division...New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and states and provinces westward; and Baja California.

Central Division...All Mexico except Baja California, and all states and provinces between the Western Division and the Eastern.

Eastern Division...Florida, Georgia, South Carolina, North Carolina, Virgin-

ia, Pennsylvania, New York, Quebec and states and provinces eastward; also St. Pierre and Miquelon, Bermuda, the Bahamas, and all islands of the Caribbean Sea not previously included in this region, and other islands similarly situated.

3.03 Convention sites shall be rotated among those divisions in the following order: Central, East, West. Any site outside North America may bid for a Worldcon in any year. The bids of locations to hold a convention shall only be considered and voted on if they lie within the geographical division whose turn it is; except that the rule of rotation may be set aside by a vote of three-fourths voting, with the provision that in no case except that of sites outside North America may two successive conventions be in the same division. In the event of such setting aside, rotation shall be resumed the following year.

3.04 By bidding, a convention committee promises to abide by this constitution. Proposed date and dues for the next convention must be announced by bidding committees before site selection. Such proposals are subject to modification by the business meeting.

3.05 In the event the Society is without a properly selected location for the next annual convention because of the resignation of the then current convention committee or other cause, the five most recent committee chairmen willing to serve shall be authorized to select the next location for the World Science Fiction Convention.

3.06 Voting for sites of World Science Fiction Conventions shall be limited to members of the current convention who have also paid at least \$2.00 towards the dues of the convention to be voted upon. Eligible members may vote either by attending the site selection business meeting or by mail. The committee in charge of the convention at which the site is to be chosen shall be responsible for the mechanics of the mail balloting, and they shall be guided in their responsibility by the mechanisms of the various professional societies which regularly hold balloting by mail.

3.07 By bidding, a convention committee promises that the cost of conversion from a supporting membership to an attending membership shall be limited to no more than the difference between the cost of attending and supporting membership at the time of conversion. If supporting memberships are not available at the time of conversion, the most recent rate for supporting memberships shall be used for computation of this limit.

ARTICLE 4.01

Any change in the rules of the World Science Fiction Society shall take effect no sooner than the end of the convention at which such change is adopted.

4.02 Any proposal to amend the rules of the Society shall require for passage only a majority of all votes cast on the question, except that a proposal to rescind any such action of the immediately previous business session shall require for passage three-quarters of the votes cast.

4.03 All previous by-laws, constitutions, and resolutions having the effect of by-laws and constitutions of the World Science Fiction Society are revoked.

4.04 The Rules of the World Science Fiction Society as decided in the business meetings shall be printed by the World Science Fiction Convention committee, and distributed with the Hugo nomination ballots, and hopefully printed in the program book.

BUSINESS MEETING RULES

The Business Meeting of the 31st World Science Fiction Convention will be held Sunday, September 2, 1973 at 10 a.m. The site of the 1975 World Science Fiction Convention will be selected at a special meeting held on Saturday Sept. 1, 1973 at 10 a.m. The meetings will be conducted according to ROBERT'S RULES OF ORDER, REVISED, as interpreted by the Parliamentarian, except where contravened by the following Special Rules.

1. All motions, resolutions, or other items to be presented for a vote of the convention membership at the Sunday Business Meeting must be submitted in written form, together with a written second, and received by the Chairman of the TORCON 2 Committee at least 48 hours prior to that meeting.
2. All groups planning to make convention bids at the Con Site Selection Session Saturday, must declare their intention to bid to the Chairman of the TORCON 2 Committee, in writing, no later than 6 p.m. Thursday August 30, 1973.
3. If the Parliamentarian thinks the circumstances warrant it, he may accept (subject to the approval of the Chairman) motions submitted to him after the deadline but before the opening of the Business Meeting, provided such motions are submitted to him in writing, with written seconds. These motions, if approved by the Committee, will be presented to the Convention after all other Business is concluded.
4. Amendments may be submitted from the floor under the following restrictions.
 - 4.1 Amendments must be related to the general aim of the original proposal. "Amendments" that are actually new proposals will be automatically ruled out of order.
 - 4.2 Amendments-to-amendments will be allowed only with the consent of the original amendor under the "originator's consent" clause in ROBERT'S RULES OF ORDER, REVISED, and will not otherwise be admitted to vote. In short, any amendment offered to a legitimately submitted proposal will be voted on as offered or as amended with the consent of the amendment's originator only.
5. In all cases, the decision of the Parliamentarian will be final.

