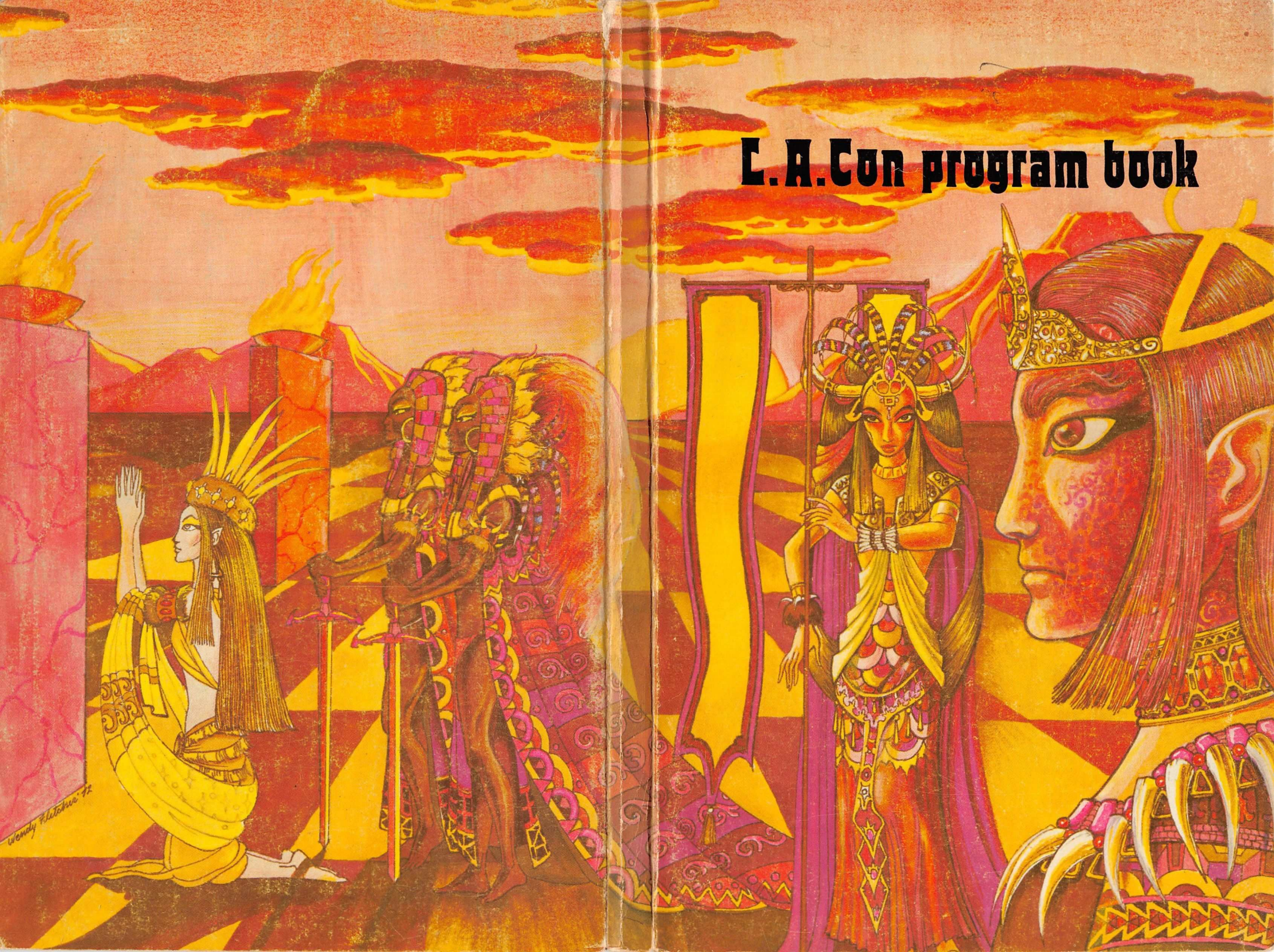


L.A. Con program book



Wendy Ketchum '72



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From the shadowy realm of fantasy to startling speculations on the future of man, the Science Fiction Book Club takes you to the uncharted regions of time, space and imagination. If your mind thrives on dazzling challenges, if you want to read the world's most entertaining, provocative and *prophetic* fiction, then we invite you to share the excitement with us today as a new member of the Science Fiction Book Club.

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As a member you get the very best in science fiction for the astonishingly low price of \$1.49 a book, plus shipping and handling. (Occasionally, extra-value selections are slightly more.) You agree to take only four selections or alternates in the coming year. All are handsome, hardbound, full-length editions of science fiction's most outstanding works. About every four weeks, two featured selections and a number of alternates are described in advance in the club's bulletin, *Things to Come*, a handsome publication featuring illustrations by such leading artists as Frank Frazetta, Brad Holland and others. So join the mind-stretching club today. We'll start you off with three books of your choice for just 10¢ (to help cover shipping), and bill you later. Send the coupon right away. The future beckons!

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620-5. Childhood's End by Arthur C. Clarke. Mankind's last generation on earth. "Wildly fantastic!"—*Atlantic*. Pub. ed. \$4.50

617-1. The Dancer From Atlantis by Poul Anderson. Thrilling novel about 4 people stranded by a time machine in 1400 B.C.!

355-8. Future Shock by Alvin Toffler. National best seller. "Essential reading."—*Psychology Today*. Pub. ed. \$8.95

854-0. A Choice of Gods by Clifford D. Simak. Gripping novel in which most humans vanish from earth. Pub. ed. \$4.95

853-2. The Hugo Winners. Vol. I & II. Giant 2-in-1 volume of 23 award-winning stories. Asimov introduces each. Pub. ed. \$15.45

615-5. Stranger in a Strange Land by Robert A. Heinlein. Raised by Martians, a human causes uproar on earth. Pub. ed. \$6.95

Science Fiction Book Club 34-S110
Dept. BL571, Garden City, N. Y. 11530

Please accept my application for membership in the Science Fiction Book Club and send me the 3 books whose numbers I have written in the boxes below. Bill me just 10¢ (to help cover shipping) for all 3. About every 4 weeks, send me the club's bulletin, "Things to Come," describing the 2 coming Selections and a variety of Alternate choices. If I wish to receive both Selections, I need do nothing; they will be shipped to me automatically. Whenever I don't want 1 of the 2 Selections or prefer an Alternate, or no book at all, I will notify you by the date specified by returning the convenient form always provided. I need take only 4 Selections or Alternates during the coming year, and may resign any time thereafter. Most books are only \$1.49, plus a modest charge for shipping and handling. Occasionally, extra-value Selections are slightly higher.

NO-RISK GUARANTEE: If not delighted, I may return the entire introductory package within 10 days. Membership will be canceled and I will owe nothing.

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MRS. _____
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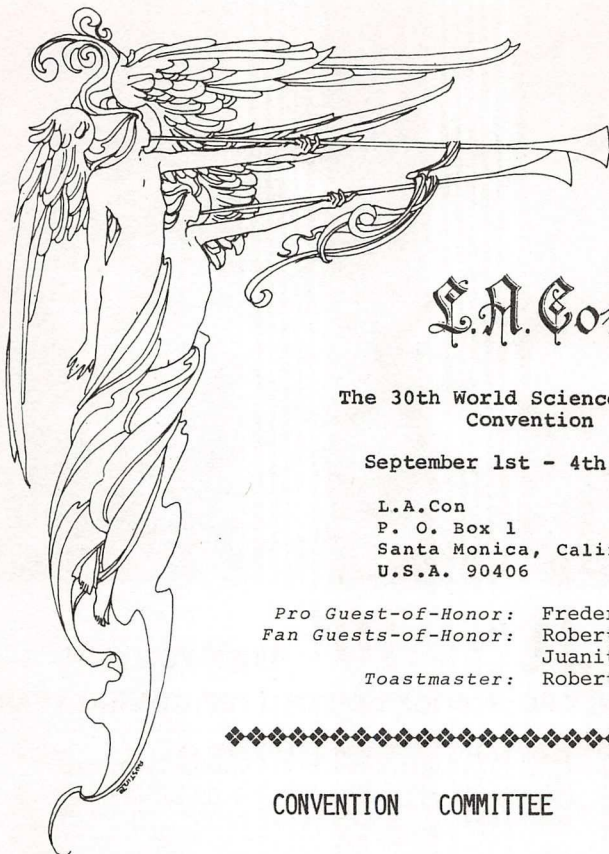
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Office use only

Note: Book club editions are sometimes reduced in size, but they are all full-length, hardcover books you will be proud to add to your permanent home library. Members accepted in U.S.A. and Canada only. Canadian members will be serviced from Toronto. Offer slightly different in Canada.



L.A. Con

The 30th World Science Fiction
Convention

September 1st - 4th, 1972.

L.A. Con
P. O. Box 1
Santa Monica, California
U.S.A. 90406

Pro Guest-of-Honor: Frederik Pohl
Fan Guests-of-Honor: Robert &
Juanita Coulson
Toastmaster: Robert Bloch



CONVENTION COMMITTEE

Chairmen: Charles Crayne & Bruce Pelz

Public Relations Division: Charles Crayne

Publications & Publicity: Fred Patten
Hotel Relations: Milton F. Stevens
SFWA Liaison: Jerry Pournelle
Sales Administrator: Lois Newman

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Secretary: Elayne Frances
Program Development: Drew Sanders
Program Coordinator: George Scithers
Audio-Visual: Bill Warren
Masquerade Ball: Al Gillen
Treasurer: Daniel J. Alderson
Membership: Leslie Kay Swigart
Registration: Gail Knuth
Special Services: Alan E. Frisbie
Auctions: Len Moffatt
Art Show: John & Bjo Trimble

Fantasy and Science Fiction

The magazine will be 23 years old in October, and, as we usually do on these occasions, we've put together an all-star anniversary issue. This one has turned into something special—note, for instance, the Alfred Bester novelet, his first story in ten years—and you'll almost certainly find one of your favorite authors on the October contents page, which will look like this:

NOVELETS

The Animal Fair

ALFRED BESTER

Thrumthing and Out

ZENNA HENDERSON

And the Voice of the Turtle. . .

STERLING E. LANIER

SHORT STORIES

The Hoop

HOWARD FAST

Skinburn

PHILIP JOSE FARMER

The Lotus Eaters

FRITZ LEIBER

Strangers

HARRY HARRISON

Plus, of course, all of our regular departments, with regulars ISAAC ASIMOV, JAMES BLISH, BAIRD SEARLES and GAHAN WILSON.

To accomodate these riches, the October issue will contain *16 extra pages*. And we will continue to run the 16 additional pages in subsequent issues. We're adding pages for two reasons: First, so that we can accomodate more long fiction without cutting down on the usual complement of short stories. (Our inventory is full of novelet and novella length work, and more and more first-rate sf is being done in these longer lengths.) Second, we're always looking for ways to please our current readers and to add to their numbers, and the concept of offering more for the money still seems like a sound proposition to us. *The extra pages will not be accompanied by a price increase.*

So watch for the October, 23rd anniversary issue—on sale August 31—or, better yet, send us the coupon on the following page. We'll still be at the same price with the same emphasis on quality fantasy and science fiction; there will just be more of us.

THE MAGAZINE OF
Fantasy AND

Science Fiction

A MERCURY PUBLICATION

Box 56, Cornwall, Conn. 06753

sends its best wishes to The 30th World Science Fiction Convention. To help celebrate our 23rd anniversary (see preceding page), we are offering special discount subscription rates to L. A. Con members:

- \$7.00 for one year (saving \$1.50 on the regular rate, \$2.00 on the single copy price)
- \$17.00 for three years (saving \$4.00 on the regular rate, \$10.00 on the single copy price)

Use the coupon below, or, if you don't want to cut up your program book, copy the coupon on a separate sheet of paper.

Mercury Press, Inc., Box 56, Cornwall, Conn. 06753

Enter my subscription to F&SF at the special convention discount rates. I enclose ☐ \$7.00 for one year; ☐ \$17.00 for three years.

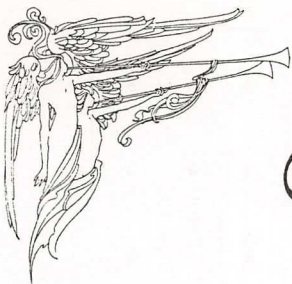
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Name

Address

City State Zip #

Add 50¢ per year for Canada and Mexico; \$1.00 for other foreign countries. If you are now a subscriber, you may use this offer to extend your current subscription.



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COVER BY WENDY FLETCHER

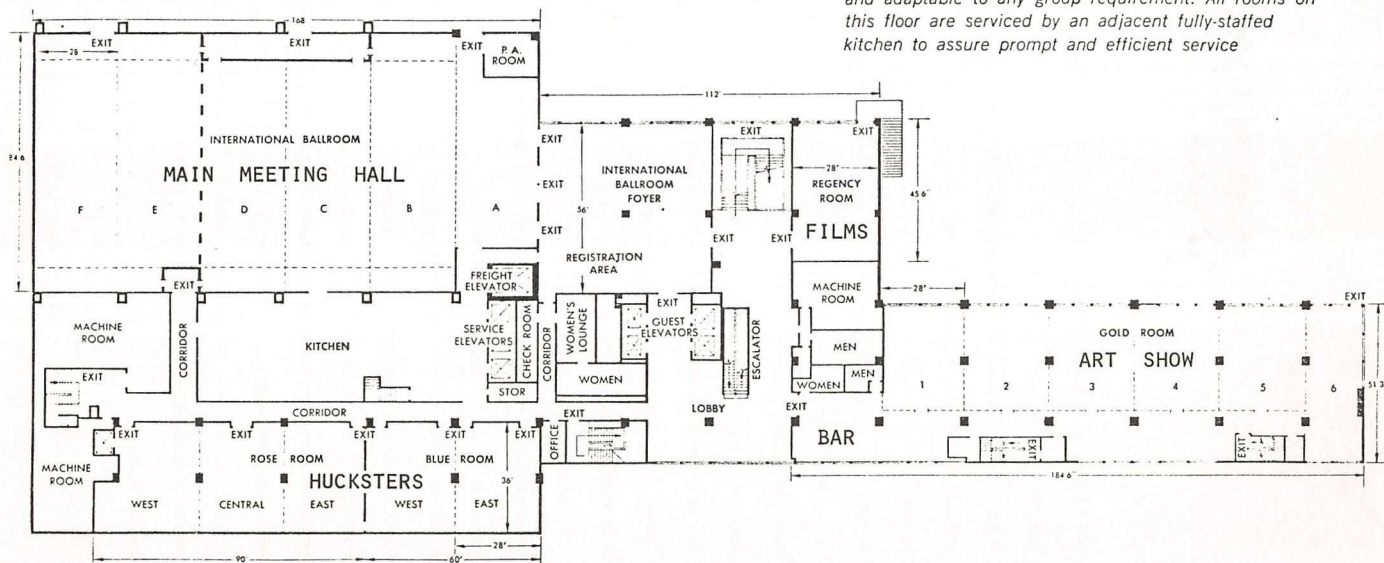
LOS ANGELES

International HOTEL

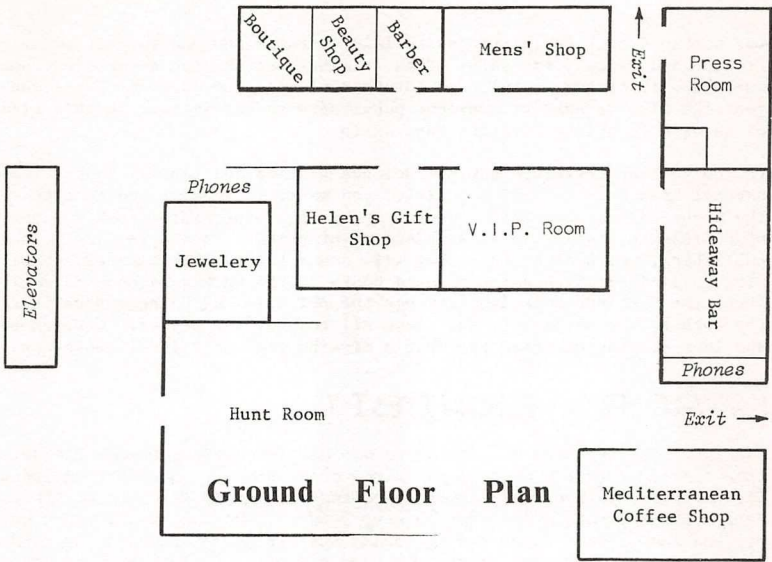
CONVENTION, EXHIBIT, MEETING AND BANQUET AREA

An entire floor of convention, exhibit, meeting and banquet space completely versatile as to configuration and adaptable to any group requirement. All rooms on this floor are serviced by an adjacent fully-staffed kitchen to assure prompt and efficient service

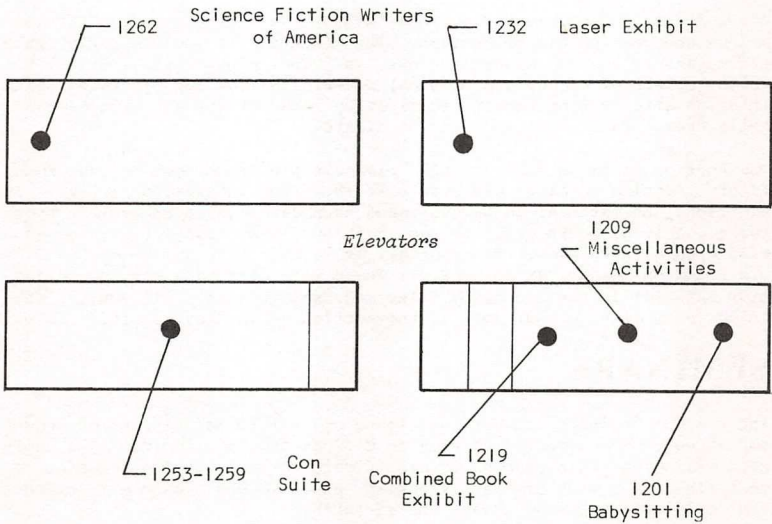
SWIMMING POOL



CENTURY BLVD.



12th Floor Activities



Combined Book Exhibit

The Combined Book Exhibit in suite 1219 contains new and current science fiction and fantasy for sale. This is a new feature for a Worldcon; one we hope will be successful, so future Worldcons and large regional conventions will be able to convince publishers to participate in this kind of service to science fiction fans again.

If you've been trying to buy new science fiction and fantasy books, and haven't been able to find the titles you want, we suggest you come up to the Combined Book Exhibit. We have current, mint copies from a number of publishers, available at standard cover price. Sales are made by the publishers, which means that they will count towards the authors' receiving royalties (which sales of used books in the Hucksters Room do not). Thus, the Combined Book Exhibit has the potential of being a benefit to the author, the publisher, and above all to you, the reader. Come on up and look around, and find out what's missing from your local bookshops.

LASER EXHIBIT

The laser was invented a dozen years ago and immediately became the science fiction author's biggest toy since atomic power. Heroes brandished laser rifles, future businessmen conversed over laser telephones, explorers mapped planets with laser probing grids. But how many authors and readers know what a laser really is and what it does? Through the courtesy of Hughes Aircraft Company, we have a working laser exhibit in Room 1232. Ten years from now the laser may be as common a household item as television or Teflon cookware, but for the moment "laser" and "holography" are still Sunday-supplement marvels. See one in action here now.

AUCTIONS

The L.A.Con Auction is the science fiction fan's chance to get rare and unique goodies for his collection. The mixture will include early pulp s-f magazines and out-of-print books, original manuscripts, publishers' galley proofs of books, and original cover paintings and black-and-white interior artwork from recent magazines by such artists as Jack Gaughan, Kelly Freas, Paul Lehr, and Vincent diPate.

The Auction sessions will all take place in the Press Room on the ground floor. Auction catalogs are available there for interested parties. In addition, the material to be auctioned each day will be on exhibit there for a couple of hours prior to each Auction. On Friday, the Press Room will open at 2:00 p.m.; on Saturday, at 10:00 a.m.; on Sunday, at 2:00 p.m.; and on Monday, at 10:30 a.m. There will also be a display of auction material in the Secondary Sales and Exhibit Area. If you see anything you'd like to own, come to the Auction -- you may get it!

SEMINARS

The L.A.Con Seminars are designed to be small informal discussion groups for three or more people who wish to discuss the same topic. The Seminars will give you a chance to participate actively in the program, to meet other fans with similar interests, and give you a chance to express your opinions, exchange ideas, and so forth.

The Seminars will be held in the various meeting rooms scattered about the hotel. For a listing of the already scheduled Seminar topics, see the list posted in the Ballroom Foyer. Signup sheets will also be available there, if you would like to join one. If you would like to suggest a topic of your own for discussion, go to the table in the Foyer for a blank signup sheet. Write in your topic and name, and your Seminar will then be given a time and location to meet and will be posted for further signups.

BRUNCHEs

The L.A.Con Author Brunches will see small groups of fans hosting their favorite authors for an hour and a half of brunching, chatting, and relaxing. If you would like to take part in this program, the authors who have so far agreed to be hosted at Brunches are: Poul Anderson, Robert Bloch, Ray Bradbury, Harry Harrison, Ursula K. LeGuin (tentative), Larry Niven, Frederik Pohl, Robert Silverberg, Norman Spinrad, Roger Zelazny.

