

THE JOURNAL

of the World Science Fiction Society

NO.1



THE JOURNAL

of the World Science Fiction Society

P.O.Box 272, Radio City Station, New York 19, N.Y.

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Illustrations by Terry Jeeves, Dan Adkins and Neil Austin

A Footnote On Fun



The 1956 Convention in New York is going to be the biggest and most exciting gathering that science fiction fandom has ever had. That's not a promise—that's fact in the making.

We in New York have been working on the convention for over a year now, long before we were even chosen at the Convention in 1955. Representing as we do the heart of science fiction professional activity, our potential is tremendous. Our plans, therefore, are ambitious and complex.

The basis for all our plans, however, is simple: let's have fun. No matter how idealistic or pretentious some of our motives for a convention might sound, there's no denying that the principal reason for the gathering is to have a good time. And that's what we're doing our best to guarantee you.

The first step was to find the best facilities to make the affair friendly and enjoyable. The second was to give you a weekend in New York at low cost. The Biltmore answers both requirements. In addition, however, the Biltmore will fulfill our intangible but important desire for "class" or "respectability". This convention is not only going to be plenty of fun, it's going to be something each one of us will be proud of.

Our plans are continuing to take form. You can be certain that each of us will do our best to make your convention a success—an outstanding success.

All we need now is your enthusiasm. Put a red circle around the Labor Day weekend date on your calendar. Look forward to those days as one of the best vacations of your life. Urge your friends to be there. Write letters and talk it up. It's going to be a real party and we want you all to be there!

—David Kyle, Chairman

Arthur C. Clarke:

Guest of Honor



bill donaho

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INVITATION ACCEPTED WITH GRATITUDE LETTER FOLLOWS
IF I SURVIVE TOMORROWS FIRST INTRODUCTION TO CEYLONSE
SHARKS:

=ARTHUR CLARKE:

Arthur C. Clarke is one of the most popular science fiction writers. Not only does his versatile writing command wide respect, but he is also personally liked throughout fandom. Whatever part of the country he is in, if he is among other fans, there always seems to be a party going on. And on. And on.

His published works include: (non-fiction) INTERPLANETARY FLIGHT, THE EXPLORATION OF SPACE (a Book-of-the-Month Club selection), THE EXPLORATION OF THE MOON, and THE YOUNG TRAVELLER IN SPACE; (science fiction) PRELUDE TO SPACE, THE SANDS OF MARS, EXPEDITION TO EARTH, and EARTHLIGHT; (fantasy and/or mood pieces) AGAINST THE FALL OF NIGHT and many stories in anthologies; (off-beat novel) CHILDHOOD'S END; (juvenile) ISLANDS IN THE SKY; (scheduled for publication this year) THE COAST OF CORAL (non-fiction), THE CITY AND THE STARS, and REACH FOR TOMORROW.

Besides all this there are numerous papers on electronics, applied mathematics, astronomy and astronautics which have appeared in such periodicals as Wireless World, Electronic Engineering, Wireless Engineer, Journal of the British Astronomical Association, Journal of the British Interplanetary Society, The Aeroplane, and Flight.

In addition, Mr. Clarke has published about 100 articles and short stories in Picture Post, Collier's, Seventeen, Illustrated, Everybody's, Lilliput, Argosy, Saturday Review, Holiday, New York Times, Daily Telegraph, Reader's Digest, etc.

And, as if this were not enough for one man, he has written and appeared in about 50 radio and TV programs, has had two plays televised and one story filmed.

What sort of a background has enabled a (ahem) lowly Britisher to accomplish all this?

Arthur C. Clarke was born December 16, 1917, at Minehead, Somerset, England. He attended Huish's Grammar School in Taunton and King's College in London. In 1936 he entered the Civil Service and spent five years as an Auditor in His Majesty's Exchequer and Audit Department. From 1941 to 1946 he was in the R.A.F. where he was technical officer in charge of the first experimental Ground Controlled Approach radar during its trial in England.

Following the war, Mr. Clarke got his degree in physics and pure and applied mathematics, with first class honors. After his graduation he was on the staff of the Institution of Electrical Engineers as Assistant Editor of Science Abstracts until in 1951 he became a full time writer.

There is a rather full list of outside activities too. He was Chairman of the British Interplanetary Society in 1946-7 and 1950-3, Chairman of the International Astronautical Federation Congress in London in 1951, and Chairman and organizer of the Third Symposium on Space-Flight sponsored by the Hayden Planetarium and American Museum of Natural History in New York in 1954. Other societies include the Royal Astronomical Society, British Astronomical Association (he was three years on the council), Association of British Science Writers, Society of Authors, PEN Club, Underwater Explorers Club, and British Sub-Aqua Club.