BUSINESS BY PRESS TIME

The following motion is proposed by Andrew Porter and is seconded by Michael Glicksohn, "Moved, that Section 2.09 of the World Science Fiction Society Rules be amended to read, '2.09 BEST AMATEUR MAGAZINE: Any generally available non-professional magazine devoted to science fiction, fantasy or related subjects, which has published four or more issues prior to December 31 of the previous calendar year, at least one issue of which appeared in the previous calendar year.'

The following motion is proposed by Michael Glicksohn and is seconded by Richard A. Labonte, "Moved, that Section 2.15 of the World Science Fiction Society rules be amended to include 'The final ballot shall also include the following message: PLEASE DO NOT VOTE IN CATEGORIES IN WHICH YOU ARE NOT FAMILIAR WITH A MAJORITY OF THE NOMINEES.'

SITE SELECTION

The site for the 1975 (33d) World Science Fiction Convention will be selected in 1973 at TORCON 2. Bids will be accepted from any city in the Western Division as defined in Art. 302 of the Rules of the World Science

Fiction Society. At least one member of the bidding group must be a reconized fan. Written notification of intent to bid must be submitted to the TORCON 2 Chairman at least 72 hours before the Site Selection Session. In accord with article 3.06 of the Rules, voters must have joined the 1975 Worldcon in order to participate in the site selection. Each group, by submitting a bid, agrees to provide manpower to aid in registration of such voters during the TORCON prior to the Site Selection Session.

To date, the TORCON 2 Committee has received notification of intent to bid from the cities of Melbourne, Australia (co-chairmen Robin Johnson & Leigh Edmonds) and Los Angeles (chairman Chuck Crayne).

The Site Selection Session will be open to spectators, but no persons may participate as a bidder or a voter unless such a person is a registered member of both TORCON 2 and the 1975 World Science Fiction Convention. Persons who have previously used Mail Ballots to vote for the 1975 site in advance of TORCON 2 may not now cast new votes or change their previous votes. The voting for the convention site shall be by secret ballot and the winning site must receive a majority of ballots cast. The total of the mail ballots received before their deadline (Aug 1 1973) will be added to that of the ballots cast at this session to determine the winner of the 1975 (33'd) World Science Fiction Convention.

