

# LONESTAR CON 3

## THE HUGO AWARDS



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## **THE FIRST FANDOM AWARDS**

**The Hall of Fame Award  
The Sam Moskowitz Award**

Presented by David Kyle and Erle Korshak

## **BIG HEART AWARD**

Presented by David Kyle and Sue Francis

## **CHAIRMAN'S SPECIAL AWARD**

Presented by Randall Shepherd

## **SEIUN AWARD**

Presented by Glenn Glazer and Takayuki Tatsumi

## **IN MEMORIAM**

Performance by Leslie Fish

*(Please refrain from applause until the In Memoriam is complete.)*

## **JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER**

*Award for the best new professional science fiction or fantasy writer  
of 2011 or 2012. Sponsored by Dell Magazines.*

Presented by Jay Lake and Trevor Quachri

Zen Cho (second year of eligibility)

Max Gladstone (first year of eligibility)

Mur Lafferty (second year of eligibility)

Stina Leicht (second year of eligibility)

Chuck Wendig (second year of eligibility)

## **THE MAKING OF THE HUGO BASE BY HUGO BASE DESIGNER VINCENT VILAFRANCA**

Introduced by Glenn Glazer



HUGO AWARD<sup>SM</sup>



# THE HUGO AWARDS

Presented by our Toastmaster, Paul Cornell

## Best Fan Artist

Galen Dara

Brad W. Foster

Spring Schoenhuth

Maurine Starkey

Steve Stiles

## Best Fan Writer

James Bacon

Christopher J. Garcia

Mark Oshiro

Tansy Rayner Roberts

Steven H Silver

## Best Fancast

Presented by Ellen Datlow

*The Coode Street Podcast*, Jonathan Strahan and Gary K. Wolfe

*Galactic Suburbia Podcast*, presented by Alisa Krasnostein, Alexandra Pierce, Tansy Rayner Roberts, produced by Andrew Finch

*SF Signal Podcast*, Patrick Hester, John DeNardo, and JP Frantz

*SF Squeecast*, presented by Elizabeth Bear, Paul Cornell, Seanan McGuire, Lynne M. Thomas, and Catherynne M. Valente, technical producer David McHone-Chase

*StarShipSofa*, Tony C. Smith

*The 1997 Hugo Award  
from LoneStarCon 2*



*Photo by Laura Domitz*

## Best Fanzine

*Banana Wings*, edited by Claire Brialey and Mark Plummer

*The Drink Tank*, edited by Christopher J. Garcia and James Bacon

*Elitist Book Reviews*, edited by Steven Diamond

*Journey Planet*, edited by James Bacon, Christopher J. Garcia,  
Emma J. King, Helen J. Montgomery, and Pete Young

*SF Signal*, edited by John DeNardo, JP Frantz, and Patrick Hester

## Best Semiprozine

*Apex Magazine*, edited by Lynne M. Thomas, Jason Sizemore, and  
Michael Damian Thomas

*Beneath Ceaseless Skies*, edited by Scott H. Andrews

*Clarkesworld*, edited by Neil Clarke, Jason Heller, Sean Wallace,  
and Kate Baker

*Lightspeed*, edited by John Joseph Adams and Stefan Rudnicki

*Strange Horizons*, edited by Niall Harrison, Jed Hartman,  
Brit Mandelo, An Owomoyela, Julia Rios, Abigail Nussbaum,  
Sonya Taaffe, Dave Nagdeman, and Rebecca Cross

## Best Professional Artist

Vincent Chong

Julie Dillon

Dan dos Santos

Chris McGrath

John Picacio



Photo by Laura Domitz

## **Best Editor, Long Form**

Lou Anders

Sheila Gilbert

Liz Gorinsky

Patrick Nielsen Hayden

Toni Weisskopf

## **Best Editor, Short Form**

John Joseph Adams

Neil Clarke

Stanley Schmidt

Jonathan Strahan

Sheila Williams



*Photo by John A. Davis*

## **Best Dramatic Presentation, Short Form**

**Doctor Who, “The Angels Take Manhattan,”** written by Steven Moffat, directed by Nick Hurran (BBC Wales)

**Doctor Who, “Asylum of the Daleks,”** written by Steven Moffat, directed by Nick Hurran (BBC Wales)

**Doctor Who, “The Snowmen,”** written by Steven Moffat, directed by Saul Metzstein (BBC Wales)

**Fringe, “Letters of Transit,”** written by J.J. Abrams, Alex Kurtzman, Roberto Orci, Akiva Goldsman, J.H. Wyman, and Jeff Pinkner, directed by Joe Chappelle (Fox)

**Game of Thrones, “Blackwater,”** written by George R.R. Martin, directed by Neil Marshall. Created by David Benioff and D.B. Weiss (HBO)

## **Best Dramatic Presentation, Long Form**

***The Avengers*,** screenplay and directed by Joss Whedon (Marvel Studios, Disney, Paramount)

***The Cabin in the Woods*,** screenplay by Drew Goddard and Joss Whedon, directed by Drew Goddard (Mutant Enemy, Lionsgate)

***The Hobbit: An Unexpected Journey*,** screenplay by Fran Walsh, Philippa Boyens, Peter Jackson, and Guillermo del Toro, directed by Peter Jackson (WingNut Films, New Line Cinema, MGM, Warner Bros)

***The Hunger Games*,** screenplay by Gary Ross and Suzanne Collins, directed by Gary Ross (Lionsgate, Color Force)

***Looper*,** screenplay and directed by Rian Johnson (FilmDistrict, EndGame Entertainment)



## Best Graphic Story

Presented by Robert Silverberg

*Grandville Bête Noire*, written and illustrated by Bryan Talbot  
(Dark Horse Comics, Jonathan Cape)

*Locke & Key Volume 5: Clockworks*, written by Joe Hill,  
illustrated by Gabriel Rodriguez (IDW)

*Saga, Volume One*, written by Brian K. Vaughn, illustrated by  
Fiona Staples (Image Comics)

*Schlock Mercenary: Random Access Memorabilia*, written  
and illustrated by Howard Tayler, colors by Travis Walton  
(Hypernode Media)

*Saucer Country, Volume 1: Run*, written by Paul Cornell,  
illustrated by Ryan Kelly, Jimmy Broxton, and Goran Sudžuka  
(Vertigo)

## Best Related Work

*The Cambridge Companion to Fantasy Literature*, edited by  
Edward James and Farah Mendlesohn  
(Cambridge University Press)

*Chicks Dig Comics: A Celebration of Comic Books by the  
Women Who Love Them*, edited by Lynne M. Thomas and  
Sigrid Ellis (Mad Norwegian Press)

*Chicks Unravel Time: Women Journey Through Every Season  
of Doctor Who*, edited by Deborah Stanish and L.M. Myles  
(Mad Norwegian Press)

*I Have an Idea for a Book ... The Bibliography of Martin H.  
Greenberg*, compiled by Martin H. Greenberg, edited by  
John Helfers (The Battered Silicon Dispatch Box)

*Writing Excuses Season Seven*, presented by Brandon  
Sanderson, Dan Wells, Mary Robinette Kowal, Howard Tayler,  
and Jordan Sanderson

## Best Short Story

**“Immersion.”** Aliette de Bodard (Clarke’sworld, June 2012)

**“Mantis Wives.”** Kij Johnson (Clarke’sworld, August 2012)

**“Mono no Aware,”** Ken Liu

(The Future is Japanese, VIZ Media LLC)

## Best Novelette

**“The Boy Who Cast No Shadow,”** Thomas Olde Heuvelt  
(Postscripts: Unfit For Eden, PS Publications)

**“Fade To White,”** Catherynne M. Valente  
(Clarke’sworld, August 2012)

**“The Girl-Thing Who Went Out for Sushi,”** Pat Cadigan  
(Edge of Infinity, Solaris)

**“In Sea-Salt Tears,”** Seanan McGuire (Self-published)

**“Rat-Catcher,”** Seanan McGuire  
(A Fantasy Medley 2, Subterranean)



## Best Novella

*After the Fall, Before the Fall, During the Fall*, Nancy Kress  
(Tachyon Publications)

*The Emperor's Soul*, Brandon Sanderson (Tachyon Publications)

*On a Red Station, Drifting*, Aliette de Bodard (Immersion Press)

*San Diego 2014: The Last Stand of the California*

*Browncoats*, Mira Grant (Orbit)

*The Stars Do Not Lie*, Jay Lake (Asimov's, Oct-Nov 2012)

## Best Novel

*2312*, Kim Stanley Robinson (Orbit)

*Blackout*, Mira Grant (Orbit)

*Captain Vorpatril's Alliance*, Lois McMaster Bujold (Baen)

*Redshirts: A Novel with Three Codas*, John Scalzi (Tor)

*Throne of the Crescent Moon*, Saladin Ahmed (DAW)

*Photos by John A. Davis*



## **OTHER AWARDS PRESENTED AT LONESTARCON 3**

In addition to the Hugo Awards which are presented by the World Science Fiction Society, several other organizations present awards at Worldcon. Below is a listing of awards scheduled to be presented at LoneStarCon 3.

### **The Chesley Awards**

Presented by the Association of Science Fiction and Fantasy Artists (ASFA), the Chesley Awards recognize individual artistic works and achievements during a given year. Awarded in many categories, the Chesleys have long been internationally acclaimed as the most prestigious awards in the field of fantastic arts. These awards have been nominated and decided upon by the members of the ASFA.

### **The Golden Duck Awards**

Presented by Super-Con-Duck-Tivity, the Golden Duck Awards are designed to encourage science fiction literature for children. The Picture Book Award is presented for science fiction books written for very young children. The Eleanor Cameron Award for Middle Grades is given for science fiction books aimed at children between second and sixth grade. The Hal Clement Award for Young Adults is given for science fiction books aimed at sixth through twelfth grades. On occasion, the group presents Special Awards for works or individuals who do not fit in any of the standard categories. Super-Con-Duck-Tivity also organizes DuckKon in Chicago every year.

### **The Prometheus Awards**

Created to honor libertarian fiction, the Prometheus Awards are given out annually by the Libertarian Futurist Society, and focus on speculative fiction that champions personal freedom, critiques or satirizes any form of authoritarianism, or explores the perennial tensions between the individual and the State. LFS members nominate works and help choose annual winners for Best Novel and the Prometheus Hall of Fame.

