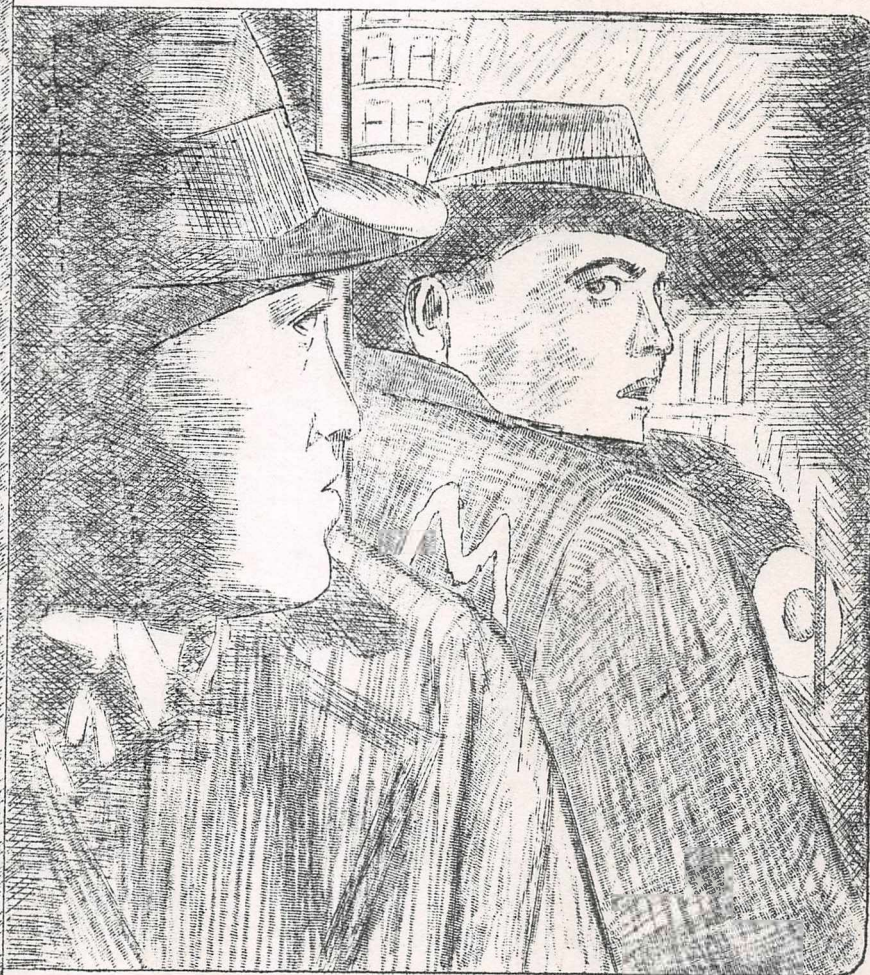


- CANADIAN FANDOM -
SPECIAL BONUS ISSUE

BETTER THAN EVER
NEW
MOVIES FOR TV

A Great Moment from the
German Film "M", which
Fritz Lang directed in
1932. Peter Lorre was the
star of this first and
best version.....WDG



Reprinted
from LIGHT

14th Year of Publication
January 1957 - Number 32

Many things have happened since the last issues of Canfan hit the mails. The New York Convention is rapidly becoming a memory. The 15th Anniversary Issue of Canadian Fandom is finished and awaiting a late February release. This issue now runs over 100 pages, about 40 additional pages than otherwise originally planned. Other than illustrations there are about 75,000 words of text. More will be said on this later.

This current issue of Canfan falls into a very happy niche, yes, we have enough material on hand to squeeze in an extra issue. The Maelstrom is loaded with letters, thus this might well be called something in the category of 'a letterzine issue' with rambling comments.

Something else that has been in the back of my mind since June will now be unfolded. This invention is one of tremendous importance to the movie industry.