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0481	NORBERT COUCH	0011	JOHN R DOUGLAS	0956	JOSEPH S FRANDEKA JR	1300	DHONDI GREENING
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1137	JAMES COUGHLIN JR	0057	JACQUELINE DOWELL	0748	WALLY FRANKE	1324	PAUL B GREENWALD
1456	BRUCE COULSON	0570	ANTHONY C DOWNES	0649	DON FRANSON	1318	MURRAY GREIG
1457	JAUNITA COULSON	1276	GARDNER DOZOIS	0557	CLARATREE FRANZ	0812	DOUGLAS GREKIN
1455	ROBERT COULSON	0776	C M DRAHAN	09C2	BRIAN FRASER	0606	NORMAN GRENZKE
0618	GEORGES L COUNES	0957	KATHRYN A DREXEL	0340	KEN FRASER	0680	DAVID GRIGG
1094	BRETT COX	1237	LINDA C DROUIN	0933	ROD FRASER	0975	NICHOLAS GRIMSHAW
0691	CHARLES CRABBE	0497	TOM DUNLAP	09C3	SUSAN FRASER	1451	WENDY GROSSMAN
1384	DONALD M CRAIG	0843	HARRY DUNSTAN	0746	VAUGHN FRASER	0584	REV RICHARD GRUEN
1385	NEIL T CRAIG	1208	DR ANTONIO DUPLA	0695	FRANK KELLY FREAS	1200	AFNGUS T GUCKIAN
0314	CARL CRAWFORD	0648	DAVID DYER-BENNET	0697	JACQUELINE FREAS	0143	ROBERT L GUENTHER
1272	PAUL CRAWFORD	0414	BRIDGET DZIEDZIC	0698	JEREMY FREAS	0601	JOHN GUIDRY
0413	CHUCK CRAYNE			0696	POLLY FREAS	0144	JAY GUNANSKY
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1206	RICHARD E CROSS			0817	BRUCE A FREDSTROM	1355	MICHAEL B GUSHUE
1031	A CTEIN	0716	R EARNSHAW	0625	JAY FREEMAN		
1092	JOHN F CULLIN	0380	DONALD E EASTLAKE	1135	RICHARD A FRIEDMAN		
1342	DONALD T MC CULLOUGH	0381	JILL EASTLAKE	1C14	LARRY FRIESEN	0714	JEFF HACKER
1256	HAZEL CULP	0126	YALE F EDEIKEN	0136	ALAN F FRISBIE	0145	ALICE HALDEMAN
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0055	PHIL CURRIE	0912	DIA EFFINGER	0137	RUBY FURBER	0146	JAY HALDEMAN
0816	BILL CURRY	0911	GEORGE A EFFINGER			0379	JOE W HALDEMAN
1239	BERNICE CURSHEN	1372	ARTHUR EGGLETON			1167	KRIS HALL
1231	BETSY CURTIS	1371	HARRY EGGLETON			0810	LYNN E HALLADAY
1232	ED CURTIS	0127	ALEX FISENSTEIN	1007	IRWIN GAINES	0147	DAVID A HALTERMAN
1233	KATY CURTIS	0128	PHYLLIS EISENSTEIN	0138	ED GALVIN	0148	RON HAMLIN
1234	PAUL CURTIS	0573	ELAYNE	0861	CHUCK GARVIN	1193	KEN HAMMOND
0056	CHARLES CUSHING	1310	DAVID H ELDER	1162	CARL GAUSS	1155	VIRGINIA M HAMPTON
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1207	DON D'AMMASSA	0642	MARJIE ELLERS	0397	RICHARD E GEIS	0558	HILDA HANNIFEN
1468	GARY DALE	0427	DOUGLAS G ELLIOTT	1111	DAVID D GEORGE	0550	DWEN HANNIFEN
0739	GARTH DANIELSON	0954	HARLAN ELLISON	1077	JEANNE GERB	0929	CHRIS HANRATTY
1180	JACK DANN	0388	DICK EMANUEL	0962	DAVID GERROLD	0973	ERIN HANRATTY
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1334	JOSEPH W DEBOLT	0634	ELIZABETH A ENSLEY	0013	PETER GILL	0149	HAROLD HARRIGAN
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0006	LESTER DEL REY	1057	SERGIO FARCASAN	0868	KARINA GIRDANSKY	0152	FRED HASKELL
1306	LINDA DENEROFF	0545	CHRIS FARLEY	1121	LANCE GLASSER	1460	GEORGE W HAWLEY
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0447	HOWARD DEVORE	0036	ADELE M FASICK	0016	JOYCE GLINERT	0059	TREVOR HEARNDEN
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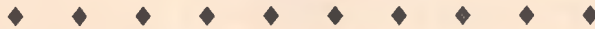
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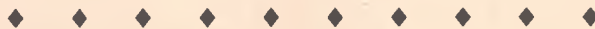
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DATA

This membership list was produced alphabetically for the convenience of members wishing to locate their names or those of their friends.

Computer Date: July 1, 1973

Total Present Membership 1,469

By Country:

Australia	83
Belgium	1
Canada	245
France	4
Italy	2
Jamaica	1
Japan	2
Rumania	1
Spain	2
Sweden	2
United Kingdom	30
United States	1,094
W. Germany	2

IN MEMORIAM

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Sonia Davis

Carolyn Wakefield

Bruce Elliott

Phyllis Berg

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AT THE FAIR.