The Brunches will be held on Sunday, 3 September, and on Monday, 4 September, between 11:30 a.m. and 1:00 p.m. in various of the small meeting rooms in the hotel. The cost of each Brunch is \$5.00. If you desire to participate, you may sign up at the table in the Ballroom Foyer for the Brunches which are not already filled up. (A maximum of 11 people will be allowed at each Brunch.) For those of you who signed up in advance, please consult the person at the sign-up table for your ticket, and for the location and time of your Brunch.

SFRA

The Science Fiction Research Association (SFRA) is a non-profit scholarly organization whose aims are "to encourage and develop new scholarship in the field; to encourage and develop the teaching of science fiction at all levels of instruction; to promote cooperation and exchange of information among students of science fiction throughout the world; to improve access to published and unpublished materials; to aid in securing for library collections papers and records needed for present and future study; and to aid the publication of scholarly books and works pertinent to the field through a monograph series and direct grants." (EXTRAPOLATION, v. 12, no. 2, p. 63)

At the L.A.Con, the SFRA will be presenting a program: "The Hazards and Hilarities of Teaching SF", to be chaired by Professor Glenn Sadler with Harry Harrison, Professor Willis E. McNelly, Professor David Samuelson, and Professor James Stupple. (See PROGRAM, Saturday, 11:00 a.m.)

For further information on the SFRA, write to Thomas D. Clareson, Chairman, SFRA, P. O. Box 3186, The College of Wooster, Wooster, Ohio 44691.

CHARITIES

The official charities of the L.A.Con are:

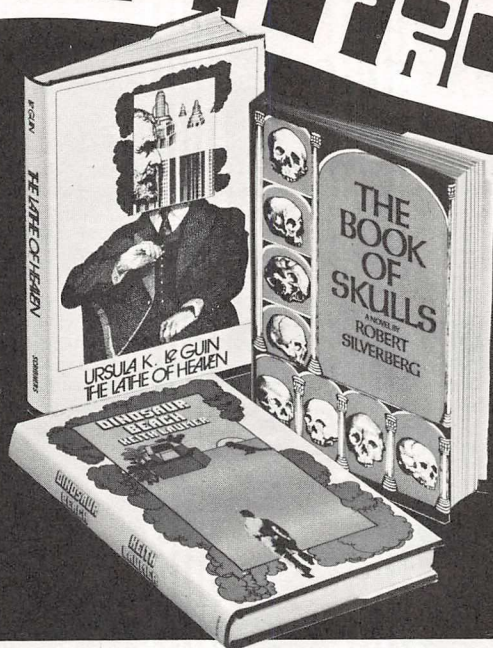
The Trans-Atlantic Fan Fund (TAFF).

The Institute for Specialized Literature, Inc.

The Building Fund of the Los Angeles Science Fantasy Society, Inc.

These will be considered especially privileged.

NEWS-F FROM



Ursula K. Le Guin **THE LATHE OF HEAVEN**

"A very neat performance, accomplishing what science fiction is supposed to do. The time is 2002, the hero a passive man who discovers that his dreams are out of control... Ursula Le Guin is extremely inventive." —*Newsweek* \$4.95

Robert Silverberg **THE BOOK OF SKULLS**

Four college students seek immortality in this new novel by the author of *Tower of Glass*. "His best yet." —*Seattle Times* \$4.95

Keith Laumer **DINOSAUR BEACH**

"A mind-bending tale of time travel... A tale worth the reading." —*Pittsburgh Press* \$4.95

—Now in paperback—

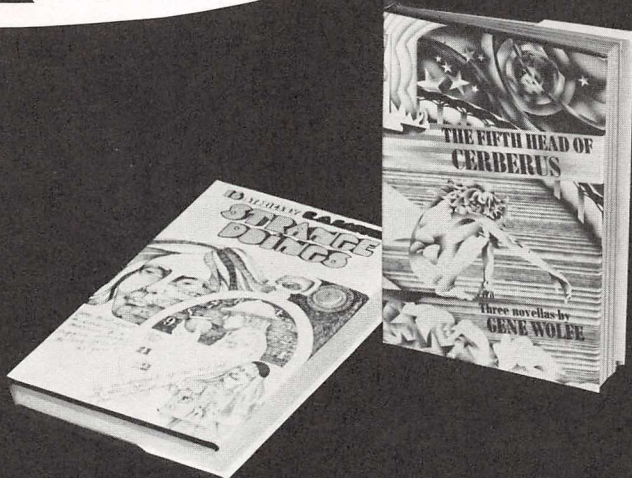
THE LIGHT FANTASTIC **Harry Harrison, Editor**

S-f stories from the mainstream. \$2.45



SCRIBNERS

SCRIBNERS



R. A. Lafferty **STRANGE DOINGS**

"Excellent collection of short stories by a gifted author . . . The tales reveal a vivid, unfettered imagination and a subtle humor."

—*Library Journal* \$5.95

Gene Wolfe **THE FIFTH HEAD OF CERBERUS**

"Three loosely interdependent novellas, which reveal the zigzag planetary travels of [an] Earth scientist . . . Dazzling."

—*The Kirkus Reviews* \$5.95

—*Soon to be published*—

Ursula K. Le Guin **THE DISPOSSESSED**

A novel about a search for identity between two worlds.

Robert Silverberg **DYING INSIDE**

A novel about a man's desperate efforts to regain his humanity as he loses superhuman powers.

Harlan Ellison **DEATHBIRD STORIES**

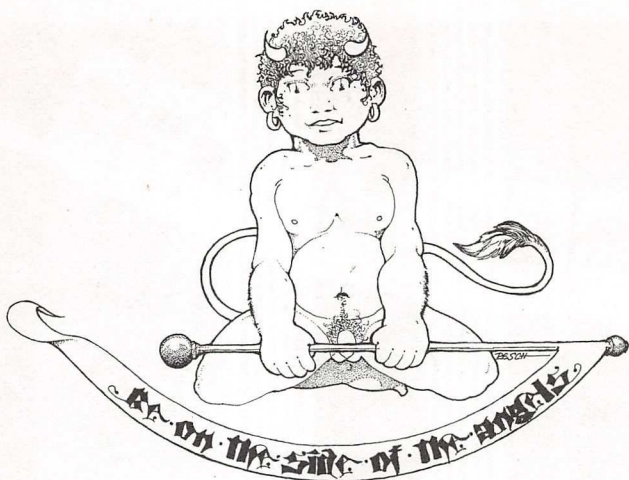
An inventive new collection of short stories.

James E. Gunn **THE LISTENERS**

A novel that describes the first contact between earth and life in outer space.



SCRIBNERS



Welcome to L.A.Con. As those of us on the Committee expect to be too busy during the convention to socialize very much, we would like to share the following thoughts now.

The only purpose of the Science Fiction Convention is to provide a good time for the convention's members. We have attempted to provide a variety of programs and events which offer 'something for everyone'. The main program can be divided into three categories: Science, Fiction, and Fandom. In addition, several special interest groups will hold functions here. Those which are listed in the Program are generally open to all interested convention members, space permitting.

For those moments when the programming does not interest you, there are the permanent exhibits such as the Art Show, the Hucksters Room, and the films. Special events include the fashion show, the costume competition, the Hugo awards banquet, and a 'Meet the Authors' reception. Parties, many of which will be open, will last most of the night. A daily newszine will try to keep you posted as to all that is going on.

As you enjoy yourself, please follow these twin rules: Do nothing which will offend your neighbor - and do not be easily offended yourself. The hotel will tolerate your unconventional behavior if you keep your cool, but don't flaunt it, and do not break the law. The guards are on our side. They are there to keep out the mundanes - but please wear your badge so they will know that YOU belong.

If you are new, remember that so are several hundred others. They don't talk to you for the same reason you don't talk to them. Authors like to be told you like their writing. Committee members like to be told you are enjoying the convention. If your idol is alone, talk to him; if he is already in open conversation, join the crowd and just listen.

If you are a Worldcon old-timer, welcome back. We have tried to plan so that, if you wish, you can have a 'con within a con', meeting your old friends and reliving olden times. Or you can take advantage of the scope of programming and exhibits made possible by our large membership base. But please remember that if you do not let a few new faces into the establishment of Science Fiction Fandom, pretty soon they will be where the fandom of science fiction is at, and 'Fandom' will become extinct.

Finally, old or new, hunt up next year's Committee (Toronto in 1973), and the various bidding groups for future years, and tell them what you did and didn't like about the L.A.Con. We're interested too, but we've had our chance. As individuals, we will be seeing you in years to come at their Worldcons, and we can all look back together on the 1972 Con. For the present, remember: make up your minds to have a good time and we all will.

Charles A. Egan
Bruce E. Bell



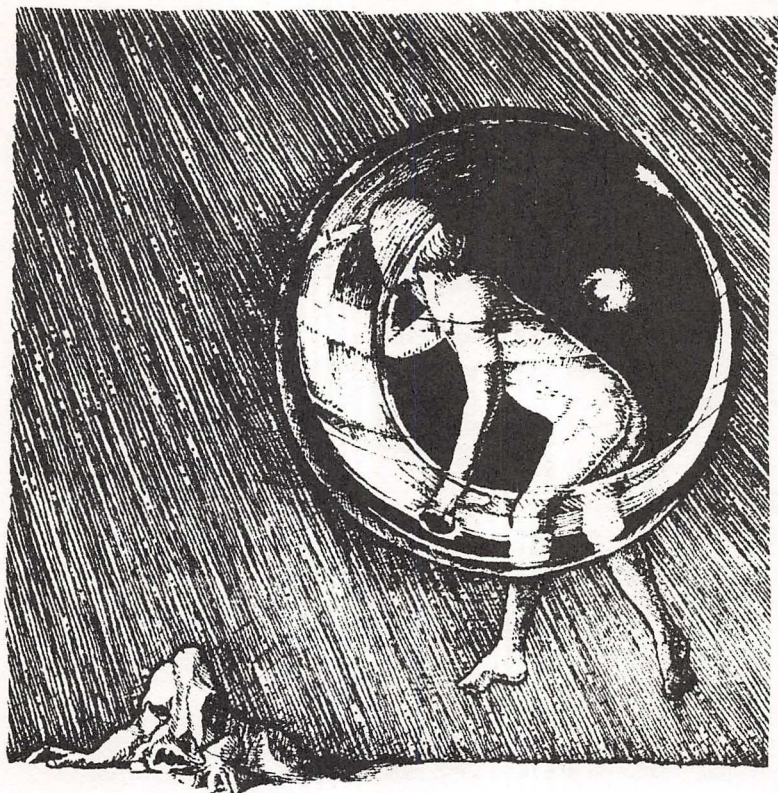
PROGRAM

THURSDAY, 31 AUGUST

5:00 p.m.	Registration opens	Foyer
7:30 p.m.	Los Angeles Science Fantasy Society meeting Panel: Science Fiction Fan Clubs; What They Can Do and What They Do. Panelists include Dan Goodman (LASFS), George Scithers (PSFS), Tom Whitmore (EGLMSFCMS). Moderator: Bruce Pelz	Ballroom E-F
9:00 p.m.	Hospitality: Meet the Authors. Cash bar	Penthouse
BABYSITTING:	Open 10:00 a.m. - 10:00 p.m.	Room 1201
FILMS:	Open 6:00 p.m. - 6:00 a.m.	Regency Room

FRIDAY, 1 SEPTEMBER

9:30 a.m.	Registration opens	Foyer
10:00 a.m.	James Gunn presents "Science Fiction Films" (Filmed interviews with prominent s-f authors such as Poul Anderson, John W. Campbell, etc.)	Regency Room
11:00 a.m.	Opening Session Keynote Address: Frederik Pohl, Guest of Honor "The Shape of Things to Come"	Ballroom A-D
12:00 m.	Presentation: "Space -- Catalyst of Change" Gordon F. Gray, North Am. Rockwell, Space Div.	Ballroom A-D
1:00 p.m.	Panel: "The International View: Science Fiction, its Fandom, and its Awards". Panelists include fans from different nations. Mod.: Fred Patten	Ballroom E-F
2:00 p.m.	Illustrated Talk: "How To Build a Planet" Poul Anderson	Ballroom A-D
2:30 p.m.	Panel: "All Our Storms of Yesterday", Part 1 The History of SF Fandom, 1930's & 1940's. Panelists include Rusty Hevelin, John Millard, Alva Rogers, Roy Squires, and T. Bruce Yerke. Moderator: Bruce Pelz	Ballroom E-F
3:00 p.m.	Panel: "The World Builders". Panelists include Poul Anderson, Greg Benford, Hal Clement, Larry Niven, and Jerry Pournelle. Mod.: Dan Alderson	Ballroom A-D
4:00 p.m.	Fashion Show set-up	Ballroom E-F
4:30 p.m.	Fashion Show: "Fashion à la Mode" Director: Dian Girard. Moderator: George Barr	Ballroom E-F
5:00 p.m.	Auction #1	Press Room
7:00 p.m.	SF Convention Planners workshop	V.I.P. Room
8:00 p.m.	Special Film Program Includes "Hugo" Nominees: The Andromeda Strain and LA: 2017 Also: The Night Stalker and The People	Ballroom A-D
8:00 p.m.	Count Dracula Society meeting	V.I.P. Room
8:00 p.m.	Duplicate bridge tournament	Room 1209
ART SHOW:	Open 12:00 m. - 6:00 p.m.	Gold Room
BABYSITTING:	Open 10:00 a.m. - 10:00 p.m.	Room 1201
COMBINED BOOK EXHIBIT:	Open 10:00 a.m. - 6:00 p.m.	Room 1219
FILMS:	Open 10:00 a.m. - 6:00 a.m.	Regency Room
HUCKSTERS ROOM:	Open 10:00 a.m. - 8:00 p.m.	Rose & Blue Rooms
LASER EXHIBIT:	Open 10:00 a.m. - 6:00 p.m.	Room 1232



australia 1975



PROGRAM

SATURDAY, 2 SEPTEMBER

9:00 a.m.	Film Series: The History of Animation, Part 1	Ballroom E-F North
10:00 a.m.	James Gunn presents "Science Fiction Films"	Regency Room
10:00 a.m.	Business Meeting: Science Fiction Writers of America	V.I.P. Room
10:00 a.m.	Medieval wedding: Kathleen Sky and Stephen Goldin Officiating: Randall Garrett & Michael Kurland	Ballroom A-D
11:00 a.m.	Auction #2	Press Room
11:00 a.m.	Science Fiction Research Association General open meeting	Ballroom E-F North
12:00 m.	Panel: "Patterns of the Future - Blueprints vs. Green Prints". Panelists include Mrs. Joyce Koupal (People's Lobby), Richard Ball (Sierra Club), and representatives of North American Rockwell Atomics International, and Southern California Edison. Mod.: Dr. J. E. Pournelle	Ballroom A-D
12:00 m.	Panel: The Art of Animation. Panelists include Jules Engel (UPA). Moderator: Bob Greenberg	Ballroom E-F North
1:00 p.m.	Luncheon: Burroughs Bibliophiles Dum-Dum Guests of Honor: Bruce Bennett, Burne Hogarth	Ballroom E-F South
2:00 p.m.	Lecture: Harlan Ellison "Professionalism in Science Fiction"	Ballroom A-D
3:00 p.m.	Monster Fandom meeting Conducted by Forrest J Ackerman	V.I.P. Room
3:30 p.m.	Panel: "All Our Storms of Yesterday", Part 2 The History of SF Fandom, 1950's. Panelists include Terry Carr, Rick Sneary, Lou Tabakow. Moderator: Noreen Shaw	Ballroom E-F North
4:00 p.m.	Panel: "The Future of Energy" Panelists include Kent Anderson (Rand), Ron Doctor (Rand), and representatives of Southern California Edison. Mod.: Dr. J. E. Pournelle	V.I.P. Room
4:30 p.m.	Exotic dance presentation: Rita Dyan and Al Afrah	Ballroom A-D
7:00 p.m.	Exhibitors' Time	Rose & Blue Rooms
7:00 p.m.	Costume Ball entrants pre-judging	Ballroom E-F South
8:00 p.m.	Costume Ball Competition Director: Drew Sanders. Narrator: Jock Root	Ballroom A-D
ART SHOW: Open 10:00 a.m. - 6:00 p.m.		Gold Room
CASH BAR open 12:00 m. - 6:00 p.m.		
BABYSITTING: Open 10:00 a.m. - 10:00 p.m.		Room 1201
COMBINED BOOK EXHIBIT: Open 10:00 a.m. - 6:00 p.m.		Room 1219
FILMS: Open 10:00 a.m. - 6:00 a.m.		Regency Room
HUCKSTERS ROOM: Open 10:00 a.m. - 7:00 p.m.		Rose & Blue Rooms
LASER EXHIBIT: Open 10:00 a.m. - 5:00 p.m.		Room 1232
REGISTRATION: Open 9:30 a.m. - 9:00 p.m.		Foyer

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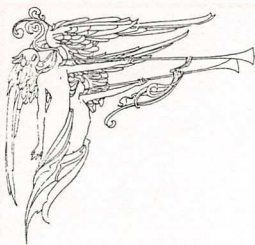


PROGRAM

SUNDAY, 3 SEPTEMBER

- | | | |
|--|---|-------------------|
| 10:00 a.m. | James Gunn presents "Science Fiction Films" | Regency Room |
| 10:00 a.m. | 1974 Worldcon Site Selection Session
Chairman: Bruce Pelz
Parliamentarian: Elliot Kay Shorter | Ballroom A-D |
| 11:00 a.m. | Hyborian Legion muster | V.I.P. Room |
| 11:00 a.m. | Film Series: The History of Animation, Part 2 | Ballroom E-F |
| 12:00 m. | Art Show Auction #1 | Gold Room |
| 12:00 m. | Mythopoeic Society discussion: "The Tolkien Phenomenon". Panelists include Betty and Ian Ballantine, Lin Carter, Gracia Fay Ellwood, and Glen Goodknight. Featuring slide illustrations of Tolkien artwork by George Barr, Bonnie Goodknight, Barbi Johnson, Tim Kirk, Bernie Zuber, etc. | Ballroom A-D |
| 1:00 p.m. | Panel: "Celluloid Science Fiction: The Movies"
Panelists include Jack Arnold, Robert Bloch, Curtis Harrington, Richard Matheson, and George Pal. Moderator: Walt Lee | Ballroom E-F |
| 1:30 p.m. | Panel: "Those Old Familiar Faces: The Art of Writing an SF Story Series". Panelists include Poul Anderson, David Gerrold, Michael Kurland, and Larry Niven. Mod.: Fred Patten | Ballroom A-D |
| 2:30 p.m. | Panel: "All Our Storms of Yesterday", Part 3
The History of SF Fandom, 1960's.
Panelists include Lon Atkins, Rich Brown, Buck Coulson, Eddie Jones, and Mike Ward.
Moderator: Jack Harness | Ballroom E-F |
| 3:00 p.m. | Panel: "A Herd of Relevance: Science Fiction and its Relevance to Society". Panelists include Philip José Farmer and Mack Reynolds.
Moderator: Frank Herbert | Ballroom A-D |
| 4:00 p.m. | Auction #3 | Press Room |
| 4:00 p.m. | Georgette Heyer Tea
Sponsor: The Almack's Society for Heyer Criticism. Admission by invitation. | Room 1209 |
| 7:00 p.m. | "Hugo" Awards Banquet. Toastmaster: Robert Bloch
Presentation of Guests of Honor:
Robert & Juanita Coulson, Fan Guests of Honor
Frederik Pohl, Pro Guest of Honor
Speech: "The Place Where Science Fiction Is"
Presentation of the annual Science Fiction Achievement Awards | Ballroom A-F |
| ART SHOW: Open 10:00 a.m. - 6:00 p.m. | | Gold Room |
| CASH BAR open 12:00 m. - 6:00 p.m. | | |
| BABYSITTING: Open 10:00 a.m. - 10:00 p.m. | | Room 1201 |
| COMBINED BOOK EXHIBIT: Open 10:00 a.m. - 6:00 p.m. | | Room 1219 |
| FILMS: Open 10:00 a.m. - 6:00 a.m. | | Regency Room |
| HUCKSTERS ROOM: Open 10:00 a.m. - 6:00 p.m. | | Rose & Blue Rooms |
| LASER EXHIBIT: Open 10:00 a.m. - 5:00 p.m. | | Room 1232 |
| REGISTRATION: Open 9:30 a.m. - 7:00 p.m. | | Foyer |

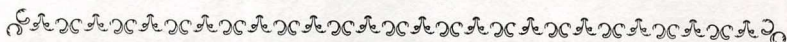




PROGRAM

MONDAY, 4 SEPTEMBER

10:00 a.m.	James Gunn presents "Science Fiction Films"	Regency Room
10:00 a.m.	Art Show Auction #2	Gold Room
10:00 a.m.	Business Meeting Chairman: Bruce Pelz Parliamentarian: Elliot Kay Shorter	V.I.P. Room
11:00 a.m.	Panel: "The Clarion Experience: Heaven or Hell?" Panelists include Charlie Brown, Ed Bryant, Lester del Rey, George Alec Effinger, Vonda McIntyre, Theodore Sturgeon, and Glenn Wright. Moderator: Robin Scott Wilson	Ballroom A-D
12:00 m.	Auction #4	Press Room
12:00 m.	Panel: "Market Report: Science Fiction, 1972" Panelists include Ben Bova, Terry Carr, and David Gerrold. Moderator: Harry Harrison	Ballroom E-F
1:00 p.m.	Presentation: The Delphi Method of Futurecasting Director: Norm Dalkey, Rand. Panelists: A select group of SF authors and editors.	Ballroom A-D
2:30 p.m.	Panel: "If This Goes On..." SF Fandom, Part 4 Projected History of SF Fandom in the 1970's. Panelists include Scratch Bacharach, Juanita Coulson, Marsha Elkin, Mike Glyer, and Bob Vardeman. Moderator: Charlie Brown	Ballroom E-F
4:00 p.m.	Closing Session and Critique Chairman: Charles Crayne Presentation of Art Show winners	Ballroom A-D
ART SHOW: Open 9:00 a.m. - 12:00 m. (Striking of Art Show to begin at noon.)		Gold Room
BABYSITTING: Open 10:00 a.m. - 10:00 p.m.		Room 1201
COMBINED BOOK EXHIBIT: Open 10:00 a.m. - 4:00 p.m.		Room 1219
FILMS: Open 10:00 a.m. - 4:00 p.m.		Regency Room
HUCKSTERS ROOM: Open 10:00 a.m. - 6:00 p.m.		Rose & Blue Rooms
LASER EXHIBIT: Open 10:00 a.m. - 4:00 p.m.		Room 1232
REGISTRATION: Open 10:00 a.m. - 4:00 p.m.		Foyer



SECONDARY SALES AND EXHIBIT AREA

Lobby

Los Angeles Public Library Young Adults Division
Los Angeles Science Fantasy Society, Inc.