Early in June 1956, a report came from London, England. It reads as follows:

Cornelius Vanderbilt Whitney, President of C. V. Whitney Pictures and a major shareholder in Technicolor Corp., has revealed the development of a sensational new process that can change old films to new aspect ratios, and add both color and sound.....Whitney stated that the new process has been under development for the past year, and that his company has an arrangement with Technicolor, whereby he gets exclusive use of the new process for six pictures, after which it will be made available to the entire Industry. Whitney further disclosed that the new versions of "Chang" and "Grass", being made under the supervision of Merian C. Cooper who is presently Vice-President in charge of production for C. V. Whitney Pictures, will be the first pictures to employ the new process.....If proven successful, the new process may well be rated one of the greatest technological advances in the entire history of the Motion Picture Industry, saving producing companies many millions of dollars in production and generally strengthening the industry as a whole.....

To me that is the most fabulous news item I've ever read. Imagine black and white classics in color. Standard gauge films re-adapted for Cinemascope projection. If Whitney can come through with even one of the two, his name will be a landmark in the history of motion pictures.

There is one afterthought to the above two films mentioned, both films being documentary are void of the use of make-up. Which means that films using make-up and odd colors that are partial or complimented the thousands of films in the twenties could not be used. Only films minus make-up could give true reproduction in this new color process.

Another strange thing about the above is that I have a copy of the aforementioned "Grass" in my own silent movie collection. The anticipation of seeing this fine film in full-color is something that I am certainly looking forward to.....And now for some slanderous as well as some complimentary remarks about our past issues.

K E N T M O O M A W
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Cincinnati 27, Ohio; USA

First of all, concerning the Croutch reprint, let me say that I have nothing against fan-ish articles of length. Long con reports and occasional rarities such as Ron Ellik's "THE ENCHANTED THUMB" in For Bems Only have always found favor with

The Maelstrom

me. But they had something that "MIMEO INK IN MY VEINS" does not, something that is needed to maintain interest value in something this long. Mainly, that something is a few good yoks. Humor. This could have been really great stuff if Croutch had woven some added humor to his history in fandom, but he didn't. I read it through, but I won't remember it in a few weeks.....Redd Boggs did a nice job of writing an off-beat bit. Sort of in the Willy Ley style.....I was mildly surprised to see that you printed my letter. If nothing else, it should get me a few letters from trufen. I must have been a little bitter and rebuked by BNF's when I wrote that; sounds like some of Greg Benford's earlier mutterings. Hummm----maybe they'll get me in a future Derogation a la young Greg. I find myself still in general agreement with what I said, but I also can see how the Old Guard must feel now. One can't expect a veteran to go along just as full of enthusiasm and vigor as the day he read his first fmz. The youngsters coming up equal the oldsters going to seed, so I suppose things even themselves out. Unfortunately, as you may be aware, the new crop of youngsters seem incapable of replacing the active old timers. They may with experience, rise to the task, but in the meantime, fandom falters.....I note that a television play entitled "THE MAGIC BOX" will be presented shortly on one of the NBC sixty-minute drama shows. Since it is supposedly concerned with photography, I assume that it is adapted from the article reprinted in Canfan # 28. Have you heard anything more about it?.....

The presentation on television of "THE MAGIC BOX" was as by now you must know adapted from the J. Arthur Rank feature mentioned in our previous pages. This in turn was based on a book. Our article was a very condensed portion from the book in the words of the author.....Les Croutch will never be gafia. He turns out LIGHT for friends and FAPA, but at this point he draws the line. He corresponds solely with some of the oldsters of fandom. Fandom today doesn't particularly interest him, except from a distance and this is an outlook that I can understand. The guy has nary a spare moment because of the business of making a living. Les is in the radio repair business and with the advent of television in his area (quite recently) the demands on his time have really piled up.....WDG

P E T E R B. H O P E
15 Claremont Avenue
New York 27, N. Y., USA

Canfan # 30, too many short articles. The Derleth "RESPONSIBILITY" piece was interesting. He seems to think highly of his own 'open mindedness' though. To Croutch, why must an effect have a cause when applied to the universe as a whole and not to our everyday life?.....I didn't go for "SPECTACULAR". But the Bloch humor more than made up for this. The hypnosis article, I'm sure Actors' Equity would not allow the regular use of hypnosis in the theatre: too few weeks work would be required.....Canfan # 31, liked the Croutch article particularly. Haven't read the rest of Canfan yet. I like this format, with one long article rather than many short ones.