### **The Rhysling & Dwarf Stars Awards**

Nominees for each year's Rhysling Awards are selected by the membership of the Science Fiction Poetry Association, in each of two categories: "Best Long Poem" (50+ lines; for prose poems, 500+ words) and "Best Short Poem" (0-49 lines; for prose poems, 0-499 words). All nominated works must have been published during the preceding calendar year. The Dwarf Stars Award is for best speculative poem of 1-10 lines published in the previous year.

### **The Sidewise Awards for Alternate History**

Celebrating excellence in the genre of alternate history, the Sidewise Awards have been presented annually by the Sidewise Jury since 1995. Awards are presented in two categories, short form and long form. In addition, Special Awards for lifetime achievements have been presented in the past.



# HUGO STAFF

Director	Julie Barrett
Nominee Wrangler	Adina Adler
Ceremony Staff	Crystal Huff, Chris O'Halloran, Ron Ontell, Val Ontell, Jesi Pershing, Megan Totusek, Michelle Weinstein
House Announcer	Eve Ackerman
Hugo Display Stand	Serge Mailloux
Technical Director	John Maizels
Stage Managers	Chris Barrett, Tim Miller
House Manager	Seth Breidbart
Lighting Designer	Al "Hobbit" Walker
Audio Designer	Allon Stern
Video Designer	Syd Weinstein
Technology Division Head	Chuck Shimada
Technology Division Deputy	Paul Kraus
Reception	David Gallaher
Photographer	Philip Peterson
Photography Staff	John O'Halloran
Hugo Administrator	Todd Dashoff
Hugo Administrative Staff	Vince Docherty, Saul Jaffe, Steven Staton, Ben Yalow
Hugo Voter Packet	Andrew A Adams, Will Frank, Beth Welsh
Hugo Program Book Layout	Tim Miller
Hugo Program Book Cove	Darrell K Sweet
Proofreaders	Julie Barrett, Glenn Glazer, Crystal Huff

Special thanks to Loncon 3, the Estate of Darrell K Sweet and FenCon (cover permissions), Glenn Glazer, Randy Smith, Steven H Silver, Laurie Mann, John A Davis, Laura Domitz, and the ninja crew.

Artist Vincent Villafranca hard at work in the Texas evening, preparing a furnace to pour the bronze for the LoneStarCon 3 Hugo Award bases.

*Photo © 2013 by John A. Davis*







# THE 2014 HUGO BASE DESIGN COMPETITION

Loncon 3 is hosting a design competition to determine the base that will be used for the 2014 Hugo Awards.

Anyone is welcome to submit a proposal for the design and production of the awards that will be presented for the best works of science fiction and fantasy that were released in 2013.

The detailed contest specifications can be found on our website at [www.loncon3.org/hugo-base](http://www.loncon3.org/hugo-base).

Design proposals will be accepted until Friday 17 January 2014 and the winner will be selected by Friday 31 January 2014.

The winner of the base design competition will also receive a full attending membership for the convention, where they will be invited to take part in the public unveiling of their design.

The winning designs should have a theme that **highlights** London, one of the truly great international cities and a frequent feature of genre literature.



Examples of the Hugo Award base



The committee would like to thank everyone who chooses to participate in the competition and we look forward to reviewing the submissions!



## Short Stories

<i>Story</i>	<i>Author</i>	<i>Published in</i>
"Helen O'Loy"	Lester Del Rey	<i>Astounding</i>
"The House of Ecstasy"	Ralph Milne Farley	<i>Weird Tales</i>
"The Man Who Lived Backwards"	Charles F Hall	<i>Tales of Wonder</i>
"Paid Without Protest"	C F Hall (Charles F Hall)	<i>The Passing Show</i>
"The Time Drug"	Charles F Hall	<i>Tales of Wonder</i>
"Pigeons from Hell"	Robert E Howard	<i>Weird Tales</i>
"The Dangerous Dimension"	L Ron Hubbard	<i>Astounding</i>
"Eviction by Isotherm"	Malcolm Jameson	<i>Astounding</i>
"The Shadow on the Screen"	Henry Kuttner	<i>Weird Tales</i>
"Azathoth"	H P Lovecraft	<i>Leaves</i>
"The Book"	H P Lovecraft	<i>Leaves</i>
"The Descent"	H P Lovecraft	<i>Leaves</i>
"The Men and the Mirror"	Ross Rocklynne	<i>Astounding</i>
"Shadow Man"	Eric Frank Russell	<i>Fantasy (UK)</i>
"Rule 18"	Clifford D Simak	<i>Astounding</i>
"The Garden of Adompha"	Clark Ashton Smith	<i>Weird Tales</i>
"Return of the Prowler"	Harl Vincent	<i>Astounding</i>
"Tidal Moon"	Stanley and Helen Weinbaum	<i>Thrilling Wonder Stories</i>
"Pithecanthropus Rejectus"	Manly Wade Wellman	<i>Astounding</i>
"The Robot and the Lady"	Manly Wade Wellman	<i>Thrilling Wonder Stories</i>
"Robots Return"	Robert Moore Williams	<i>Astounding</i>



In addition to this list, an extensive guide will be made available online through the Loncon 3 website.

Any suggestions for this list are most welcome. Mail them to us at [hugoadmin@loncon3.org](mailto:hugoadmin@loncon3.org) and we will take your suggestions in consideration.

We aim to have a revised and updated version of the Retro Hugo Booklet available on our website after LSC3 in early September. This will feature more articles and as much background information as we can find for you in order to enable you to make a sound choice for nominating and voting for the 1939 Retro Hugo Awards.

# Short Fiction of 1938

Short fiction was the primary form of the genre in 1938. It so dominated that even most novels were released by being serialised through short releases. An extensive guide is available online through the Loncon 3 website, but here is a short listing of some works that were published in the year, to get you started.

## Novellas

<b>Story</b>	<b>Author</b>	<b>Published in</b>
<i>Anthem</i>	Ayn Rand	
"Survival"	Arthur J Burks	<i>Marvel</i>
"Tarzan and the Elephant Men"	Edgar Rice Burroughs	<i>Argosy</i>
"A Matter of Form"	H L Gold	<i>Astounding</i>
"Who Goes There?"	Don A Stuart	
	(John W Campbell)	<i>Astounding</i>
"Dreadful Sleep"	Jack Williamson	<i>Weird Tales</i>
"The Legion of Time"	Jack Williamson	<i>Astounding</i>

## Novelettes

<b>Story</b>	<b>Author</b>	<b>Published in</b>
"Beyond the Screen"	John Beynon	
	(John Wyndham)	<i>Fantasy (UK)</i>
"Secret of the Observatory"	Robert Bloch	<i>Amazing</i>
"Exodus"	Arthur J Burks	<i>Marvel</i>
"The Red Magician"	John Russell Fearn	<i>Fantasy (UK)</i>
"Seeds of the Dusk"	Raymond Z Gallun	<i>Astounding</i>
"Hollywood on the Moon"	Henry Kuttner	<i>Thrilling Wonder Stories</i>
"Roads"	Seabury Quinn	<i>Weird Tales</i>
"Dead Knowledge"	Don A Stuart	
	(John W Campbell)	<i>Astounding</i>
"The Smile of the Sphinx"	William Temple	<i>Tales of Wonder</i>
"Prince Deru Returns"	Harl Vincent	<i>Amazing</i>
"The Dead Spot"	Jack Williamson	<i>Marvel</i>

## Short Stories

<b>Story</b>	<b>Author</b>	<b>Published in</b>
"Slave of the Flames"	Robert Bloch	<i>Weird Tales</i>
"Hollerbochen's Dilemma"	Ray Bradbury	<i>Imagination!</i>
"How We Went to Mars"	Arthur C Clarke	<i>Amateur Science Stories</i>
"Exiles from the Universe"	Stanton A Coblentz	<i>Amazing</i>
"Hyperpilosity"	L Sprague de Camp	<i>Astounding</i>
"The Merman"	L Sprague de Camp	<i>Astounding</i>
"Faithful"	Lester Del Rey	<i>Astounding</i>

## Editors of 1938

1938 was the beginning of the first Golden Age of Science Fiction. That was in no small part due to wonderful work done by some truly great editors working primarily through pulp magazines, both with true short fiction and longer works serialised there. *Astounding*, *Amazing*, *Tales of Wonder*... the names are still recognisable today and that's due primarily to the editors who built those amazing brands.

The first name that must be mentioned is John W Campbell. 1938 saw Campbell editing *Astounding*, a duty he had begun with the last issue of 1937. During the year, *Astounding* was renamed to *Astounding Science Fiction*. The year marked the transition of Campbell's life as a writer to that of an editor. Over the course of twelve issues for the year he published works by himself (as Don A Stuart), E E "Doc" Smith, Raymond A Palmer, Jack Williamson, Clifford D Simak, L Sprague de Camp, L Ron Hubbard, and Lester Del Rey. Most notable to modern readers would likely be the Don A Stuart story "Who Goes There?" from the August issue, which is the basis for the various films named *The Thing*. Over the course of the year, Campbell oversaw three full novel serialisations. These were *Galactic Patrol* (E E "Doc" Smith), *The Tramp* (L Ron Hubbard), and *Three Thousand Years* (Thomas Calvert McClary).

In the UK, Walter Gillings edited the full year's complement of the first adult UK science fiction magazine, *Tales of Wonder*. Over the four issues for the year he published works by John Wyndham, John Russell Fearn, William F Temple, and an essay by Arthur C Clarke. The war would eventually spell the end for the publication, but Gillings served as editor throughout.

1938 saw the last two issues of *Amazing Stories* edited by T O'Connor Sloane, a position he had started not quite a full decade earlier. In the middle of the year, the magazine was sold to Ziff-Davis and the editorial tasks were taken on by Raymond A Palmer. Palmer oversaw the transition back to monthly publication before year's end, putting out five issues in the year. Mort Weisinger was in the middle of his run as editor of *Thrilling Wonder Stories*, putting out six issues over the year including stories from Clifford D Simak, Stanley & Helen Weinbaum, John W Campbell, Ray Cummings, and Henry

Kuttner. Farnsworth Wright put out 12 issues of *Weird Tales* in 1938. The magazine owed much of its mystique to its frequent publication of works by H P Lovecraft, many of which appeared in 1938. It also saw publication of works by Jack Williamson, Robert E Howard, and Robert Bloch.