Convention sales:

- 31st World Science Fiction Convention, 1973 (Torcon 2)
- 32nd World Science Fiction Convention, 1974 (to be determined)
- 1st Science Fiction and Fantasy Film Convention, 1972 (Los Angeles, Nov. 24-26)
- SFCon '72 (San Francisco, Oct. 21-23)
- Equicon '73 (Santa Barbara, Apr. 19-22)
- 26th West Coast Science Fantasy Conference (Westercon 26), 1973 (San Jose, CA)
- 27th West Coast Science Fantasy Conference (Westercon 27), 1974 (Santa Barbara)

THIS AREA WILL BE OPEN GENERALLY ON THE SCHEDULE OF THE REGISTRATION DESK

All
the
Best



Galaxy and if

FILM PROGRAM

The L.A.Con Film Program will run 18 hours a day, from noon until 6:00 a.m. the following morning, on Friday, Saturday, and Sunday. On Thursday, it will begin at 6:00 p.m. On Monday, it will begin at 12:00 a.m. and run until the Con closes. This will allow us to screen the greatest number of films possible.

All films will be shown in the Regency Room, with the exception of the special program beginning at 8:00 Friday evening in the main Ballroom. This program will consist of two of this year's "Hugo" nominees, The Andromeda Strain and the LA: 2017 episode of the television show, The Name of the Game; plus two recent made-for-TV films, The Night Stalker and an adaptation of Zenna Henderson's The People (these latter two through the courtesy of the Awards Division of ABC-TV).

It is not practical to draw up a reliable and detailed schedule as early as press time. Instead, a schedule of each day's films will be published in the Con's daily newszine. In general, two hours are allotted for each feature film, with the time between features filled with cartoons, Twilight Zone episodes, experimental films, commercials made by Worldcon bidders, filmed interviews with SF authors, and so forth. In addition, there will be some unplanned free time left open for popular request reruns, selected by polling the audience on the spot; as well as for the inevitable last-minute additions. On the whole, though, we will try to conform to the announced schedule, so that films will be shown in the order given, and people who want to see any specific film will know when to arrive for it.

...all the big hucksters...roundtables with pros...all the fine restaurants...meet all the fans...lots of program and parties

Features so far confirmed include:

Abbott and Costello Meet Frankenstein::The Black Raven::Chandu the Magician::Dark Intruder::The Day the Earth Stood Still::Dead of Night::Devil Bat::The Devil's Own::Dr. Jekyll and Mr. Hyde (Fredric March):::The End of August at the Hotel Ozone::The Gladiators::The Incredible Shrinking Man::International House::Island of Terror::Journey to the Beginning of Time::Just Imagine::King Kong::The Lady and the Monster::Lurk::Mad Love::Munchausen::Night of the Hunter::One Million B.C.::Plan 9 from Outer Space::The Point::Radio Ranch::Spy Smasher Returns::Svengali:::Targets::Transatlantic Tunnel::Voodoo Man::White Zombie::Witchcraft Through the Ages:::~::~:



San Francisco in
1975



the 31st world science fiction convention

FOR THOSE OF YOU WHO HAVE BEEN HIBERNATING, HAVE JUST RETURNED FROM QUESTING AND CRUSADING OR JUST PLAIN REFUSE TO BELIEVE ALL THAT 'LOCUS' PRINTS, YES FOLKS, IT IS TRUE. TORONTO IS HOSTING THE 31ST WORLD SCIENCE FICTION CONVENTION IN 1973. JUST WHY NO ONE REALLY KNOWS ALTHOUGH RUMOUR HAS IT THAT IT SEEMED A GREAT IDEA AT THE TIME. MEMBERSHIP IS AS FOLLOWS:-

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COSTUME BALL

URGENT NOTE TO CONTESTANTS

If you plan to enter a costume, read the Costume Ball Information Sheet included in your Registration package. It will tell you how to register your entry (which you must do in advance), and help you decide whether to enter as a "costume" or a "production" (see below). Note that if you plan to be a "production" you should notify the Committee by 6:00 p.m. Friday -- more than 24 hours before the Costume Ball!

We're trying something a little different this year.

Originally, a "Costume Ball" was simply a competition among *costumes*, with prizes given to the best ones. Then fans began to realize that *presentation* is also important -- and that there is more to "presenting" a costume than simply hanging it upon your body and walking across the stage. It became clear that, if two costumes were about equally good, the one whose presentation was more "in character" with the costume was more likely to win.

This has given us some brilliant costume/presentations, such as "The Bat and the Bitten" -- for which Ghu be thanked; but it has also raised a couple of problems. Many fans feel that, if they are going to enter a costume, they must work up a "schtik" to go with it: a speech, or a special piece of stage business, or even a little skit. This can be discouraging, especially if you are a better designer than an actor; and in a few cases, a cumbersome presentation has actually hurt a good costume.

More importantly, this situation is at best confusing to the Judges, and at worst unfair. It's difficult to choose fairly between a good costume, brilliantly presented, and an excellent costume, poorly presented. Sometimes the "Best Presentation" award goes to contestants who are not really in a costume at all.

On the other hand, we don't want to lose these "presentations". The best of them are well worth seeing, costumed or no.

So we have decided (and this is where the story really starts) to separate the "costumes" and the "production numbers" into two different divisions, with awards in each of them. The actors can compete against other actors, and the costume designers can compete on the basis of costume alone.

Each contestant can choose which division he wants to be in. The difference is this: "costume" entrants are restricted to a standardized presentation format, while "production" entrants may display themselves any way they like. (Well, almost.)

The two divisions will be shown separately. First, the "costumes" will make their first cross, and the Judges will decide which ones they want to see again. Then, the "productions" will be shown. The Judges will deliberate briefly, then the "costume" semi-finalists will make their second cross. The Judges will confer again, and then announce the winners in both divisions. (Note that the "productions" will be seen only once -- you won't need a "second act".)

Photographers note: We plan to have a large worktable and two complete lighting setups available for use. If you have any questions, ask Technical Director Al Gillen.

Contestants should come to the Hotel Ballroom (section E and F) between 7:00 and 8:00 Saturday evening. **A Warning:** anybody who is not there by 8:00 may be disqualified! And check your Information Sheet; arriving on time is not the only requirement!

Ballroom opens at 7:00, for audience, photographers, and others. **Judging begins** at 8:30 sharp (we hope). **Winners will be announced** somewhere around 11:00 p.m.

a rugged life



We are not saying that the above illustration is a true portrait of an Australian fan, but somewhere under that battered hat lurks a helicopter beanie. To learn more about Australian fandom and the bid for AUSTRALIA IN '75, see Bill Wright, from Melbourne, at L.A. CON, or write to him at 53 Celia Street, Burwood, Vic. 3125, AUSTRALIA.

This advertisement was donated in the interests of AUSTRALIA IN SEVENTY-FIVE by Alan Sandercock, Paul Anderson, Monica Adlington, Jeff Harris, Joy Window, and all the other fans from Adelaide, South Australia.

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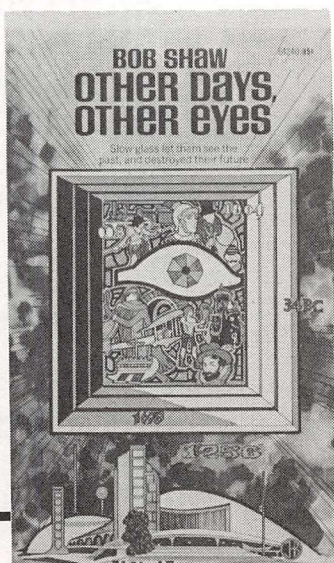
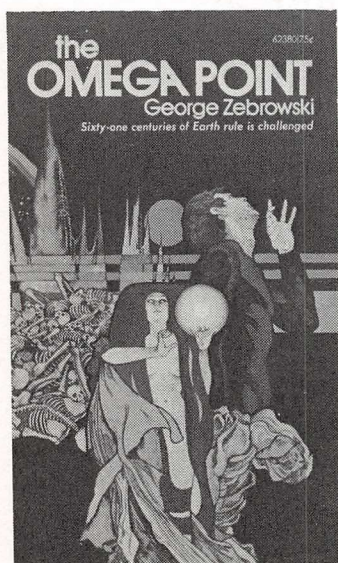
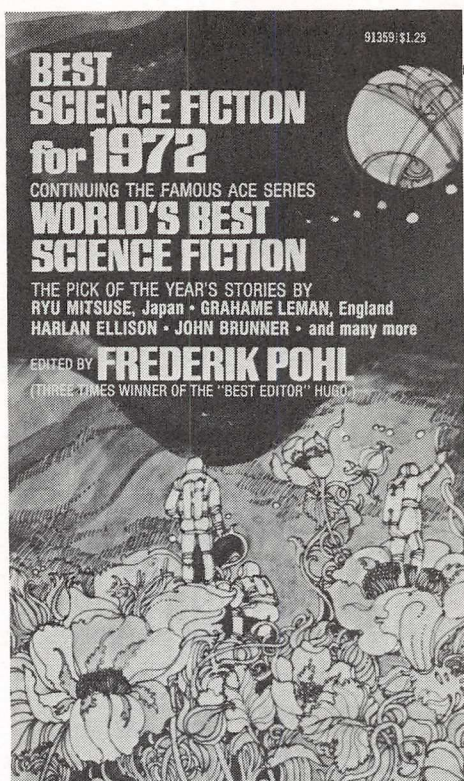


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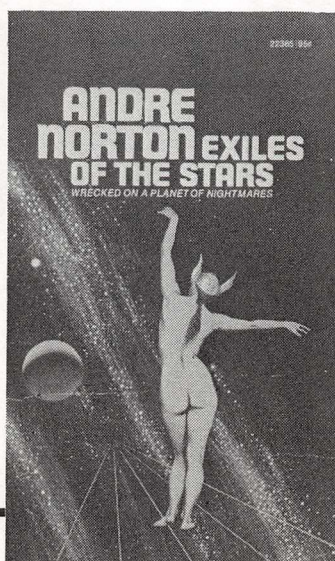
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GUEST OF HONOR



FREDERIK POHL

Being Guest of Honor at a Worldcon is about the only honor Fred Pohl hasn't had repeatedly in the past. He's earned them all five times over, as he has earned this recognition. He's the best man possible.

It isn't necessary for me to go into personal raves as I have known him for more than thirty years. The record can stand by itself. I know of no one other man who has done more, in more different ways, to advance science fiction. Certainly no other man has led in so many activities in our field. He has been a giant among fans; a many-times editor, always out at the front; a leading agent for other writers; and a lecturer who has gone everywhere to sell the message of science fiction. Few men have done so much in any one field, let alone in at least five of them.

As a fan, he began back in the days of the Science Fiction League, and was one of the first men to discuss a world con. When he was part of a New York group to visit Philadelphia fandom, it marked the birthing of conventions. And for forty years, his time and efforts have always been generously given to making all fan activity more rewarding for others.

I met him first when he was breaking his heart over a low-budget magazine. He was its first editor, and somehow he made it a good magazine that is still remembered by old-timers. He is remembered by everyone for his years of editing GALAXY and IF--during which time he discovered most of the new writers who have since graduated to being old favorites. And he managed to win three successive Hugos for the excellence he achieved in IF.

Between working as editor, he became one of the two biggest agents for other writers--perhaps the biggest, but certainly the hardest working for his clients. He did such things as selling Isaac Asimov's first novel, rediscovering T. L. Sherred, and helping editors to get stories when such stories didn't exist, and creating new markets for all writers.

While editing GALAXY, he didn't feel busy enough with only some forty issues a year (or was it 46--or 50--or more?) to edit, but he began to establish himself as a major lecturer before audiences that had barely heard of science fiction. I have heard some of those lectures--and they were damned good and very effective.

And, of course, he began writing great stories somewhere along the way. (He'd written before, but nothing he wanted his own name on, though I remember...) At first, he collaborated. But despite what some critics believed, time has proved that the Pohl influence was always dominant. He gave us, in The Space Merchants, the first modern satires of extrapolation, and he did it better than any of his later imitators.

He's still writing, proving that he can do the nearly impossible. In "The Gold at the Starbow's End", he managed to mix much of the so-called New Wave thematic material with true hard science concepts and developments, and then cap it off with one hell of a fine emotional impact. In fact, he wrote the best novelette I've seen in a long time.

If that doesn't make him a notable Guest of Honor, it at least makes him a most notable asset to our field.

And if you want to know how I feel about him personally, let me give two examples. When I was in the worst spot I can remember, I yelled for Fred, knowing that he'd grab the first plane and make things right---as, of course, he did. And when I got married a year and a half ago, I wanted only one man for my best man out of all my friends--Fred Pohl. As far as I'm concerned, he'll always be The Best Man I know!

-- LESTER DEL REY

BOOKS BY

FREDERIK POHL

SCIENCE FICTION

Novels

Slave Ship *Ballantine, 1957*
Drunkard's Walk *Gnome Press, Ballantine, 1960*
A Plague of Pythons *Ballantine, 1965*
The Age of the Pussyfoot *Trident Press, Ballantine, 1969*

Novels in collaboration with Cyril M. Kornbluth

The Space Merchants *Ballantine, 1953; Walker, 1969*
Search the Sky *Ballantine, 1954*
Gladiator-At-Law *Ballantine, 1955*
Wolfbane *Ballantine, 1959*

Novels in collaboration with Jack Williamson

Undersea Quest (Jim Eden #1) *Gnome Press, 1954; Ballantine, 1971*
Undersea Fleet (Jim Eden #2) *Gnome Press, 1956; Ballantine, 1971*
Undersea City (Jim Eden #3) *Gnome Press, 1958; Ballantine, 1971*
The Reefs of Space *Ballantine, 1964*
Starchild *Ballantine, 1965*
Rogue Star *Ballantine, 1969*

Short story collections

Alternating Currents *Ballantine, 1956*
The Case Against Tomorrow *Ballantine, 1957*
Tomorrow Times Seven *Ballantine, 1959*
The Man Who Ate the World *Ballantine, 1960*
Turn Left at Thursday *Ballantine, 1961*
The Abominable Earthman *Ballantine, 1963*
Digits and Dastards *Ballantine, 1966*
Day Million *Ballantine, 1970*
The Gold at the Starbow's End *Ballantine, 1972*

Collection of short stories in collaboration with Cyril M. Kornbluth

The Wonder Effect *Ballantine, 1962*

Anthologies edited

Beyond the End of Time *Permabooks, 1952*
Shadow of Tomorrow *Permabooks, 1953*
Assignment in Tomorrow *Hanover House, SF Book Club, 1954; Lancer, 1972*
Star Science-Fiction Stories N^o 1 - 6 *Ballantine, 1953-1959*
Star Short Novels *Ballantine, 1954*
Star of Stars *Doubleday, 1960; Ballantine, 1965*
The Expert Dreamers *Doubleday, 1962*
Nightmare Age *Ballantine, 1970*

(This bibliography does not include the anthologies compiled from the magazines of which Frederik Pohl was then editor, such as numerous volumes of The [7th-] GALAXY Reader (Doubleday; Pocket Books) or The [1st-] IF Reader of Science Fiction (Doubleday; Ace) or the individual titles such as Time Waits for Winthrop and Four Other Short Novels from GALAXY (Doubleday; Pocket Books).

NON - SCIENCE FICTION

Novels

A Town Is Drowning (with C. M. Kornbluth) *Ballantine, 1955*
Presidential Year (with C. M. Kornbluth) *Ballantine, 1956*
Edge of the City (novelization based upon the screenplay by Robert Alan Aurthur) *Ballantine, 1957*

Political guide

Practical Politics 1972 *Ballantine, 1971*



WE'VE BEEN THERE ...

Since Washington first announced its Worldcon bid, we have attended more than forty conventions. We've thrown parties at most of them, including the last two Westercons. We've gotten to know you and we hope you've gotten to know us. Why go to so many conventions? First, we want the Worldcon, we want to show you what a damn fine convention the Washington group can put on. Secondly, we would have been at all these conventions anyway, because we're fans.

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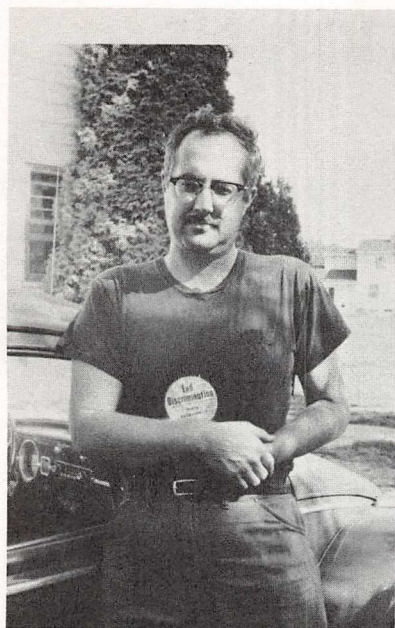
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ROBERT
AND
JUANITA
COULSON

FAN
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OF
HONOR



Next February, YANDRO, which began life as an Indiana clubzine in 1953, will be 20 years old.

Its longevity is amazing in a field where publications are as ephemeral as the mayfly. Its quality is attested by its winning a "Hugo" in 1965, after many years as a runner-up.

Robert and Juanita Coulson have been active fans -- ACTIVE fans -- longer than anybody. There are many people around who have been in fandom as long or longer than Buck and Juanita, but they mostly are in FAPA or in some other elephants' graveyard, possibly doing a column or maybe a limited-distribution occasionalzine.

But the Coulsons keep on publishing and contributing to fanzines and visiting fans and going to cons on a neverending basis.

They also do some professional writing. Juanita has had four novels published, Buck has had two UNCLE books in collaboration with Gene DeWeese and both have had some short stories in the magazines. Without letting it interfere with fanactivities.

Buck loves to cultivate a curmudgeonly image of himself, relishing gifts from his friends such as unwelcome mats which say, "Go away!", and business cards stating: "ROBERT COULSON -- I bitch." He may hate us for saying this, but we know few warmer-hearted persons. We visit them or they visit us at least annually -- since we hate to drive and they support a fleet of cars in precarious health, that is no casual thing. They are among the handful of fans whom we can meet after a year's absence and resume conversation with no awkward warm-up period.

Juanita is far and away the best singer in fandom -- one of the few things we do not understand about the Coulsons is why she has not made a professional career of singing. She is far better than many performers whose records we eagerly buy.

Though Buck insists he is a conservative, the Coulsons have been leading fanish liberals for decades. They were involved in civil rights long before it was an "in" thing, and they continue to be involved long after the faddists have moved on to other causes.

They represent paternal guidance as well as gadflies in fandom. Joe Sanders says he will always be grateful to the Coulsons for the warm welcome and egalitarian treatment they gave him as a lonely 14-year-old making his first tentative steps into fandom. They were patient, friendly, informative and unsnobbish -- they still are.

For every fan editor stung by sharp criticism of his publishing effort, there must be dozens who cherish encouragement and credit guidance from the Coulsons with shaping their fannish personalities. (Aside to those nervous fan editors who submit zines with the request they be reviewed by Juanita instead of by Buck: You don't know what you are asking. Your chances of being flayed are far greater with fandom's most liberated woman than with Buck, who is, after all, both a scoutmaster and a reverend (Universal Life Church).)