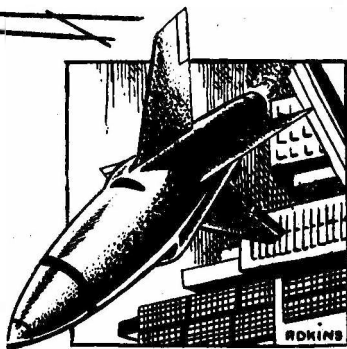
Since 1952 he has been actively engaged in underwater exploration and photography in Florida and (with Mike Wilson) along the Great Barrier Reef of Australia. One of the reasons we selected Mr. Clarke as Guest of Honor, besides the fact that he is a fine science fiction writer, was that we thought it was about time somebody besides the fish had a good look at him.

And too, because you will find Mr. Clarke to be as intelligent and entertaining a Guest of Honor as one could hope for.

Arthur C. Clarke:

An Appreciation

James Blish



L. Sprague de Camp's SCIENCE FICTION HANDBOOK includes, among its thumbnail sketches of leading practitioners, the following remarks about Robert A. Heinlein: "By its very nature imaginative fiction has largely attracted writers of the romantic or well-wrought tale. For one thing, how can you write realistic fiction about an unreal environment? You cannot go to Mars to see what it is like. Heinlein, however, has successfully treated imaginative writing in the realistic, slice-of-life manner. His stories give the impression of being factual articles by a competent journalist describing a series of real and interesting events. His characters are neither supermen nor mad geniuses nor pathetic "little people", but ordinary human beings, some better and some wiser than others..."

Heinlein is not my subject here, but I quote de Camp's lines because they apply not only to Heinlein but to a whole school of writers, among which is Arthur C. Clarke, to whom the description above applies just as well.

Clarke's writing from the very beginning has been episodic, fact-centered, rambling, seemingly discursive. His work is never "well-wrought"—that is, tightly plotted, as most writers would understand that term. Often, as in "Guardian Angel" (later the first section of his fourth novel, CHILDHOOD'S END), very long stories turn out to be dependent upon the uncovering of a single fact—in this instance, upon the discovery that the guardian "angels" have forked tails. The body of this story is taken up with an elaborate and leisurely series of attempts to solve some puzzle, such as this one of what the "angels" look like; some episodes have no bearing upon it at all, such as the full one-third of "Guardian Angel" which deals with a frustrated kidnapping; and the solution, long delayed though it is, gives the story the only plot-wallop it has.

This wallop can, of course, be considerable. The fact that the "angels" have forked tails is not just an isolated fact; instead, it illuminates a whole body of additional facts already presented in the pertinent two-thirds of the story. It is not an easy way to write a story. In fact it is quite a dangerous one, for it takes the highest kind of skill to keep the reader from guessing the hidden fact before you are ready to reveal it—the danger run by most so-called "surprise" endings. Yet Clarke usually brings it off perfectly, and this despite the fact that it is almost the only out-and-out plot "device" that he uses; indeed, I can't think of a single Clarke short story that does not have a surprise ending, though research might uncover a few.

Clarke, then, belongs to that group of writers, rare in science fiction, which is as much interested in the road to

the solution as he is in the solution itself, and succeeds in communicating that interest. Among his characters he has perhaps pinpointed himself in the person of the French physicist in CHILDHOOD'S END (and in "Guardian Angel") who, when confronted with a request for a gadget, says simply: "It's a very pretty problem; I like it."

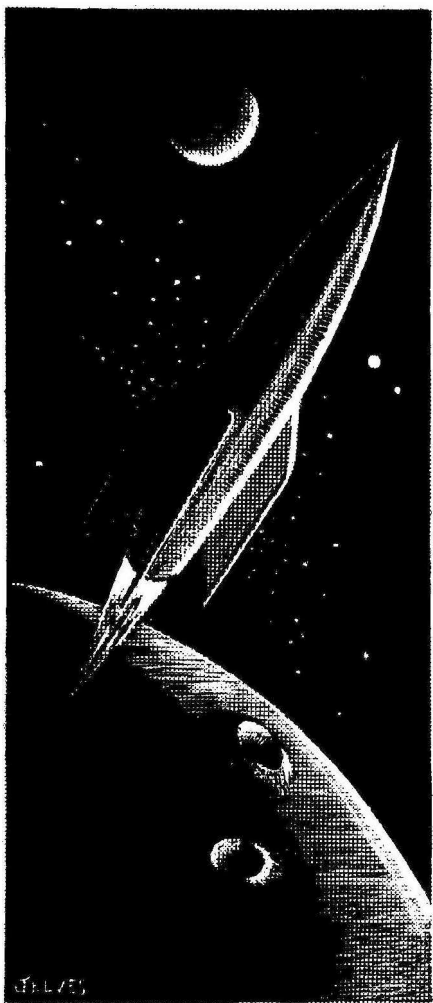
For another sample of Clarke's journalistic realism, see