Walter Gillings at '57 Worldcon





*Magazine*, folded the year before, 1938 contained six issues of *Fantascience Digest*, a hectographed zine from Robert A Madle. Other regularly published fanzines included Morris Scott Dollens' *Science Fiction Collector*, Ackerman's *Imagination* (published for the Los Angeles Science Fiction League), and 16 issues of Olon F Wiggins' *Science Fiction Fan*. A few major zines were also started, especially Harry Warner Jr's *Spaceways*, Jack Speer's *Full Length Articles* and Bob Tucker's *Le Zombie*.

Several of what we would now call semipro-type publications came out from Claire Beck's Futile Press, William Crawford and Lany Coop, including *The Hyborian Age* by Robert E Howard, *The Commonplace Book* by H P Lovecraft. This short list will be expanded greatly on the Loncon 3 website. Below is a list of 1938 fanzines which are already online; more will be added over the coming months so that you will have a chance to evaluate the fanzines, fan writers and fan artists from 1938.

### Currently Available to Read Online:

There are currently at least 18 fanzines from 1938 online for you to read. Check back at our website to find updates as we get more online at <http://fanac.org> and other websites.

*Novae Terrae*, Maurice Hanson, #21-#28, UK

<http://www.fiawol.org.uk/fanstuff/then%20archive/newworlds/nt.htm>

*Report of the Second Convention & AGM*, Maurice Hanson, April 1938, UK

<http://www.fiawol.org.uk/fanstuff/then%20archive/Second38Souv.htm>

*Rubaiyat Of A Science Fiction Fan*, C S Youd,, December 1938, UK

<http://www.fiawol.org.uk/fanstuff/then%20archive/newworlds/NT28.htm#15>

*Spaceways*, Harry Warner Jr., #1, November 1938, US

<http://fanac.org/fanzines/Spaceways/Spaceways01-00.html>

*Tomorrow*, Douglas Mayer, UK

#4, Winter 1938

<http://www.fiawol.org.uk/fanstuff/then%20archive/Tom04.htm>

#5, Vol.2 No.1 – Spring, 1938

<http://www.fiawol.org.uk/fanstuff/then%20archive/Tom05.htm>

#6, Vol.2 No.2 – Summer, 1938

<http://www.fiawol.org.uk/fanstuff/then%20archive/Tom06.htm>

#7, Vol.2 No.1 – Autumn, 1938

<http://www.fiawol.org.uk/fanstuff/then%20archive/Tom07.htm>

*Le Vombiteur*, Robert A W "Doc" Lowndes, US

#1, 1 December 1938

<http://fanac.org/fanzines/LeVombiteur/LeVombiteur01-00.html>

#2, 8 December 1938

<http://fanac.org/fanzines/LeVombiteur/LeVombiteur02-00.html>



# A BRIEF INTRODUCTION TO 1938 FANDOM

Joe Siclari

1938 was a very active year for many Legends of Science Fiction... as fans. Forrest J Ackerman, Ted Carnell, Arthur C Clarke, Sam Moskowitz, Frederik Pohl, Donald A Wollheim, along with Maurice K Hanson, Robert A Madle, Jack Speer, William F Temple, and Harry Warner Jr. These and many others were typical of the (mostly) young men who were active fans that year.

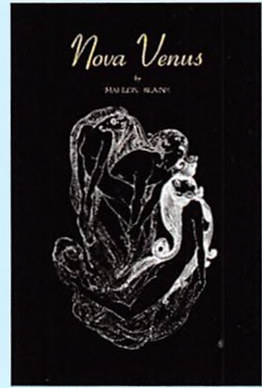
This was a year of some fannish controversy in the United States, as the title of Sam Moskowitz's history of the period, *The Immortal Storm*, might imply. (Available from NESFA Press, \$30: [www.nesfa.org/press](http://www.nesfa.org/press).) In the United Kingdom, fans felt it was a year of organising and structuring the future of science fiction fandom. (*Report of the Second Convention & AGM*, [www.fiawol.org.uk/fanstuff/then%20archive/Second38Souv.htm](http://www.fiawol.org.uk/fanstuff/then%20archive/Second38Souv.htm).) Fandom in the rest of the world was nascent or virtually non-existent.

At the start of the year, fans were getting excited by conventions. The first conventions in both the UK and in the US had been held. More conventions were held in 1938, and a plan had developed to have a "World" Science Fiction Convention in 1939 to coincide with the World's Fair in New York City. At the start of the year, the Futurians (Wollheim, Pohl, John Michel, and others) were supposed to be running it. By the end of the year, the convention was being run by a different New York area group led by Sam Moskowitz, James Taurasi and Will Sykora. Many short and pointed fanzines were published on each side of this quarrel.

Despite this difficulty, many worthwhile fanzines were published on both sides of the Atlantic. In the UK, the most prominent and longest running of these was *Novae Terrae*, edited by Maurice K Hanson with help from other prominent fans of the period. In *Novae Terrae*, you would find regular profiles of fans and pros by William F Temple; Arthur C Clarke contributed poetry and an article on fantastic poetry. Numerous others from both sides of the pond contributed to the zine. *Tomorrow*, from Douglas Mayer, was a more serious fanzine published for the Science Fiction Association. Filled with critical and scientific articles, it mirrored a different aspect of fandom. Other major fanzines included the critical *Scientifiction* from Walter Gillings, and John F Burke's *The Satellite*, which published fiction and other material by such as Charles Eric Maine and C S Youd.

In the US, more fanzines were published, of course, commensurate with the larger numbers of fans. Two major newsletters were published, by Richard Wilson *Science Fiction News Letter* and by James A Taurasi *Fantasy News*. Taurasi may have been the publishing giant of the year; he also published hundreds of pages in dozens of issues. Although the major fanzine, *Fantasy*

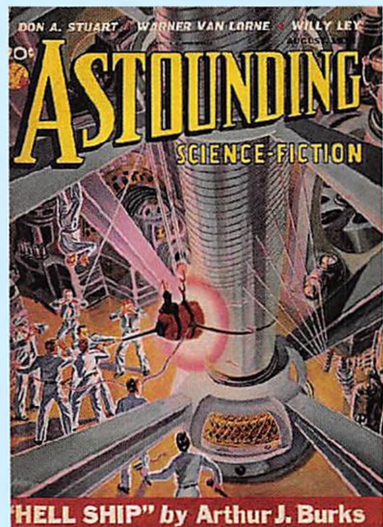
By 1938, Edgar Rice Burroughs had turned away from J Allen St John (whose work would thus have been seen on neither pulps nor first edition books in that year) for the art on the dust jackets of his hardcover books – although nearly all of his novels appeared first as magazine serials. His third child, John Coleman “Jack” Burroughs, trained as an artist and illustrator and painted in a style heavily influenced by St John; growing up in an atmosphere surrounded by his father’s creations, he was unsurprisingly keen to illustrate his works. His art was published in 1938 on two of his father’s book covers: *The Lad and the Lion* and *Tarzan and the Forbidden City*.



Artwork by Mahlon Blaine

Fans of erotic and macabre fantasy art could have come across a re-issue in 1938 of Mahlon Blaine’s 1929 *Venus Sardonicus* portfolio – or possibly his art folio *Nova Venus*, limited to 300 copies and published by Jake Brussel. Blaine had been a major book illustrator of horror and fantasy fiction in the 1920s. His art was theatrically bizarre, variously described as “sensuous, sadistic, bawdy” – and it certainly was not to everyone’s tastes. When illustrated books disappeared during the Depression, Blaine fell on hard times and made a living producing drawings for the erotic book trade, and doing private commissions for patrons. If you were a fan in 1938, you might have hired him yourself!

The Golden Age was a boom-time for the pulps and 1938 was just the leading edge of an explosion in artistic talent. The numbers of science fiction and fantasy magazines grew exponentially in the early 1940s, as did the number of artists whose names would be indelibly linked with the genre. As for how readers and fans valued these artistic works at the time, though, Robert Weinberg recounts a story of how an attempt was made at the first Worldcon to raise money for convention expenses. An auction was held, featuring items donated by editors and attending authors and artists. Original pieces of interior art by Virgil Finlay, Frank R Paul, and other major artists were sold... for a dime. Paintings went for a dollar or two. “Art was considered an interesting bit of science fiction memorabilia but nothing more,” says Weinberg.



2013 © Jane Frank



cover paintings – such as those for *Amazing* in October, November and December 1938.

1938 was an eventful year for the major fantasy pulp *Weird Tales* as well; after years of being published in Chicago, it was bought by the publisher of *Short Stories* and moved to New York City. Among the artists hardest hit by that change in the publishing industry was the first female cover artist of the pulp era, Margaret Brundage, who had been the most frequently appearing cover artist on *Weird Tales* during her stint with the magazine.

The move affected Brundage's medium (she worked only in pastels, whose fragility presented practical problems for shipping), timing (she worked two months in advance, which left little time for corrections at long distance) and working methods (she had used to visit the editor at his office every week to discuss cover ideas after reading the story). But perhaps an even more important reason for her losing the contract was the new "decency" standard being imposed on pulp magazines sold at newsstands; the nude or semi-nude young women that had been the primary subjects of Brundage's covers were not acceptable.

Into the breach stepped Virgil Warden Finlay, her chief competitor, who lived on the East Coast and took over all cover assignments for *Weird Tales*. Finlay, a reader of the science fiction magazines, had entered the field in 1935 not as a general pulp artist but as a specialist in science fiction art. In 1938 his work appeared in all issues of *Weird Tales* but one; from the year before it had begun appearing on the covers as well, alternating with that of the still popular Brundage. Finlay raised the level of interior art from illustration to fine art and he eventually became the most popular interior artist ever to work in the science fiction field; even in 1938 it would have been difficult to ignore his work.



Hardcover publishing of science fiction and fantasy continued during the 1930s, but the books rarely matched the lavishly illustrated volumes of the late twentieth century. A few artists became famous for their work in the fantastic fiction field, but in most cases they were not thought of as genre artists. Often, when a serial was reprinted from *Argosy* or its companion magazine, *All-Story*, the original cover illustration used for the serialisation was also used for the book jacket.

fiction magazines – until 1939, you would have seen Paul's work in only one magazine (*Marvel Science Stories*, November 1938). Many fans would still have had the chance to see his art through a feature in the *Family Circle* magazine in August 1938, heavily illustrated with many of Paul's best covers; it would be close to impossible for an SF fan in 1938 to be unfamiliar with his art.