Croutch can sure stir up a controversy. I'm afraid I'm one of those characters that like proof. If one lets a thing like that become an obsession the results certainly wouldn't be good. In not having proof of the beginning (positive, that

is) I tend to ignore the whole thing and concentrate on the 'whole' things of today. My ordinary mind works much better with things that are tangible.....WDG

R E D D B O G G S
2209 Highland Place, N. E.
Minneapolis 21, Minnesota
USA

"Drive your cart and your plough over the bones of the dead". -- William Blake, "Proverbs of Hell"

Sending out your September and November issues in June was a sly trick; it gives you more than four months on the stands. That is, if Canfan is selling on news stands. But I'm sure it is, else you wouldn't have adopted this prozine practice, would you?.....I looked at the Bloch item, and found it a reprint. Sighing, I turned to the Derleth article. I found it was a reprint, too. I was about ready to give up at this point, suspecting -- rightly -- that nearly everything was a reprint in the issue(s), but I rifled through the magazine as a last resort. My name caught my eye, and I discovered you had reprinted a minor article by me called "THE VIKING-SHIP HOAX". Now, really!.....An occasional reprint is welcome, of course, but something is wrong when a fanzine starts reprinting for the mere sake of reprinting. My article had little merit in the first place (I turned it over to the NFFF MssBu to get rid of it, whence Beak Taylor obtained it) and even less now, nine years later. The other items you reprinted had a little more reason for seeing print again, but if you'd devoted the same number of pages to fresh new material, Canfan would be more worthy of notice than it is as a reprint publication.....It's strange and sad to realize that the only two fanzines I've seen in months that had any promise at all -- Canfan and Fantasy Sampler -- bot failed in that promise by devoting many pages to stale stuff from the past. A good new article beats a dozen old ones any day, and there's something wrong when an editor starts relying on reprints almost exclusively. A good editor, an editor worthy of the name, should hate reprints. There's no fun in lifting material from old files -- material that some other editor went out and discovered in the first place. Aside from harvesting egoboo (and where's the egoboo of reprinting some other editor's stuff?), the big fun of editing is looking for and finding some good material. The reprint editor is a mouse, living on stale cheese. The real editor is a lion who prowls the bushes for meat on the hoof.....Anybody can thumb through old fanzines and find some old articles by Sam Moskowitz or Philip Jose Farmer to reprint. But the fun comes from cornering Sam or Jose and asking them -- in fact ordering them -- to write a controversial article that will make everybody forget William Atheling, Jr. "Come, Watson! The game is afoot!" is always more exciting than "Hand me the scissors, Watson".....I'll admit that the hunting in the present fan field is bad, but it isn't so bad that fan editors should abandon the hunt. It might take more energy, but I'll bet you could find 60 pages of new material that would beat the cold crud you've scheduled for your "SPECIAL LIMITED EDITION" six ways from February 1957.....Hell, to save myself from the embarrassment of seeing that walking corpse from 1947 come around again, I'd have written you an article myself...

The above is as far as I can remember the best critical letter ever to appear in The Maelstrom. There is no doubt about it I'm lazy, I just haven't the nerve to walk up to a professional or semi-professional and ask them to knock off an

The Maelstrom

article. I take the stand that their time is valuable, or at least it should be when they have made the grade. If and when an article from one of these gentlemen does appear in Canfan you will know that it was a spontaneous contribution. Every professional is well aware of the eagerness of the fan editor to latch onto new material, and if he likes the format of a certain magazine he will more than likely get into a conversation with this particular fan editor at some convention. A thing like this works its way around slowly and naturally.... With fans, like myself, it is quite another story. I would say that everything holds true with what Redd says above, only applied to the amateur. For myself, anytime somebody wants an article on fantasy in the movies, I will be quite willing to oblige. Or for that matter, any phase of the movie industry and my reason is that I have worked on many different jobs in this business. Currently I'm connected with the production end of a Eastman Color Advertising Film, which comes out about nine times a year. Along with this operation I have learned the ins and outs of booking the same film in over 500 theatres. Previously I have been a theatre manager, newspaper advertising, and even the distribution of individual advertising for each feature.....Then there is my own collection of old-time features as well as my amateur attempts at movie making. I feel that I can speak with a fair amount of authority on the subject as a whole, so there you are fellow fans.....Also remember one thing Redd, the Limited Edition is not being forced on anybody, only upon individual request will anybody receive an issue. So far advance reviews have been quite kind.....WDG