PREVIOUS WORLDCONS

YEAR	PLACE	NAME	GUEST OF HONOUR	SITE	EST. ATTEND.	CHAIRMEN
1939	New York	NyCon I	Frank R. Paul	The Caravan Hall	200	Sam Moskowitz
1940	Chicago	Chicon I	Edward E. Smith, Ph.D.	Hotel Chicagoan	115	Mark Reinsberg
1941	Denver	Denvention	Robert A. Heinlein	Shirley-Savoy Hotel	100	Olon Wiggins
1946	Los Angeles	Pacificon I	A.E. van Vogt & E. Mayne Hull	Park View Manor	125	Walt Daugherty
1947	Philadelphia	Philcon I	John W. Campbell Jr.	Penn Sheraton Hotel	180	Milton Rothman
1948	Toronto	Torcon I	Robert Bloch	RAI Purdy Studios	200	Ned McKeown
1949	Cincinnati	Cinvention	Lloyd A. Eshbach	Hotel Metropole	200	Don Ford
1950	Portland	NORWESCON	Anthony Boucher	Multnomah	250	Donald B. Day
1951	New Orleans	Nolacon	Fritz Leiber	St. Charles	325	Harry B. Moore
1952	Chicago	Chicon II	Hugo Gernsback	Hotel Morrison	1000	Julian C. May
1953	Philadelphia	Philcon II	Willey Ley	Bellevue-Stratford	800	Milton Rothman *
1954	San Francisco	SFCon	John W. Campbell Jr.	Sir Francis Drake	600	Lester Cole & Gary Nelson
1955	Cleveland	Clevention	Isaac Asimov	Manger Hotel	300	Nick & Noreen Falasca
1956	New York	NEWYORCON **	Arthur C. Clarke	The Biltmore	850	David A. Kyle
1957	London	Loncon I	John W. Campbell Jr.	King's Court Hotel	425	Ted Carnell
1958	Los Angeles	Solacon	Richard Matheson °	Alexandria Hotel	475	Anna S. Moffatt
1959	Detroit	Detention	Poul Anderson	Pick-Fort Shelby	371	Roger Sims & Fred Prophet
1960	Pittsburgh	Pittcon	James Blish	Penn-Sheraton Hotel	568	Dirce Archer
1961	Seattle	Seacon	Robert A. Heinlein	Hyatt-House Hotel	300	Wally Weber
1962	Chicago	Chicon III	Theodore Sturgeon	The Pick-Congress	730	Earl Kemp
1963	Washington D.C.	Discon	Murray Leinster	The Statler-Hilton	600	George Scithers
1964	Oakland	Pacificon II	Edmond Hamilton & Leigh Brackett (pro) Forrest J Ackerman (fan)	Hotel Leamington	525	Al HaLevy & J. Ben Stark
1965	London	Loncon II	Brian W. Aldiss	Mount Royal Hotel	350	Ella Parker
1966	Cleveland °°	Tricon	L. Sprague de Camp	Sheraton-Cleveland	850	Ben Jason °°
1967	New York	NyCon 3	Lester del Rey (pro) Bob Tucker (fan)	The Statler-Hilton	1500	Ted White & Dave Van Arnam
1968	Oakland	Baycon	Philip Jose Farmer (pro) Walter Daugherty (fan)	Hotel Claremont	1300	Bill Donaho, Alva Rogers & J. Ben Stark
1969	St. Louis	St. Louiscon	Jack Gaughan (pro) Eddie Jones (TAFF) #	Chase-Park Plaza	1534	Ray & Joyce Fisher
1970	Heidelberg	Heicon '70 International	Robert Silverberg (US) Edwin Charles Tubb (UK) Herbert W. Franke (Ger.) Elliot K. Shorter (TAFF)	Heidelberg Stadthalle	620	Manfred Kage
1971	Boston	Noreascon	Clifford D. Simak (pro) Harry Warner Jr. (fan)	Sheraton-Boston	2050	Tony Lewis
1972	Los Angeles	L.A.Con	Frederik Pohl (pro) Robert & Juanita Coulson (fan)	International Hotel	2007	Charles Crane & Bruce Pelz
1973	Toronto	TORCON 2	Robert Bloch (pro) William Rotsler (fan)	Royal York Hotel	?	John Millard
1974	Washington D.C.	Discon II	Roger Zelazny (pro) J. K. Klein (fan)	Sheraton Park Hotel	?	Jay & Alice Haldeman