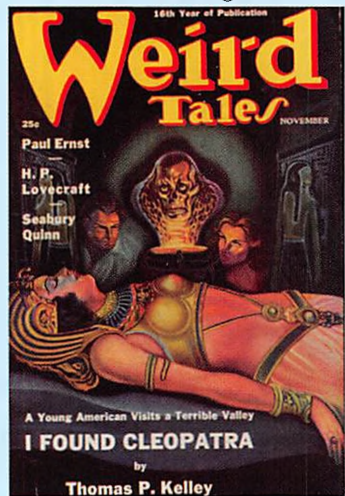
Meanwhile, Leo Morey had had the difficult task of replacing Paul as the primary illustrator and cover artist on *Amazing Stories* from 1929. Morey painted nearly all of the covers for *Amazing* until 1938, working in gouache and ink; his work would be signed "Leo Morey" or "L.M." and he worked hard to make his illustrations and paintings reflect the authors' descriptions of their creations. When *Amazing* was bought by Ziff-Davis, Morey was replaced in turn by staff artists from that chain. The first few issues of the Ziff-Davis *Amazing Stories* featured photographic covers, until their house artists could start producing paintings. But staff artists made notable contributions to *Amazing* in 1938.

Jay Jackson was a long-time editorial and features cartoonist for the *Chicago Weekly Defender* newspaper who also freelanced for most of the pulps in the Chicago area. He worked for *Amazing*, *Mammoth Detective*, and *Weird Tales*, and even did one cover for the December 1938 issue of the short-lived (and now rare) *Golden Fleece*. Jackson may also have the distinction of being the first black artist to work in the science fiction field.

Harold W McCauley became a staff artist for Ziff-Davis in 1938 and his art appeared in five issues of *Amazing Stories* in that year. He had studied with J Allen St John, whose work for the Edgar Rice Burroughs books introduced McCauley to science fiction in 1927 and made him a lifelong fan of the genre.

Julian S Krupa had been born in Poland and worked for the largest Polish newspaper in the US at the time, the *Daily Zgoda*; he wrote and illustrated a science fiction comic strip in 1936 before joining Ziff-Davis. You would have seen his black-and-white interior art – done in a stipple technique using a brush – in the October, November, and December 1938 issues of *Amazing Stories*.

Joseph Wirt Tillotson was another prolific artist who started working for the Ziff-Davis chain in 1938, and had the distinction of publishing his work under both his own name – as Joe Tillotson, or Joe W Tillotson – and the brush name "Robert Fuqua". The Fuqua name usually appeared on colour work, including many of his science fiction





in 1938 (May and December) and several others, but his preference was for brush and ink, using simple line or dry brush shading, and he was known primarily for his black-and-white interiors. When Campbell became editor of *Astounding*, Schneeman became the chief interior artist for the pulp – with 26 examples of his art appearing there in 1938.

William Elliot Dold Jr. and Jack (John R) Binder were also mainly well known to fans of *Astounding* for their interior art. Dold started his career in advertising art and then painted magazine covers for the publisher Harold Hersey, as well as interior illustrations: beautifully done drawings in an Art Nouveau style, reminiscent of Aubrey Beardsley. Although not very good at illustrating people, Dold was a marvellous detailer of machinery and interpreter of grand concepts; he contributed pen-and-ink works to ten of the twelve issues of *Astounding* in 1938.

Jack Binder was an interior artist for *Thrilling Wonder Stories* and *Startling Stories* in the late 1930s, while also working for the Harry Chesler Studio as art director in the comic field from 1937. He started working for *Astounding* in 1936 and was working for both that magazine and *Thrilling Wonder Stories* in 1938, with interior art in just about every issue of both magazines.

Alex Schomburg, like many others, started his SF career working for Hugo Gernsback; he was one of the very few SF artists whose career spanned six decades. He did a lot of work for Standard magazines, and thus was also to be found in four issues of *Thrilling Wonder Stories* in 1938.

When Ziff-Davis, a publisher of fiction and hobbyist magazines, first took over publication of the declining *Amazing Stories* in 1938, they rejuvenated it by installing Raymond A Palmer as editor. Where Campbell was trained as



a scientist, and favoured works by the Futurians – a group of highly talented new writers of believable, science-based fiction – Palmer came from the ranks of SF fandom and favoured the outrageous: adventurous space-operas, stories of the paranormal, stories that were colourful and strained credulity (even for fans of the genre). A perfect match for these stories in later years was the colourful art of Frank R Paul – but this was not a feature of the magazine in 1938. Paul, the first of the great science fiction pulp illustrators, was extremely popular with the fans of the early 1930s, and was the Guest of Honour at the first World Science Fiction Convention in New York City in July 1939. Yet from 1936 – when Gernsback sold his science

were strong craftsmen and handled their new assignments competently, if not exceptionally. Science fiction artists in 1938 were influenced not only by the Art Deco movement but by an intense focus on depicting SF's preoccupation with rising technologies: mighty futuristic cities and machines.

The "Big Four" science fiction illustrators of the 1930s, in terms of the frequency with which their art was seen in the pulps, were Howard V Brown, Leo Morey, H W Wesso, and Frank R Paul. On the fantasy side, the major 1930s artists were Virgil Finlay, Hannes Bok and Margaret Brundage. However, many other artists were also working hard in the field in 1938, among them Jack Binder, Mahlon Blaine, Elliot Dold Jr., Jay Jackson, Julian Krupa, Charles Schneeman, Alex Schomburg, and Joe Tillotson (Robert Fuqua).



1938 marked the start of John W Campbell Jr's remarkable tenure as editor at *Astounding Science Fiction*, published by the Street & Smith chain, where he turned the genre toward "hard" SF stories celebrating scientific achievement and progress.

Howard V Brown had developed into an artist noted for his striking use of colours and willingness to portray fantastic monsters. His interiors, done in charcoal pencil, were much more subdued but equally well done. By 1938, Brown was alternating with Wesso and other artists for covers of *Astounding*. Brown's career with the Standard magazine chain also led to him doing every cover for the renamed *Thrilling Wonder Stories* in 1938.

Hans Waldemar Wessolowski – who worked under the professional name of H W Wesso, or simply "Wesso" – was one of the most influential artists of the 1930s. He produced covers and interiors for a wide range of pulp magazines; most of his paintings were done in watercolours, which gave his images a brighter and clearer look than the oils favoured by other pulp artists of the day. Like Brown, Wesso was exceptional at painting bug-eyed monsters and action-packed adventure scenes.

Charles E Schneeman Jr. was influenced by illustrators such as Winsor McKay as well as Wesso and started illustrating for SF magazines in 1933. He painted two covers for *Astounding*





# SCIENCE FICTION AND FANTASY ART AND ARTISTS IN 1938

Jane Frank

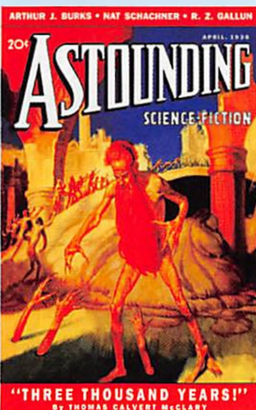
*Check online for a considerably expanded version of this article, with more background context, biographical detail and references – and links to images.*

1938 is considered to mark the beginning of the first “Golden Age of Science Fiction”: a time during which the genre gained wide public attention and many classic science fiction stories were published. And thus it was a very special year for science fiction and fantasy art.

Pulp magazines were the main vehicle for early fantastic and science fictional stories. Inexpensive fiction magazines, they were memorable then (as now!) because they featured lurid and exploitative stories and sensational cover art. And it was these, rather than mainstream magazines or book jackets, that would have been the source of art coming to the attention of science fiction and fantasy fans.

In 1938 the magazine industry was in the process of transforming itself from one based on many independently published pulp magazines to one based on magazine chain ownership.

Tight deadlines and miserliness when it came to fees paid for art promoted imitation; publishers used whatever artwork they could get. Artists moved easily from one genre to the other, depending on the magazine chain that employed them, and borrowed from each other with impunity. Artists were also carried along from publisher to publisher, as magazines were bought and sold. There arose “core” groups of artists whose art might be seen in multiple magazines in any given year.



Hundreds of interiors – line drawings in pen-and-ink – were produced each year, while the cover images came from a smaller number of artists, used so extensively by the chain publishers that only one or two might carry entire runs of magazines for years. Fans could easily recognise their styles, although they would rarely (if ever) have a chance to see them in person – because there were no SF conventions, let alone convention art shows, in 1938.

Given the constraints of the industry, it's surprising that there was so much individuality expressed in the art. But most of the chain-magazine artists

destroying his enemies with lightning bolts of his own creation. This brings us to the two feature films which, if you squint, you just might consider science fiction offerings. The one with the stronger genre claim is *The Gladiator* based on a 1930 novel by Philip Wylie. (He would later co-author the novel that served as the basis for the 1951 SF blockbuster *When Worlds Collide*.) His story, which seems to anticipate A. E. van Vogt's *Slan* and *X-Men* in focusing on a persecuted mutant strongman, got turned into a comedy vehicle for Joe E Brown (whom you may know as the daffy millionaire in the 1959 farce *Some Like it Hot*). Brown plays a weakling who gains superstrength from an experimental serum. Hijinks ensue, including a madcap college football game.



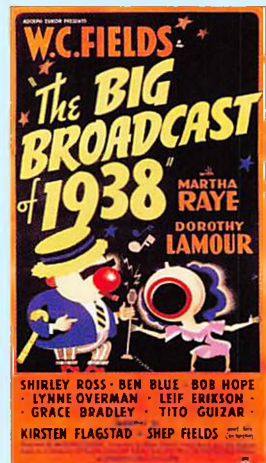
Another comic actor, Bob Hope, made his movie debut in *The Big Broadcast of 1938*, sharing the screen with W C Fields, Martha Raye, and Dorothy Lamour. The science fiction trappings are thin, though. The movie is a vehicle for songs and comedy bits set aboard two ocean liners in a race, one of which has a “secret radio transmitter” boosting its speed. Fun movie. Not much science fiction.

One last item needs to be mentioned, if only to explain why John Travolta and Tom Cruise may be leading a campaign to get it on the ballot. The movie serial *The Secret of Treasure Island* is set in the present day as various treasure hunters are looking for the lost pirate booty. Why might there be interest in this obscure movie serial? The story credit – not the screenplay, but the story over which three different writers toiled to adapt to the screen – goes to L Ron Hubbard.