H A R R Y W A R N E R
303 Bryan Place
Hagerstown, Maryland., USA

Comes now a month delayed letter to you, thanking you for two more copies of Canfan. Most of the delay this time was inspired by a couple of sales to the prozines. The acceptances inspired me to dig out the novel on which I bogged down on last summer, and I've been using most of my spare time to finish it up. Only a few thousand more words to go on the first draft, at last, after which a few hours for corrections, and then the typing of the manuscript, which I can do, fortunately, on company time during slow hours at the office. I can revise for the final draft while carrying on a conversation; it's the first draft that takes the concentration of home's quiet. I've sworn a mighty oath to write no more science fiction for a while, after I get this novel out of my system. I'm going to give myself a bit of a rest, then aim for some sort of better-paying markets.....I was pickled tink to see that reprint from Croutch. He's one of my longest term correspondents, one of the three or four people with whom I've continued uninterrupted correspondence ever since the days of SPACEWAYS. Too bad that you couldn't have updated it a little with a concluding page or two about the more recent history of LIGHT, but such action might be anti-climatic, come to think of it; LIGHT has been a bit more sedate in its older age, arousing only mild gasps from the more delicate members of the FAPA in the past few years. Croutch must be the only person in fandom who has been publishing fanzines without complete stops longer than I have. My FAPA publication has been appearing more regularly than his fanzines over the years, with none of those long gaps between issues. But he apparently was circu-

lating carbon copied publications before I began HORIZONS.....I don't agree with Jenrette. The best story about the Civil War is "THE RED BADGE OF COURAGE", written by a guy who never got any closer to the war than I did, Stephen Crane. It would be easy to cite quite opposite case histories to the authors whose varied backgrounds he cites. For instance, absolutely nothing has happened to Bradbury, to my knowledge, except several changes of residence. Lovecraft's life was equally pedestrian. Asimov's life has hardly been vivid, even though Jenrette uses him as an example of his theory. Most men in their 40's or 50's today have had several types of work, have travelled for one reason or another, and I suspect that the proportion of footloose, jack-of-all-trade backgrounds in the science fiction writer field wouldn't be any larger than that in any other field containing men of similar age and economic status.....Derleth is badly mixed up. He's confusing book reviews with literary criticism. Fanzines try to publish literary criticism, as a rule no matter how badly the writers may mess up their output. Book reviews are book reviews, brief statements of what a book is about and how it compares with the author's previous work and where it can be bought. I greatly prefer to read the statements of a very immature fan about a book, honestly expressing what the fan thinks about the work in question, to the series of cliches that you'll find in the book review section of the New York Times or Milwaukee Journal. The reviewers in such commercial publications are so hampered by considerations of advertisers' feelings and shortage of space that they can't do better work than a high school student's efforts for his English course. If Derleth is trying to say that there are unprejudiced critics, he is being preposterously naive. Prejudice is so engrained in every human that it's reflected in every paragraph a man writes. The writers who conceal best their prejudices are the dumbest ones.....About hypnotism: I wonder if it's correct to say that a person cannot be hypnotised against his will. It might be more correct to say that it is impossible to hypnotise a person who will not sit quietly and listen to the hypnotist. It might be an important distinction, and I'd like to see what would happen, if a good hypnotist tackled an intelligent person who agreed to pay attention and still fought the efforts to put him under hypnosis. A really good salesman certainly performs a sort of hypnosis on many persons who didn't really intend to buy something, if he prevents them from wandering away before he's finished his spiel, and that's a sort of hypnosis against the subject's will. And a lot of psychologists say that Hitler's power over the German people had elements of hypnotic influence, compelling the Germans to do things that they didn't really intend to do.....

