

WORLD CON 76

1943 RETROSPECTIVE
HUGO AWARDS

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SAN JOSE 2018SM



1943 RETROSPECTIVE HUGO DESIGN, by KEVIN ROCHE

The base evokes both San Jose's past as well as its tradition of looking to the future. A block of solid cherry wood represents the orchards which still produced one of the South Bay's major cash crops during the era. The San Jose Electric Light Tower was erected over the intersection of Santa Clara and Market Streets in 1881, making the city the first electrified downtown west of the Rockies.

It stood until 1915. The backplane of the award base is a laser etched rendering of the Worldcon 76 SJ Galactic Light Tower, a contemporary homage to that futuristic edifice of San Jose's past.

1943

RETROSPECTIVE

HUGO

AWARDS

Retro Hugo Ceremony Directors: Deanna Sjolander and Tammy Coxen

Stage Manager: Linda Wenzelberger

Stagehand/Award Usher: Sarah Gulde

Host: Eric Zuckerman

DJs: James A. Hoffman and John Scalzi

Script Writer: Jay Smith

Official Photographers/Paparazzi: Kelcey Bauer and Olav Rockne

Dr. Evangeline Jennsen: Isabel Schechter

Dr. Henry J. Ludlum: Pablo M.A. Vazquez

Dave Robison: Dave Robison

Brekken De Forthwaul: John Scalzi

Base Design: Kevin Roche

Cover art © 2004 John Picacio.

Awards Administration: Dave McCarty, Linda Deneroff, Deb Geisler, Susan de Guardiola, Sandra Levy, John Pomeranz, Kevin Roche, Kevin Standlee, Leane Verhulst

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ISAAC ASIMOV ON 1942

In the world outside reality, the year started out badly and then improved. On January 10 the Japanese invaded the East Indies and on the 19th launched their invasion of Burma. Even more ominously, Rommel's Africa Corps opened a new drive toward Egypt on January 21, threatening the entire Allied position in North Africa, and the British suffered another defeat when Singapore surrendered on February 15, two weeks after Vidkun Quisling was made Premier of Norway and added another word to the language of collaboration.

Japan continued its advance in the Pacific theater with the surrender of Bataan on April 9, the taking of Mandalay on May 1, and the surrender of the gallant garrison at Corregidor on May 6. Only the mixed results achieved by the U.S. Navy at the Battle of Midway on and about June 3 prevented an unbroken string of Japanese successes.

Rommel appeared invincible in North Africa as Tobruk fell on June 21, but then a series of events heralded the beginning of the end for the Axis forces: U.S. troops landed on Guadalcanal in the Pacific on August 7, the Germans' major drive against Stalingrad was bloodily stalled as the fall wore on and on October 23 the British counterattacked Rommel at El Alamein—by November 4 the Germans were in retreat, their fate sealed four days later when Allied forces landed in North Africa. By November 19 the German army at Stalingrad was surrounded by a Soviet counteroffensive, and some members of the German General Staff saw the handwriting on the wall.

On December 2 beneath the University of Chicago, a refugee scientist named Enrico Fermi achieved the first controlled chain reaction inside the world's first nuclear reactor, a major step on the road to the atomic age.

During 1942 John Steinbeck published *The Moon is Down*, while Dmitri Shostakovich composed his *Seventh Symphony*. The great Ted Williams led the major league in batting with a .351 average. The top films of the year were *How Green Was My Valley*, *Holiday Inn* and *Mrs. Miniver*.

The Beveridge Plan, which led directly to the present welfare state in Great Britain was published, as was James Burnham's classic study, *The Managerial Revolution*. Aaron Copland composed his beautiful *Lincoln Portrait* and Shut Out won the Kentucky Derby in a major upset. Albert Camus saw his *L'Étranger (The Stranger)* published and watched as it became one of the bibles of alienated man.

Some things did not change. Joe Louis was still the heavyweight boxing champion of the world and the world record for the mile run was *still* 4:06.4 set by Sydney Wooderson in 1937.

1942 proved to be a remarkable year in science. In addition to Fermis accomplishment, the first V-2 rocket was successfully tested by the Germans, while in the United States ENIAC (Electronic Numerical Integrator and Computer), the world's first real computer was assembled.