SANDS OF MARS. The hero is a journalist—as a matter of fact, he is a science fiction writer—and at first he seems to be nothing else. Gradually, however, he also becomes a person, and this growth and change of character is also told journalistically, with a deceptive objectivity, as though the changes inside the man were being observed as detachedly as those in the external scenery and events. Wells was a master of this kind of character development; so, lately, is John Wyndham; Clarke belongs solidly in their tradition, as he is as good at it as either of the others.

Again, there are no plot "snappers" in SANDS OF MARS. There are several surprises, but they are not technically snappers, which are deliberate reversals of what the reader has been carefully misled to expect. Clarke's surprises, on the contrary, are genuine. They happen by coincidence, a plot-device over-used by almost all beginning writers, and sedulously avoided by most master-craftsmen. Clarke has no need to be afraid of them, because his apparently artless journalistic plots open the way for them; the reader knows that in life (that is, in the newspapers) coincidences happen all the time.

Here there is a genuine and interesting gap between Clarke's working methods and those of Heinlein. Clarke's coincidences are true coincidences and are not disguised as anything else; the biggest one in SANDS

OF MARS is brazenly described as "the most successful crash in the history of Martian exploration". Heinlein's are only apparent coincidences, designed like the most cunning of counterfeit bills; actually they are timed to the split second. The slow unwinding of a long Clarke plot allows for genuine coincidences; Heinlein's taut and often highly artificial melodrama is going in the other direction, winding deceptively inward toward the center of the story—its reason for being written at all—and nothing that happens is arbi-



trary, whatever its appearance. Clarke's texture is so relaxed and open that we can accept his coincidences without his having to strain to make them seem logical, while a writer like Heinlein must use every trick in his arsenal to make a long-planted plot turn—a snapper—seem like a pure surprise.

As a matter of fact, thinking of Clarke's plotting in terms of snappers is a guaranteed way for other writers to learn nothing from him, as I found out the hard way. When "Guardian Angel" first went on the market, I was a reader for Clarke's American agent, who was trying to sell the story to one of the general pulps—either ARGOSY or Bluebook. I forget which. The editor in question said he would take the story if it could be cut from 15,000 words to 10,000, so the agent handed the cutting job to me, explaining that he would take the responsibility of explaining to Clarke that time was of the essence.

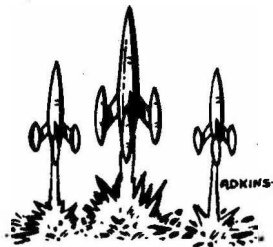
Cutting the story was no problem; I've already mentioned that kidnapping episode, which I still think is largely irrelevant to the rest of the story. But at the same time, I became interested in some hints Clarke dropped which were never resolved in the story: particularly a suggestion that, while the Guardians were immortal or nearly so, there was some event in the far future which they feared. In view of the forked tails, I concluded that this could only be Armageddon, so in addition to making the required cut, I added this to the end of the story as a snapper. (Needless to say, I had no right to do anything of the kind; I was meddling.)

The magazine didn't buy the story after all, and later it was published in its entirety in a science fiction magazine—with my snapper still attached. Years later, when I met Clarke for the first time, I described the incident to him, with apologies.

"Oh, so?" he said slowly. "I wondered how that got tacked on. I'm going to use that story as part of my next novel."

That was all; no reproaches for my having been a busybody, and no comment on the merits, or lack of them, of the snapper itself. But when the novel was published, I saw just how far off the mark I had been. What the Guardians had feared, far in the future, was not Armageddon or anything like it. I had officiously ended Clarke's story some 60,000 words before he had been ready to end it, because I was thinking in terms of conventional pulp snappers, while he was thinking in terms of thousands of years. Approaching Clarke's work from the point of view of the standard or workshop techniques is thus fruitless, because he doesn't think in those terms.