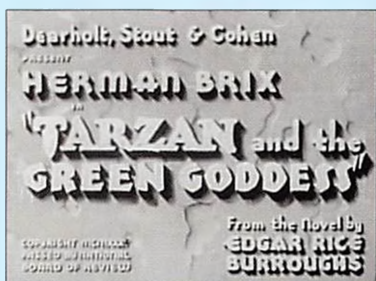
So nominate, vote, and have fun exploring the lost and obscure treasures of 1938. However, in this critic’s opinion, the only thing that could possibly be a surprise here is if someone turns up a long lost *Doctor Who* episode with John Gielgud as the Doctor.

*Film critic Daniel M Kimmel received a Hugo nomination for his book Jar Jar Binks Must Die and other observations about science fiction movies. His most recent book is his first novel, Shh! It's a Secret: a novel about aliens, Hollywood and the Bartender's Guide.*

2013 © Daniel M Kimmel







faces for fans of old movies including Gene Lockhart as Bob Cratchit and Leo G Carroll as Marley's ghost, but has probably been overshadowed over the years by the many subsequent versions.

Some may wish to consider *Tarzan and the Green Goddess* but here's another heads-up to the administrators: this is simply an edited-together version of the 1935 serial *The New Adventures of Tarzan*. If this makes the ballot you'll get a sense just how hard it was to find potential nominees. Speaking of serials, there are two released that year that may be of interest. The better-known one is *Flash Gordon's Trip to Mars*. Flash (Buster Crabbe) is battling Ming the Merciless (Charles Middleton) in this sequel to the original 1936 serial. Interesting note: the story was supposed to be set on Mongo where, in the comic strip, Ming was dictator.

Then there was that Orson Welles broadcast, and the studio decided that Mars was a much more saleable commodity. (Ironically, more than seventy years later it was the failure of another Mars outing, *Mars Needs Moms*, that led Hollywood to throw away yet another Martian set movie, *John Carter*.) The other major SF-related serial of 1938 was *Fighting Devil Dogs* which is historically important for the simple reason that Lightning (played by Hugh Sothern) is believed to be the first masked and costumed supervillain,



# RETRO HUGOS 1939

## BEST DRAMATIC PRESENTATION

Daniel M Kimmel

*As a professional critic of some three decades standing, I am opinionated. It's my job. I make no apology for it and I don't claim my opinion is better than anyone else's. I note this upfront and add that the views expressed herein do not reflect that of the chairs of Loncon 3, the Hugo administrators, and – if different – the Retro Hugo administrators. They are entirely my own. I have been asked to provide an overview of the candidates for the ballot for the 1938 Retro Hugos in the category of Best Dramatic Presentation. Here is my report.*

Are you kidding me? Just like we know some *Doctor Who* episode will win Best Dramatic Presentation (Short Form) this year and next year and the year after that (please don't bother to deny it), can there possibly be any doubt what the front runner is? October 1938 is when Orson Welles and his *Mercury Theatre on the Air* did their famous (some would say infamous) radio adaptation of *War of the Worlds*. One has to travel decades ahead to the era of *The Twilight Zone* and *Star Trek* to find a science fiction broadcast that has had a similar enduring impact. This was the radio show that convinced a sizeable portion of its audience that there was an actual Martian invasion taking place.

OK, that's me, the critic, talking. You, the potential nominator and voter, need to know what else was out there. Radio broadcasts of the era are outside my area of expertise and there's a separate essay on that, hopefully noting where one can hear recordings of them. (The Welles broadcast is here: <http://www.youtube.com/watch?v=W6YNHq1qc44>.)

At this writing it has yet to be determined if the year's other major contender will even be eligible. *Snow White and the Seven Dwarfs* is Walt Disney's landmark animated classic that demonstrated which audiences could and would sit through an animated feature film. Although somewhat dated in today's world of computer animation, it is a beautiful achievement that has stood the test of time. So what's the problem? Technically it was released (for Oscar consideration purposes) in December of 1937. The Hugo Awards sometimes permit certain works to have an additional year of eligibility if they only saw limited release when initially released. Can the Retro Hugo rules be retrofitted? Stay tuned.

As for the other movies that came out in 1938, lots of luck. The great Universal horror films were mostly earlier in the decade, and other genre classics like *Things to Come* and *The Wizard of Oz* were from other years. Probably the best known 1938 feature film that might qualify is *A Christmas Carol*, one of many film versions of Charles Dickens' tale of the miserly Scrooge (Reginald Owen) visited by a series of ghosts. It's charming and has a number of familiar





or stealing our women. An immigrant in an adopted land, just as his creators had been, he struck a chord with the readership and so the Golden Age of Comics began with him as the template. Not that the existing crime comics weren't able to add to the mix as well – with *Detective Comics* #20 (October 1938) the Crimson Avenger made his debut. Now mostly forgotten, this gas-gun carrying hero wore a fedora and a domino mask to protect his identity as newspaperman Lee Travis, and thus became the first masked crimefighter in comics.

Across the Atlantic, British comics were having a little revolution of their own too.

UK publishing had largely concentrated on Story Papers, literary magazines featuring illustrations and text stories aimed mostly at boys. But on 30 July 1938, *The Beano Comic* appeared from publisher D C Thomson. A sister title to *The Dandy*, which had been launched the previous December, it featured generally one-page stories of a humorous nature, featuring identifiable caricatures such as Lord Snooty or the cover star, Big Eggo the ostrich. A resolutely British comic – despite having the now deeply un-PC image of a caricatured black child eating a melon as its masthead for the first few years – *The Beano* went on to hold the record as the world's longest running weekly comic and, perhaps more importantly, was not specifically aimed at a male market.

On the whole, though, the UK stayed away from superheroes for many years (after



all, with the likes of Bulldog Drummond, Sherlock Holmes and James Bond, who needed them?), but the world of comics in general was certainly transformed by the arrival of that baby from the doomed world of Krypton. That first story ended with the prophetic line: "And so begins the adventures of the most sensational strip character of all time." Having gone on to be a star of radio, books, television, games, movies and virtually any medium you can think of, that star of 1938 still shines bright today.

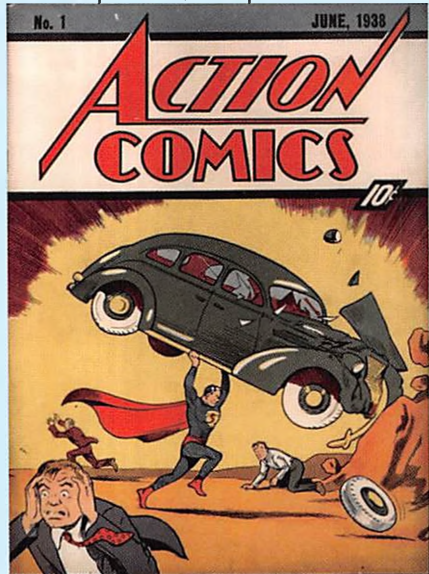
2013 © John Brown

*Action Comics #1* – 18 April 1938 (cover date, June) – marked the first appearance of Superman (and of Lois Lane). The notion of a Superman had been in the heads of his creators for a few years. Originally appearing as a bald villain in the fanzine *Science Fiction #3* (June 1933), Siegel and Shuster reworked their concept into a heroic figure with the intention of selling it to the newspapers as an ongoing strip. But despite their years of trying to sell the concept, no publisher was interested.

Meanwhile, Jack Leibowitz was looking for another hit to accompany their *Detective Comics* and didn't have time to solicit new material. Editor Vin Sullivan was forced to cobble together a first issue from inventory and stockpile pages. Adventure stories were plentiful, but he couldn't find that all-important lead feature. A colleague found the rejected Superman strips and, desperate for anything, Sullivan told Siegel and Shuster that if they could paste them into 13 comic book pages, he would buy them. They were paid \$10 per page, a total of \$130, for their work on the issue. The first issue had a print run of 200,000 copies, which promptly sold out. Despite the fact that publisher Donenfeld thought the story was ridiculous and ordered that it never be on the cover again, it soon became obvious that Superman was the reason for *Action Comics*' success and from #19 onwards, he returned to the cover and never left.

Although considered the first true "superhero" comic, *Action Comics #1* was an anthology title with 11 stories. Some, like Superman, stayed around for many years: Zatara, Master Magician, made his bow in #1, as did Tex Thompson who was to morph over the years into first Mister America and then The Americommando (in the All Star Squadron). Superman himself was not quite as we know him today – it took a further year for him to be able to fly (originally he could "leap 20-storey buildings") and although he had a dual identity, Lois Lane's attitude towards Superman's alter ego was less that he was mild mannered and more that he was a "spineless, unbearable coward". The villains in that first issue were a little different too: Luthor didn't appear until 1940, so Superman was seen to take on mobsters, crooked officials and an abusive husband. And yet, the idea stuck.

Superman was also one of the first aliens to appear in print who was not hell-bent on taking over the world





# “And so begins the adventures...”

## Comics in 1938

John Brown

Superman came from Cleveland and changed the world.

This is not an imaginary story, it's not a parallel earth – it's America in 1938. At the time, pulp magazines were the kings of printed entertainment. Titles featuring The Shadow or The Phantom Detective were, at their peak, selling up to one million copies per issue whilst comics were relegated to a strip format in newspapers, usually in the Sports section. If they were compared to the pulps at all, comics were seen as the younger sibling; usually whimsical, often comedic, occasionally fantastic, but always more juvenile.

In 1933, however, a salesman called M C Gaines hit upon the idea that the broadsheet pages of Sunday newspaper comics could be folded and repackaged as a freebie giveaway, which he called *Funnies On Parade*. It proved such a success that by 1934 the title had graduated to being *Famous Funnies* and the collection now cost 10 cents. Suddenly, comics were seen as a money-making opportunity.

Small comics publishers sprang up almost overnight. One was founded by an occasional pulp science fiction writer called Major Malcolm Wheeler-Nicholson. His National Allied Publications would probably have foundered like so many others if it had not been for one innovation: unable to afford reproductions of syndicated strips, the Major was forced to do something new and commission original stories and art, thus creating a market for writers and artists. Amongst the many creative people trying to get into this market

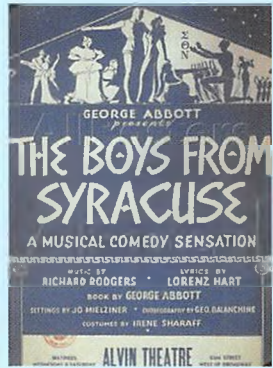
were a duo from Cleveland, Jerry Siegel and Joe Shuster, and they finally broke into the industry with two strips: *Henri Duval*, *Famed Soldier of Fortune* and (pseudonymously) *Dr Occult*, *The Ghost Detective*.