Greer Garson and James Cagney won Academy Awards. The Washington Redskins won the National Football League Championship and John Piper painted *Windsor Castle*. C.S. Lewis published *The Screwtape Letters*. The St. Louis Cardinals defeated the New York Yankees four games to one to take the World Series. Graham Sutherland painted his famous and non-ideological *Red Landscape*. T.S. Eliot published *Little Gidding*, while Erich Fromme's study *Escape From Freedom* seemed both appropriate and out of place in a that totalitarian year. Stanford was the NCAA Basketball Champion.

Mel Books was still Melvin Kaminsky.

In the real world it was another good year, even though most of the top writers (and many fans) would soon be soldiers or working in the war-related industries and/or research.

No new science fiction magazines were born, but all of the existing American ones made it through the year with the exception of *Stirring Science Stories*, which expired in March.

In the real world, more important people made their maiden voyages into reality: Hal Clement with "Proof" and Robert Abernathy with "Heritage" in June; in October, George O. Smith with "QRM-Interplanetary," and in December, E(dna) Maye Hull with "The Flight That Failed."

More wondrous things happened in the real world: Robert A. Heinlein (as Anson MacDonald) published "Beyond This Horizon" and "Waldo," Jack Williamson (as Will Stewart) published "Collision Orbit," the first of his excellent Seetee stories and Isaac Asimov began his classic Foundation series.

Death took Alexander Belyaev, one of the pioneer Russian science fiction writers.

But distant wings were beating as C.J. Cherryh, Samuel R. Delany, Langdon Jones, David Ketterer, Franz Rottensteiner, Douglas Trumbull, William Joe Watkins and Chelsea Quinn Yarbro were born.

Let us travel back to that honored year of 1942 and enjoy the best stories that the real world bequeathed to us.

Excerpted from Issac Asimov Presents the Great SF Stories 4 (1942); Asimove & Greenberg. DAW Books, 1980.

THE AMERICAN SF COMMUNITY DURING WORLD WAR II

Bradford Lyau

No World Science Fiction Convention in 1943. The world was engulfed in global conflagration.

After the United States entered the war in December of 1941, the science fiction community decided to roll up their collective sleeves and join the war effort. The 1942 world convention would have to wait until 1946 (Pacificon in Los Angeles).

Of course, science fiction kept producing in 1943. The pulps continued, led by *Astounding Science Fiction* and *Unknown* (which ceased publication that year due to wartime paper shortages), edited by John W. Campbell, Jr. Others included *Amazing Stories*, *Planet Stories*, and *Weird Tales*. The comic book industry, led by its superhero titles, was in the midst of its greatest popularity. Iconic characters such as Superman, Batman, Captain Marvel, Captain America, and Wonder Woman dominated the magazine racks.

In terms of publication history, 1943 witnessed the appearance of the first science fiction mass-marketed paperback book, [The Pocket Book of Science Fiction](#), an anthology of previously released short fiction edited by a rising young editor, Donald A. Wollheim.

The movie scene released more horror than science fiction. *The Ape Man*, *Frankenstein Meets the Wolfman*, *Phantom of the Opera*, *Revenge of the Zombies*, and *Son of Dracula* were typical offerings.

Here's what some noted figures in the science fiction community did during the war.

Forrest J Ackerman: At twenty-seven he was already one of science fiction's most famous fans. Possessor of a large collection, publisher of early fanzines, and indefatigable correspondent, Ackerman was drafted in 1942 and stationed at Fort MacArthur in San Pedro, CA, where he worked for military publications and maintained his fan activities in the nearby Los Angeles area. Later he received the first ever Hugo Award in 1953 as science fiction's #1 Fan Personality.

Robert A. Heinlein, Isaac Asimov, and L. Sprague de Camp: These three titans of the Golden Age need no introduction. Many fans of the postwar generation remember their collaboration in the Aeronautical Materials Laboratory at the Philadelphia Naval Yard during the war, developing high-

altitude pressure suits and testing materials at very low temperatures. Heinlein was an Annapolis graduate and retired naval officer (due to health reasons), de Camp was an officer in the Naval Reserve, and Asimov was a civilian (he would be drafted after the war) whom Heinlein, as personnel manager, recruited. All three continued their legendary writing careers afterward: Heinlein—expanding and developing new markets for science fiction writers as well as producing ground-breaking novels (winning four Hugo Awards in the process) and Asimov and de Camp—becoming known for both fiction and non-fiction.

