

# WHY NOT 7



"WELL, IF IT'S JUST MADE OF SNOW, WHY IS IT HUMMING  
CALIFORNIA HERE I COME!?"

WHY NOT Number Seven. Published for FAPA 110, APA-L 18, and for a number of other good people to whom I owe letters, fanzines, or money by Al Lewis, 1825 Greenfield, LA 90025.

The cartoon to the left is by Arthur Thomson, drawn in honor of my having ordered a swordfish dinner after our all-day visit to Marineland last fall.

A Lewis  
Cannibal



Marineland, for you outlanders who have never had the pleasure of visiting (a condition you must remedy when you visit here for the 1965 Westercon in Long Beach, or the 1967 or 1968 Depending world convention here in LA) is a huge deep-sea aquarium on the coast at Palos Verdes, just north of San Pedro. It features two major tanks in addition to several minor

displays. One of these tanks, the most interesting one, is filled with all sorts or salt-water fish, from a hugh sawfish, some twenty feet long, down to fingerlings, and including several turtles. Viewing platforms are on three levels--one at the bottom of the tank, looking in at the floor, one part way up the side, overlooking a four-foot shelf which provides more bottom, and a third just below the surface of the water. The scene is constantly changing as fish wheel past, and one can watch for hours.

Across the way is the porpoise tank, where the porpoises and whales give their shows several times an afternoon to the audience seated in the bleachers above. It, too, has three viewing levels--and it is pretty impressive to look up at a forty-foot whale.

There are also displays of tropical fish, an octopus tank, walrusses, seals (including a seal show which is standard and a porpoise show which isn't), otters, and rest tanks for the porpoises on vacation from show biz and training tanks for the neophytes. Admission is \$2.50, and don't plan on seeing the place in less than a full afternoon.

In addition to being a public attraction, Marineland is also the scene of a great deal of serious scientific research. Research into diseases of deep sea fish was a Marineland innovation. For instance, porpoises and mammals both suffer from heart disease just as do humans, though all their fats are polyunsaturated. And they can catch cold from the people who sneeze into the tanks. Here also are carried on more conventional forms of research into porpoise communication methods and the like. The navy once ran a year-long project on porpoisoidal sonar systems.

An attraction for several years in the future will be the new elephant habitat group the County Museum is planning. With the opening of the new Art Museum in Hancock Park in March, a great deal of room is being made in the old museum downtown. An arms and armor display, a hall of donosaurs, and



Marineland crew  
dining at KALs  
after all night Las Vegas Party

the elephant group will all be the beneficiaries of the move of the art collection to new quarters. The elephant habitat group will be the first of its kind in the world. In order to procure specimens for the display a special expedition was sent to Kenya, the largest expedition since Carl Akeley went after the specimens now on display in the American Museum of Natural History in New York in 1911. Last week the Trimbles and I went to the Museum to see the special film, "Safari Ya Tembo" which recorded the course of the expedition. Two shots were outstanding: one, an elephant stampede--some 250 elephants pounding past camera. This is one of those lucky shots that can't be planned--the cameraman happened to be there when the elephants came by and he got his pictures. The second was the pretty impressive job of skinning an elephant--a particularly careful job of skinning, too, since this particular skin has got to be put back in one piece on the model in the museum display some years from now. Particularly impressive, to me, was the taking of plaster casts, so that every fold of the elephant's skin can be reproduced exactly as the model is mounted. In addition to the elephants--five altogether--a whole roomful of grass, bushes, branches, birds, insects, small mammals and so forth were gathered so that the final group will preserve for generations to come the look of the veldt in what may be the last century that wild lands remain on the earth.

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Saturday, May 17, 1851, the Los Angeles Star was born, the first newspaper in Southern California's sleepy little cow town. It began in true fannish style: "The editors of the Star, in sending forth their first number, regret that it did not appear on the day fixed in their prospectus. If this delay has been painful to us, it was nevertheless beyond our control, and we have the satisfaction of knowing that we have done all in our power to come up exactly to our promise..."

The news columns tell an interesting story. The feature item in the issue, with text in both English and Spanish, is the appointment of a California Land Commission to enquire into land titles held over from Mexican days. The paper condemns this as contrary to American practice since owners must prove title to land or lose it, rather than having the government prove lack of title to the land, and the paper feels this imposes a cruel expense on those who have held unfailing title for many years, but may lack the proper papers. Also in the issue is a record of the first apportionment of the state legislature. Los Angeles County, which shared with San Diego County the whole southern end of the state had one state senator and two assemblymen. Populous San Francisco County had three senators and seven assemblymen. It is particularly interesting to note in view of the recent supreme court decision that in 1851 both houses of the legislature were apportioned on the basis of population.

In other news stories, it is noted that the Panama railroad is expected to be complete in January 1852, "under this new arrangement it is expected the average trip from New York to San Francisco will be about 30 days." A fire in San Francisco has burned down over 100 homes and done \$10 million damage. It is also pointed out that "The city of Los Angeles is not only out of debt, but has surplus funds in the Treasury. This speaks well for those who have in charge the affairs of the city." The conscientious city fathers intend to maintain this record, for two proposals put forth in the mayor's speech call for achieving economies by discontinuing the public school [the public school !] and also by giving jail prisoners no food for the first 24 hours. The mayor also recommends the building of an aqueduct in the mountains on the west side of town for the better use of "the abundant and unfailing supply of water within the control of our city." And lastly, a news item reports that Lieutenant J. S. Keys rode all night from Los Angeles to San Fernando in pursuit of Indians.