In the same way, to call Clarke "journalistic", though within de Camp's use of that term it is just, may also serve to hide as many of his virtues as it reveals. The more usual sense of this word is deprecatory, and suggests that the writer in question has no grasp of character, little feeling for words, and no plot-sense worth mentioning, all of which is grossly untrue of Clarke. Clarke does not plot with the mechanical sureness of Murray Leinster, nor the almost ferocious brilliance of Henry Kuttner, largely because he does not need a standard skeleton or a belt full of tools to construct the kind of plot he does best. Instead, he allows each incident to unfold naturally out of the previous one, at whatever pace seems natural, without attempting to stun the reader every time he turns a page. If there is an overall plan, it is the plan of going from point A on page 1 to point B on page 217, with whatever side jaunts may look interesting, whether they advance the plot or not. There is never any intricate scheme for appearing to be going someplace quite different from where he is actually going; herrings, red or



otherwise, are only fish to Clarke.

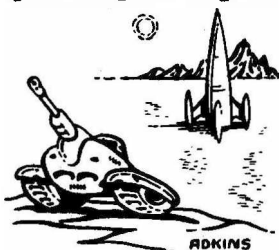
Consider, for another example, his recent rewrite of *AGAINST THE FALL OF NIGHT*. The plot has been changed very little. After such a lapse of time between the first version and the revision, most "workmanlike" authors would have thought up half a dozen schemes for altering and complicating the action; indeed, would have felt obliged to do so. Clarke has signally avoided doing anything of this kind. Instead, he has complicated only the non-plot details; he has added new technical thoughts, new philosophical points, new "pretty problems". The story is still a muted, atmospheric account of a long journey—that and nothing more.

As a writer of English, Clarke is not "journalistic" either, if by that we imply that he writes *journalese*. On the contrary, much of his writing is evocative and poetic; though he often starts out flatly enough, his prose quickly becomes sensitive and full of warmth. This is as true of the short stories, particularly the later ones, as it is of the novels; I should particularly like to cite "The Star" and "The Forgotten Enemy".

Finally, as is fitting for a writer in the tradition of Wells, Clarke is most interested in real problems, rather than in fictional, artificial plot-problems. He has, for instance, devoted the whole of *PRELUDE TO SPACE*, a novel apparently about nothing but a series of "pretty problems", to sinking into our consciousness, with all the devotion of a pile-driver, his conviction that we should not carry national boundaries into space. He is, in other words, a journalist in the only way a really good novelist can be a journalist: he is a novelist of ideas. His curiously relaxed plots, his projection of gradual changes in character, his command of the language are all less important than this: that he has something to say each time, as Wells did, and, like Wells, he passionately wants to convince you.

This honesty would be useless without the other gifts, but it is more important than they are. I think it is his most important contribution to science fiction—a sense of deep conviction, which is very rare in our field.

I stress this because I strongly suspect that it is not why Clarke has been chosen as the Guest of Honor for the forthcoming 1956 Convention in New York; at least, I doubt that it is the main reason. He is being honored at least as much for the work he has done to popularize spaceflight as for his fiction. Now, anything that is done to popularize spaceflight is good for science fiction, to be sure, because



it helps to make the idiom seem less crackpotty to the non-initiate. But I think Clarke's contributions in this field might nevertheless better be honored at an international astronautics congress, and that we ought more properly to honor him for his contributions to fiction. After all, the fiction he has written could have been produced by no other man in the world, and its honesty of conception and execution has given every other writer in the field a new mark to shoot for.

The Biltmore

The setting for the 14th World Science Fiction Convention on Labor Day weekend 1956 will be the world famous Biltmore Hotel in New York.

The Biltmore is one city block large, bordered by Madison and Vanderbilt avenues and Forty-third and Forty-fourth streets. It has a direct elevator to Grand Central Terminal and is only three blocks from Times Square.