By the end of 1937, the Major had been forced out of the business through a combination of debts and bad management and National Allied was now being run by pulp distributor Harry Donenfeld and his advisor, Jack Leibowitz. Under their management, a fourth title was added to their stable and the world of comics was forever changed.

Jerry Siegel and Joe Shuster at work

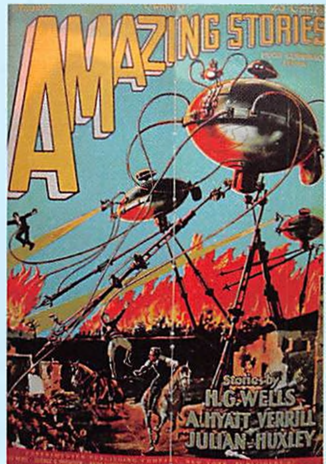


that the angel is unable to lie and she gets Willie into trouble until his sister, Peggy (Vivienne Segal), teaches her to be less otherworldly. The play was adapted into a 1942 film, although none of the original cast made the transition and the story was changed to turn the angel into a dream.



On 23 November, Rodgers and Hart had another musical debut, this time with a book by George Abbott based on a play by William Shakespeare. *The Boys from Syracuse* opened at the Alvin Theatre on West 52nd Street and starred Eddie Albert and Ronald Graham as separated twins trying to find each other in ancient Syracuse in a retelling of Shakespeare's *The Comedy of Errors*. Although it originally ran for fewer performances than *I Married an Angel*, it has been revived more often. Generally a straightforward, if such can ever be said, farce of mistaken identity, the musical includes a sequence where one of the Antiopholi's servant Dromeo searches for his own twin (also named Dromeo) using a magical crystal. As with *I Married an Angel*, *The Boys from Syracuse* was turned into a film in 1940 with a completely different cast. While both of the Rodgers and Hart musicals had lengthy runs and were adapted into film, a less successful play appeared on Broadway in December of 1938. *Great Lady* debuted on 1 December at the Majestic Theatre on West 44th Street and disappeared by Christmas while *I Married an Angel* was still playing next door. Written by Earle Crooker with music by Frederick Loewe, the operetta told a story which was split between the period of the French Revolution and the modern day. The show included choreography by George Balanchine, who had also choreographed *The Boys from Syracuse*. Despite being one of the first musicals written by Frederick Loewe, *Great Lady* has pretty much disappeared from the theatrical repertoire.

Although we tend to think of television or films when it comes to choices for the Best Dramatic Presentation Hugos, there are other possibilities. Records, slide shows, Hugo ceremonies (and acceptance speeches), and yes, even radio shows, have all been on the ballot. In 1938, radio formed a major part of the entertainment complex and radio broadcasts, both original and adaptations, held a place in pop culture which has been superseded by television, but those radio shows live on and can still be enjoyed, and, perhaps, nominated for a Hugo.







six episodes, Thomas faces off against the Man in the Moon, a dragon, a witch, and the characters from *Alice in Wonderland*. Thomas also learns that Santa Claus has been captured and he must rescue Saint Nick in order for Christmas to take place.

Finally, on 26 December, the Lux Radio Theatre aired a live adaptation of *Snow White and the Seven Dwarfs* starring Thelma Hubbard and James Eagles. The show was hosted by Cecil B DeMille and included some of the actors (Doc, Sneezy, the Mirror, and the Huntsman) who had appeared in the Disney animated version of *Snow White and the Seven Dwarfs* a year earlier.

Many of these radio shows are available online from sites such as the OTR Network Library ([www.otr.net](http://www.otr.net)), Radio Lovers ([www.radiolovers.com](http://www.radiolovers.com)), or Old Radio World ([www.olderadioworld.com](http://www.olderadioworld.com)). Some can be downloaded as streaming audio for free, others have a slight fee, and many can be purchased on CD or as mp3s.



On 21 February, the BBC Television Service broadcast the very first science fiction show to be televised, a thirty-five minute adaptation of Karel Capek's seminal play *R.U.R.*, which famously introduced the word "robot" to the English language. Unfortunately, the live performance does not appear to have been roto-scoped and no longer survives. If you happened to be living in or visiting New York in 1938, you also had the chance to see a handful of Broadway plays which had a fantastic element to them.



*I Married an Angel* debuted on 11 May at the Schubert Theatre on West 44th Street. The musical was adapted from a play by János Vaszary and had music by Richard Rodgers and lyrics by Lorenz Hart. In the play, a banker, Count Willie Palaffi (Dennis King), breaks off his engagement to Anna (Audrey Christie) and declares that the only woman he would marry would be an actual angel (Vera Zorina). The comedy comes from the fact



serial that debuted in 1937. By the time he hit film again in 1948, the role was filled by former Tarzan star Johnny Weissmuller.

The Shadow had been created as the host of *Detective Story Hour* in 1930. Originally voiced by James LaCurto, the role was taken over by Frank Readick Jr, and used on *The Blue Coal Radio Revue* and *Love Story Hour*. The character appeared in numerous pulp magazine and dime novels and in 1937 *The Shadow* received his own radio series on the Mutual Broadcasting System, initially starring Orson Welles, who was replaced midway through 1938 by Bill Johnstone. Twenty-three episodes of *The Shadow* were aired in 1938, including the early Welles stories "Sabotage" and "The Hounds in the Hills" as well as the later Johnstone episodes "Caverns of Death" and "Murder in E-Flat".



Orson Welles on air

After leaving *The Shadow*, Welles did not stay off the radio. In fact, his theatrical company, Mercury Theatre, already had plans to air their own radio drama adaptations. *Mercury Theatre on the Air* debuted on 11 July 1938 with a production of Bram Stoker's *Dracula*, starring Welles in the dual roles of Dr Seward and Dracula, Agnes Moorehead as Mina Harker, and George Coularis as Jonathan Harker. They followed *Dracula* with several other classic novels. On 5 September, they did an adaptation of G K Chesterton's metaphysical thriller *The Man Who Was Thursday* with Wells, Coularis, and Joseph Cotton. Eventually they performed in Jules Verne's *Around the World in Eighty Days* on October 23. Welles again played the lead with Arlene Francis playing Princess Aouda, Ray Collins as Fix, and Edgar Barrier as Passepartout.

*Mercury Theatre on the Air* made its biggest splash, however, one week later with their adaptation of H G Wells' *The War of the Worlds*. This production appeared to be a standard radio show featuring the music of Ramon Raquello and His Orchestra, which was being interrupted by news flashes as cylinders landed in Grover's Mill, New Jersey. Eventually the news flashes, which were set in 1939, gave way to complete coverage of the invasion.

In November and December, a children's holiday serial, *Jonathan Thomas and His Christmas on the Moon*, aired. In this weekly radio show, Jonathan Thomas travels to the moon via moonbeam in an attempt to get his teddy bear, Guz, back after Guz chased a couple of elves up the beam. Over the course of the

Bret Morrison portrayed the title role on *The Shadow* for more than a decade.

# 1938 on Radio, Television, and Broadway

Steven H Silver

Although there were science fiction and fantasy films in 1938, there were some nights when you might have wanted to enjoy your science fiction in the privacy of your own home. While you could always curl up with a good (or not so good) book or the latest issue of *Thrilling Wonder Stories*, *Astounding Science Fiction*, or *Amazing Stories*, sometimes you wanted to enjoy something more dramatic. For the most part, that meant turning on the radio.

In 1938, science fiction on the radio generally meant serials, which would probably be best considered for the Hugo Award for the long form version of the Best Dramatic Presentation category since the individual episodes really didn't stand up on their own, nor were they meant to.

Mary Shelley's classic science fiction novel *Frankenstein* was adapted as a thirteen-part radio series, running about three hours in total. George Edwards stars in this adaptation, which is available for free download from iTunes.

Jungle Jim was created for the comics in 1934 by Alex Raymond and Don Moore to go along with Moore's more famous strip, *Flash Gordon*. A jungle adventurer, Jungle Jim Bradley was based in Southeast Asia rather than Africa. Within a year of the strip's debut, *Jungle Jim* made the leap to radio, where the character was voiced by Matt Crowley until early 1938 when the role was taken over by Gerald Mohr. Episodes ran for 15 minutes each and were often based on the original comic strips. The first film based on Jungle Jim was a





complete and definitive list of the eligible novels; I've not, for instance, covered anything published in 1938 in a language other than English, and there were other serialised novels which aren't included here either.

As ever, this also isn't making specific recommendations about what you should nominate. Like some of those novels, it's here mainly to kick-start your enquiring mind and sensawunda – and in particular to encourage some exploration and (re)reading before the nominations deadline rolls around in March 2014. Your choices about what to nominate for the best novel of 1938 in Loncon 3's retro Hugo awards will help to determine how we come to remember the speculative fiction of that year: pioneering spirit, brooding menace, the comfort of familiar characters or the challenge of undiscovered opportunities. Or something of them all.

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Acknowledgement and indeed grovelling appreciation for research and fact-checking to the online Encyclopedia of Science Fiction ([www.sf-encyclopedia.com/](http://www.sf-encyclopedia.com/)), the Internet Speculative Fiction Database (<http://www.isfdb.org>), Kees van Toorn, and Mark Plummer.

## The Retro Hugo Awards Ceremony

July 1939. New York. The World's Fair in all its glory has captivated the imagination. Swing and Big Band music are at the top of the charts. Set against this backdrop, a small group of science fiction fans and pros gather together in New York for the very first World Science Fiction Convention. Later dubbed "Nycon I", this pioneering group set the stage for all the Worldcons that have followed, including Loncon 3. So many names remain known to us today – Isaac Asimov, Harry Harrison, Dave Kyle, Sam Moskowitz, Erle Korshak, Forrest J Ackerman, Ray Bradbury, John W Campbell Jr., Frank R Paul.

*We invite you to join us on Thursday evening at Loncon 3 as we present the 1939 Retro Hugo Awards.*

Our imagining of what the 1939 Retro Hugo Awards would have been like, complete with retro-futuristic clothing, swing music, and 1939 formal wear will be a gala night to remember!

We also encourage you to participate personally by wearing your own retro-futuristic costumes (what might you have predicted the future would be wearing if you had been at Nycon I?) or true retro 1939 formal wear, and then join us after the ceremony for the first dance of Loncon 3, celebrating the music of 1939 and swing dancing!



Forry Ackerman dressed up at first World SF convention





*Genius Jones*, appeared under Lester Dent's own name in *Argosy*, concluding in January 1938.