And, to kill off this article, we might report from this same Los Angeles Star that when asked how many pork chops he had eaten for breakfast, Julius Caesar replied, "Et tu, Brute!"

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# THE WAY JOHNNY WATKINS GOT EVEN by E. Gould Buffum

Johnny Walker was fond of playing poker. Who that has been initiated into the "History of the Four Kings," and has learned to discriminate the nice points of difference between "pairs," "threes," "fours," "fulls," and "flushes" isn't fond of poker? Johnny knew all the kinks and turns of the game, could "stock a hand," "steal the top cut," and perform every variety of those interesting little feats, for which those who profess to play "the game," are so celebrated. In short, Johnny prided himself on his poker playing, and was willing to enter the combat with the most scientific.

One night Johnny had travelled away from his usual hunting grounds, in search of something new, and sitting at the stove of a little country inn, was invited by a bystander to take a hand at "poker." Johnny seated himself at the table, and producing from his pocket a pile of silver dollars, the game commenced.

Johnny soon discovered that he had fallen among some Phillistines, who played the game in a manner that did not suit him. Each one of his three opponents, at the commencement of the game produced a few dimes and a stray half dollar or so, and Johnny having the worst of luck, soon found that the pile he had taken from his pocket had disappeared--disappeared in reality--for as fast as the change was taken from Johnny's pile, it vanished in a most mysterious manner, principally into the pocket of an old sinner who sat opposite to him. Nobody saw it go. Nobody had won it. It was slipped so nicely between the thumb and finger of the old sinner, and thence transferred to his fob, that it would puzzle bright eyes to see the transfer made.

Johnny's bad luck continued and he lost some thirty or forty dollars, while upon the table before him was to be seen about three. This excited Johnny's ire. He objected to the transfer of money from table to pocket, and instituted inquiry as to the particular locality of his lost dimes. Nobody knew again. The old sinner "hadn't won a cent," and all of the others solemnly averred that the little pile before them was their sole investment in the game. Johnny talked philosophy to them: explained to them the fact that his money had mysteriously disappeared, and that ergo it must have disappeared into somebody's pocket. This insinuation excited the wrath of the three, and the old sinner commencing, declared that Johnny was "welcome to all the money he had in his pocket," while the other two, in strenuous terms, signified their assent to the same proposition. Johnny winked at a disinterested spectator, who was leaning over his chair, and uttered the words to him, "You're a witness."

Johnny at last won a "bet," and taking the cards into his hands, dispersed among them a portion of "science," so that the old sinner on his right received four aces, his next neighbor four kings, and the next four queens, while Johnny gave himself nothing. The old sinner bet all he had on the table, which he had just sworn was all the money he owned. His neighbor did the same, going half a dollar "better," which also took his pile from the table. The next made good the last bet which left him with a clear table before him. It was now Johnny's turn. He paused a moment, looked at his cards, drew a pile of silver from his purse, and placing it on the table said

"I go ten dollars better."

The old sinner looked at his hand: he knew it couldn't be beat. The scene

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around the board now became interesting. The fingers that had been fobbing Johnny's money were now employed in extracting it from the depths of pockets, to which their owners fondly hoped they had consigned it for the remainder of the evening. The old sinner saw Johnny's ten and went ten better. His neighbor came in for his full amount. The next did the same. Johnny called.

"Four queens," said the left hand man, making a slight movement toward the dollars.

"Four kings," sung out the next man, pushing away his neighbor's hand and covering the pile with his own.

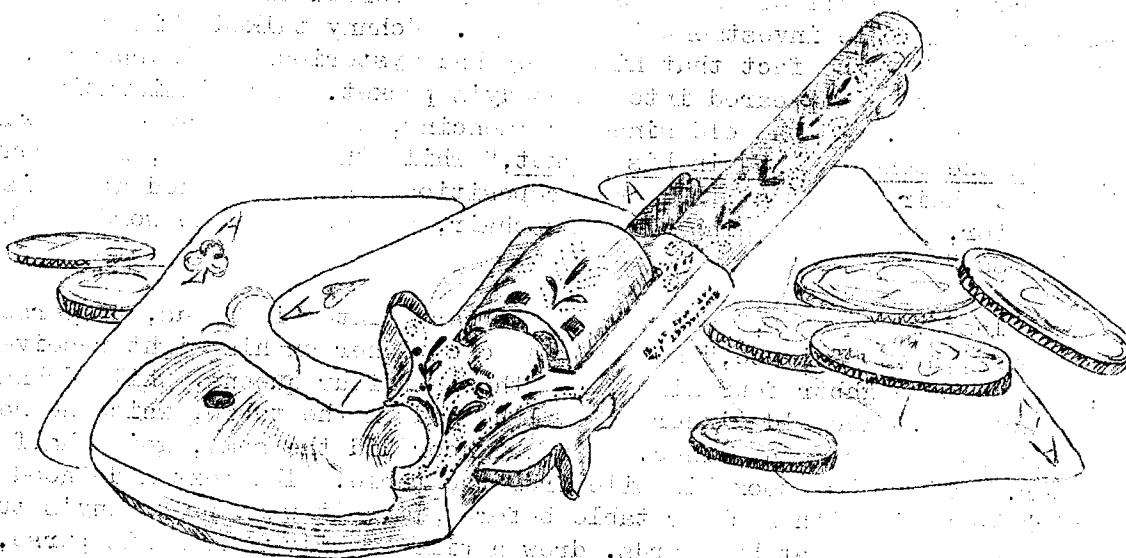
"Four aces," bawled the old sinner, placing his ten digits upon the money, and being in the act of drawing it towards him.