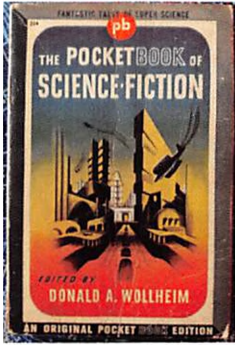
Charles D. Hornig: An early big-name fan and, at seventeen, the youngest editor of science fiction pulp magazine *Wonder Stories*, Hornig registered as a conscientious objector. He was assigned a job with Civilian Public Service, the government's alternative to military service, but went AWOL and was imprisoned in Washington state. After the war, he retired from the active science fiction scene and became an accountant, eventually settling in San Jose, CA.

Cyril M. Kornbluth: A promising talent who sold his first story in 1939 at sixteen, Kornbluth served in the European theater. He was awarded a bronze star for his actions during the Battle of the Bulge (1944), where he toled a fifty-caliber machine in freezing weather, sometimes for forty hours at a stretch. Unfortunately, this act of valor resulted in his developing a



(LEFT TO RIGHT) HEINLEIN, DE CAMP, AND ASIMOV

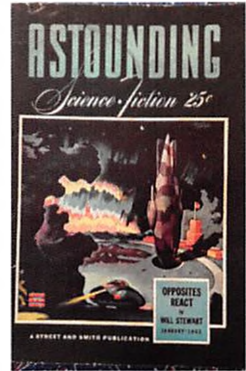
malignant hypertension which contributed to his early death at the age of thirty-four in 1958. He still left an impressive legacy with his collaborations with Frederik Pohl (e.g., *Space Merchants* [1953]) and individual works (*The Syndic* [1953] and short stories “The Little Black Bag” [1950] and “The Marching Morons” [1951]).



Frederik Pohl: By the age of twenty-five, Pohl had already been a magazine editor and writer as well as an active fan in the legendary New York-based group, the Futurians. He was inducted on April Fool’s Day in 1943 and eventually was stationed at an airbase in Italy. He served in the Weather Squadron wing. After the war he continued his legendary career as award-winning editor (*Worlds of IF*), writer (*Gateway*), and

eventually became Grand Master of Science Fiction (1993).

Jack Williamson: He made his mark as one of the early masters of space opera with his Legion of Space series. Writing under the pseudonym of Will Stewart, he coined the term terraforming and wrote some of the earliest stories dealing with antimatter. Despite being in his thirties and possessing a 4-F status, he enlisted in the army and was stationed in his home state of New Mexico as a weather forecaster with the rank of staff sergeant, transferring to the South Pacific by war’s end. After the war he continued his stellar writing career and became a noted science fiction scholar as an English Literature professor at Eastern New Mexico University. He was honored as the second Grand Master of Science Fiction (1976).



Of course, there are many more stories to be told—both tragic and heroic. The science fiction community did its bit for the war effort.

Sources:

Damon Knight, *The Futurians* (1977)

Sam Moskowitz, *Seekers of Tomorrow* (1966)

Frederik Pohl, *The Way the Future Was, A Memoir* (1978)

Harry Warner, Jr., *All Our Yesterdays* (1969, Paperback edition 1972)

Jack Williamson, “Wonder’s Child: My Life in Science Fiction,” (1984)

Encyclopedia of Science Fiction (3rd Edition), Clute, Langford, Nicholls, and Sleight, eds.

1943 RETROSPECTIVE HUGO AWARDS NOMINEES

BEST NOVEL

Beyond This Horizon, by Anson MacDonald (Robert A. Heinlein)
(*Astounding Science Fiction*, April & May 1942)

Darkness and the Light, by Olaf Stapledon
(Methuen / S.J.R. Saunders)

Donovan's Brain, by Curt Siodmak
(*Black Mask*, September-November 1942)

Islandia, by Austin Tappan Wright
(Farrar & Rinehart)

Second Stage Lensmen, by E. E. "Doc" Smith
(*Astounding Science Fiction*, November 1941 to February 1942)

The Uninvited, by Dorothy Macardle
(Doubleday, Doran / S.J.R. Saunders)