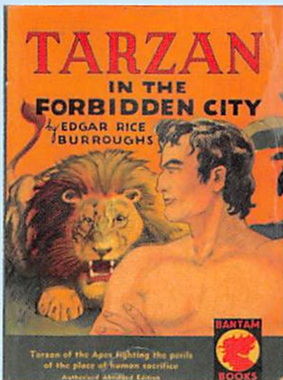
Edgar Rice Burroughs continued two series through six-part serials in *Argosy* which concluded in 1938: the third Carson novel, *Carson of Venus*, and the twentieth Tarzan novel, *The Red Star of Tarzan* (also published in the same year in book form as *Tarzan and the Forbidden City*). Burroughs' *The Lad and the Lion* was also published as a separate volume, evidently expanded for this purpose from the 1917 serial version.

The fourth and fifth Jack Mann 'Gees' books, featuring supernatural detective Gregory George Gordon Green, also appeared in 1938 (*The Kleinart Case* and *Maker of Shadows*), and Sax Rohmer published *The Drums of Fu-Manchu*. And "lost race" novels remained, if not a major theme, at least a minor note. S Fowler Wright's *The Hidden Tribe* might have lost out in the innovation stakes to *The Secret of Tibet* by William Dixon Bell, since the latter also features airship boys.

E E "Doc" Smith's *Galactic Patrol* became the third "Lensman" novel in 1950, but this original serialisation (an *Astounding* six-parter, concluding in 1938) contains the first parts written of the Lensman stories.

This is not to ignore the issue of extended eligibility, which will be considered and agreed at LoneStarCon 3 around the time this booklet is released to the wild. Assuming that goes in accordance with previous discussions, it would mean – as well as novels first published in 1938, and novels first published in English in 1938, which are automatically eligible – that novels first published in the USA in 1938 would also be eligible for nomination.

One such novel is Eric North's *Three Against the Stars*, published in the USA



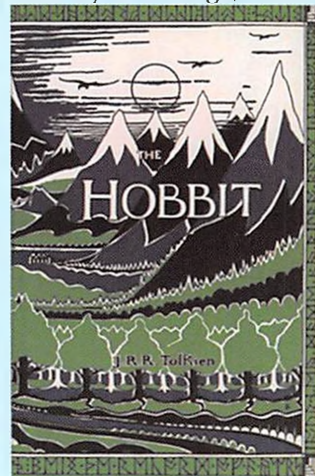
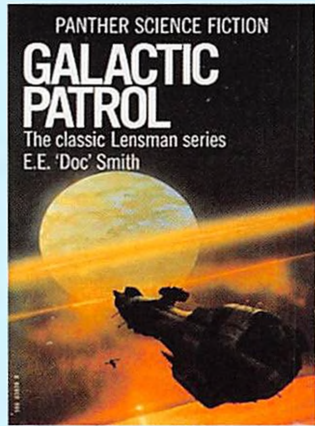
for the first time as an uncharacteristic five-part serial in *Argosy*, having originally appeared in *The Melbourne Herald* in 1924. For another, it seems safe to assume that everyone reading this will have heard of *The Hobbit* – first published in 1937 in the UK, with a US edition early in 1938 – and if you've not actually read J R R Tolkien's first venture into Middle Earth, you might consider this a good reason to do it. And that's a general prompt for all the novels mentioned here, and indeed others that you've checked are eligible. Like the other pieces in this booklet, this doesn't attempt to provide a

observer of human behaviours and events. C S Lewis's *Out of the Silent Planet* (the first in what became his Cosmic Trilogy) introduces his human characters to the culture and philosophy of alien races and vice versa; in customary Lewis fashion, the book is underpinned by theological concepts alongside its scientific romance. Separately, the near future of Neil Bell's *One Came Back* includes the founding of a new religion after the apparently miraculous resurrection of a politician.

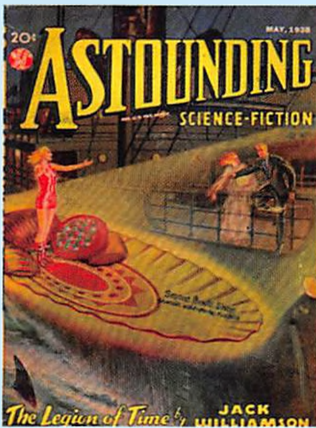
Alongside *Chaos*, in 1938 Shaw Desmond also published *World-Birth*, which considers the future history of mankind through to the development of an ideal state. Let us not rush too enthusiastically towards that ideal, though, *The Adventure of Wyndham Smith* by S Fowler Wright presents a Utopian state which isn't – leading to a nearly unanimous decision to commit suicide and the consequent need to hunt down those displaying slightly more optimism about the future, to discourage the others. Thomas Calvert McClary's *Three Thousand Years*, appearing in three parts in *Astounding*, describes the attempts of scientists to build a utopia after the Earth has been placed in suspended animation for a period of time I'll leave you to guess.

Leaving aside the long look and the big issues, new technology could be a defining feature for the still new genre of science fiction in 1938. Thus Arthur Bruce Allen's *The Pyromaniac* includes a heat-operated ray gun; the first English language edition of *La Machine à Lire Les Pensées* (*The Thought-Reading Machine*) by André Maurois offers thoughts recorded on photographic film; and *Asleep in the Afternoon* by E C Large, while partly a reflection on a writer's life, includes a storyline about a device that induces sleep.

To wake the reader up again we have novels of the prolific and the popular (often overlapping categories). 1938 readers were treated to a dozen of the fantastic adventure 'Doc Savage' novels – published under the house name of Kenneth Robeson, but written in the main by Lester Dent and otherwise, in these cases, by Harold A Davis or Ryerson Johnson. *Legions of the Accursed Light* was a Spider novel, similarly published under the house name of Grant Stockbridge although written, as most were, by Norvell Page. A separate six-part serial,







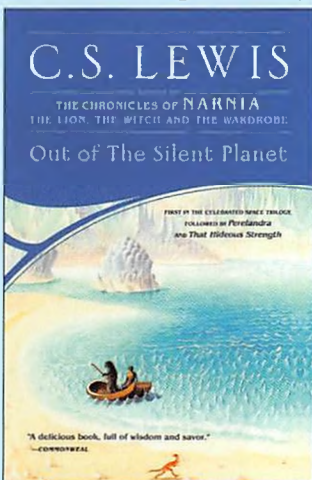
It's clear that what we might describe, for the era, as The Matter of Europe was ripe for exploration through science fiction, mostly through stories set in the very near future.

Demonstrating the long-standing popularity of at least one Dumas novel as a springboard for speculative fiction, Fedor Kaul published *A Modern Monte Cristo*, featuring a self-evident Hitler character, domestic oppression and genocide and the oncoming shadow of war. Meanwhile, *Chaos* by Shaw Desmond considers a future war between the UK and Germany; and Jack Williamson's *The Legion of Time* – the original version, serialised in three parts in

*Astounding* – features an imminent world war amidst choices about which future the Earth should inherit.

*Minimum Man*, or *Time Be Gone*, by Andrew Marvell (no, not that one) features both a fascist coup in the UK in 1950 and a new race of telepathic supermen, who seem likely to out-evolve *homo sapiens* and should doubtless be considered symbolic. Supermen also feature in John S Martin's *General Manpower*, in which the eponymous corporation displays no greater sensitivity and charm than we would expect in fiction of our current century – from which perspective the novel is narrated; the corporate goal in this story, however, is the development of ways to implement eugenics.

Billed as satire and thus perhaps aiming for symbolism more subtly, J Storer Clouston's *Not Since Genesis* placed the nations of Europe at risk of a meteor disaster (although, as it happens, 1938's actual meteorite incident took place about 12 miles above Pennsylvania).

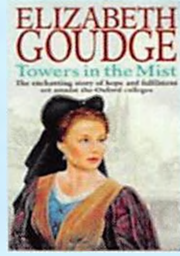


But it wasn't all about Europe. *The World Goes Smash* by Samuel Hopkins Adams is set in 1940 and describes an American civil war. Frederick C Painton's six-part *Argosy* serial is entitled *The Invasion of America*. And J B Priestley published *The Doomsday Men*, featuring a mad scientist in a tower in Los Angeles which might or might not have been a sign of the times.

Identifying those more explicit examples isn't to imply that other novels are less engaged with contemporary issues or the human condition. *Saurus* by Eden Philpotts provides an alien



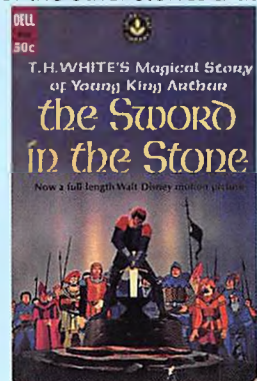
first ascent of the north face of the Eiger, the discovery of nuclear fission and the rediscovery of the coelacanth. Both Glasgow and Helsinki hosted events classed as a world's fair – although 1939 would surpass this, with five in addition to the one that concerns us in New York; nylon began to be used commercially, and the ballpoint pen was patented in the UK. Meanwhile, Amelia Earhart remained officially missing for the whole year.



It's debatable whether that indicates a trend reflected in science fiction publishing of the time. Even while the debate raged in the letters column of *Astounding* about whether all that women brought to science fiction was "love interest", their long-form fiction wasn't entirely helping.

*Strange Awakening* by Dorothy Quick offers us a young woman kidnapped from Earth by the ruler of Venus (the Great Mind) and has been described as an erotic fantastic adventure novel. Different SF readers choose their own distinctions about what to claim for the genre; maybe in 1938 we would pre-emptively have known to point at the same things. On this basis, though, Elizabeth Goudge's *Towers in the Mist* may present more as a historical romance, set in Elizabethan Oxford, but contains fantastic elements blending fairytale and religious imagery. Yet *The Sea Priestess* by Dion Fortune (a pseudonym, apparently, for a prominent British occultist of the time), whose narrative could be clearly categorised as fantasy, was arguably intended at least partly as a teaching guide to practical ritual. Also not helping mutual understanding between men and women of the Golden Age was a novel from August Anson, *When Women Reign*, depicting the misfortunes that might be observed in future centuries when such unnatural social conditions apply. Restoring some hope for the genre, however – albeit taking the form of a narrative poem – Josephine Young Case's *At Midnight on the 31st of March* describes how a village in New England finds itself alone in an apparently uninhabited America. It's an early exploration of themes which continue to engage not only science fiction but many of the other stories that we tell about humanity.