"I rake the pile," said Johnny very coolly, and while the three opponents sat stupefied at the grandeur of each others hands and the sang froid of Johnny, the latter with both hands, gathered up the shining silver and soon placed it in the pocket of his box coat.

"Gentlemen," said Johnny. "I have evidence here that you have all made me welcome to all the money you had in your pockets. I've extracted it, and I've got it--and seeing I'm even I'll bid you all good night, with the remark that whenever you play poker hereafter with Johnny Watkins or any of his friends, you'd better keep your money in sight and give every gentleman a fair chance."

Johnny started, and before they could seize him he was out of the door, and mounting his horse was soon on his way home, congratulating himself that he had got even.

--Reprinted from the Los Angeles Star,  
Vol. 1, No. 1, May 17, 1851.



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## A BIT OF EDITORIAL MATTER

Elsewhere in this FAPA mailing, Ron Ellik says some wildly exaggerated things about the pace of LA Fanac. For instance, this weekend we have a three day Holiday since Lincoln's Birthday falls on Friday. Thursday night was a LASFS meeting. This meeting was a bit more eventful than usual since the preceding week Ted Johnstone had brought out SHAGGY with a Coventry story. Feeling rather like Ron felt when Terry gave FANAC to Walter Breen, I moved to impeach him. The club decided to compromise and allow Ted to continue as editor, but flatly ban any future Coventry material in the O-O. We pretty well had our fill of Coventry crap last time around and voting was about 2-1.

Friday was spent in working on the zine you are now reading, and it would have been finished last night but for the fact that Dennis Smith dropped up from San Diego, and he had about 200 pieces of artwork with him; he had spent the day visiting publishers in LA who might be interested. Dennis is probably the finest pen-and-ink technician in the science fiction field today, fan or pro--his technique I think is comparable in quality to that of Finlay and Lawrence at their peak. However, he still has some way to go in producing harmonious effects; his work tends to be unpleasant in theme and decidedly downbeat. Much of it, therefore, while exquisite in rendering, is not good wall art. It would be excellent illustration could he find a buyer. At least 90% of it is better than 90% of what is published in the S-F field today. I think this is a great shame.

Today, Saturday, I am expecting the Trimbles over to publish the second Westercon Progress Report. The first Progress Report was sent out as a flyer to everyone under the sun; the second goes to members only. If you can't get to London next summer, why not come to the Westercon Fourth-of-July weekend? We've got a lovely hotel/motel with a huge meeting hall and a swimming pool open twenty-four hours. Frank Herbert will be the Guest of Honor and he's a fine speaker. At the Edgewater Inn in Long Beach you are about half an hour's drive from Disneyland, Knott's Berry Farm, and Marineland, and less than that from the biggest used book store on the Pacific Coast. It should be a real swinging affair, and everyone is invited. Membership is only \$1. Checks should be made to the treasurer, Rick Sneary, and mailed to the convention address, which also happens to be the Trimbles' home address: 5571 Belgrave, Garden Grove, California, 92641. In fact, whether you are coming or not, send your \$1 anyway--remember, conventions need your support.

Publishing the Progress Report should take the rest of today and tomorrow, and then Monday night there is a birthday party at the Labyrinth for Phyllis Elzey, the long suffering and incredibly pleasant and efficient waitress at Kal's where the club clatches for food after LASFS meetings each week. Now Thursday through Monday is only five days of fanac out of the last seven. Don't you think Ron Ellik exaggerates?

Thursday night at LASFS Steve Tolliver and Sylvia Dees announced their engagement--an excellent match, and my felicitations to you both.

A couple of pages back I remarked that in the original setting up of the state government Los Angeles and San Diego counties had shared the entire southern end of the state. This is not so, I find, thanks to a book which Fred Patten brought back from the LA County Law Library where he works. The book, for future reference, is California County Boundaries by Owen C. Coy, published by the California Historical Survey Commission in 1923. Just for the hell of it, and because it will take up half a page or so, I'm reproducing a couple of the maps printed therein, which, for those of you who are not Californios, may at least prove interesting in demonstrating what happens to a growing state.



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# A PROPOSAL CONCERNING THE HUGOS

I would like to put forward, to fandom in general, and the Hugo Study Committee in particular, a proposal concerning the Hugo Awards. I think it is a good proposal. I think that if it were adopted it would solve a number of the present problems. I do not, however, feel that it is necessarily the only possible solution, or that it is in necessarily final form. It is, however, a complete proposal; it has been thoroughly thought through, and I think it would work.