They are models of dedication -- name any other fanzine still being published regularly (not to say relentlessly) seven years after it won a "Hugo".

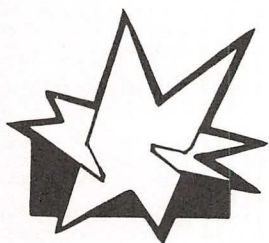
It is hard to write seriously about our feelings for the Coulsons. We would have written this with tongues firmly in cheek (each other's), and gone on about how nasty they -- particularly Buck -- are, had not we had the unfortunate example of Bob Tucker before us. Bob did just that and found himself being taken seriously.

Buck and Juanita cherish the reaction of fandom to Tucker's "vicious assault" -- particularly such defenders as those who say Buck is not *that* bad, or that they do not agree with *all* of the criticisms Tucker made.

We commend the L.A.Con Committee on the perspicacious and economical choice of two guests of honor instead of one -- among other things, they get columnist Bruce as lagniappe.

We wish that we could be there to hear Buck's warm and humble GoH speech.

don & maggie thompson



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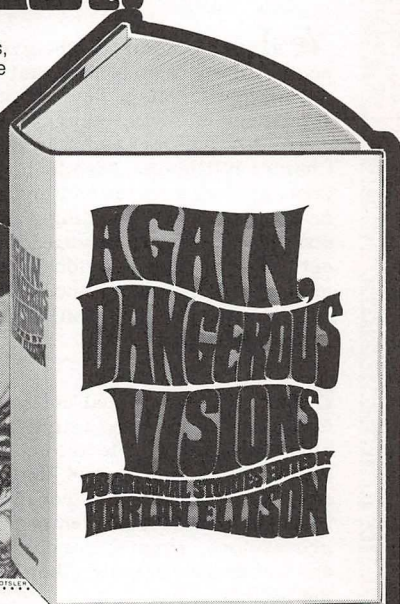


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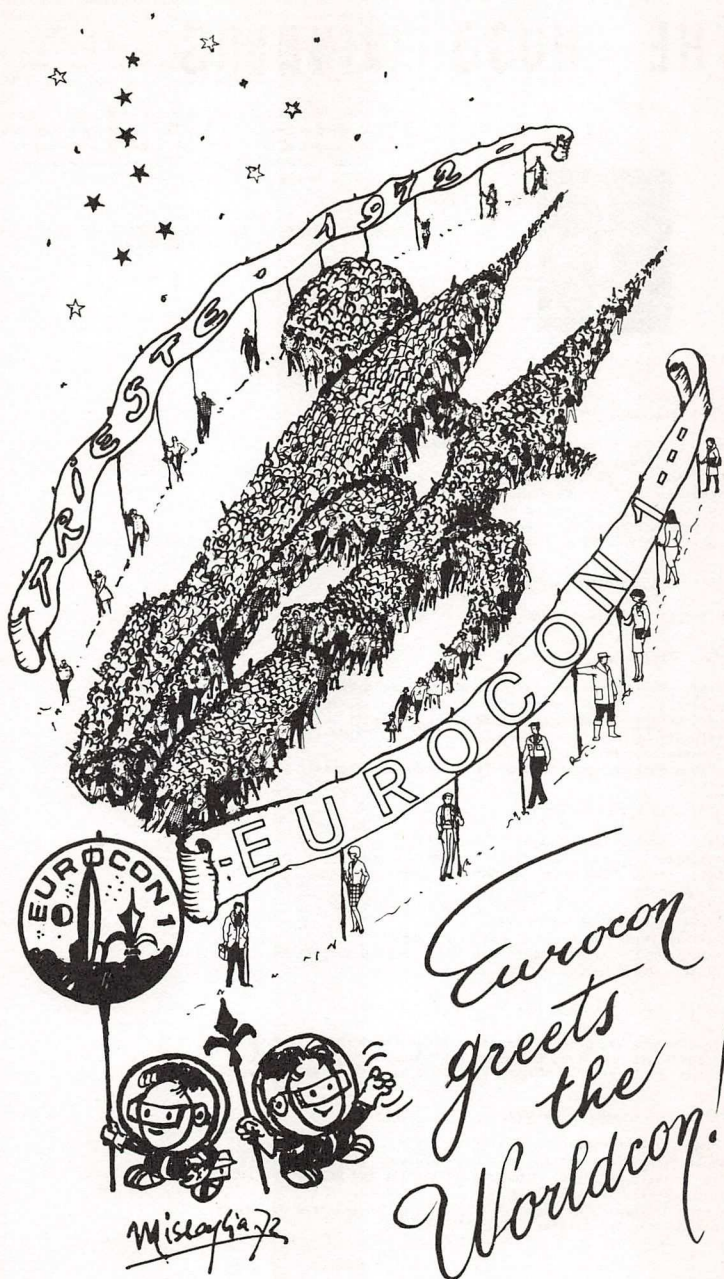
Yes! and proud of it. The evidence is clear. The Mythopoeic Society is an educational and literary non-profit, tax exempt corporation, devoted to the study, discussion, and enjoyment of myth, fantasy, imaginative literature, and especially the works of J. R. R. Tolkien, C. S. Lewis, and Charles Williams. The Society is based on the idea that these authors provide both an excellent introduction to, and fundamental understanding of this genre of literature. The Society engages in activities which seek to engender interest and study by individuals and groups which lead to a greater understanding and integration of all aspects of the human experience, as well as greater individual and social insights and creativity.

But then who said that being sercon means you can't have fun? We have many activities that are tinged with downright enjoyment: Colorful out-door costumed picnics every spring and autumn; a Xile Moot in December; a Kite-fly in April; parties, drama; regular and special meetings; and the yearly fantasy convention - MYTHCON, with costumed processions, papers, panels, masquerade, drama, films, and the chance to meet other fantasy admirers from across the nation.

Being sercon and having a good time are not only not opposites, they complement each other very well in The Mythopoeic Society.

MYTHOPOEIC

is the monthly bulletin and newsletter of the Society. Its 16 pages contain artwork, reviews, letter column, branch meeting reports, editorials, and the meeting information for the 19 national branches and 5 special interest groups. A subscription is \$2 for 12 issues. You may ask for the two free sample copies before you decide to subscribe. Write to The Mythopoeic Society, Box 24150, Los Angeles, California. 90024.



THE HUGO WINNERS



Until the 13th Convention, fans had occasionally voted on favorite novels, novelettes, short stories, artists, fan magazines, and more. The best award was announced amid great jubilation. At the 13th Convention (Philadelphia, 1953) little space-ship models were introduced as trophies. This, however, was a one-shot. At the 12th Convention (San Francisco, 1954) no awards of this type were made.

Well, then, the 13th Convention decided to make the space-ship award permanent. Mr. Ben Jason of Cleveland designed a new statuette, classic in its smooth simplicity, which at once—unofficially—was dubbed the Hugo after the immortal Gernsback. By 1958, the name was official.

-- Isaac Asimov, in his compendium of The Hugo Winners, Doubleday, 1962-1971.

1953: Philadelphia (Philcon II)

Novel: *1 Fan Personality*: Forrest J Ackerman
 Interior Illustrator: Virgil Finlay
 Cover Artist: Ed Emshwiller & Hannes Bok (tie)
 Excellence in Fact Articles: Willy Ley
 New Science Fiction Author or Artist: Philip José Farmer
 Professional Magazine: GALAXY and ASTOUNDING SCIENCE-FICTION
 Novel: *The Demolished Man* (Alfred Bester)

1954: San Francisco (SFCon)

No awards were given this year.

1955: Cleveland (Cleveland)

Novel: *They'd Rather Be Right* (Mark Clifton & Frank Riley)
 Novelette: "The Darfsteller" (Walter M. Miller, Jr.)
 Short Story: "Allamagoosa" (Eric Frank Russell)
 Professional Magazine: ASTOUNDING SCIENCE-FICTION
 Illustrator: Frank Kelly Freas
 Amateur Publication: FANTASY TIMES (James V. Taurasi, ed.)

1956: New York (NYCon II)

Novel: *Double Star* (Robert A. Heinlein)
 Novelette: "Exploration Team" (Murray Leinster)
 Short Story: "The Star" (Arthur C. Clarke)
 Feature Writer: Willy Ley
 Professional Magazine: ASTOUNDING SCIENCE-FICTION
 Illustrator: Frank Kelly Freas
 Most Promising New Author: Robert Silverberg
 Amateur Publication: INSIDE & SCIENCE FICTION ADVERTISER (Ron Smith, ed.)
 Critic: Damon Knight

1957: London (Loncon I)

Professional Magazine, American: ASTOUNDING SCIENCE-FICTION
 Professional Magazine, British: NEW WORLDS SCIENCE FICTION
 Amateur Publication: SCIENCE FICTION TIMES (James V. Taurasi, ed.)

1958: Los Angeles (Solacon)

Novel: *The Big Time* (Fritz Leiber)
 Short Story: "Or All The Seas With Oysters" (Avram Davidson)
 Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
 Illustrator: Frank Kelly Freas
 Motion Picture: The Incredible Shrinking Man (Richard Matheson)
 Most Outstanding Actifan: Walter A. Willis

1959: Detroit (Detention)

Novel: *A Case of Conscience* (James Blish)
Novelette: "The Big Front Yard" (Clifford D. Simak)
Short Story: "The Hell-Bound Train" (Robert Bloch)
Illustrator: Frank Kelly Freas
Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
Amateur Publication: FANAC (Terry Carr & Ron Ellik, eds.)
Most Promising New Author: Brian W. Aldiss

1960: Pittsburgh (Pittoon)

Novel: *Starship Troopers* (Robert A. Heinlein)
Short Fiction: "Flowers for Algernon" (Daniel Keyes)
Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
Amateur Publication: CRY OF THE NAMELESS (F. M. Busby, ed.)
Illustrator: Ed Emshwiller
Dramatic Presentation: The Twilight Zone (Rod Serling)
Special Award: Hugo Gernsback as "The Father of Magazine Science Fiction"

1961: Seattle (Seacon)

Novel: *A Canticle for Leibowitz* (Walter M. Miller, Jr.)
Short Story: "The Longest Voyage" (Poul Anderson)
Professional Magazine: ANALOG SCIENCE FACT ↔ FICTION
Amateur Publication: "Who Killed Science Fiction?" (Earl Kemp, ed.)
Illustrator: Ed Emshwiller
Dramatic Presentation: The Twilight Zone (Rod Serling)

1962: Chicago (CHICON III)

Novel: *Stranger in a Strange Land* (Robert A. Heinlein)
Short Fiction: The Hothouse Series (Brian W. Aldiss)
Professional Magazine: ANALOG SCIENCE FACT ↔ SCIENCE FICTION
Amateur Magazine: WARHOON (Richard Bergeron, ed.)
Professional Artist: Ed Emshwiller
Dramatic Presentation: The Twilight Zone (Rod Serling)

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Bibliographic information (i. e., "Title," Fanzine title, volume & issue number, month & year, & page numbers) on the many Fanzine appearances of:

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1963: Washington, D.C. (DisCon)

Novel: *The Man In the High Castle* (Philip K. Dick)
Short Fiction: "The Dragon Masters" (Jack Vance)
Dramatic Award: No Award
Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
Amateur Magazine: XERO (Dick Lupoff, ed.)
Professional Artist: Roy G. Krenkel
Special Awards: P. Schuyler Miller (for Best Book Reviews)
Isaac Asimov (for Distinguished Contributions To The Field)

1964: Oakland (Pacificon II)

Novel: *Way Station* (Clifford D. Simak)
Short Fiction: "No Truce With Kings" (Poul Anderson)
Professional Magazine: ANALOG SCIENCE FACT ↔ SCIENCE FICTION
Professional Artist: Ed Emshwiller
Book Publisher: Ace Books
Amateur Publication: AMRA (George Scithers, ed.)

1965: London (Loncon II)

Novel: *The Wanderer* (Fritz Leiber)
Short Fiction: "Soldier, Ask Not" (Gordon R. Dickson)
Professional Magazine: ANALOG SCIENCE FACT ↔ SCIENCE FICTION
Professional Artist: John Schoenherr
Book Publisher: Ballantine Books
Amateur Publication: YANDRO (Robert & Juanita Coulson, eds.)
Dramatic Presentation: Dr. Strangelove (Stanley Kubrick)

1966: Cleveland (Tricon)

Novel: *And Call Me Conrad* (Roger Zelazny) tie
Dune (Frank Herbert) tie
Short Fiction: "Repent, Harlequin", Said the Ticktockman" (Harlan Ellison)
Professional Magazine: IF
Professional Artist: Frank Frazetta
Amateur Magazine: ERB-dom (Camille Cazedessus, Jr., ed.)
Best All-Time Series: The Foundation Series (Isaac Asimov)

1967: New York (NyCon III)

Novel: *The Moon Is a Harsh Mistress* (Robert A. Heinlein)
Novelette: "The Last Castle" (Jack Vance)
Short Story: "Neutron Star" (Larry Niven)
Professional Magazine: IF
Professional Artist: Jack Gaughan
Dramatic Presentation: The Menagerie (Star Trek)
Amateur Publication: NIEKAS (Ed Meskys & Felice Rolfe, eds.)
Fan Artist: Jack Gaughan
Fan Writer: Alexei Panshin

1968: Oakland (Baycon)

Novel: *Lord of Light* (Roger Zelazny)
Novella: "Weyr Search" (Anne McCaffrey) tie
"Riders of the Purple Wage" (Philip José Farmer) tie
Novelette: "Gonna Roll the Bones" (Fritz Leiber)
Short Story: "I Have No Mouth, And I Must Scream" (Harlan Ellison)
Dramatic Presentation: City On the Edge of Forever (Star Trek; Harlan Ellison)
Professional Magazine: IF
Professional Artist: Jack Gaughan
Amateur Publication: AMRA (George Scithers, ed.)
Fan Artist: George Barr
Fan Writer: Ted White

1969: St. Louis (St.Louiscon)

Novel: *Stand On Zanzibar* (John Brunner)
Novella: "Nightwings" (Robert Silverberg)
Novelette: "The Sharing of Flesh" (Poul Anderson)
Short Story: "The Beast That Shouted Love At the Heart of the World" (Harlan Ellison)
Drama: 2001: A Space Odyssey (Arthur C. Clarke & Stanley Kubrick)
Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION
Professional Artist: Jack Gaughan
Amateur Publication: PSYCHOTIC [SCIENCE FICTION REVIEW] (Dick Geis, ed.)
Fan Writer: Harry Warner, Jr.
Fan Artist: Vaughn Bodé
Special Award: Armstrong, Aldrin, Collins (for The Best Moon Landing Ever)

1970: Heidelberg (Heicon '70 International)

Novel: *The Left Hand of Darkness* (Ursula K. LeGuin)

Novella: "Ship of Shadows" (Fritz Leiber)

Short Story: "Time Considered As a Helix of Semi-Precious Stones" (Samuel R. Delany)

Dramatic Presentation: Television coverage of 'Apollo XI' flight

Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION

Professional Artist: Frank Kelly Freas

Amateur Magazine: SCIENCE FICTION REVIEW (Dick Geis, ed.)

Fan Writer: Bob Tucker

Fan Artist: Tim Kirk

1971: Boston (Noreascon)

Novel: *Ringworld* (Larry Niven)

Novella: "I'll Met In Lankmar" (Fritz Leiber)

Short Story: "Slow Sculpture" (Theodore Sturgeon)

Dramatic Presentation: No Award

Professional Artist: Leo & Diane Dillon

Professional Magazine: MAGAZINE OF FANTASY AND SCIENCE FICTION

Amateur Magazine: LOCUS (Charles & Dena Brown, eds.)

Fan Writer: Dick Geis

Fan Artist: Alicia Austin

AND THIS YEAR'S NOMINEES:



1972: Los Angeles (L.A.Con)

BEST NOVEL

Dragonquest (Anne McCaffrey)

Jack of Shadows (Roger Zelazny)

The Lathe of Heaven (Ursula K. LeGuin)

A Time of Changes (Robert Silverberg)

To Your Scattered Bodies Go (Philip José Farmer)

BEST PROFESSIONAL MAGAZINE

AMAZING STORIES

ANALOG SCIENCE FICTION ↔ SCIENCE FACT

FANTASTIC STORIES

GALAXY MAGAZINE

MAGAZINE OF FANTASY AND SCIENCE FICTION

BEST NOVELLA

Dread Empire (John Brunner)

The Fourth Profession (Larry Niven)

A Meeting With Medusa (Arthur C. Clarke)

The Queen of Air and Darkness (Poul Anderson)

A Special Kind of Morning (Gardner Dozois)

BEST PROFESSIONAL ARTIST

Vincent diFate

Frank Kelly Freas

Jack Gaughan

Jeff Jones

John Schoenher

BEST SHORT STORY

All the Last Wars At Once (George Alec Effinger)

The Autumn Land (Clifford D. Simak)

The Bear With a Knot On His Tail (Stephen Tall)

Inconstant Moon (Larry Niven)

Sky (R. A. Lafferty)

Vaster Than Empires and More Slow (Ursula LeGuin)

BEST FAN WRITER

Terry Carr

Tom Digby

Susan Glicksohn

Rosemary Ullyot

Bob Vardeman

Harry Warner, Jr.

BEST DRAMATIC PRESENTATION

The Andromeda Strain (film)

A Clockwork Orange (film)

I Think We're All Bozos On This Bus (recording)

L.A.: 2017 (television)

THX 1138 (film)

BEST FAN ARTIST

Alicia Austin

Grant Canfield

Wendy Fletcher

Tim Kirk

William Rotsler

BEST AMATEUR MAGAZINE

ENERGUMEN (Mike & Susan Glicksohn, eds.)

GRANFALLOON (Ron & Linda Bushyager, eds.)

LOCUS (Charles & Dena Brown, eds.)

S.F. COMMENTARY (Bruce Gillespie, ed.)

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THE UNIVERSES OF E. E. SMITH, by Ron Ellick
and Bill Evans. [272 pp., 1966] Paper only, \$2.45

OF WORLDS BEYOND, edited by Lloyd A. Eshbach.
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Previous Worldcon Record



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

Data verified as to accuracy of spelling and format of names by a check against previous Worldcon Progress Reports & Program Books, and Harry Warner's All Our Yesterdays.

* Replaced James A. Williams as Philcon II Chairman on Williams' death.
 @ Popularly known as NyCon II.

+ Replaced Henry Kuttner as Solacon Guest of Honor on Kuttner's death.

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

‡ Replaced Ted White, who withdrew as Fan Guest of Honor to dramatize the TAFF winner.