1938 also saw the publication of some fantastic literature for children and young adults, which may thus already be more familiar to SF readers of all ages – and, then as now, was produced by both female and male authors: *The Lord of the Rushie River* by Cicely Mary Barker, *Dead Ned* by John Masefield, *The Journey of Tapiola* by Robert Nathan, *The Silver Princess in Oz* by Ruth Plumly Thomson, *More About Worzel Gummidge* by Barbara Euphan Todd, and *The Sword in the Stone* by T H White.



# The Novels of 1938

Claire Brialey

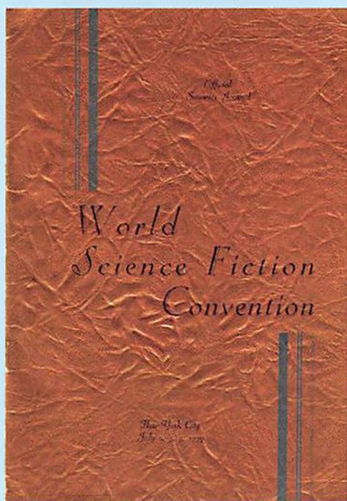
So you're in your time machine, about to head for 1939 to attend the first Worldcon. We won't ask you about your expectations, hopes and fears; we're expecting you to cover all that when you write about it on your return – or when you get trapped in the past and have to send us coded messages through science fiction magazines.

Instead there's the question we ask people before any trip: what are you taking to *read*? And you tell us that there's no need for that this time. (No risk of wiping out the whole genre by accidentally leaving behind a modern SF novel. No risk of being stuck in the past without the charger for your e-reader.) After all, you're going to the Golden Age of Science Fiction; you'll pick up all the reading material you need when you get there.

You might have "under-estimated", though, how much of it there was. If you can, I recommend popping back to 1938 and taking the extra time to keep up with the new novels as they're published. Or at least bring some back with you, because unless you've already got a pretty good collection – including magazines – then not too much of it is likely to be on your shelves now.

If you're reading this after you've returned the time machine, though, don't despair: most of the novels from 1938 are quite short. And back in the twenty-first century, there are still libraries as well as the Internet. So you've got time to take an informed view about potential nominations for the Hugo Awards that weren't presented at the Worldcon in 1939, and thus contribute to Loncon 3's own time travel experience.

Modern readers will inevitably look in older works for commentary on current affairs and contemporary visions of the future – and equally make judgments on their absence. In Europe, we expect 1938 to be full of foreboding, with the Spanish Civil War still under way and the second world war looming. And there were natural disasters around the world that year: the collapse of the Niagara Bridge; Black Sunday at Bondi Beach; the New England Hurricane; fires and avalanches and floods, oh my.



But it was also an era of possibility and pioneering, with world records being set for speed (the new steam locomotive *Mallard* in the UK) and distance (Howard Hughes's round-the-world aeroplane flight), the



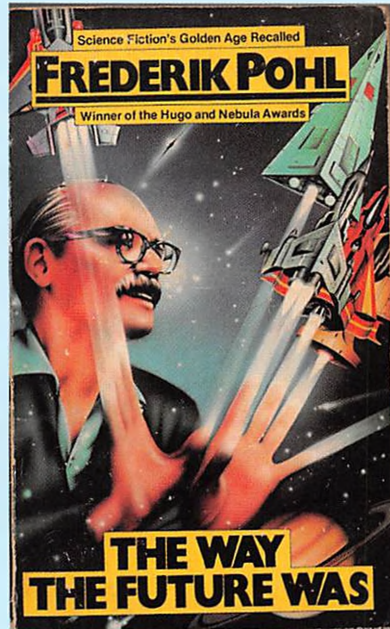
John Campbell to query, having thought to write a story to show the manuscript to the editor to start the ball rolling. John detected the ms. in John's hand, read it swiftly and rejected it with a 45-minute lecture on how not to write SF. Isaac then wrote another story, which produced the same experience. The third one, however, Campbell bought, thus quickly promoting Isaac to the status of professional writer.



John W. Campbell in 1953

But what about me? You ask? There was only one John Campbell. It wouldn't have been fair for me to copy Isaac's gambit. So I didn't. Instead I visited four or five other editors – of *Thrilling Wonder*, *Weird Tales* and others – and I asked all of them the same question: "I see you spending most of your time reading SF stories. I do the same thing, only I don't become a professional because I don't get paid for it. Would you like to hire me as your assistant so I could be a professional too?" And each one of them gave me the same answer: "Oh, if we only could! But there's no budget for an assistant, so we're both out of luck."

Pretty dejected, I turned to leave. But then that last editor, whose name was Robert Erismann, said, "Wait a minute. There's a rumour that Harry Steeger, way down at the other end of 42nd Street, is going to bring out a bunch of low-paying pulps. Why don't you go see Harry and ask if he'd like to give one of them to you to edit?" That sounded like the best idea I'd ever heard, so I did. And Mr. Steeger said, "Why not?" And so that was how 1938 became the year when both Isaac and I changed over from fans to pros.





# 1938

## The Year When Everything Got Different

**FREDERIK POHL**

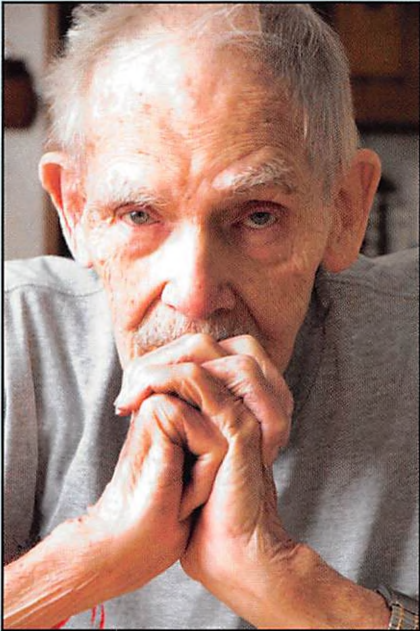
I was meditating on the subject of why some years seem to bring in a new geological age, while others seem only to prolong the status quo, when I suddenly realised that there was one particular year in my own lifespan when the change of the calendar changed all our worlds at once. I can see the working of that phenomenon most clearly in the case of that revolutionary twelve-month 1938. My dear friend Isaac Asimov and I had long before decided that that year, or one nearby, would be the time when both he and I cast off our fannish plumage and revealed ourselves as SF pros assoluto.

“Writer” had a lilting beauty as descriptor of our futures. “Editor” conveyed... a certain majesty. “Publisher” was more majestic still, although our specific dreams were clouded by the fact that neither of us had ever met a publisher nor found any clue to what high-level activity such a person might perform to earn his no doubt sizable weekly paycheck. “Artist?” Glamorous but too confining. Book reviewer? Editorial writer? Of course not. Those people never got their names on the cover.

Then genius spoke, and one of us said to the other, “There are all these pros right across the river. Let’s ask them!”

Why not? Why otherwise would fate have placed them on the planet with the most sf professionals in the universe? And they all answered — construing “they” to mean almost anyone on the payroll before 1938 changed their lives. Isaac picked

Frederik Pohl - photo © Andrea Bauer



## AN INTRODUCTION TO THE 1939 RETRO HUGO AWARDS

1939 was an auspicious year among science fiction enthusiasts. On 2 July roughly 200 of them got together in New York City to hold the World Science Fiction Convention. The convention was hosted at Caravan Hall on East 59th Street in Manhattan and the initiation of the event was at least partly due to its slightly larger cousin, the 1939-1940 World's Fair being held in Queens. While it was conceived as a one-time event, it triggered another convention the following year in Chicago, then one in Denver, and that started a tradition that carries through to this day. While the intervening years have changed the scale of the event and sent it all over the globe, the scope is still the same today as it was 74 years ago... to allow a community to gather together to celebrate their shared love of science fiction and fantasy.

Part of the tradition of that celebration now is the awarding of the Hugos, to recognise the best in science fiction, fantasy, and fandom from the prior year. From their inception in 1953, the Hugo Awards have grown to be the most prestigious awards in the genre. As host of the 2014 event, Loncon 3 will be hosting the Hugo Awards for the best work in 2013. As this also marks the 75th anniversary of that first convention in 1939, Loncon 3 will be hosting a Retro Hugo Award process for the best work of 1938.

The Retro Hugos will use the same rules and categories as the current awards. There will be parallel nominating and voting processes. The eligibility for nomination and voting is identical – if you can nominate or vote for the 2014 awards, you can nominate or vote for the 1939 awards. While you may have a slight and very reasonable concern that you're not aware of the eligible works for 1938, you can read articles here that provide a sampling of the eligible people/works for the year. As you read through, you'll likely find yourself familiar with a surprising amount of them. As a diligent nominator, you have until nominations close to get as familiar with the rest as you deem necessary. If you're not comfortable joining in, that's perfectly fine; you don't need to participate in the 1939 process to have your 2014 nominations/votes counted (and vice versa, should you feel so inclined).

Some of the articles here are just extracts and you can find the complete articles on the Loncon 3 website. Those articles can and will be updated as more information becomes available, so be sure to check back a few times to see if new items are found for your consideration. The articles presented are intended as an aid to you, the nominator. They are not designed to detail every possible eligible person or work – if something you feel is worth highlighting has been overlooked, please email relevant information to [hugoadmin@loncon3.org](mailto:hugoadmin@loncon3.org) and we will endeavour to get the appropriate article(s) updated. Please, enjoy the guides we've prepared and we look forward to your assistance in helping us celebrate the best in our field for the year that started it all.

2013 © Dave McCarty

Retro Hugo Booklet/3



# LONCON 3

The 72<sup>nd</sup> World Science Fiction Convention

Information Guide to the 1939 Retro Hugos  
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1938 - The Year When Everything Got Different - Frederik Pohl  
The Novels of 1938 - Claire Brialey  
1939 Retro Hugo Awards Ceremony - Helen Montgomery  
1938 on Radio, Television, and Broadway - Steven H Silver  
"And so begins the adventures..." - Comics in 1938 - John Brown  
Retro Hugos 1939 Best Dramatic Presentation - Daniel M Kimmel  
Science Fiction and Fantasy Art and Artists in 1938 - Jane Frank  
A Brief Introduction to 1938 Fandom - Joe Siclari  
Editors & Short Fiction of 1938 - General Information  
The 2014 Hugo Base Design Competition - Dave McCarty

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# LONCON 3

## INFORMATION GUIDE TO THE 1939 RETRO HUGOS