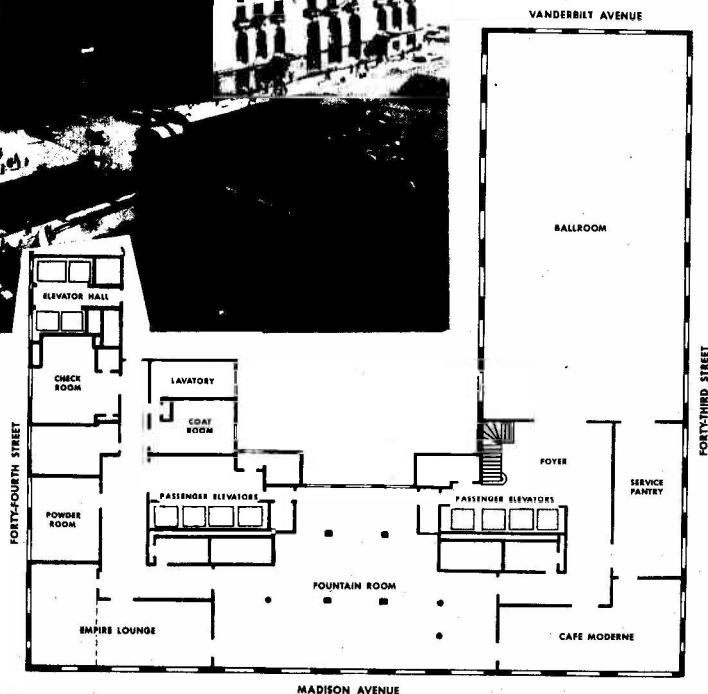
The skyscraper building contains 800 guest rooms, all of which are air-conditioned—the only hotel of its kind in New York!

The Biltmore has given a firm guarantee, in writing, that 500 rooms will be reserved for us at convention rates:

Singles at \$7.00.

Twins at \$10.50.

"For a hotel of the calibre of the Biltmore," says Chairman Dave Kyle, "I can say without any qualification that the



The Ballroom



The Cafe Moderne pictured above... adjoining The Cascades atop the Biltmore... provides a relaxing setting for good dining through the summer season.



Guest accommodations at the Biltmore have been planned, furnished and decorated to contribute not only complete physical comfort but also an atmosphere gratifying to the sensibilities. Colors, fabrics, pictures, lamps, furniture designs—have all been chosen and harmonized to soothe and please you. Whether you occupy a single or double room or suite, you will take deep satisfaction in your stay at the Biltmore.

rates are remarkably low—and bear in mind that all rooms are air-conditioned, and air-conditioned rooms are limited in New York during September, when they are difficult to get even at advanced rates." In addition, there are special rates for three to a room at \$13.50 and four to a room at \$16.00. Suites can be arranged for at special rates, too, depending on what is desired.

The entire nineteenth floor has been reserved exclusively as meeting space for the four-day gathering.

On that floor is the spacious Grand Ballroom, with an encircling balcony, surrounded on three sides by large French windows overlooking the Manhattan skyline.

Four passenger elevators open on to a large, attractive foyer in front of the Ballroom and to the right is the adjoining Cafe Moderne, "intimate and fashionably modern function room," which will be our own private lounge with bar. Directly connecting with the foyer is the Fountain Room, where the exhibits will be presented.

Registration desks will be set up on the nineteenth floor in a large corridor leading from the foyer of another bank of four elevators to be used as our main entrance. This registration area opens, in turn, on to another room, identical in size to the Cafe Moderne, called the Empire Lounge, which will be used for special displays and fan activities during the day and as the Hospitality Room all night long.

The Empire Room and registration area leads directly into the Fountain Room. Thus, all these rooms, foyers, etc., are interlocked for a compact and intimate convention.

why the Biltmore



Never has a World Science Fiction Convention had a greater choice of fine hotels than the one for New York this year. And never has the choice been more difficult.

First consideration, of course, has been for adequate facilities. The committee members, together and individually, tried to estimate the 1956 attendance. Guesses ran from 750 to 2,000 persons. And it was agreed finally that there would be at least 1,000 in attendance. Mind you, at least 1,000! With 2,000 a good possibility!

With such a large attendance expected, even New York City has a limited number of hotels capable of handling a gathering of our size. They are: the Waldorf-Astoria, the Plaza, the Statler, the Sheraton-Astor, the New Yorker, the Commodore, the Roosevelt and the Biltmore. All these are first-class hotels. Some lesser known ones, such as the Henry Hudson and the St. George, are adequate but unsatisfactory for a variety of reasons, and the two Manger Hotels are entirely too small.

So our choice was among the top eight.

Chairman Dave Kyle personally called on each hotel and was shown its facilities. Each hotel was rated according to its desirability for meeting space. While each hotel was capable of handling 750 to 1,000 persons, only five could handle more attendees and the Waldorf alone offered space for 2,000 or more convention-goers.