Before I discuss it, however, I'd like to paint some historical background. Most of this will be familiar to most of you, but I think it is germane, and I feel that it would be helpful to review it here. In particular, there has been some amount of confusion regarding the Pacificon proposals and I feel that an orderly presentation of developments subsequent to that convention might engender more light and less heat in the discussion presently in progress.

To go back to the beginning, the Hugos were awarded for the first time at the 1953 convention in Philadelphia. Categories in that year were Best Novel, Best Professional Magazine, Best Interior Illustrator, Best Cover Artist, Best Fact Articles, New SF Author or Artist and Number One Fan Personality. The SFCon in 1954 made no awards, but they were resumed by Cleveland in 1955, with the categories of Best Novel, Best Novelette, Best Short Story, Best Magazine, and Best Artist. At the 1956 NYCon, the five Cleveland categories were repeated, with four additions: Best Fanzine, Best Feature Writer, Best Book Reviewer, and Most Promising New Author. The first Loncon ran into financial difficulties and awarded only three: Best American Professional Magazine, Best British Professional Magazine, and Best Fan Magazine. When the convention returned to the United States in 1958, the South Gate Committee made awards in the following categories: Best Novel or Novelette; Best Short Story, Best Magazine, Outstanding Artist, Outstanding Movie, and Outstanding Actifan.

Up to this time the awards had been conducted at the discretion of the committee, and there was no regularity of procedure. With the demise of the International Fantasy Award, last made in 1957, attention was focussed on the Hugos and the shortcomings of the existing system became more apparent. To the Detroit Committee, in 1959, goes the credit for two reforms that made the Hugos far more meaningful than they had been heretofore. Firstly, the award was established on a calendar year rather than a vague "preceding year" basis, and secondly, the nominating ballot was introduced. With these two advances toward sanity and order, fandom acquired a new consciousness of the desirability of enhancing the prestige of the award by establishing generally recognized standards and rules. At the Pittcon of 1959 the meeting voted to standardize on the Jason rocket, while leaving the base of the trophy to the discretion of the convention committees, and to set up a Study Committee to make recommendations for standardizing the awarding procedure and categories. Those categories continued to vary at the whim of the convention committee: The Detroit convention awarded Hugos for Best Novel, Best Novelette, Best Short Story, Best Movie, Best Professional Artist, Best Professional Magazine, Best Amateur Magazine, and Best New Author. At Pittsburg, categories were Best Novel, Best Novelette or Short Story, Best Professional Magazine, Best Fanzine, Best Dramatic Presentation, Best Professional Artist, and a Special Award to Hugo Gernsback. At Seattle the Pittcon awards were repeated with one change in title: the Best Novelette or Short Story award became Best Short Fiction [No, they didn't give another special award to Uncle Hugo]. When the Study Committee reported to the Seattle convention, the categories remained as they had been at Pittsburg and Seattle, with again one change of title: Best Fanzine became the more dignified Best Amateur Magazine.



Chicago and Discon followed the rules set up by the Seattle convention. At Discon, a couple of minor modifications were made, and the whole was incorporated within the Constitution and ByLaws of the World Science Fiction Society (A copy of which is appended to this article for reference; for a more thoroughgoing exposition of these rules by George Scithers, see the January 1965 YANDRO). The old problem of WSFS Inc. was avoided by two devices: (1) the present WSFS is most emphatically Uninc., and hence, while the rules may possess moral force as being the expressed will of fandom, they possess no legal force, and cannot therefore be the basis of legal action, and (2) the officers of the WSFS were not made a continuing body, but instead the control of the organization was given entirely into the hands of the current convention committee, thus avoiding a conflict of authority such as that which preceded the Solacon.

Now the point of all the foregoing is this: that in the early days the Hugo awards were unregulated and chaotic, that as they matured and grew in prestige and acceptance they were systematized and made more orderly, and that this was done at the general behest and with the overwhelming approval of fandom, at three separate Worldcon business meetings, Pittsburg, Seattle, and Washington. A procedure was set up, after a great deal of study, that would regularize the Hugos, and that they were so regularized through four years of Pittcon, Seacon, Chicon, and Discon. An amending procedure was also built into the rules so that they could be changed. But it was the desire and intent of fandom that there would be rules and that they should be followed.

We thus come to the Pacificon. The Pacificon Committee decided that there should be an award for Best Book Publisher. They further decided that they did not approve of the Special Award. Proper procedure, I think quite clearly, would have been to propose the Book Publisher award at the Discon business session for the approval or rejection of fans who were at that very moment voting to define a set of categories which did not include Book Publisher and did include Special Award. The committee justified its actions under paragraph 1.03, and while I feel that this is a questionable interpretation, especially in view of sections 2.08 and 2.09, an attempt was made to follow form, and, moreover, even though this may have violated the letter of the rules, it did no injustice, for no one who was deserving of a Hugo was deprived of one, and any who objected to the existence of the category were free to vote "No Award." In practice, it turned out to be the most popular and heavily voted of all the award categories.

But a fair proportion of the confusion and ill-will which subsequently developed was a product of the business meeting. There are two reasons for this. Firstly, Al Halevy did a very inept job of chairing the meeting, and secondly, Harlan Ellison made a proposal which was revolutionary and had not been debated beforehand, and thus caught fans by surprise, and which was amended radically before being adopted in its final form. Much of the commentary I have seen on the matter was based on the assumption that Harlan's original motion, plus statements made by Harlan and others in debate, were what was actually passed by the Pacificon business session.