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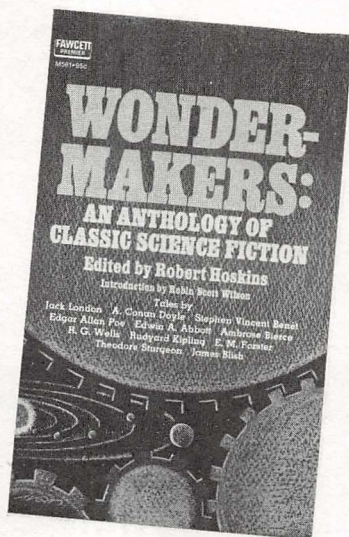
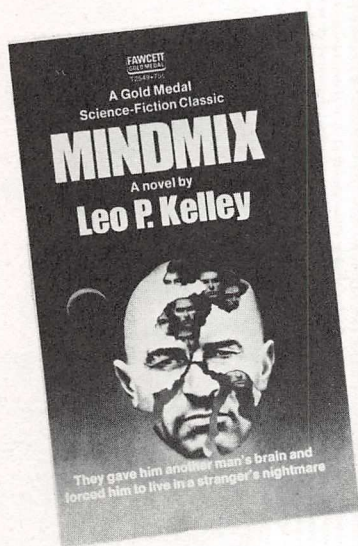
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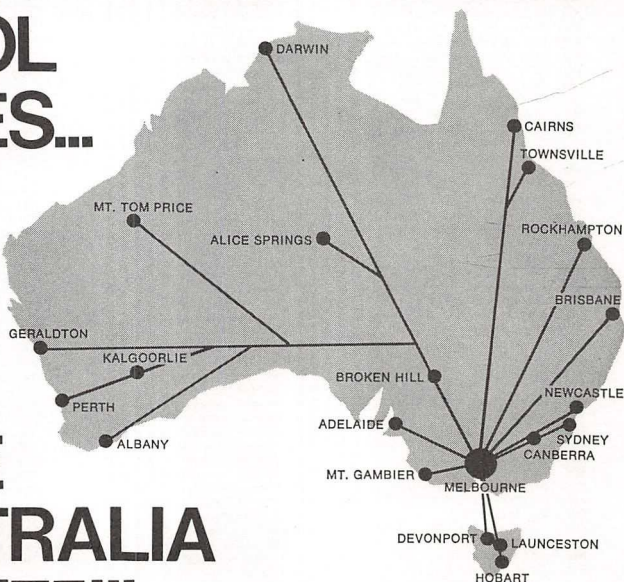
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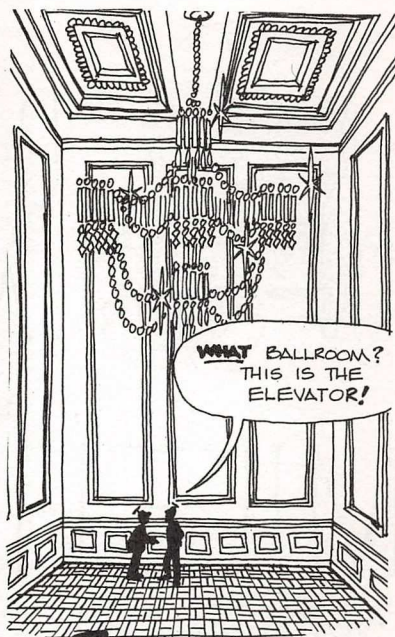
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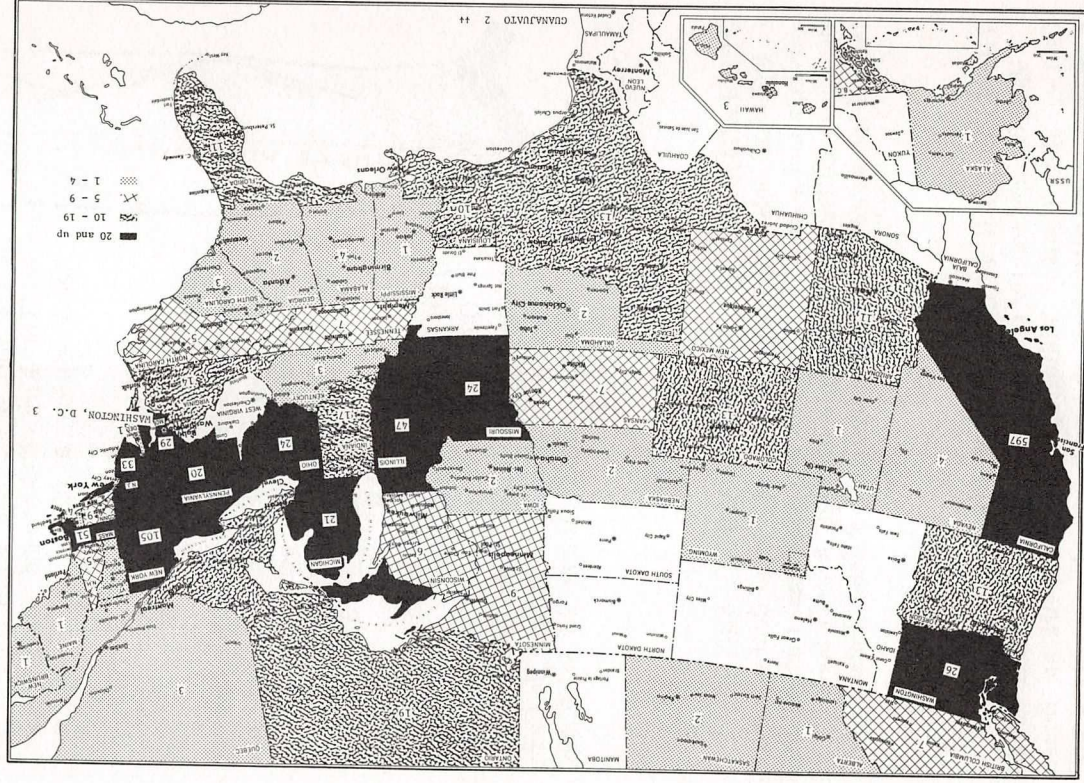
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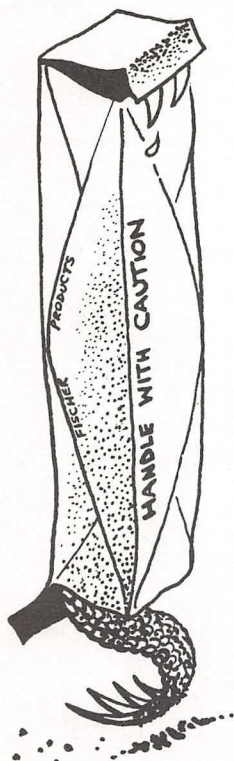
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176 Milt Stevens
405 David Stever
691 Duane Stice
187 Lyn E. Stice
65 Gale Bunnick Stiles
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RIVERSIDE QUARTERLY

--the critical magazine for s-f and fantasy--

WE WERE NUMBER ONE--NOW WE'RE NUMBER TWO!

The Reason:

In the 'literary' chapter of the recent (June '72) S-F Criticism: An Annotated Checklist there were 33 listings from Tom Clareson's fanzine, Extrapolation (write Tom, c/o Wooster College, OH 44691) but only 17 from RQ--which makes them first and us second! (Third was Brian Aldiss' S-F Horizons, which had 10 titles, with also-rans not being listed at all.)

Our Excuse:

Extrap. had several years head-start on RQ. Anyhow, we have three columnists -- Bill Blackbeard, Jim Harmon, Harry Warner (not cited in Checklist)--plus fancy drawings (RQ being currently the only fanzine that's had two Vincent di Fate covers), and unscholarly accounts of things like the Yiddish Mafia and the editor's cohabitation with the Abominable Snowmen.



Recent Endorsements:

- Australia--"Good reading for serious s-f"
(Ron Clarke, Mentor, Autumn '72),
Belgium----"....a real buy"
(Julien Raasveld, Parallax, April '72),
USA-----"....top-notch....highly recommended"
(Michael Shoemaker, WSFA Journal, Nov. '71).

Some Past Contributors:

Jim Blish, Dick Kyle, Fritz Leiber, Sandra Miesel, Sam Moskowitz, Kris Neville, Alexei Panshin, Jack Williamson, Roger Zelazny..

Some Current and Future Articles:

- "Sex and Prudery in H.R. Haggard & Edgar R. Burroughs"
by Dale Mullen, whose "E.R. Burroughs & the Fate Worse than Death" was rated Best in an earlier RQ,
"Science-Fiction as Will & Idea: the World of Alfred Bester"
by Jeff Rignenbach,
"Clichés in the Old Super-Science Story"
Lee Sapiro's agonized look at the Clayton Astounding,
"The Promise of Space: Transformations of a Dream"
Pamela Sargent's discussion of Mailer's Of a Fire on the Moon
"Warlocks and Warriors"
Darrell Schweitzer's critique of the Sword & Sorcery story,
"The Crab Nebula, the Paramecium, & Tolstoy"
Ursula Le Guin's Guest of Honour talk at Vancouver,
"Mythology in Samuel Delany's The Einstein Intersection"
By Stephen Scobie -- to be read along with Sandra Miesel's
"Samuel R. Delany's Use of Myth in Nova," Extrap. XII, 2.

Some RQ Letter-writers:

Poul Anderson, Bill Blackbeard, John Boardman, Robert Bloch, Ray Bradbury, Phil Currie, Philip Jose Farmer, John Foyster, Bruce Gillespie, Eric Lindsay, Barry Malzberg, Andy Offutt, Bob Silverberg, Bill Temple, Ted White, Dr. Fredric Wertham, plus your other best friends and enemies....

Some RQ Limners:

Professionals include Derek Carter, Jim Cawthorne, Vincent di Fate, Jack Gaughan, Harry Habblitz, REG, Charles Schneeman....

Fan artists include Ralph Alfonso, Poul Anderson (the same one), ATOM, Wayne Bourgeois, Cy Chauvin, Rudy der Hagopian, George Jennings, Kevin MacDonnell, Bill Malcolm, Gary Phillips, Mike Scott, William Tiner....

Plus Book and Movie Reviews by:

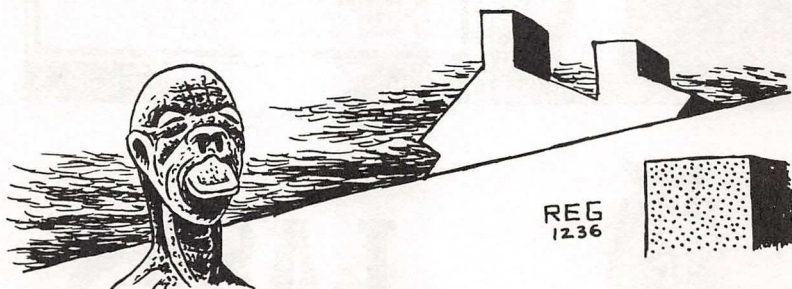
Jeffrey Anderson, Peter Bernhardt, Joe Christopher, Wayne Connelly, Steven Dimeo, Ted Pauls, Dr. Robert Plank, Lee Sapiro, Pamela Sargent, Stephen Scobie, Darrell Schweitzer, George Zebrowski...

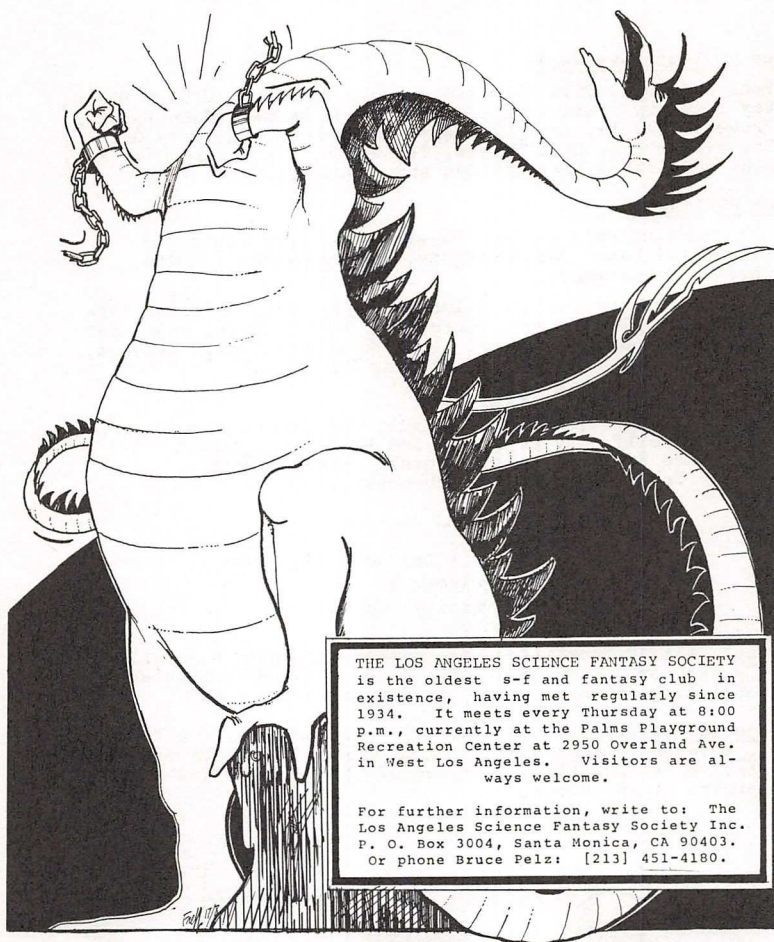
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Note: All 18 back issues are either currently available at 60¢ each or--in the case of numbers 6 and 8--scheduled for reprinting (at same price) in September '72.

Special Offer: A \$6 (or larger) order brings you a free copy of H.P. Lovecraft: A Symposium, with Robert Bloch, Arthur Cox, Fritz Leiber, & Sam Russell. No copies of this 2nd edition are available elsewhere at any price.





LASFS

A DAMNED FINE FANZINE.

ALGOL

THIS ISSUE: Alfred Bester Robert Silverberg Ted
White TB Swann Richard Wilson Dick Lupoff

ALGOL 18



I'm not just saying that: a lot of people agree with me. Don Wollheim said, "Read it from cover to cover." Buck Coulson said, "...inspired editing..." Dick Geis said, "A fine zine it is, too!" James Gunn said, "Enjoyed it." And Bill Bowers said, "The best ALGOL in a long time."

That's ALGOL No. 18's cover up there to the right. If you'd like an issue, or a subscription, see Rusty Hevelin in the Huckster Room. 75¢ an issue, four issues for \$3.00.

Remember: those names on the cover are represented by solid, interesting columns and articles. Next issue, out in mid-November, will feature Marion Z. Bradley, Fred Pohl, Ted White, Dick Lupoff and Bob Silverberg. If Rusty's sold out, send your \$3 to: Andrew Porter, P.O. Box 4175, New York N.Y. 10017.

ALGOL: A magazine about Science Fiction.





The problem with having your Progress Report covers illustrated as a story sequence, rather than as unconnected illustrations, is that they come out so far apart that most members don't realize that they do tell a continued story. And also, of course, the more recent members don't get the earliest Reports.

At any rate, after it became obvious that most members didn't realize what Tim Kirk was doing in this series of Progress Report covers, it was decided that they deserved reprinting in this Program Book, so that Tim's work and wit wouldn't go to waste.

As you can see, the 5 covers tell the story of the designing, constructing, victualing, and launching of the good ship Shangri-L.A. (With apologies to William Timlin.) To really appreciate them, though, you should know that Tim's idea was a vestigial remnant of the earliest planning in the movement to bring the Worldcon to Los Angeles in 1972, when it had been tentatively decided to call it Shangri-L.A. Con, rather than the more easily pronounced L.A.Con; and when Tim's otter was going to be our mascot, before it was

decided to use Alicia Austin's stately seraphim instead. But all this is ancient trivia, or possibly the trappings of an alternate-universe Worldcon.

What all this is in aid of is to point out that a lot goes on in the pre-parational and back-stage work in putting on a Worldcon that the attendee never notices. The World Science Fiction Convention is a labor of love, and all of the people who have worked for weeks, months, and in more than a few cases, years to create it have entirely donated their efforts. The Worldcon is run by amateurs, in all senses of that word, and if the most serious thing to go wrong is that the story sequence nature of our Progress Report covers goes unnoticed, we will all give a sigh of relief.

The L.A.Con Committee wants to thank Tim Kirk for his Progress Report covers. It wants to thank Wendy Fletcher for doing the cover for this Program Book. It wants to thank Alicia Austin for designing the L.A.Con emblem that was finally used, and for other art services. It wants to give recognition to all those behind-the-scene people whose work made the 1972 Worldcon a reality: Andy Porter, for aid in contacting publishers to get advertising for this Book; Rick Sneary, for invaluable assistance in arranging our Auction; Don Glut, for his help in the audio-visual area; all the artists who responded to our call for illustrations in appreciation of our Guest-of-Honor; John Brunner, for his convention song; all of the professional authors, editors, and illustrators who agreed to appear on our program; all of the donors of Auction material; all of these people that you see doing the coolie labor jobs of running the Registration desk or helping out in the Art Show or delivering messages; and anybody else that we've just forgotten. WE APPRECIATE YOU ALL!



FROM THE LAND
OF THE DALEKS

WHO?

HELLO,
L.A.CON!

WHO?

DAVE KYLE
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FROM RUTH, A.C. & KERRY



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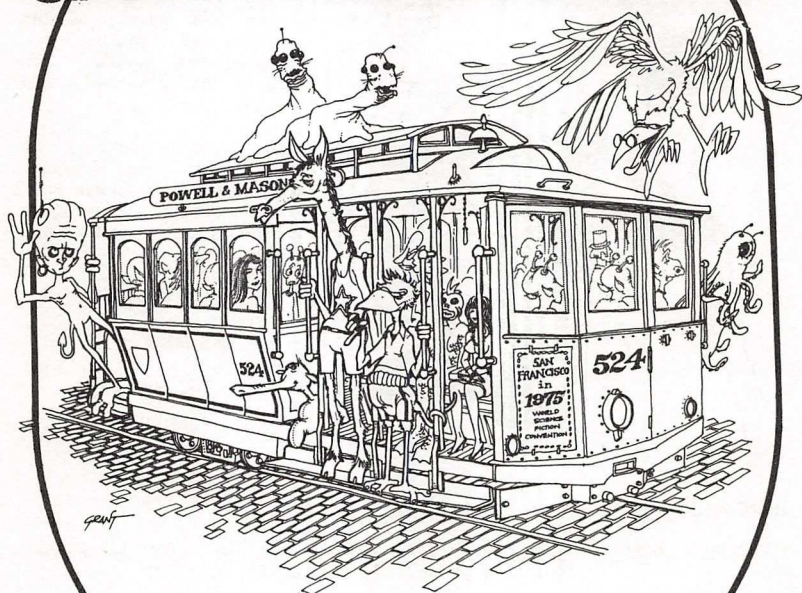
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1975

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The cosmopolitanly exotic metropolis and internationally beloved hello-there town invites you to spend August 28, 29, 30, 31 and September 1st (We Like To Give You More) of 1975 aloft in the fancy of its heterogenous bosom.

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Hotel St. Francis:

This voluptuously appointed proposed site for Worldcon '75 throbs in the pulsating food-theatre-book store heart of the City, with each of the 1200-plus guest rooms custom-designed and uniquely individual to avoid motel-like *deja-vu* as you party from one to the other. \$42 million in renovation and additions enhance the traditional Sybaritic splendour.

All rooms naturally contain color television, alarm clocks, and vast reaches of floor space for revelry and what-will-you; 13 automatic elevators function ceaselessly to keep you in touch with fans and the 7 separate facilities purveying strong drink (3 also offer dinner, 4 lunch, and 2 breakfast).

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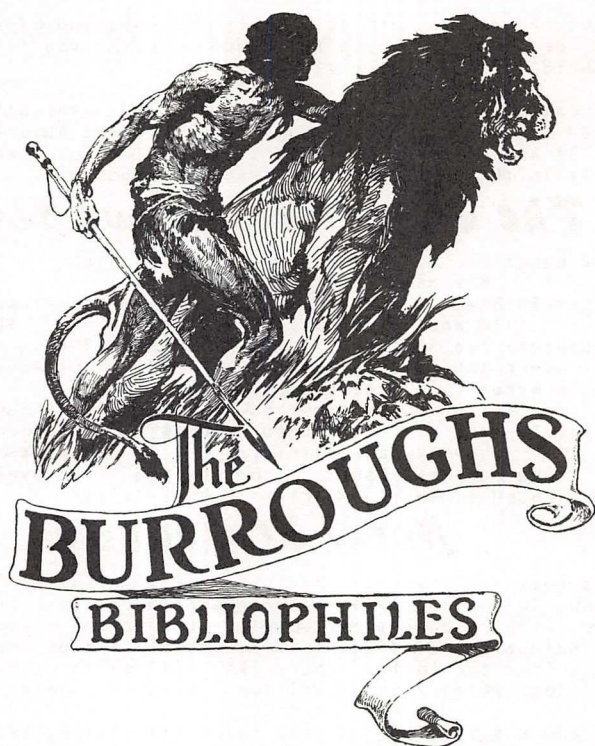
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The annual Burroughs Bibliophiles Luncheon meeting and Dum-Dum will be held on Saturday September 2, 1972, at 1:00 PM. Guests of Honor are Berne Hogarth and Bruce (Herman Brix) Bennett. Non-members welcome... see Vern or Rita Coriell for tickets.

from *The Serif Series of Bibliographies and Checklists*

SCIENCE FICTION CRITICISM

An Annotated Checklist, by Thomas D. Clareson. "An excellent introduction to the growing literature on science fiction, this listing cites some 800 books and articles published between 1930 and 1971." *Library Journal* \$7.00

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A Checklist of Works Published in the United States, March 1939 - July 1971, by Marjorie M. Miller. A much-needed bibliography of a leading Sci-Fi author, including his articles and general science writings as well as the fiction. Indexed, with a note by Asimov. To be published Fall, 1972. \$4.50



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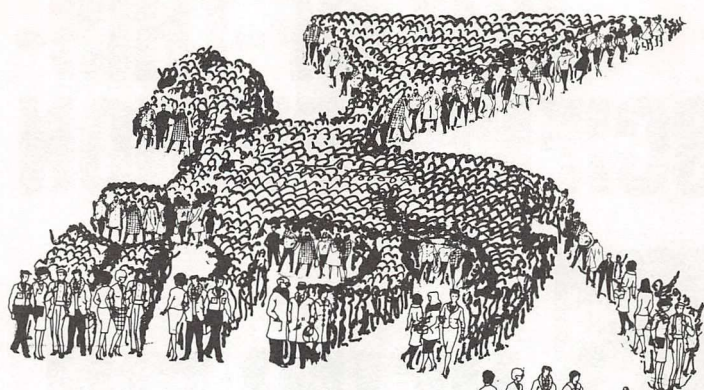
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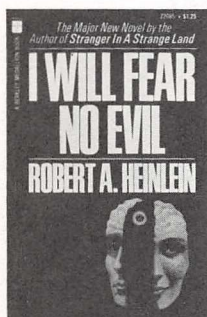
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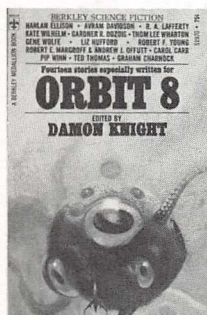
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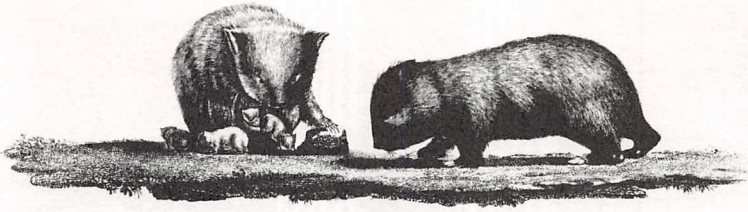
TV EPISODES!