D O N A L D E. F O R D
Box 19-T
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The 15th Anniversary Issue of Canfan is a good job well done. Got a kick out of Les Crutch's stuff. It was material I hadn't read before. I've read his LIGHT and think I'd like the guy.....SIDELIGHTS ON THE

MERRITTALLES was quite interesting to me. The whole mag was for that matter, but these items stood out. There wasn't anything I didn't actually read and get something in the way of enjoyment out of it.....The Midwest Con is planned for the last weekend in June if Lou gets lined up with his banquet dates. Same place---North Plaza Motel and we should have better weather for swimming, etc. People with kids in school, or on vacations should find this June date better for them. The same goes for College attendees.....

The Maelstrom

While in the middle of setting up these stencils a very interesting thing has been going on in the local papers and be-almost right next to this controversy in my business sort of makes for a play by play description. So what follows is sort of a maelstrom within "The Maelstrom".....WDG

What follows discusses the powers of the Church which every so often intervenes into the censorship of motion pictures. Where certain groups are cited I have followed this up by talking pro and con with followers of the particular religion and I have found in the majority that they do not necessarily conform with the statements made by the heads of their Church.

Some of you may think that I now go merrily on my way debunking these statements from religious leaders, this is not so. Somewhere between the religious leaders and the average movie-goer there is an answer, and to recognize this is yet another problem.

No matter where you are sitting there is a Censor Board. In the United States most individual states have a censorship group, in Canada the set up is the same, only by province.

It is in this area that I think the Church should get right down to it. In the past it is always after the film has been passed by these groups (and shown in a few first run theatres) for exhibition that the Church steps in with a hue and cry. Thus when Cardinal Spellman made his statements about "Baby Doll", the decision fell on the exhibitor, who like most of us can see a fast buck. The distributor gets a million dollars worth of free advertising and in anticipating this bonanza has ordered extra prints of the film over and above the usual quota. There will be theatre chains that won't show this film because of the Catholic influence, which only means the film will get a longer run in the theatres that are willing to run "Baby Doll".

"Baby Doll" is a very interesting example of an almost plotless story being held together by the interjection of sex. The sex angle is actually subsidiary, but nevertheless it is in evidence, just like it is in our own every day life. I can think of quite a few other recent films where sex, nudity and unvarnished suggestion have been prominent. Such titles come to mind as "THUNDERSTORM", "UNTAMED MISTRESS" and "THE TEN COMMANDMENTS".

Let's go back to the beginning, which was sometime in the middle of December, and watch the snowball grow:

In Manhattan's St. Patrick's Cathedral this week, Francis Cardinal Spellman issued a rare condemnation from his pulpit, denouncing "Baby Doll" as revolting, deplorable, morally repellent and grievously offensive to Christian standards of decency. Declared His Eminence: "In solicitude for the welfare of souls entrusted to my care and the welfare of my country, I exhort Catholic people to refrain from patronizing this film under pain of sin".

TIME, December 24th, 1956 - BABY DOLL (Newtown; Warner) is just possibly the dirtiest American-made motion picture that has ever been legally exhibited, in condemning it, the Roman Catholic Legion of Decency declared: "It dwells almost without variation or relief upon carnal suggestiveness." The statement is true enough, but there is room for doubt that the carnality of the picture makes it unfit to be seen. The film was clearly intended--both by Playwright Tennessee Williams, who wrote the script, and by Elia Kazan, who directed it--to arouse disgust with the film itself, but with the kind of people and the way

of life it describes. To the extent that it succeeds, "Baby Doll" is an almost puritanically moral work of art. And yet, as the script continues, long after it has made its moral point, to fondle a variety of sexual symbols and to finger the anatomical aspects of its subject, the movie-goer can hardly help wondering if the sociological study has not degenerated into the prurient peep.