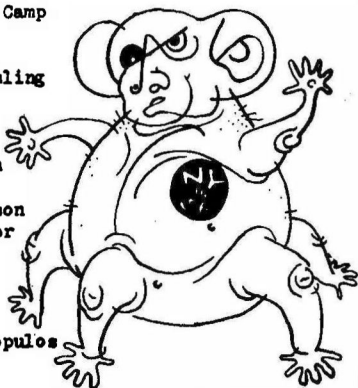
So the Waldorf-Astoria was number one possibility. Closer examination and serious negotiations resulted in the committee's tentative decision that the Waldorf would be accepted as the convention hotel. It soon became apparent, though, that we were in the uncomfortable position of possibly being swallowed up in the hotel and turning the convention into unfriendly small-frog-in-a-big-pond helplessness.

The other hotels were then resurveyed: the Biltmore wanted a financial guarantee, the Plaza's Ballroom was small and the atmosphere a bit too exclusive, the Statler had enough business that weekend to interfere with our "taking over" as did the Sheraton-Astor, and so on.

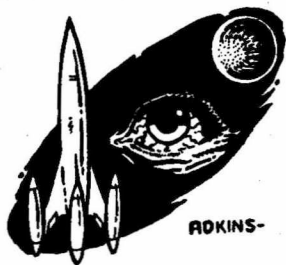
Then we hit it! The Convention Manager of the Biltmore, Mr. Joseph F. Harron, waived the financial guarantee, agreed to every one of our requests, and offered us excellent convention rates for rooms. Of all the hotels in New York, only the Biltmore has every guest room 100% air-conditioned. In addition, its facilities are undoubtedly better as a whole for our purposes than any other hotel in New York. Here was the Biltmore, as world-renown as the Waldorf-Astoria, with rates that exceeded our best hopes—and every room guaranteed to be air-conditioned at no extra cost!

MEMBERS

1. Arthur C. Clarke
2. Dave Kyle
3. Jean Carroll
4. Sam Moskowitz
5. George Nims Raybin
6. Larry Shaw
7. Art Saha
8. Joe Gibson
9. Dick Ellington
10. Dan Curran
11. Dick Witter
12. Dan Tanenbaum
13. Lin Carter
14. Phyllis Scott
15. Bill Donaho
16. Allan Howard
17. Art Sennes
18. John Closson
19. Steve Takacs
20. Ronnie Takacs
21. J.B. Cullum
22. Tom McCarthy
23. Ozzie Train
24. Hank Moskowitz
25. Sol Levin
26. Will Jenkins
27. Bill Blackbeard
28. E.E. Evans
29. T.D. Hamm
30. E.E. Evans
31. Harold Lynch
32. Steve Schultheis
33. Charles Lee Riddle
34. Dick Wilson
35. William Wallace
36. Pamela Merrill
37. William J. Merrill
38. Kent Corey
39. Bill Dignin
40. Frank R. Prieto Jr.
41. Sheldon Deretchin
42. Bob Novak
43. Ellis Mills
44. Ray Van Houten
45. Sandy Cutrell
46. Teddy Lucas
47. Arthur Hayes
48. Gerry de la Ree
49. Helen de la Ree
50. Jack Harness
51. Wally Weber
52. Lloyd A. Eshbach
53. Jeanie M. Smith
54. Edward E. Smith
55. Franklin M. Diets Jr.
56. Evan Appelman
57. Robert Briney
58. Gerald A. Steward
59. Boyd Raeburn
60. Ron Kidder
61. Fred Remus
62. Bob Tucker
63. Fern Tucker
64. Bob Silverberg
65. Jean Bogert
66. Frank Andrasovsky
67. John Quagliano
68. Roberta Gibson
69. George W. Price
70. Isaac Asimov
71. George Kelley
72. Ruth Landis
73. Eugene de Weese
74. Beverly de Weese
75. Ben Jason
76. C.L. Barrett
77. Bill Berger
78. Mary A. Southworth
79. Stuart Hoffman
80. Rog Phillips
81. Dave Sternburger
82. William D. Grant
83. Lee Ann Traemper
84. Gordon Huber
85. Lou Tabakow
86. Lewis J. Grant Jr.
87. Noreen Kane Falasca
88. Nick Falasca
89. Kay Brickman
90. Kenneth Gray
91. Melvin Korshak
92. Ed Wood
93. Ben Chorost
94. Forrest J. Ackerman
95. L. Sprague de Camp
96. Wallace West
97. Don Ford
98. William L. Hamling
99. Bill Benthake
100. Lee Hoffman
101. Damon Knight
102. Sidney Coleman
103. Maurice Lubin
104. Richard Matheson
105. John Sidelinger
106. James Lacey
107. Rocco Manzo
108. Ollie Saari
109. Robert Madle
110. David Papayanopoulos
111. Pat Sabater
112. Lorie Sabater
113. Trina Perlson
114. Bruce L. Allsen
115. Louis Meltzer
116. Stanleigh B. Vinson
117. Trudy Kualan Lampert
118. Ed Maske
119. Anthony Boucher
120. Ian T. Macauley
121. Carson F. Jacks
122. Dave Pollard
123. Jean Young
124. R.T. Pinkerton
125. Ann M. Russell
126. Mrs. Thomas Dziechowski
127. Joanna Clarke
128. Joseph Walter
129. Joseph G. Dittrich
130. Thomas A. Carnes
131. Roger Sims
132. Fred Prophet
133. Kent Moomaw
134. Clifford Gould
135. Joseph C. Cunningham
136. Dave Tucker
137. Richard Gradkowski
138. Robert G. Thompson
139. Nellie R. Dillingham
140. Hillard J. Dubie
141. Jim Harmon
142. Ray Schaffer
143. Robert Bloch