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AUSTRALIA IN SEVENTY-FIVE



It's a big, wide open country, Australia. An old country, heat-baked, waterless, most of it. Alien.

Despite the facilities available these days to "go see Australia" (as the travel people continually urge us), most Australians have as little idea of the vastness, the strangeness, of the immense island they live on as the first white settlers did, two hundred years back.

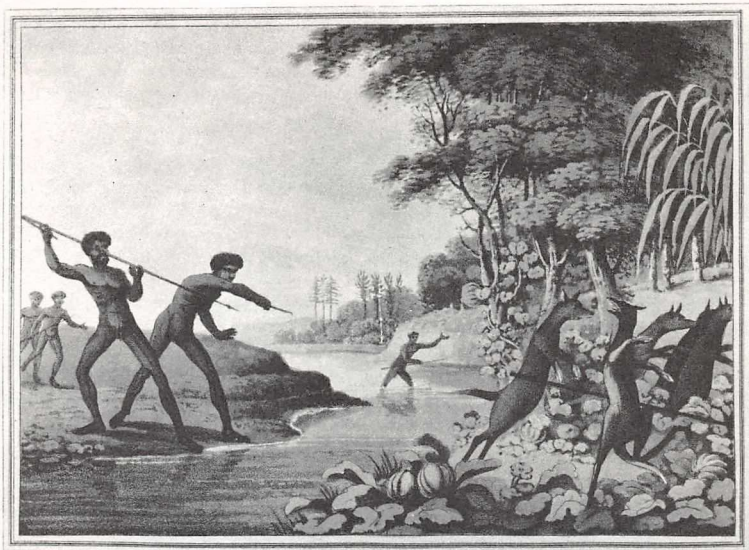
By far the majority of Australians — something over ninety percent of them — live in the cities. Two of the cities, Sydney and Melbourne, both down in the southeast corner of the continent, contain something like half of the country's entire population. Between them, 200 miles south of Sydney, 400 miles north of Melbourne, is the national capital, Canberra — one of the fastest-growing cities in the world.

An odd place, Australia. Geographically, it is part of Asia/Oceania. Historically, it is European. The visitor from America or Britain feels at home immediately, and yet there is something about the place that is . . . different.

Edmond Hamilton wrote, after his visit here in 1968:

You start out with a deceptive feeling that it's all just like home, the people and the country, and then all of a sudden you are reminded that this is a faraway and different place. Like the night we came out of Bert Chandler's house and I said, "Ah, there are not so many street lights here, and I can finally get a good look at the southern stars." He pointed and said, "That's Orion, up there." I stared, and then I exclaimed, "But the damn constellation is upside down!"



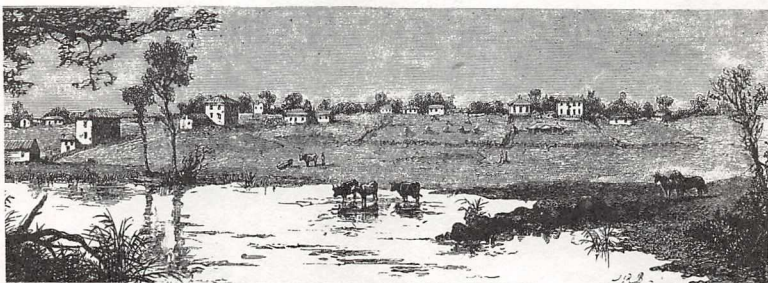


In the same piece, Ed wrote:

Our all-too-brief stay in Australia left us enchanted with the place. It is the only place we visited (England excepted) that we want to revisit. We have the warmest memories of it, and I imagine that any science-fictionist who goes there will have the same. Scenery is wonderful, but people are the most. And we met with almost the warmest welcome we ever had, from the Australian science fiction community. They gave us some memories we will always cherish.

Which brings me to the two things I want to say here. Australia is a place worth visiting, in itself. (Especially for science fiction writers who are looking for something really different. Cordwainer Smith exploited it a little, but when you see the place and discover some of the Aboriginal folklore, your mind will be reeling with ideas.) In 1975, Australia will be particularly worth visiting, because that is the year Australian sf fans have chosen for their big convention.

I want to make it very clear that in 1975 Australia will be staging the biggest and best convention it has ever attempted. We would like it to be the World Science Fiction Convention for that year — you know that, and you know also that only your vote will decide whether it is or not.



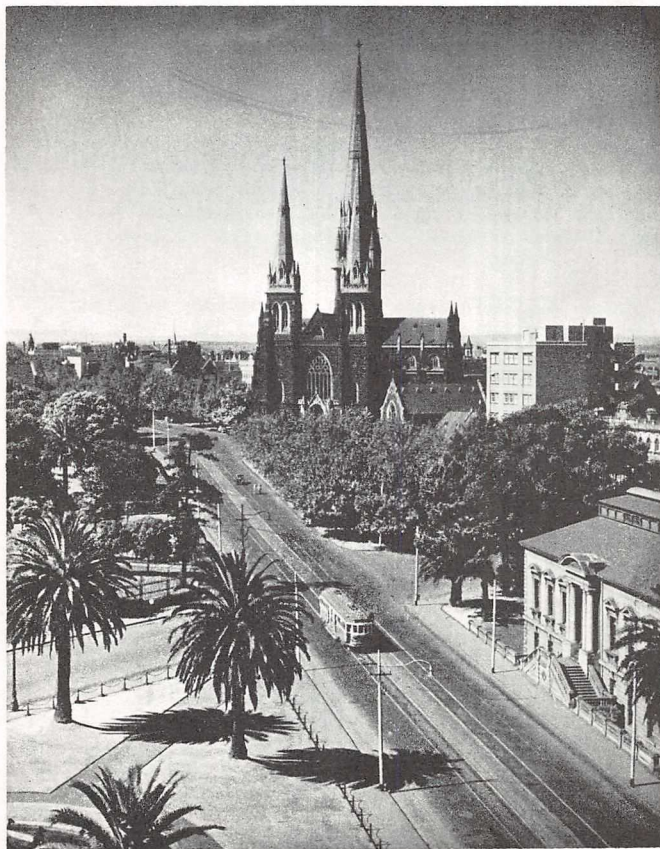
Australian fandom has a pretty long, if relatively undistinguished history. Groups were meeting during the 1930s, and one founded before the war still exists. About twenty years ago the Melbourne Science Fiction Club was founded, and – without benefit of programmes, constitution or office-bearers – has quietly carried on until today it is very likely one of the biggest sf clubs in the world. Not to mention one of the oddest.

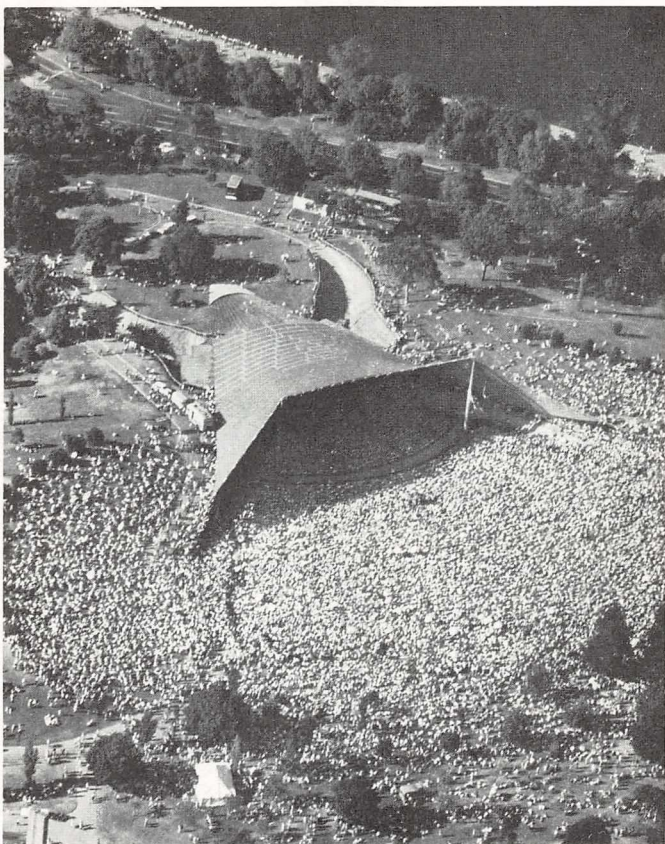
Between 1952, when the first Australian sf convention was held, and 1966, when John Foyster organized the Seventh Convention, most Australian fan activity was conducted on a more or less personal level, and there was not a great deal of contact with fans overseas.

Since 1966, there have been ten conventions, and at this stage there are three planned for 1973.

In 1966, there was one regular fanzine published. Today, there are over twenty – not counting the bi-monthly mailings of the Australia & New Zealand Amateur Publishing Association.

In 1966, there was the Melbourne SF Club and the more or less moribund Futurian Society of Sydney. Today, there are something over a dozen groups meeting. That is, groups we know about. We are continually finding new groups which have had no contact with fandom.





Last year Mervyn Binns and Ron Graham started the Space Age Bookshop in Melbourne. It has rapidly become not only by far the best specialist sf shop in Australia, but also one of the best in the world. At last count its mailing list numbered around a thousand Australians, and it is quietly building up a handsome international clientele. To walk into the shop is to take a journey simultaneously into the past and the future. It is the hub of Melbourne fandom, open five and a half days a week – and the Club meets upstairs.

For better or worse, since 1966 Melbourne has become the centre of Australian fandom. For a long time we debated where we should hold our 1975 Convention, but the point we just had to come back to is that Melbourne is where the action is, Melbourne is where most of the fans are. Other cities might be much more interesting as convention sites, but we believe that people who go to conventions go mainly to meet people.

So, we are organizing an Australian convention, in Melbourne. The site is convenient, but despite our deciding on Melbourne we want to make it perfectly clear that this will be an Australian convention, backed by all Australian fans. This is important; for some of them it will cost as much to attend as if they came from overseas.

I did say it was a big country, didn't I?



This year the first Down Under Fan Fund was launched, and the winner was Lesleigh Luttrell, who was Guest of Honour at the Eleventh Australian SF Convention in Sydney. If you can find Lesleigh at LACon, ask her what she thought of Australia and Australian fans.

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WORLD SCIENCE FICTION SOCIETY

RULES



UNINC.

ARTICLE 1.01 The World Science Fiction Society is an unincorporated literary society whose functions are: to choose the recipients of the annual Science Fiction Achievement Awards, known as 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.

ARTICLE 2.01 The selection of the Science Fiction Achievement Awards, nicknamed Hugos, will be made as follows:

2.02 BEST NOVEL: A science fiction or fantasy story of 40,000 words or more, appearing for the first time during the previous calendar year. Appearance in a prior year makes a story ineligible, except that the author may withdraw a version from consideration if he feels that version is not representative of what he wrote. A story may thus be eligible only once. Publication date, or cover date in the case of a dated magazine, takes precedence over the copyright date. A serial takes its appearance to be the date of the last installment. Individual stories appearing as a series are eligible only as individual stories, and are not eligible taken together under the title of the series. The convention committee may move a story into a more appropriate category if it feels it necessary, provided the story is within 5,000 words of the category limits.

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

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

2.05 BEST DRAMATIC PRESENTATION: Any production in any medium of dramatized science fiction or fantasy, which has been publicly presented for the first time in its present dramatic form during the previous calendar year. In the case of individual programs presented as a series, each program is individually eligible, but the entire series as a whole is not eligible.

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

2.07 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.

2.08 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.

2.09 BEST FAN WRITER: [Never officially defined. Our definition on the nomination form follows tradition.]

2.10 BEST FAN ARTIST: An artist or cartoonist whose work has appeared, during the previous calendar year, in magazines of the type defined under Article 2.08. Anyone whose name appears on the final ballot for a given year under the professional artist category will not be eligible for the fan artist award for that year.

2.11 Additional Categories: Not more than two special categories may be created by the convention committee with nomination and final voting to be the same as for any other, permanent categories. The convention committee is not required to create any such categories; they

should be held to a minimum, and those created by one convention committee are not binding on following committees. Awards under those categories will be Science Fiction Achievement Awards or Hugos.

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

2.13 No Award: At the discretion of the individual convention committee, if a lack of nominations or final votes in a specific category shows a marked lack of interest in that category on the part of the voters, the award in that category shall be cancelled for that year. In addition, the entry NO AWARD shall be mandatory in each and every category of the Hugos on the final ballot. This applies both to permanent categories and those which the individual convention committees establish on a temporary basis.

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

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

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

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

ARTICLE 3.01 Conventions: The Society shall choose the sites for the annual World Science Fiction Conventions two years in advance at a business meeting to be held at an advertised time during each annual World Science Fiction Convention, presided over by the chairman of the then current convention committee, or by someone designated by the committee. The business meeting shall be conducted under *Robert's Rules of Order, Revised*, and such other rules as the then current committee may publish in the program book.

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

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

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

Eastern Division....Florida, Georgia, South Carolina, North Carolina, Virginia, Pennsylvania, New York, Quebec, and states and provinces eastward; also St. Pierre and Miquelon, Bermuda, the Bahamas, and all islands of the Caribbean Sea not previously included in this region, and other islands similarly situated.

3.03 Convention sites shall be rotated among these divisions and the rest of the world in the following order: Western, Central, Eastern beginning in 1973 with the Central division, with any site outside North America eligible to bid for a World Science Fiction Convention in any year. The bids of locations to hold a convention shall only be considered and voted on if they lie within the geographical division whose turn it is; except that the rule of rotation may be set aside by a vote of three-fourths voting, with the provision that in no case except that of sites outside North America may two successive conventions be in the same division. In the event of such setting aside, rotation shall be resumed the following year.

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

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

3.06 Voting for sites of World Science Fiction Conventions shall be limited to members of the current convention who have also paid at least \$2 towards the dues of the convention to be voted upon. Eligible members may vote either by attending the site selection business meeting or by mail. The committee in charge of the convention at which the site is to be chosen shall be responsible for the mechanics of the mail balloting, and they shall be guided in their responsibility by the mechanisms of the various professional societies which regularly hold balloting by mail.

3.07 a. Whenever the Society, meeting in North America, chooses a site outside North America for the coming Worldcon, it shall, at the same meeting, select a site for a separate North American Science Fiction Convention (NASFIC) to be held in the same year.

b. Bidding for the NASFIC shall be open to North American sites defeated in the Worldcon voting, as well as to any other site eligible under the rotation system.

c. Except as otherwise provided, the rules governing the rotation system, voting, and bidding on the Worldcon apply to the choice of site for the NASFIC. The meeting may be recessed in order to permit compliance with Rule 3.06.

3.08 When the Worldcon is held outside North America, if one or more bids for the coming Worldcon are entered for sites outside North America,

a. The Worldcon shall choose among such sites and a site in North America to be chosen by the NASFIC.

b. The NASFIC for that year shall choose a site for the NASFIC two years later in accordance with the rules governing the rotation system, voting, and bidding on the Worldcon.

c. If the Worldcon chooses a site in North America, the coming Worldcon shall be held at the site chosen as the site of the NASFIC for that year.

ARTICLE 4.01 Any change in the rules of the World Science Fiction Society shall take effect no sooner than the end of the convention at which such change is adopted.

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

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

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



THE BUSINESS MEETING

THE BUSINESS MEETING of the 30th World Science Fiction Convention will be held Monday, 4 September 1972, at 10:00 a.m. The site of the 1974 World Science Fiction Convention will be selected at a special meeting held Sunday, 3 September 1972, at 10:00 a.m. The meetings will be conducted according to *Robert's Rules of Order, Revised*, as interpreted by the Parliamentarian except where contravened by the following Special Rules:

1. All motions, resolutions, or other items to be presented for a vote of the convention membership at the Monday Business Meeting must be submitted in written form, together with a written second, and received by the Chairmen of the L.A.Con Committee at least eighteen hours prior to that Meeting.
2. All groups planning to make convention bids at the Con Site Selection Session Sunday must declare their intention to bid to the Chairmen of the L.A.Con Committee, in writing, no later than 10:00 a.m., Friday, 1 September 1972. [See BIDDING below for details.]
3. If the Parliamentarian thinks the circumstances warrant it, he may accept (subject to the approval of the Chairmen) motions submitted to him after the deadline but before the opening of the Business Meeting, provided such motions are submitted to him in writing, with written seconds. These motions, if approved by the Committee, will be presented to the Convention after all other business has concluded.
4. Amendments may be submitted from the floor under the following restrictions:
 - 4.1 Amendments must be related to the general aim of the original proposal. "Amendments" that are actually new proposals will be automatically ruled out of order.
 - 4.2 Amendments-to-amendments will be allowed only with the consent of the original amender under the 'originator's consent' clause in *Robert's Rules of Order, Revised*, and will not otherwise be admitted to vote. In short, any amendment offered to a legitimately-submitted proposal will be voted on as offered or as amended with the consent of the amendment's originator only.
5. In all cases, the decision of the Parliamentarian will be final.

BUSINESS SUBMITTED BY PRESS TIME:

The following resolution is proposed by Alex Eisenstein and is seconded by Phyllis Eisenstein, *Resolved*, that the following rule be incorporated as a provision of Articles 2.02, 2.03, 2.04, and 2.05: "A work originally issued in a language other than English shall be eligible only in the year it is first issued in English translation."

DISCUSSION: This rule provides the most equitable conditions possible for competition between English- and foreign-language works; without it, the Hugo electorate will quickly polarize into its constituent linguistic groups, and thus vitiate the popular nature of the awards.

Multilingual literacy is not, after all, a universal fact of life. English-speaking countries probably reflect this condition most severely, but it also largely obtains in continental Europe, mainland Asia, and Japan. Even in fandom, relatively few individuals possess the merest work-a-day knowledge of all the tongues in which original science fiction is produced; much less common is the kind of familiarity that promotes a fine literary comprehension.

Practically speaking, a foreign language work that is not translated into English has very little chance of garnering a Hugo nomination, simply because English-language voters dominate the awards, especially in those years the World Convention remains in North America. Conversely, a translated work generally is not eligible under the current rules, because the year of its translation is seldom the year it was first published. (See Article 2.02.) For example, Stanislaw Lem's Solaris fell into this category in 1971.

Some fans have suggested that fiction honored by Eurocon with its Europa award be allowed to compete for the Hugo. If the Central Committee of Eurocon can arrange for the simultaneous publication of their prize-winners in all the major European languages, then, under the above rule, these stories would be eligible for the Hugo in the year they enjoyed their widest possible audience. However, to otherwise accord them automatic status as Hugo nominees would be contrary to the basic intent of the Hugo awards; for such action would certainly be unjust to those stories that must win their nominations strictly on a popular basis.

=====

The following motion is made by Fred Patten and is seconded by Charles Crayne, Moved, that the definition of BEST FAN WRITER (Art. 2.09) be established as follows: "Any fan whose writing has appeared during the previous calendar year, in magazines of the type defined under Article 2.08."

DISCUSSION: This motion offers a definitive description for the last Hugo category which has not yet been formally defined. It follows the traditional description adopted as a working rule by recent Worldcon Committees on their nomination forms.

=====

The following motion is made by Bjo Trimble and is seconded by Alicia Austin, Moved, that the first sentence of Article 2.10 (BEST FAN ARTIST) be revised to read: "An artist or cartoonist whose work has appeared during the previous calendar year, through publication in magazines of the type defined under Article 2.08 or through other public display."

DISCUSSION: Under the current definition a fan artist can be nominated for a Hugo only on the basis of having had work published in a fanzine during the previous year. In recent years artists have appeared in fandom whose work is not displayed primarily through this medium but through exhibition at Worldcon or regional convention Art Shows or through the publication of personal folios of their artwork. A painting at one of the larger convention Art Shows may be artistically superior to a dozen fanzine sketches, and may be seen, appreciated, and remembered by hundreds of more fans than would ever see the same artist's work in limited-circulation, maybe poorly-reproduced fan magazines. Yet such a painting cannot at the present time be considered as qualifying its artist for a Hugo nomination. This motion would correct this inequity and would bring the Hugo awards more into line with the actual state of artistic creation within fandom today.

SITE SELECTION SESSION

The site for the 1974 (32nd) World Science Fiction Convention will be selected in 1972 at the L.A.Con. Bids will be accepted from any city in the Eastern Division of North America as defined in Art. 3.02 of the Rules of the World Science Fiction Society as given above. At least one member of the bidding group must be a recognized fan. Written notification of intent to bid must be submitted to the L.A.Con Chairmen at least 72 hours before the Site Selection voting session on Sunday 3 September 1972 (i.e. by 10:00 a.m. Thursday 31 August 1972), and preferably as soon as possible. In accord with Article 3.06 of the Rules, voters must have joined the 1974 Worldcon in order to participate in the site selection. Each group, by submitting a bid, agrees to provide manpower to aid in the registration of such voters during the L.A.Con prior to the Site Selection Session.