There were three motions dealing with Hugos presented at the Pacificon. The first grew out of Ben Jason's announced decision at Chicago to produce no more Hugos after those earmarked for the Discon. A committee was formed to look into the matter of procurement. The result of this was Howard Devore's production of Hugos for the Pacificon and Loncon. The committee under Ben Jason is essentially a continuation of this previous committee, and most probably will result in the production of several years' supply.

The second motion was one proposed by Karen Anderson and grew out of an anomaly in existing regulations. The report brought in by the Hugo Study Committee at Seattle had suggested that only the members of the previous and current cons. could nominate. Because the Chicon committee wanted to try a general nomination

(remember the ads in the prozines?) they proposed certain amendments, and the rules as adopted at Seacon omitted all specifications regarding nominating procedure. In the several years since, there has been some dissatisfaction with the current nominating procedure as followed by Discon and Pacificon, and therefore Karen proposed the creation of a Study Committee to investigate possible alternatives and make recommendations, so that this one remaining phase of Hugo procedure would be properly regularized. I think it is quite clear that the Chicon committee, the voters at Seacon and Pacificon, and, indeed, all fans assumed that the rules that they had and were spending a considerable time and effort to set up would be followed and would be binding on the conventions.

Harlan Ellison's proposal was that a committee be set up to take charge of the awards in toto. After much debate, the motion was finally amended to set up a committee to conduct nominations, on a trial basis, until the Study Committee's report was acted upon. The debate was attended with much heat and confusion (including confusion on the part of the chair) and I feel that the motion was passed partly out of sheer tiredness on the part of many members who were anxious to get cleaned up for the banquet, but this does not alter the fact that the motion was passed. Chairman Haley announced to the meeting that Dick Lupoff, Study Committee Chairman, would be empowered to appoint members to the Nominating Committee.

In September, with the Convention hardly cold and the year but three-quarters gone, the London Committee distributed Hugo Nomination Ballots. These ignored not only the Nominating Committee set up by the Pacificon but the categories set up by the vote of the Seattle and Washington Conventions. The categories of the London Committee were Best Novel, Best Short Story, Best Magazine, Best Fanzine, Best Artist, and Best Publisher. They also announced their decision to abandon the category of Special Award.

It seems to me that this was a highly improper action on a number of grounds. Firstly, the quick action on the part of the Committee indicates that they had already planned the set of categories that they wished to use. The proper course should have been to present amendments at the Pacificon business session, just as the Chicago Committee did at Seattle, to attain the general assent of fandom. That they did neither this nor did they give any consideration whatever to the nominating committee set up by that convention--surely two weeks was hardly time to properly think through the implications--indicates that they did not care in the least what that Business Meeting did, provided that they gave London the world convention. In part, of course, it is since obvious that they were strongly influenced by the action and advice of the Pacificon Committee, which had reacted against criticism of their handling of the Breen affair by moving into a position where they felt that all criticism of a convention committee was equally unwarranted and that therefore committees could and should ignore all opinions but their own.

Secondly, this seems to me an improper action because it commits an injustice. For the first time in many years there is a good field of competition in the Drama category. The London Committee is quite correct in feeling that the Drama award has had an inauspicious past. In 1958 "The Incredible Shrinking Man" won as "Best Movie," and in 1960, 1961, and 1962, "Twilight Zone" won as "Best Dramatic Presentation." In 1959, 1963, and 1964, the vote was for "No Award." The proper way to drop an award, however, is not by committee fiat, but by manfully putting their own inclinations to test at a Convention business session, or, as Pacificon did, by dropping it from the final ballot after the nominating ballots had indicated a thundering lack of interest in the award. But this year, there is a fair field--Harlan Ellison has presented the case far more eloquently than I could--and this year someone really deserves an award in this field. Moreover, how could London insist that there was nothing in the field worthwhile at a time when the year still had three months to run? (In point of fact, my own personal choice, the stage presentation of "The World of Ray Bradbury" did not open until October, and I did not

get to see it until January. It has now closed in Los Angeles and will open in New York next, before going on to London--who knows, it may be playing in London at Loncon time!)

Thirdly, it seems to me that this action of the Loncon Committee vitiates the very purpose of the Hugo Awards. This is to encourage the production of good material by rewarding with accolades those stories, shows, or people in each field whom the fans feel have done the most competent job during the preceding year. The dramatic field has not produced very much in the way of value in recent years. How sad is it, then, that finally when we do have not one but several productions worthy of an award a small group of people is allowed to negate the whole purpose of these awards, and the apparatus fandom has set up over the last five years. It may be that I am wrong. It may be that fans do not feel that the productions of the past year ("The World of Ray Bradbury," "The Seven Faces of Dr. Lao," and "Dr. Strangelove" being my choices in that order) are worthy. When an award is interpolated one may vote against it--but there is no way of voting for an award that no longer exists. We shan't know what fandom thinks--because the six members of the London Committee have already made up their minds.

In the meantime, Dick Lupoff had already gone ahead to carry out the job he was charged with by the Pacificon business session. Instead of setting up a separate committee, however, he named the members of his existing Study Committee to double in brass as the nominating committee. The Committee will accept nominations and forward them to the London Committee. What the London Committee does or does not do with them is another matter.