BEST NOVELLA

"Asylum," by A.E. van Vogt
(*Astounding Science Fiction*, May 1942)

"The Compleat Werewolf," by Anthony Boucher
(*Unknown Worlds*, April 1942)

"Hell is Forever," by Alfred Bester
(*Unknown Worlds*, August 1942)

"Nerves," by Lester del Rey
(*Astounding Science Fiction*, September 1942)

"The Unpleasant Profession of Jonathan Hoag," by John Riverside
(Robert A. Heinlein) (*Unknown Worlds*, October 1942)

"Waldo," by Anson MacDonald (Robert A. Heinlein)
(*Astounding Science Fiction*, August 1942)

BEST NOVELETTE

"Bridle and Saddle," by Isaac Asimov
(*Astounding Science Fiction*, June 1942)

"Foundation," by Isaac Asimov
(*Astounding Science Fiction*, May 1942)

"Goldfish Bowl," by Anson MacDonald (Robert A. Heinlein)
(*Astounding Science Fiction*, March 1942)

"The Star Mouse," by Fredric Brown
(*Planet Stories*, Spring 1942)

"There Shall Be Darkness," by C.L. Moore
(*Astounding Science Fiction*, February 1942)

"The Weapon Shop," by A.E. van Vogt
(*Astounding Science Fiction*, December 1942)

BEST SHORT STORY

"Etaoin Shrdlu," by Fredric Brown
(*Unknown Worlds*, February 1942)

"Mimic," by Martin Pearson (Donald A. Wollheim)
(*Astonishing Stories*, December 1942)

"Proof," by Hal Clement
(*Astounding Science Fiction*, June 1942)

"Runaround," by Isaac Asimov
(*Astounding Science Fiction*, March 1942)

"The Sunken Land," by Fritz Leiber
(*Unknown Worlds*, February 1942)

"The Twonky," by C.L. Moore and Henry Kuttner
(*Astounding Science Fiction*, September 1942)

BEST DRAMATIC PRESENTATION, SHORT FORM

Bambi, written by Perce Pearce, Larry Morey, et al., directed by David D. Hand et al.

(Walt Disney Productions)

Cat People, written by DeWitt Bodeen, directed by Jacques Tourneur

(RKO Radio Pictures, Inc.)

The Ghost of Frankenstein, written by W. Scott Darling, directed by Erle C. Kenton

(Universal Pictures)

I Married a Witch, written by Robert Pirosh and Marc Connelly, directed by René Clair

(Cinema Guild Productions / Paramount Pictures)

Invisible Agent, written by Curtis Siodmak, directed by Edwin L. Marin

(Frank Lloyd Productions / Universal Pictures)

Rudyard Kipling's Jungle Book, written by Laurence Stallings, directed by Zoltan Korda

(Alexander Korda Films, Inc. / United Artists)

BEST EDITOR, SHORT FORM

John W. Campbell

Oscar J. Friend

Dorothy McIlwraith

Raymond A. Palmer

Malcolm Reiss

Donald A. Wollheim

BEST PROFESSIONAL ARTIST

Hannes Bok

Margaret Brundage

Edd Cartier

Virgil Finlay

Harold W. McCauley

Hubert Rogers

BEST FANZINE

Futurian War Digest, edited by J. Michael Rosenblum

Inspiration, edited by Lynn Bridges

The Phantagraph, edited by Donald A. Wollheim

Spaceways, edited by Harry Warner, Jr.

Voice of the Imagi-Nation, edited by Forrest J Ackerman and Morojo

Le Zombie, edited by Arthur Wilson "Bob" Tucker

BEST FAN WRITER

Forrest J Ackerman

Jack Speer

Arthur Wilson "Bob" Tucker

Harry Warner, Jr.

Art Widner

Donald A. Wollheim

Thank you to the cast of characters and dancers who made this evening memorable with special thanks to our hosts, Eric Zuckerman and the golden voice of radio, Dave Robison. Thanks to Linda Welzenberger and Sarah Gulde for being our behind-the-scenes support and to Jay Smith who authored this evening's adventure. And finally, thank you to our guest DJs, James. A. Hoffman and John Scalzi, for rocking the night out in retrospective style.

Sincerely,

The Staff



HUGO AWARD™