To date, the L.A.Con Committee has received notifications of intent to bid from the cities of New York City (co-chairmen Art Saha & Albert Schuster) and Washington, D.C. (co-chairmen Jay & Alice Haldeman). Both have stated that their membership fees through the Site Selection Session are \$5.00 for an attending membership and \$3.00 for a supporting membership.

The Site Selection Session will be open to spectators, but no person may participate as a bidder or as a voter unless such a person is a registered member of both the L.A.Con and the 1974 World Science Fiction Convention. Persons who have previously purchased Mail Ballots to vote for the 1974 site in advance of the L.A.Con may not cast new votes or change their previous votes. The voting for the convention site shall be by secret ballot and the winning site must receive a majority of ballots cast. The total of the mail ballots received before their deadline (15 August 1972) will be added to that of the ballots cast at this Session to determine the winner of the 1974 (32nd) World Science Fiction Convention.

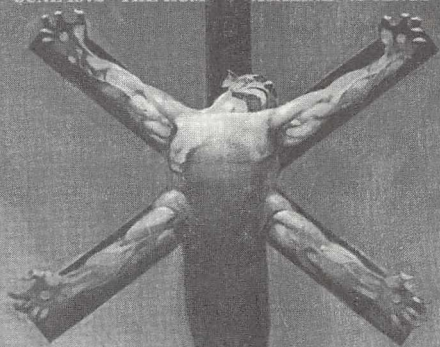
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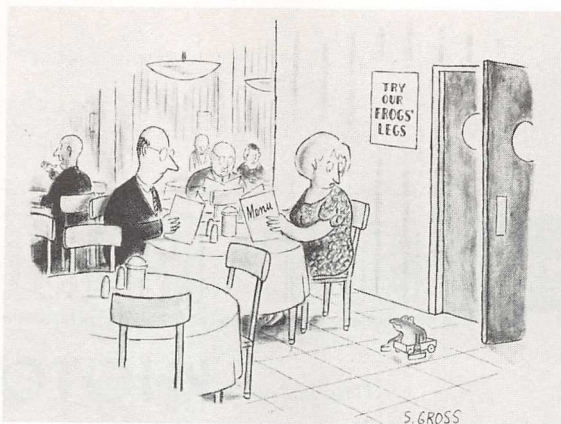
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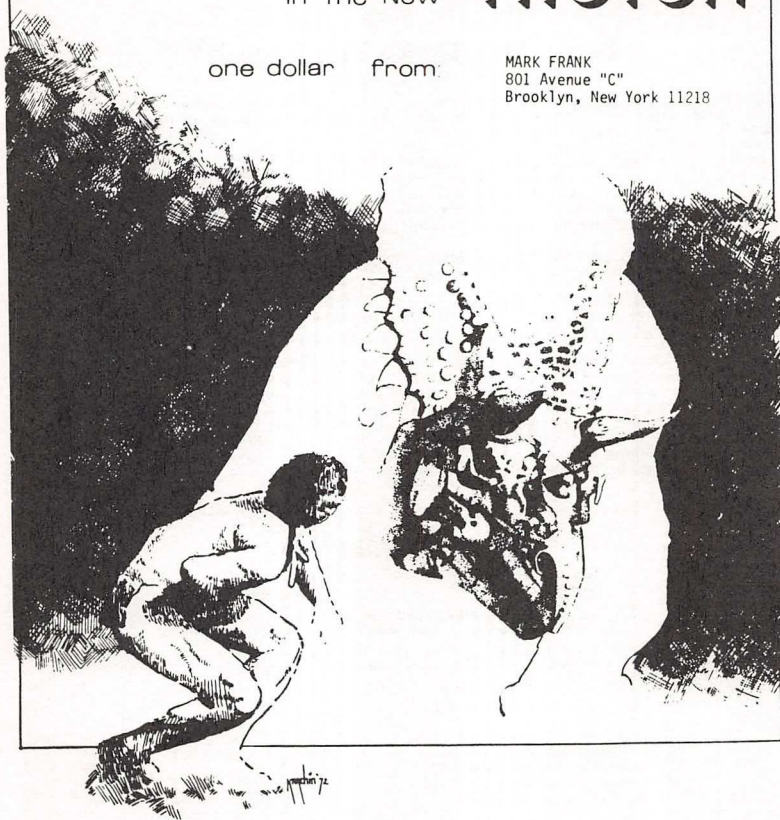
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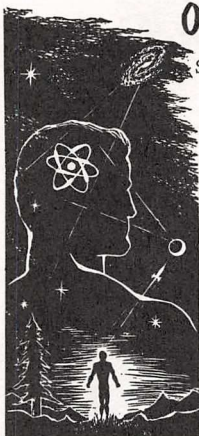
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For October or November, a second catalog of about 300 more scenes, done in the last two years, will continue this display for collectors, fans, schools, etc., and it includes all the planets, moons, and many other star systems, and a few new symbolic paintings, mostly without rockets or people in the foreground, featuring straight landscapes on other worlds. This catalog is another 50¢. If you wish to order it now, your name will be put on the mailing list in the order book for the various publications.



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If time permits, I may have a Color Organ on display at the Bar in the Artshow area; written up in AUDIO magazine a few years ago, it is a fore-runner of the present-day Light Shows.



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Artists' Interpretations

of

Frederik Pohl's Works

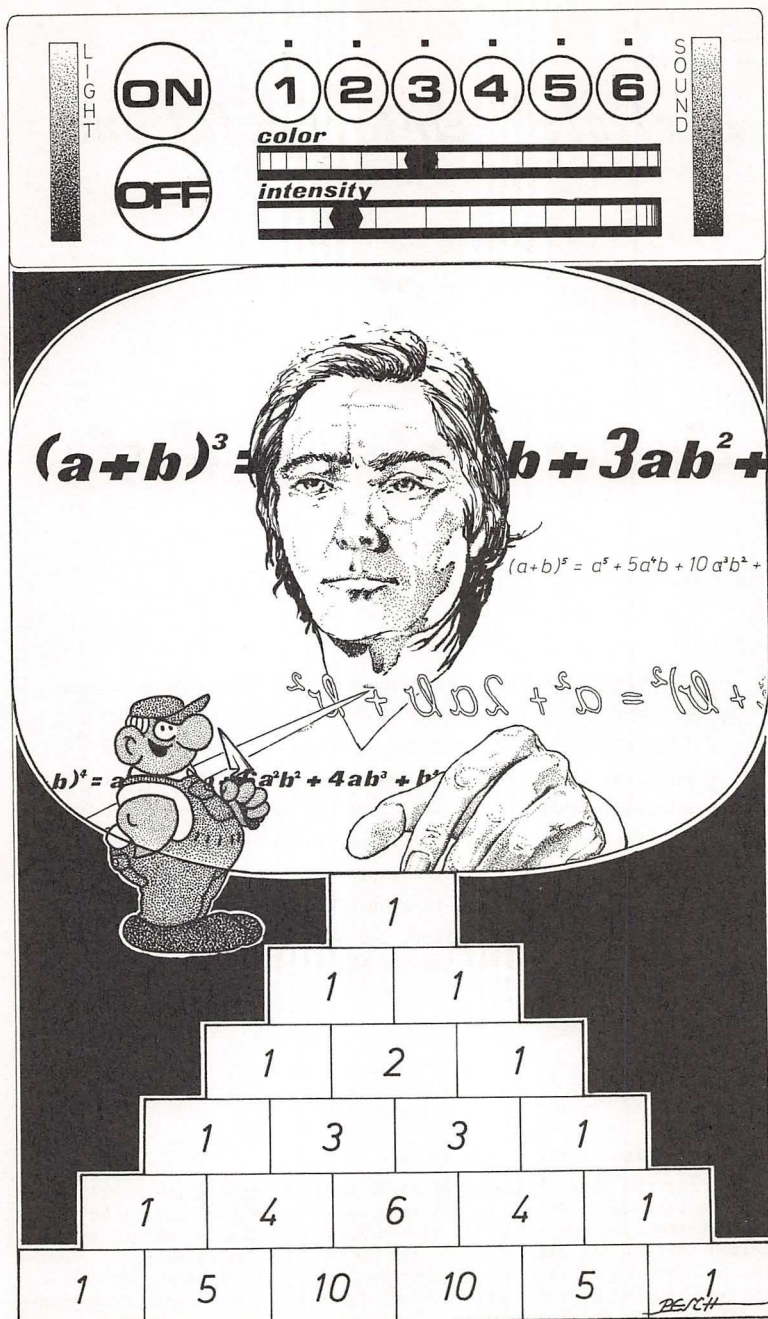
To commemorate the occasion of Frederik Pohl's being the Guest of Honor of the L.A.Con, a number of fandom's most prominent artists were invited to contribute their visual interpretations of their favorite scenes from one of his stories. The results are presented here, in appreciation to Frederik Pohl for his over 30 years' service to the field of science fiction, both as a fan and as a professional author, editor, and agent.

DRUNKARD'S WALK Art: Helmut Pesch

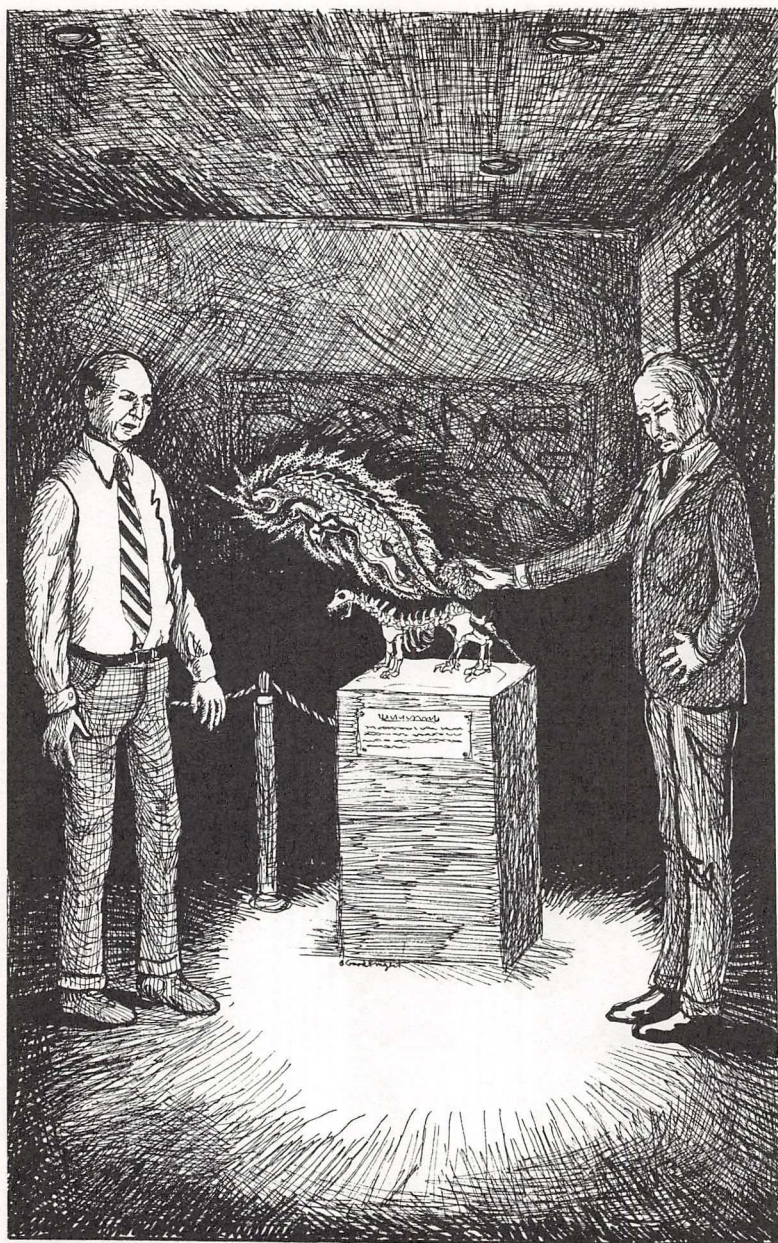
p. 118

It was not the easiest task ever given man, to explain the relationship between the Pascal Triangle and the Binomial Distribution, but Cornut was succeeding. Master Carl's little mnemonic jingles helped, and what helped most of all was the utter joy Cornut took in it all. ... Teaching mathematics was a kind of hypnosis for him, an intense, gut-wrenching absorption that had gripped him from the time of his first math class.

continued on page 128

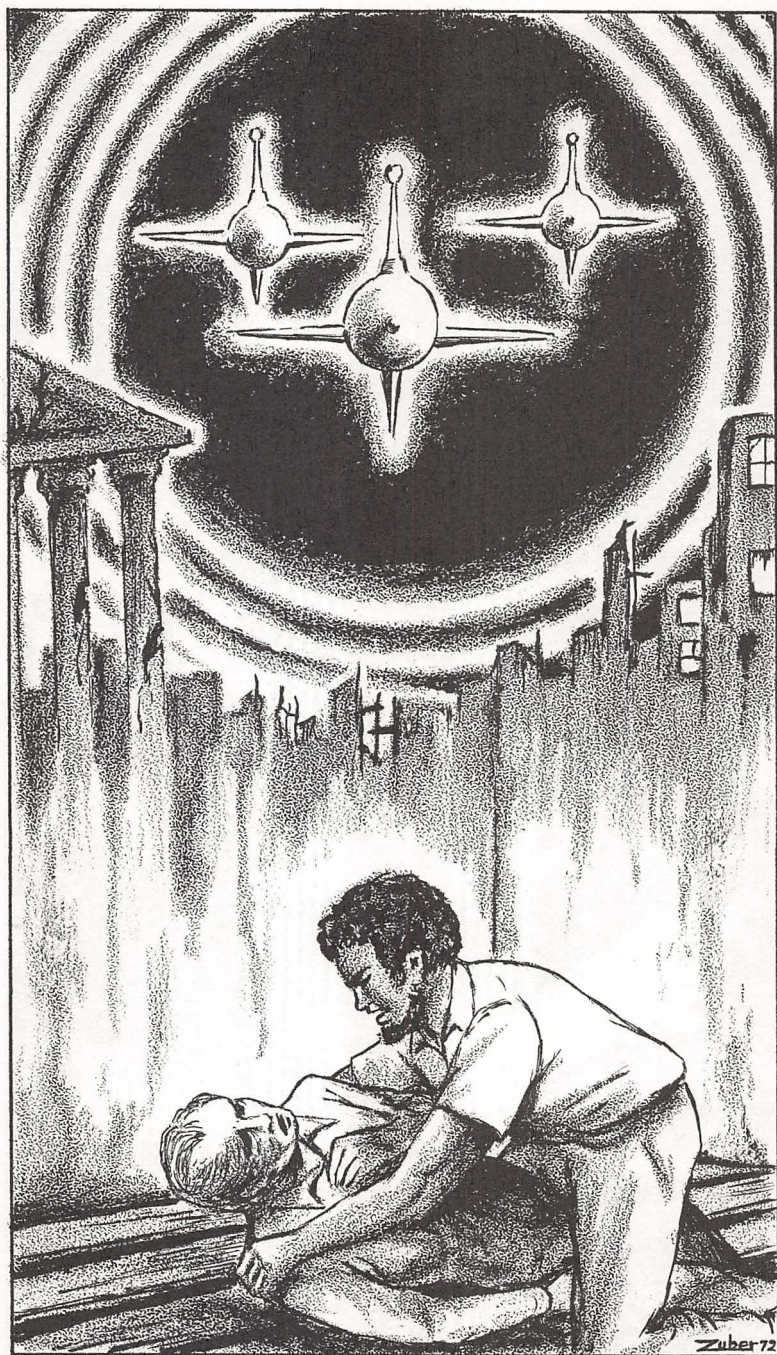






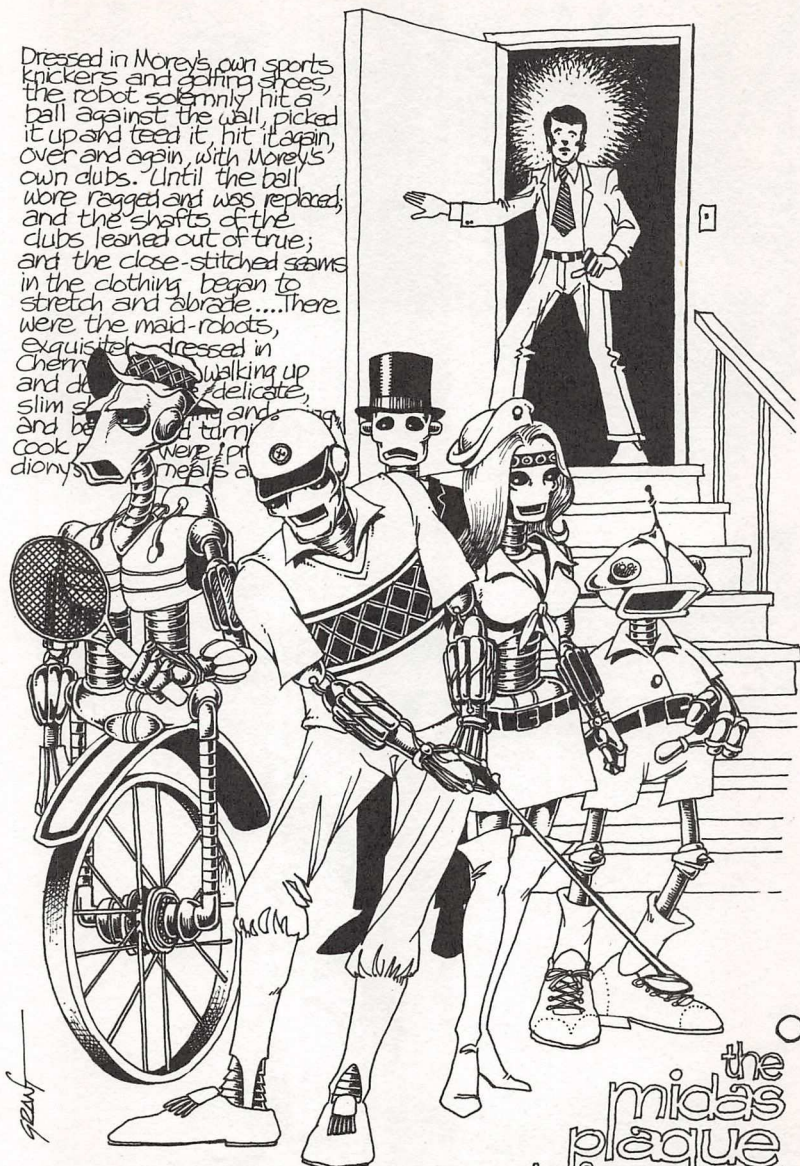
"--- and under my hands a bluish cloud swirled into the shape of a clumsy puppy of a reptile, frightened red glints in its agate eyes."







Dressed in Morey's own sports knickers and golfing shoes, the robot solemnly hit a ball against the wall, picked it up and teed it, hit it again, over and again, with Morey's own clubs. Until the ball wore ragged and was replaced, and the shafts of the clubs leaned out of true; and the close-stitched seams in the clothing began to stretch and abrade....There were the maid-robots, exquisite, dressed in Chernobyl, walking up and down the delicate, slim stairs, and being and turning and being and turning. Cooks were preparing meals a



the
midas
plague
by frederik pohl





THE GENTLE VENUSIAN Art: Eddie Jones p. 119

Popagator stood up and made a couple of practice tosses ... The whirl-arang spun up into the cloudy air, hovered, sailed high, dipped and returned to his hands. He caught The Slide's eye and said apologetically, "A little sloppy on the back-spin, I'm afraid."

THE GHOST-MAKER Art: Bonnie Goodknight p. 120

Once more, below Brandon's threshold of hearing, I whispered the word; and under my hands a bluish cloud swirled into the shape of a clumsy puppy of a reptile, frightened red glints in its agate eyes. The mindless trifle shuddered and flinched as it caught sight of us, and scurried off into the shadows.

GLADIATOR-AT-LAW (with C. M. Kornbluth) Art: Stephen Fabian p. 121

The two of them worked together, when they could find time, dreaming dreams and weaving visions. They were dedicated men. They invented, designed and constructed the first pilot model of the G.M.L. Home, otherwise known as the bubble-house.

THE GOLD AT THE STARBOW'S END Art: Bernard Zuber p. 122

He was too late. The scientist had fallen limply to the duckboards. The guard, when ordered, ran for the White House doctor, who limped as rapidly to the scene as his bad legs and brain soaked with beer would let him, but he was too late, too. Everything was too late for Knefhausen, whose old heart had failed him ...

I PLINGLOT, WHO YOU? Art: Tim Kirk p. 123

"Why? Why, Plinglot, why did you kill my people?"

THE MAPMAKERS Art: Helmut Pesch p. 124

A particle of meteoric matter slammed into *Starship Terra II* in hyperspace. It was only a small particle, but it penetrated three bulkheads, injuring Lieutenant Groden and destroying the Celestial Atlas. It couldn't happen in a hundred years--but it had happened.