I think it is quite clear that whatever we may feel to be the merits of the case, the London Committee will do as it pleases, and the Hugos it awards will be THE Hugos for all time to come. If there was a chance of talking the London committee around it probably disappeared when Harlan made the transatlantic phone call and roused Ella Parker out of bed at 4 AM. Still, I think that a try should be made, and I would like to recommend to all a write-in vote in the dramatic category for your Hugo nomination ballot, and a separate note to the Hugo Committee:

Richard Lupoff  
Merry Hill  
Poughkeepsie, New York, 12603

All of the foregoing has been by way of background to presenting the proposals you will find on the next page. Other than a protest, I see no effective action that can be taken to right the present injustice. It does, however, seem to me that a re-establishment of the Hugo rules so that they are binding, and that the present situation cannot recur, would be a good thing. I see nothing whatever wrong with the present Hugo rules except that they aren't being followed, and there is no way to make sure that they are. The present rules represent five years' work in an attempt to insulate the Hugo award procedure from the caprice of individual convention committees, and it doesn't work. That, and that alone, is the excuse for setting up a wholly new organization, complete with Constitution and financial problems. I hope that the Hugo Study Committee will give consideration to these proposals when they make their recommendation to the London convention this year. And I also hope to see some thorough discussion of the whole problem in the May FAPA mailing.

One of the present problems is obviously that Hugos are an additional burden and an annoying side issue to a committee (any committee) that has already quite enough work to do in preparing a convention. They are responsible to no one, and while this is a good thing from the viewpoint of the convention, it is a bad thing from the standpoint of the Hugo awards. A separate committee would thus insure consistency of interpretation by making the Hugo Committee responsible both to the Worldcon chairman and the membership at the business meeting, and it would also relieve the committee of part of its present labor and a major headache.

CONSTITUTION OF THE PROPOSED HUGO AWARDS COMMITTEE

I. PURPOSE

The purpose of the Hugo Awards Committee is to conduct nominations and voting, and to procure and prepare trophies for the Annual Science Fiction Achievement Awards.

II. COMPOSITION

The Hugo Awards Committee shall be composed of five members who shall serve for two year terms. At least one member of the Committee shall be from outside continental North America.

III. SELECTION

1. Members of the Hugo Awards Committee shall be selected at the business session of the annual World Science Fiction Convention.

2. Upon adoption of this Constitution, elections shall be conducted for five members of the Hugo Awards Committee. The three candidates receiving the largest number of votes shall serve for two years. The two candidates receiving the next largest number of votes shall serve for one year. At each succeeding World Science Fiction Convention elections shall be held in the prescribed manner to fill regularly occurring vacancies on the committee. Members so elected will serve for two years.

3. Nominations for candidates to fill vacancies on the Committee shall be made by the Committee. Additional nominations may be made from the floor of the convention. Nominees must either signify in writing their willingness to serve, or be present at the business session and verbally indicate their acceptance of the nomination.

4. From those nominated, attendees at the business session shall vote by written ballot. Attendees may vote once for each vacancy to be filled. Those candidates having the largest number of votes shall be declared elected.

5. In the event that a member of the Committee is unable to complete his term of office, the remaining members of the Committee may select a replacement to serve until the next World Science Fiction Convention, when an election will be held in the normal manner to complete such portion of the term as may then remain.

IV. OFFICERS AND ASSISTANTS

1. The Hugo Awards Committee shall select one of its members to be Chairman, and another to act as Treasurer.

2. The Chairman may appoint, with the consent of a majority of the Committee, individuals to assist the Committee in the performance of its duties.

V. FINANCE

1. The Chairman of the Hugo Awards Committee shall present to the Chairman of the World Science Fiction Convention (1) an accounting of Committee expenses for the preceding year; (2) an estimate of expenses for the following year; (3) a request for funds to operate the Committee during the following year.

2. In the event that the sum allocated by the World Science Fiction Convention is insufficient to cover the operating expenses of the Hugo Awards Committee, the Committee shall have power to seek funds or to effect economies in such manner as shall seem to it desirable for the fulfillment of its purpose.

VI. NOMINATIONS

1. Nominations for the Science Fiction Achievement Awards shall be open to all.

2. Nominating ballots shall be distributed as soon as possible after the close of the year for which awards are under consideration.

3. From the nominating ballots, the Committee shall select the three entries in each category with the highest number of nominations for inclusion on the final ballot.

4. In addition, the Committee may select at its discretion, not more than two additional nominees in each category, which it feels worthy of inclusion on the final ballot.

5. Assignment of nominees to their proper category, and determination of the eligibility of nominees, shall be the responsibility of the Hugo Awards Committee.
6. No member of the current Hugo Awards Committee, nor any publication closely connected with them, shall be eligible for an award.