An Eye On The FUTURE



An unusually large attendance is expected at this year's convention, estimates running from 1,000 to 2,000 attendees.

To date the largest convention has been the 10th Anniversary Con in Chicago in 1950, with about 800 attendees. Last year's attendance, in Cleveland, was a low 450 or so. So why such a big jump expected?

Well, first of all, there will be a greater out-of-town group than attended Cleveland, which was about 350. In New York there should be about 400 minimum—which is not counting the New Yorkers who make up a large out-of-town group at other conventions.

The New York metropolitan area represents the greatest population center of fans, writers, editors, publishers, artists, etc., as well as just plain readers. And in 1956, with the first New York World Con since 1939, an extremely large number of them is expected. The committee believes that New Yorkers will out-number the out-of-towners by two to one. This means at least 800 from the metropolitan area alone.

Add these two groups together and you've got a total attendance of 1,200. So, conservatively, 1,000 people are expected. However, we have to be ready for twice that number!

Contests are always fun. So in this first issue of The Journal we're going to begin several.

There are two reasons for our contests. First, we'd like to get as many ideas from each contest as possible. And, second, we want to give everyone an opportunity to feel really a part of the activity involved in planning a convention and developing its society. We hope you'll take up the invitation and have a good time helping out.

No. 1—You Name It

Traditionally, our conventions have had a nickname. It began in 1939 when the one in New York was referred to as the "Nycon." Then came the "Chicon" in Chicago, the "Denvention" in Denver, the "Pacificon" in Los Angeles, the "Philcon" in Philadelphia, the "Torcon" in Toronto, the "Cinvention" in Cincinnati, the "NorWesCon" in Portland and the "Nolacon" in New Orleans. The 10th Anniversary convention in Chicago in 1952 had no official nickname although it was frequently called "Chicon II" as was the Philadelphia Con the following year sometimes called "Philcon II." Then came the "SFCon" in San Francisco and the "Cleveland" in Cleveland last year.

As yet there is no short name for the 1956 New York gathering. Choosing a suitable name is our first contest.

Send in your suggestions. We'll print the different selections in the next Journal and choose the final name by your votes. There will be a prize for the person submitting the winning name. Because of the probability of more than one winner we'll have to pick the prize or prizes after the win-

ner or winners are decided. To make things fair you are allowed to submit as many names as you desire, including the ones suggested below. So think up a new one or choose one from the following lists or do both—but let's hear from you!

Group One: Many persons feel the Con should be called "Nycon II" as the most simple and direct name, following the pattern set unofficially by "Chicon II" and "Philcon II".

Group Two: Many others believe each convention should have its own distinctive individuality to prevent confusing it with another just as "Chicon" has now become an ambiguous term. Therefore, they feel, the nickname should be original, like: "Yorcon," "Metrocon," "Nyvention," or a new twist like: "Conny."

No. 2—You Sketch It

Last year the Clevention named our national sponsoring body as the "World Science Fiction Society." This year the Con Committee plans to have appropriate label buttons manufactured. The idea at the moment envisions something roughly similar to the old Science Fiction League pin.

But what shape should it be—round, triangular, square? What colors? Should there be a significant object depicted—a spaceship, a robot, planet-moons-and-sun? Or should there be a symbolic design such as an atom?

Think it over, sharpen up your pencils and send in your ideas. Your sketch doesn't have to be artistic, just so we get the idea. The winner will be the one who comes closest to the final product in regards to color, shape and design.