THE MIDAS PLAGUE Art: Grant Canfield p. 125

There was the butler-robot, hard at work, his copper face expressionless. Dressed in Morey's own sports knickers and golfing shoes, the robot solemnly hit a ball against the wall, picked it up and teed it, hit it again, over and again, with Morey's own clubs. Until the ball wore ragged and was replaced and the shafts of the clubs leaned out of true; and the close-stitched seams in the clothing began to stretch and abrade. "My God!" said Morey hollowly.

THE MIDDLE OF NOWHERE Art: Eddie Jones p. 126

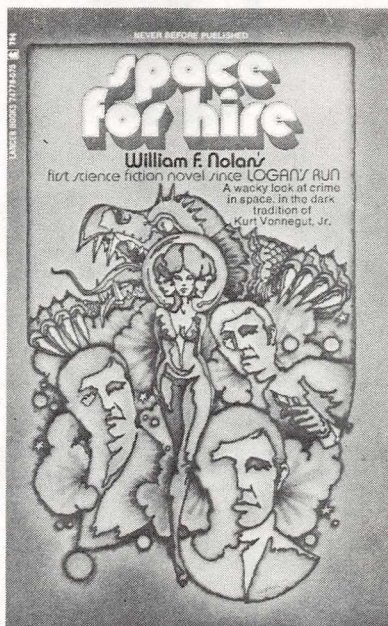
The dawn wind came, but the Martian stayed at his post; and then, at once, it was daylight.

WOLFBANE (with C. M. Kornbluth) Art: Donald P. Simpson p. 127

.... the First Approximation Network that gave the Snowflake a quick, dim picture of any overall disturbance. Spy-boxes ranged around the equator told them the eight Pyramids were exactly there, on that imaginary line, equally spaced around the circumference of the planet.

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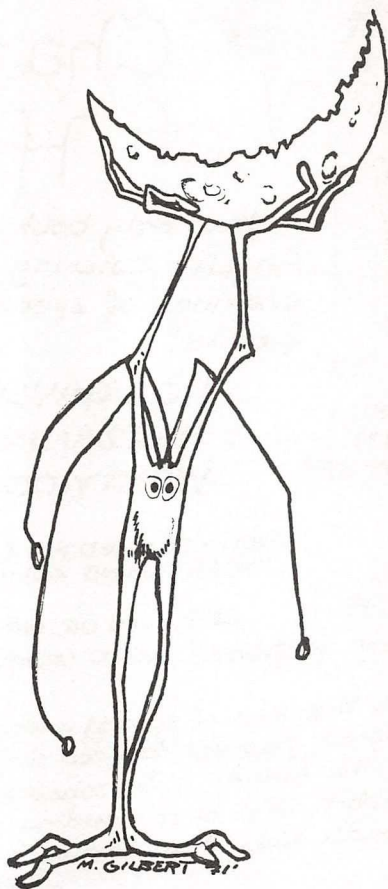
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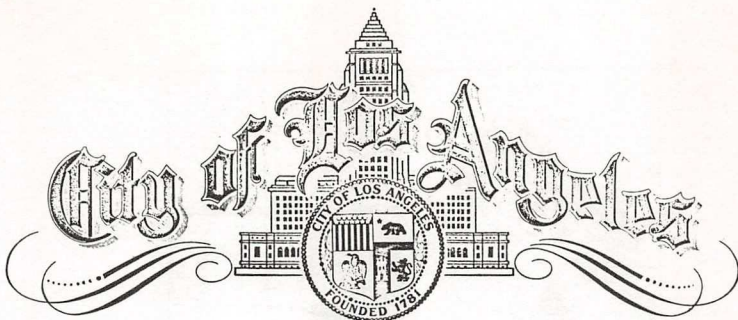
"Oh! you're making me Blish."

--Sherry M. Gottlieb
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WHEREAS, science fiction represents a form of literature that has helped to build the future; and

WHEREAS, Hugo Gernsback, its first modern proponent, saw it as a medium to introduce the latest scientific advances of the present to predict the world of the future, though few authors write deliberately to educate, the literature of science fiction over the last four decades has introduced modern generations to expect coming changes in society, and has even helped to bring them about; and

WHEREAS, many of the technicians who created the first actual space programs as well as many of the first astronauts, were readers of science fiction; and

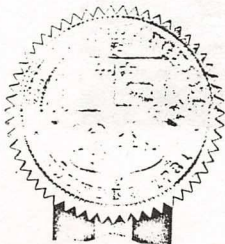
WHEREAS, science fiction stories have heralded many developments that have later come true, such as television, computers, nuclear power, heart transplants, methods of increasing food yield, and space flight; as well as warning against such dangers as atomic warfare, overpopulation, or the eventual depletion of natural resources; and

WHEREAS, science fiction ranges from pure fantasy to practical speculation; from simple entertainment to literary allegory and social satire. Its influence is recognized through the number of educational courses in science fiction created at colleges around the nation in recent years; and

WHEREAS, readers and authors of science fiction have gathered together annually for the last three decades to meet each other and to discuss ideas and trends of the near and far future:

NOW THEREFORE, I, Sam Yorty, Mayor of the City of Los Angeles on the occasion of the meeting of the 30th World Science Fiction Convention in Los Angeles, do hereby proclaim the week of Sunday, 27 August through Saturday, 2 September 1972 as SCIENCE FICTION WEEK in Los Angeles.

August, 1972



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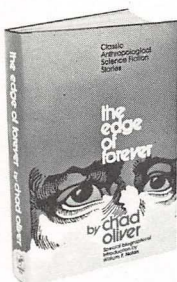
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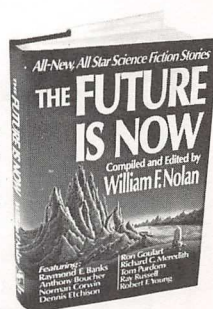


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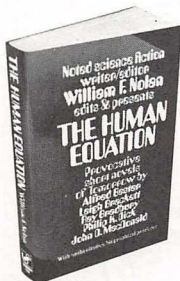
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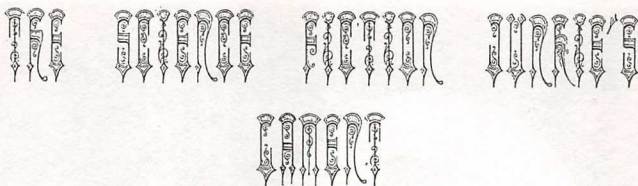


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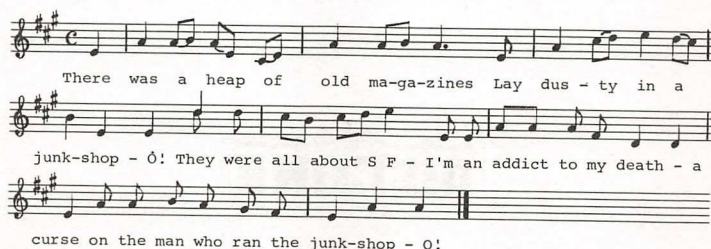
There was a heap of old magazines
Lay dusty in a junkshop - O!
They were all about SF -
I'm an addict to my death -
A curse on the man who ran the junkshop - O!

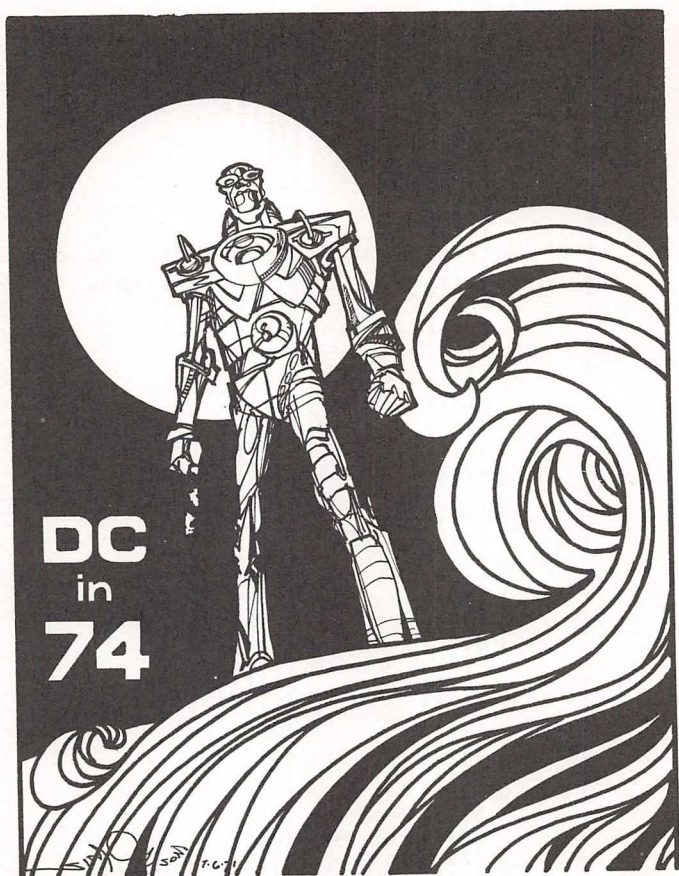
There's many a writer of marvellous prose,
There's many a playwright and poet - O!
Their work's no good to me -
I need Martians on page three -
Without them I'm bored before I know it - O!

I wish I were Kinnison or Gilbert Gosseyn,
I wish I were Giles Habibula - O!
But alas I'm not a slan -
I'm a science fiction fan -
Reality can't get any duller - O!

It's many a time I have thought of a wife,
Long that I've lived sole and sorry - O!
Liking tentacles, not arms,
I cannot enjoy the charms
Of girls who are hoping to marry - O!

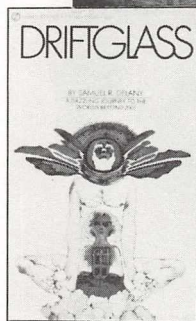
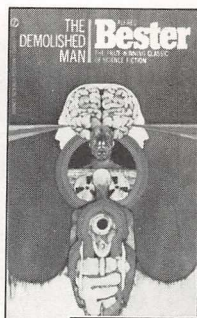
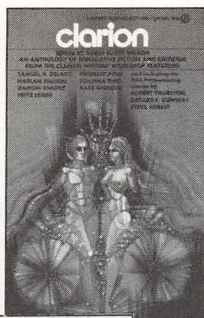
Oh, why was I born on this dull Planet Earth
Instead of say out in the Pleiades?
The man who sold that junk
Made me worse than any drunk -
I'm hopelessly ill with the SF disease!



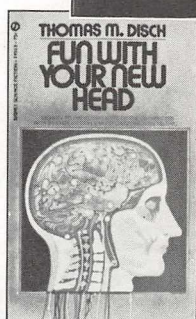
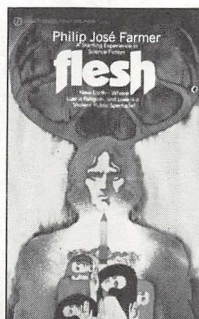
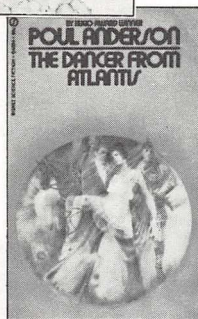
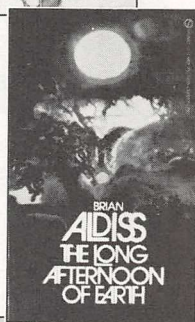


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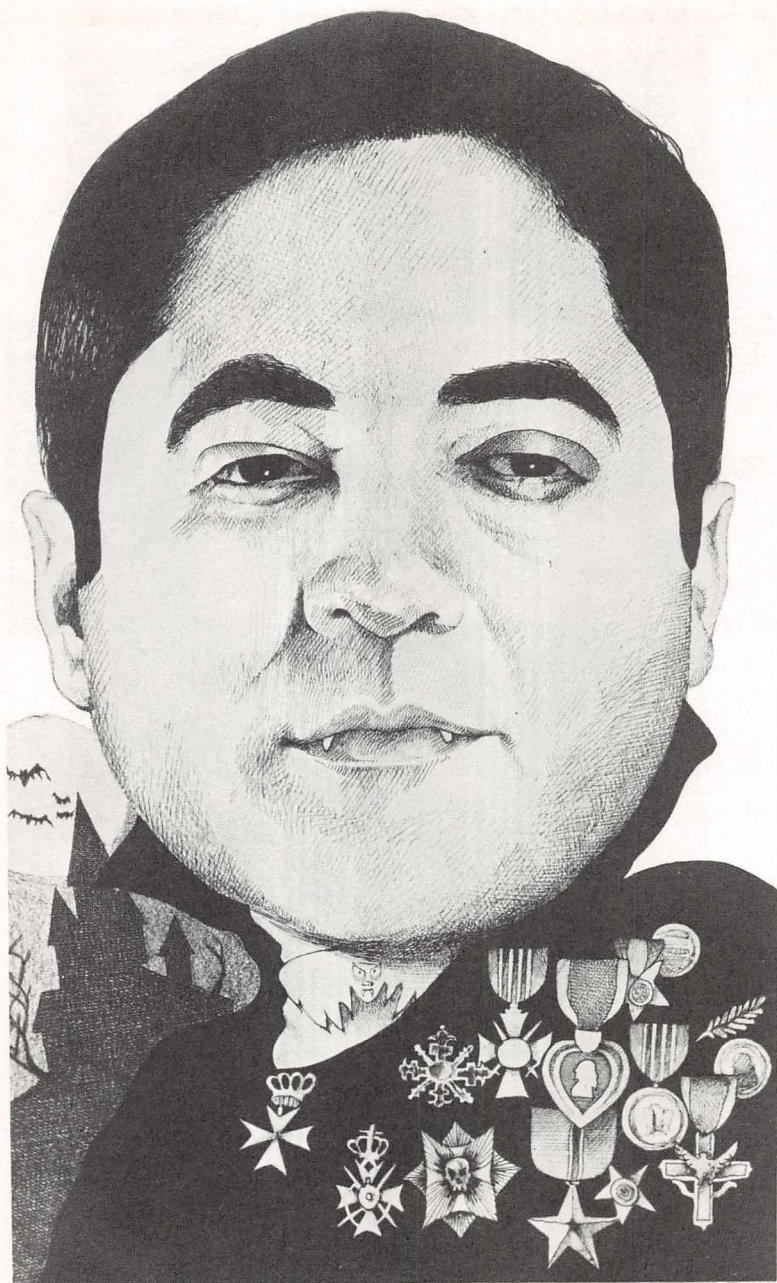
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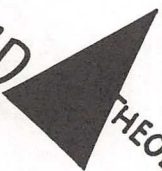


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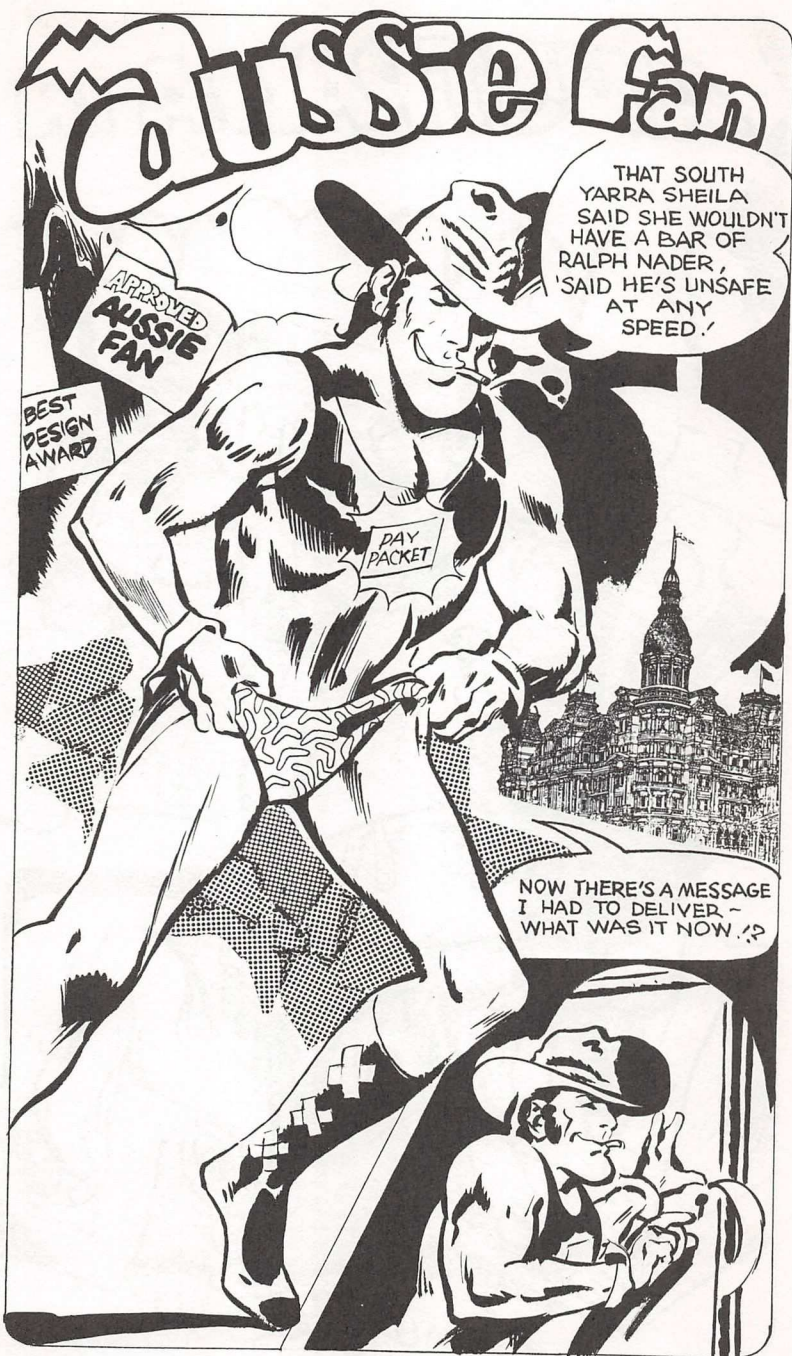
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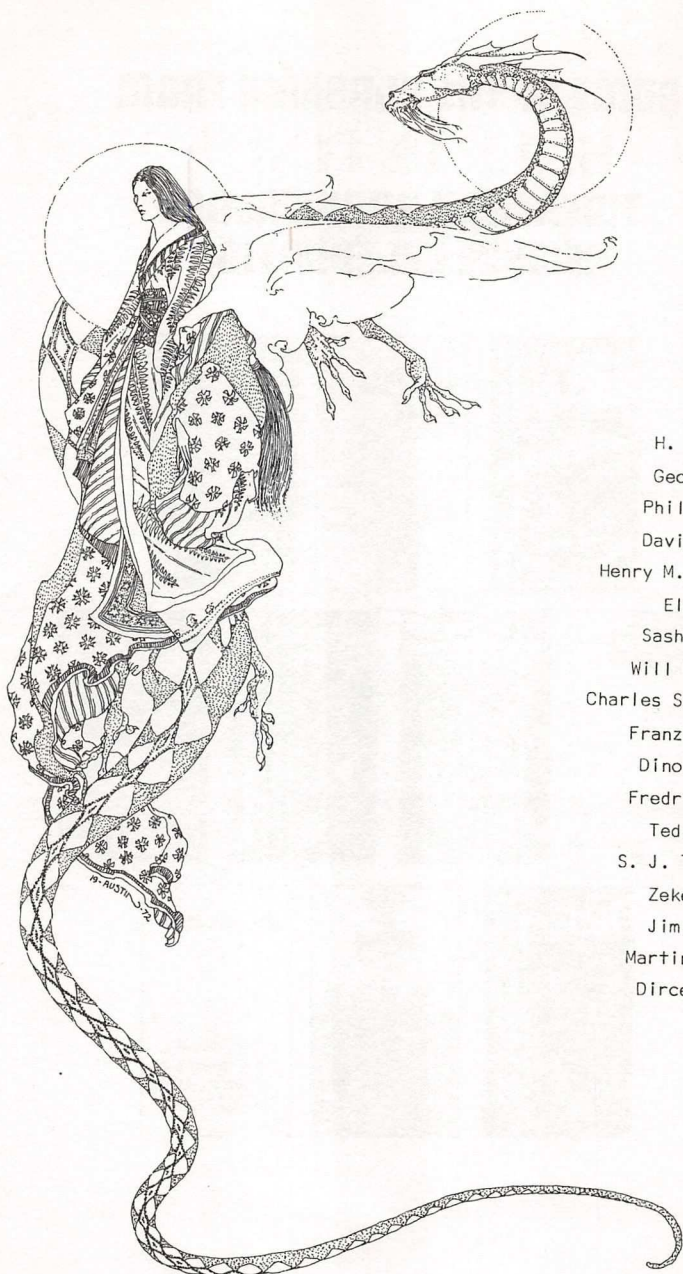
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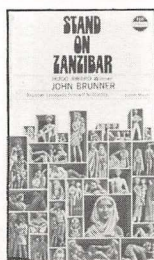
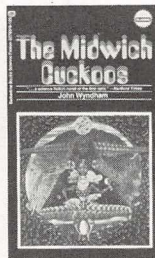
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