#### VII. FINAL VOTING

1. Final voting shall be by mail, with ballots sent only to members of the then current World Science Fiction Convention.
2. Final ballots shall include name, signature, address, and membership number, to be filled in by each voter.
3. Voters shall rank the nominees in order of preference. In addition, voters shall have the option of voting "No Award" in each category.
4. First place votes only in each category will be counted. Any nominee having a majority of votes will be declared winner. If no nominee has a majority, the nominee having the largest number of votes will be eliminated, and the ballots which named that nominee distributed among the other candidates on the basis of second-place votes. Ballots will be retallied, and any nominee now having a majority declared the winner. If no nominee has a majority, the candidate with the least number of votes will again be eliminated, and the ballots distributed among the remaining candidates as before. The process will be continued until one nominee in each category has a majority and is declared winner.
5. At the discretion of the Hugo Awards Committee, if a lack of votes in a specific category shows a marked lack of interest in that category on the part of the voters, the award in that category may be cancelled for that year.

#### VIII. CATEGORIES

[Sections 2.01 to 2.09 are transferred verbatim from the present Constitution and Bylaws of the World Science Fiction Society]

#### IX. TROPHIES

The Hugo Award will continue to be standardized, as to the design of the rocket ship, on the model presently in use. The design of the base shall be at the discretion of the Hugo Awards Committee.

#### X. AMENDMENTS

This Constitution may be amended by a two-thirds vote of the business meeting of any World Science Fiction Convention.

#### XI. LIMITATIONS AND DISCRETIONARY POWERS

1. The Hugo Awards Committee is bound by the provisions of this constitution.
2. Matters not covered by this Constitution are at the discretion of the Committee.

It should be obvious that none of the elements of this proposal are original. I have simply ordered a number of them into a consistent working mechanism. And it will work, I feel. Articles I through V are the core of the proposal and deal with the operation of the Committee. Articles VI, VII, and VIII detail the method of nomination and voting and the categories to be voted on, and are essentially guides for the committee's actions as opposed to a delineation of the nature of the committee. The two groups do not interlock to any great extent.

Several features of these rules should be obvious. In the first place, I have tried to make them as democratic as possible, in choosing the members of the committee, in nominating, and in voting. Within this democratic framework I have tried to give the Committee as much power as possible, while limiting its discretion in fields where consistency seems of greater importance than the power to adjust to changing circumstances. With a continuing committee, which is not also concerned with running a convention and running it in the black, there should be few unforeseen occurrences.

The greatest single drawback would seem to me the additional encumbrance it would put on a convention business session. But it seemed to me preferable to encumber the business session's time than to encumber the committee's finances by conducting a mail ballot.

A proposal of some novelty is VI.4. which seems to me to combine the best feature of the panel of experts while at the same time retaining the real control among the voting fans.

With the Hugos being financed by the preceding convention rather than the succeeding convention, the area of financial uncertainty in operating a convention will be reduced. One convention will have to finance two sets when this proposal is inaugurated. No convention since 1957 has failed to have such means at its disposal at the close of the convention. Since the bulk of the expense is in the physical trophies themselves, and those trophies will probably be budgeted as a part of the present Jason Committee's work, I do not feel that this will be a serious problem for some years to come. If a convention does get into a bind, and is unable to provide the funds, the Hugo Committee will have some months to work out a solution to the problem. I suspect that a fund drive in fandom would bring in any necessary capital in plenty of time--fans are apt to back something like this rather wholeheartedly.

I like the set of categories as it presently exists. I would like to see the Drama Award retained, even though it may not be awarded every year. I would particularly like to see the Special Award retained, as it is not possible to predict in advance when you are going to have an outstanding item come along that fits into no existing category. Particularly is this true in the field of scholarship, which I feel is at least as worthy a category as fanzine--remember, no one-shots are eligible for the present fanzine Hugo. In 1964, for instance, we had several excellent possibilities--Stone's index to Australian science fiction, Lundwall's index to Swedish science fiction, Walt Cole's enormously useful index to anthologies, and, my own choice as probably the most thorough and scholarly fan publication of all time, Heins's monumental Golden Anniversary Bibliography of Edgar Rice Burroughs. Or how about any of the Advent books? Surely it is folly to make a flat disavowal of the Special Award before having thoroughly examined the field each year.

A committee specially elected to handle the Hugo Awards would relieve Convention committees of an onerous job, could devote far more time to the problem, could act in a consistent manner, and could give the Hugo awards new prestige and respect. I think.