* (1953) Replaced James A. Williams as Philcon II Chairman on Williams death

** (1956) Popularly known as NyCon II

° (1958) Replaced Henry Kuttner as Solacon Guest of Honour on Kuttner's death

°°(1966) Officially jointly hosted by Cleveland, Detroit and Cincinnati (hence Tricon), with Detroit's Howard DeVore and Cincinnati's Lou Tabakow as Associate Chairmen.

(1969) Replaced Ted White, who withdrew as Fan Guest of Honour to dramatize the TAFF winner.

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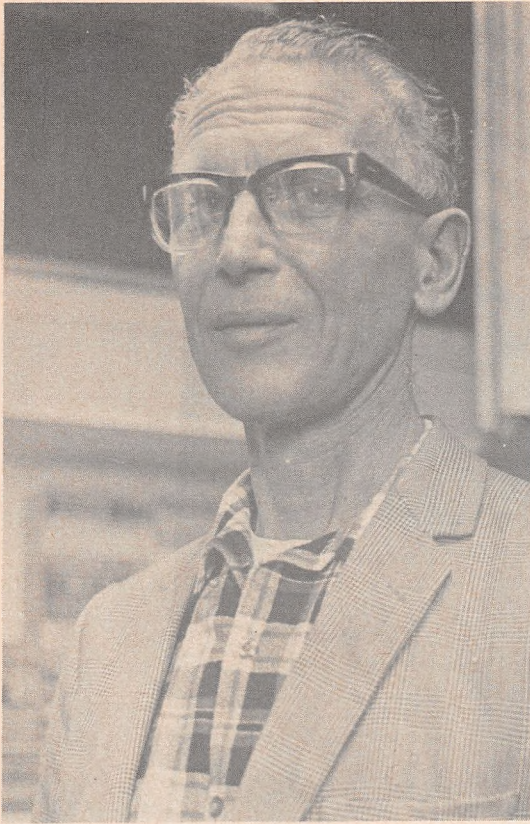
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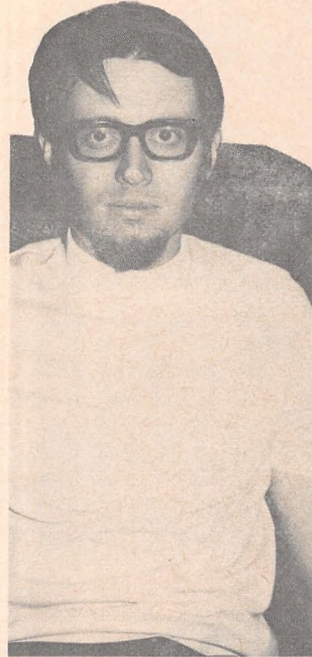
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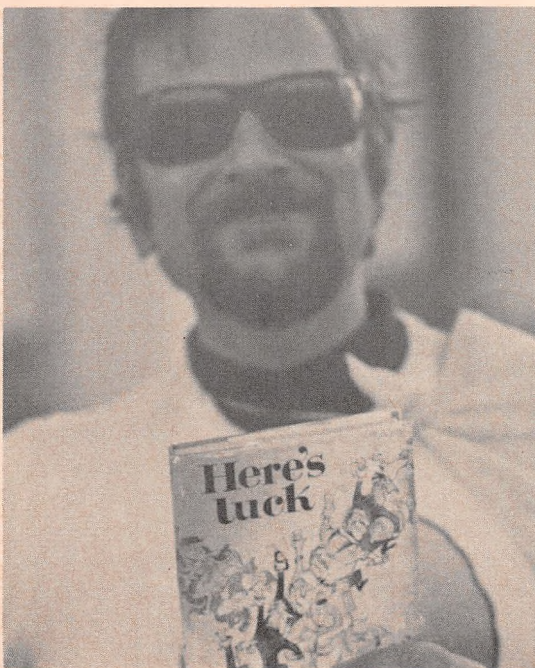
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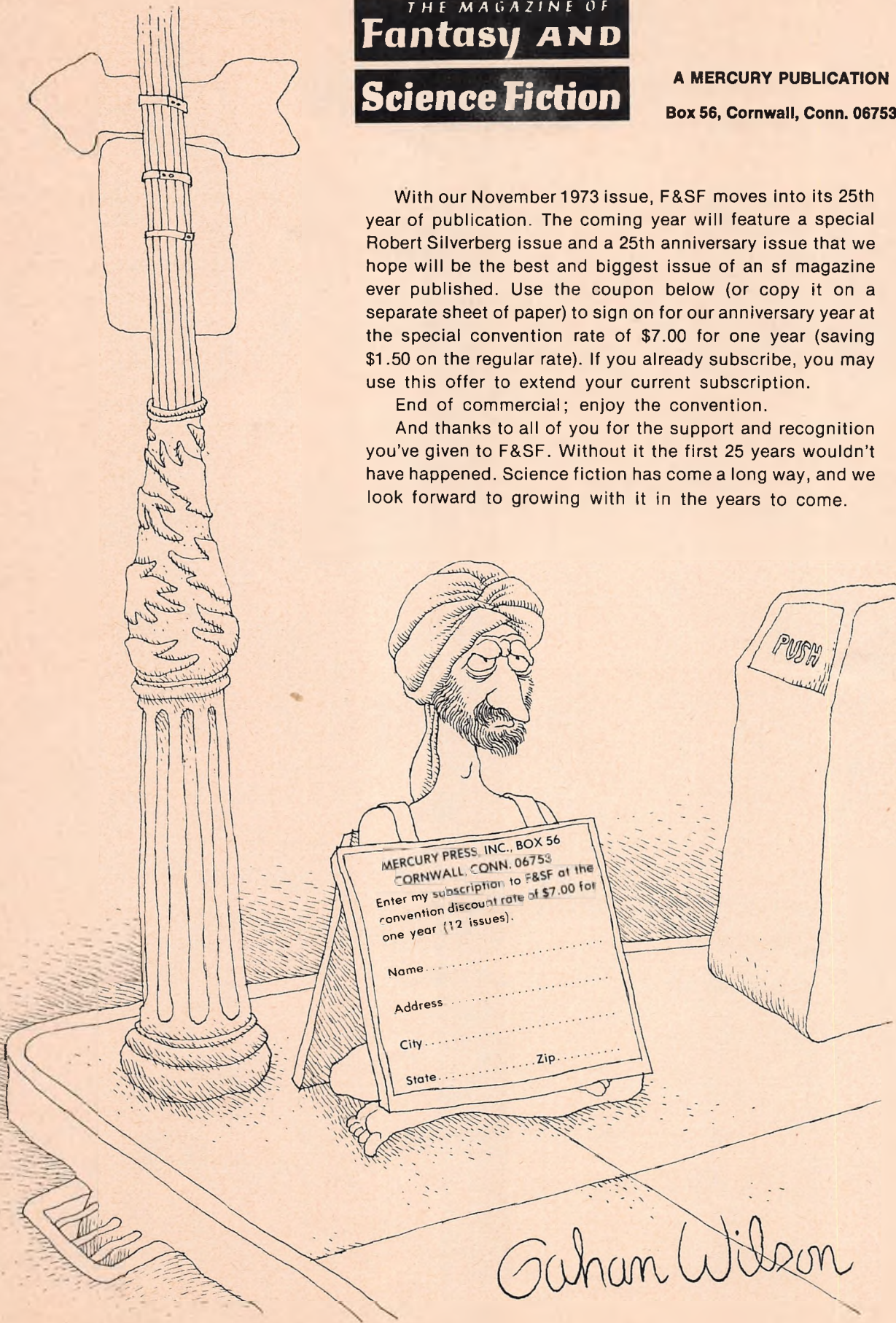
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