We'll think up a good prize for the winner, too.

No. 3—You Nominate Them

Once again we plan to continue the Achievement Awards started in Philadelphia in 1953. The categories are: BEST NOVEL, BEST NOVELETTE, BEST SHORT STORY, BEST MAGAZINE, BEST ARTIST, BEST FEATURE WRITER, BEST FANZINE, and MOST PROMISING WRITER OF THE YEAR. (Nominations must be for work which has appeared from June 1955 to June 1956, based on magazine cover dates.)

However, this time we're going to try to get a more representative vote; we're going to have nominations first. A committee will eliminate the unqualified and tally the nominations, then ballots with printed nominations will be sent to all convention members for final voting.

Nominate as many as you want from each category. The person coming closest to the final selections will also get a prize which the committee will determine.

As a member of the 14th World Science Fiction Convention, you are also a member of the World Science Fiction Society.

This is our national sponsoring body. It began in 1952 in Chicago and, year by year, has developed slowly with the introduction and passage of certain resolutions. This growth is continuing, with further organizational work being done in committee for presentation at the convention this year.

In the next issue of The Journal we'll tell you of our history and future plans.

The following official resolutions were passed at the 13th World Science Fiction Convention held in Cleveland, Ohio, on Labor Day weekend of 1955.

1. RESOLVED: The name of the permanent sponsoring body shall be World Science Fiction Society.

14TH WORLD SCIENCE FICTION CONVENTION COMMITTEE

EXECUTIVE COMMITTEE

Chairman: David Kyle
 Assistant Chairmen: Jean Carroll
 Convention Secretary: Art Saha
 Committee Secretary: Dick Ellington
 Treasurers: George Nims Raybin
 Publications Director: Larry Shaw

SUB-COMMITTEES

Auctions: Sam Moskowitz
 Awards: Dan Tanenbaum
 Contests: Martin Jukovsky
 Displays: Martin Greenberg
 Fan Projects: Jean Carroll
 Journal Editor: Ron Smith
 Mailing: Dick Ellington
 Maintenance: Ken Beale
 Program: David Kyle
 Program Booklet Editors: Lin Carter
 Publicity: Richard Wilson
 Receptions: Jean Carroll
 Sergeant at Arms: Bill Donaho
 Souvenirs: Jean Carroll
 W.S.F.S. Records: Franklin L. Dietz

MEMBERS

Algis Budrys	Joe Gibson	Steve Schultheis
Ken Bulmer	Allan Howard	Bob Silverberg
John Clouston	Carole Ingersoll	Stan Serxner
W.R. Cole	Ruth Landis	Robert Sheckley
Dan Curran	Ian Kacauley	Cindy Smith
Sheldon Deretchin	Karl Olsen	Steve Takacs
Harlan Ellison	Trina Perlson	James V. Taurasi
Fran Farrell	Dave Pollard	Helen Ulrich
Chuck Preudenthal	Lorie Sabater	Ray Van Houten
Randy Garrett	Pat Sabater	Richard Witter

Moved by Dale Tarr, seconded by Franklin Dietz.

2. RESOLVED: We, the 13th World Science Fiction Convention, in convention assembled, express our appreciation to the Manger Hotel for its consideration and treatment and we further recommend that future conventions consider Manger Hotels as possible convention sites without prejudice to such convention committee's freedom of choice.

Moved by Jim Harmon, seconded by Dale Tarr.

3. RESOLVED: We, the members present at the 13th World Science Fiction Convention, express our congratulations to the executive committee of the Clevention for the inauguration of the new system of limiting morning sessions and concentrating the program on afternoon, evening and late evening sessions, and we further recommend that future conventions consider similar programming.

Moved by George Nims Raybin, seconded by Ray Van Houten.

4. RESOLVED: Any country outside of North America shall be permitted to bid at any convention for the following convention site, in place of the proper region in North America, except as provided further.

Moved by George Nims Raybin, seconded by Stephen Schulthes.

5. RESOLVED: In case the convention site goes outside of North America, the rotation plan will be picked up and resumed then at the point of departure.

Moved by E. Everett Evans, seconded by acclamation.

ADVERTISING RATES: full page \$6.50, half page \$3.50, quarter page \$2.00, column inch \$.75. These rates are doubled for publishers. 20% discount to those who advertise in three issues of The Journal and The Program Booklet. Deadline for the next issue: March 20. Advertising copy should conform to a 6 3/4 x 11 full page size.

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