In the early scenes, the camera roots like an indifferent hog through a heap of white trash in the Deep South. In a rotting mansion, on the Mississippi flats, in an upstairs room filled with dolls and hobbyhorses and empty Coke bottles, a ripe-bodied young woman lies curled in a wrought-iron crib and sucks her thumb as she sleeps. This is Baby Doll Carson McCorkle (Carroll Baker), who "had a great deal of trouble with long division....and never got past the fourth grade". In the next room a balding, slack-jowled, middle-aged man, still dressed in frowsty pajamas even though the day is half gone, stares lewdly through a peephole at the sleeping girl, this is Archie Lee Meighan (Karl Malden), the owner of a beat-up old cotton gin, who has just been put out of business by the competition of an interstate syndicate.

Archie Lee and Baby Doll are married. But the marriage, at Baby Doll's mincing insistence and with Archie's slobbering acquiescence, has not been consummated because Baby Doll, who is 19, does not yet consider herself, as she daintily phrases it, "ready for marriage." Frustrated in both business and pleasure, Archie goes berserk one night, and burns down the syndicate gin. The rest of the picture describes, with a degree of Priapean detail that might well have embarrassed Boccaccio, how the syndicate's manager (Eli Wallach) gets his revenge; he not only seduces Baby Doll, but persuades her to give him evidence that it was Archie who burned down the gin.

The seduction scene takes up the better (and decidedly the worse) part of the picture. The seducer starts working on his victim in the middle of a junk heap back of the house. ("We could play hide and seek," he slyly suggests, and she replies, "Ah'm not athaletic.") He really gets going in the swing, where the camera closes in on her face while his hands are plainly busy elsewhere ("Oooo," she gasps, "Ah feel so weak") pushes her toward the brink by the pigpen, and apparently ends up with her in the crib after she coyly suggests that he take a nap ("Yew c'd curl up and let the slats daown"). Later, when the heroine murmurs "I feel cool and rested, rested and cool for the first time in my life," it may strike some movie-goers that the language of Tennessee Williams, no less than his subject matter, often seems to have been borrowed from one of the more carelessly written pornographic pulps.

Nevertheless, the picture does have some not inconsiderable merits. Several scenes are models of what might be called picaresque comedy. And Director Kazan, even though he cannot seem to decide whether he is reciting a dark poem or just telling a dirty joke, has won skillful performances from his veterans, Malden and Wallach, and from Newcomer Carroll Baker, of whom the public is certain to hear a great deal more in the next year or two. As Baby Doll, she is the Coke sister of Southern folklore, all the way down to the bottom of the bottle.

BOXOFFICE, December 29th, 1956 - LONDON: After attending a preview of "Baby Doll", the Rev. John A. Burke, ecclesiastical director of the Roman Catholic Film Institute of Great Britain, said there was no

The Maelstrom

reason in his opinion why adult Catholics should not see the picture that "thoughtless" people ought to see. He would not comment on the action of Cardinal Spellman in New York in warning Catholics they would commit a sin if they saw the picture.

SHOWMAN'S TRADE REVIEW, December 29th, 1956 -- 'BABY' SPANKING CHALLENGED; CATHOLICS NOT IN AGREEMENT: The scope of controversy over Elia Kazan's "Baby Doll" became international when the head of the Roman Catholic Film Institute in London approved the screen version of two of Tennessee Williams' short stories about Southern "white trash" for adult Catholics in Britain, and the issue sharpened in New York, where the picture is playing its first engagement, as the Very Rev. James A. Pike, dean of the Protestant Episcopal Cathedral of St. John the Divine in a sermon last Sunday took issue with Cardinal Spellman's denunciation of the film from the pulpit of St. Patrick's Cathedral the previous Sunday.

Dean Pike seemed to sum up his retort to Cardinal Spellman's pronouncement forbidding Roman Catholics to see "Baby Doll" under "pain of sin" with his declaration that "I don't think that I sinned in seeing it."

Dean Pike was one of several prominent clergymen who attended the world premiere of the picture at the Victoria Theatre last week.

"One could attend this picture," said Dean in his sermon, "with a sinful motive and could, in the course of it and as a result of it, indulge in sinful thoughts.....There have been those who have searched through the Bible with similar intent and with similar results. The same would go for many great works of art, some of them portrayed in famous churches and museums.....Sensuality is not portrayed (in "Baby Doll") for its own sake. It is portrayed in much less abundance than in 'Ten Commandments.'" (This reference drew from Cecil B. DeMille's in Hollywood the statement that "Dean Pike's comment....does not correspond with that of others of the clergy who have given it their high praise.")