## APPENDIX A: CONSTITUTION AND BYLAWS OF THE WORLD SCIENCE FICTION SOCIETY

- 1.01 The World Science Fiction Society is an unincorporated literary society whose functions are: to choose the recipients of the annual Science Fiction Achievement Awards, known as the Hugos; to choose the location for the annual World Science Fiction Convention; and to attend the annual World Science Fiction Convention.
- 1.02 The membership of the World Science Fiction Society at any time consists of all those who have paid membership dues to the then current convention committee.
- 1.03 The management and responsibility for all phases of the annual World Science Fiction Convention lies entirely with the convention committee, which acts in its own name, not that of the Society. The convention committee which puts on the convention is, of course, the committee whose bid for selection of its location is accepted by the annual meeting of the Society.
- 2.01 The selection of the annual Hugos and the categories for which awards will be made are as follows:
- 2.02 Best Novel: A science fiction or fantasy novel appearing for the first time as a hard cover book, OR appearing for the first time as a soft cover book, magazine serial, or complete novel, during the previous calendar year. Previous winners are not eligible, nor shall a story be eligible more than twice. Publication date, or cover date in the case of a dated magazine, shall take precedence over copyright date. At least one installment of a serial shall have been published in the eligible year.
- 2.03 Best Short Fiction: A science fiction or fantasy story of less than novel length published for the first time in a magazine, OR appearing for the first time in a collection or anthology, during the previous calendar year. Previous winners are not eligible, nor shall a story be eligible more than twice. Publication date, or cover date in the case of a dated magazine, shall take precedence over copyright date. Individual stories appearing as a series are eligible only as individual stories, and are not eligible taken together under the title of the series.
- 2.04 Best Dramatic Presentation: Any production, single or series, directly related to science fiction or fantasy, in the fields of radio, television, stage, or screen, which has been publicly presented for the first time in its present form during the previous calendar year. In the case of individual programs presented as a series, the separate programs shall be individually eligible, but the entire year's production taken as a whole under the title of the series shall not be eligible.
- 2.05 Best Professional Artist: A professional artist whose work was presented in some form in the science fiction or fantasy field during the previous calendar year.
- 2.06 Best Professional Magazine: Any magazine devoted primarily to science fiction or fantasy, which has published four or more issues, at least one issue appearing in the previous calendar year.
- 2.07 Best Amateur Magazine: Any generally available non-professional magazine devoted to science fiction, fantasy, or related subjects, which has published four or more issues, at least one appearing in the previous calendar year.
- 2.08 Special Award: A Special Award shall be given only when, in the opinion of the convention committee, recognition should be given to either a professional or fan for a special contribution to the field not covered by the annual awards. They shall be identical to the regular Hugos except that the plate shall also include the words "Special Award". It must be understood that no convention committee is obligated to give this award and not only can but should resist pressure for an award thought unmerited. Since the achievements contemplated under this provision are non-competitive, Special Awards shall not be voted on by the society membership.
- 2.09 Additional Awards: The name and design of the Hugos shall be restricted to the awards listed above, and shall not be extended to additional awards.
- 2.10 No Award: At the discretion of the individual convention committee, if a lack of votes in a specific category shows a marked lack of interest in that

category on the part of the voters, the award in that category shall be cancelled for that year.

2.11 Nominations and Voting: Selection of nominees for the final award voting shall be made through a poll conducted by the convention committee under rules determined by the committee. Final award voting shall be by mail, with ballots sent only to society members [as defined in paragraph 1.02 above]. Final ballots shall include name, signature, address, and membership number, to be filled in by each voter. Final ballots shall standardize the alternatives given in each category to no more than five. Assignment of nominees nominated in more than one category to their proper category, and determination of eligibility of nominees, shall be determined by the convention committee. Each person shall vote only once in each category in the final ballot.

2.12 Tallying: Counting of all votes shall be done by the convention committee, which is responsible for all matters concerning awards.

2.13 Award eligibility: No member of the current convention committee, nor any publication closely connected with them, shall be eligible for an award.

2.14 The Hugo award will continue to be standardized, as to the design of the rocket ship, on the model presently in use. The design of the base shall be determined from year to year by each convention committee.

3.01 The Society shall choose the location of the next convention at a business meeting held at an advertised time during each annual World Science Fiction Convention, presided over by the chairman of the then current convention committee; or by a person designated by that committee. The business meeting shall be conducted under Robert's Rules of Order, Revised and such other rules as the then current convention committee may publish in the program book.

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

Western Division: New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and states and provinces west; and the state of Baja California.

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

Eastern Division: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and states and provinces east.

3.03 Convention sites shall be rotated among these divisions in the order: West, Central, East. The bids of locations to hold a convention shall only be considered and voted on if they lie within the geographical division whose turn it is; except that the rule of rotation may be set aside by a vote of three-fourths voting on the location of the next convention. In the event of such setting aside, rotation shall be resumed the following year. For example, if the order of rotation is A,B,C; and if it is A's turn but the convention is given to a location in C, then B, the division which was neither set aside nor awarded the convention, shall be eligible next.

3.04 Any location not on the North American continent may bid and may be selected for the next annual convention at the business meeting of a convention held on the North American continent. If the convention location is outside the North American continent, the rotation shall resume the following year, with the locations in the Division replaced then eligible to bid.

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

3.06 The date of the next convention and the dues to be charged for membership shall be proposed by each location bidding for that convention, prior to the selection of the next convention site. Such proposals are subject to modification by the business meeting.



4.01 Any change to the foregoing rules may take effect no sooner than the end of the convention during which such change is adopted.

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

APPENDIX B: MOTIONS RELATING TO THE HUGOS ADOPTED AT PACIFICON II

(1) Since the present supply of Hugo trophies will be exhausted in 1965, it is moved that the chairman of the Pacificon II committee appoint a committee to look into the problem of providing a future supply.

The Committee: Ben Jason, Chairman; Howard Devore, Ed Wood, Dick Lupoff

(2) Moved that a committee be formed to study the question of broadening the base of Hugo nominations, a preliminary report to be given at the 1965 worldcon and a final vote on the report to be taken at the 1966 worldcon.

The Committee: Dick Lupoff, Chairman; Harlan Ellison, Anthony Boucher, Ethel Lindsay; and Joseph Nesvadba

(3) Moved that until the report of the Hugo Study Committee is acted upon in 1966, a new system of awarding Hugos be instituted on a temporary basis, implementation to be by a Panel of Experts nominating from selections offered by the membership-at-large.

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