On the matter of patriotism raised by some of Cardinal Spellman's remarks, Dean Pike said "the true patriot defends freedom against governmental authority and against majority or minority pressure groups, against volunteers in the cause of thought control."

On one point, the advertising for "Baby Doll," Dean Pike stood in agreement with Cardinal Spellman's denunciation of "brazen advertising promoting the picture" by referring to the advertising as "a crude distortion of the author's work and an insult to the public."

MOTION PICTURE HERALD, January 5th, 1957 - PRINTS ADDED: Amid reports that "Baby Doll", the Warner-Elia Kazan production condemned by the Legion of Decency, has been refused for bookings in a circuit of 20 New England theatres owned by Joseph P. Kennedy, former U. S. Ambassador to Great Britain. Warner announced that 75 additional working prints have been ordered to bring the total of "Baby Doll" prints in circulation to 425.

The picture has been booked in 1,118 cities to date, the company said. It is being booked "heavier than any of our other major productions," a spokesman said, "with the only problem areas being Albany and the Maine and New Hampshire circuit."

The Victoria theatre in New York has announced that the film has been set for an indefinite run at that Broadway house. In Albany, while a decision was awaited from Warner's New York office on the withdrawal of the film from exhibition at the Albany Strand, it was

learned that a delegation of Stanley Warner zone officials quietly visited Mayor Erastus Corning last week to discuss the situation.

Earlier last week, there had been reported intimations that the Albany administration did not look with favor on the plan to premiere the film, in the wake of strong Catholic protests made to the theatre by Reverend Thomas H. Kay, diocesan director of the Legion of Decency and in a front page Evangelist editorial. Although the film has a state seal, which makes a theatre immune from prosecution, this apparently would not stop the city from taking action.

As you can see things are beginning to warm up in the United States and before it is finished, this film which would ordinarily go by as just a picture, will probably be up in the top ten boxoffice films.....The head man of Famous Players in Canada (subsidiary to Paramount Pictures) is a devout Catholic has stated that Baby Doll will not be playing in these particular theatres. The chain consists of nearly 400 theatres, this includes partnerships. Some of the partnerships do not fully come under this restriction, thus Baby Doll may or may not show in some of these Famous Players situations..... Now for the picture in Toronto, which follows along the lines of the U. S. storm in a teacup.....WDG

THE TELEGRAM, January 9th, 1957 - GIFT WRAPPED PACKAGE OF TRASH - IT'S UNFIT FOR YOUTH-CENSOR: "Baby Doll" comes to the screens of Toronto theatres in about three weeks uncut but forbidden to the eyes of all under 18 years.

This is the ruling of Omri J. Silverthorne, director of Ontario Motion Picture Censorship, who has placed a "restricted" stamp on the Tennessee Williams' screenplay.

An inter-continental controversy began when Francis Cardinal Spellman denounced the film and exhorted Roman Catholics to boycott it "under the pain of sin."

"It is astonishing and deplorable that such an immoral motion picture has received a certificate of approval under the so-called self-regulatory Motion Picture Association of America."

The OMPC restricted label means no one under 18 will be allowed to see "Baby Doll" in Ontario whether accompanied by an adult or not.

"It takes a good deal of subtlety to grasp the significance of the plot and thus the picture is definitely unsuitable for any but adult minds," a censor said.

Irving Herman, of Warner Bros., said the first public showing in Toronto will be either January 25th or February 1st in Odeon's Carlton, Colony and Fairlawn movie houses.

The Cardinal's views on Baby Doll were endorsed by the Roman Catholic Church here. A Chancery spokesman added that no further explanation was required.

Rev. John R. Mutchmore, secretary of the United Church's Board of Evangelism and Social Service, said the film will be reviewed by a minister and a layman.

"If their report on the film is unfavorable we will lodge a formal protest with Mr. Silverthorne," Dr. Mutchmore told the Telegram.

"We have been co-operating with the Roman Catholic Church's Legion of Decency for the past several years on similar matters," he continued.

The Maelstrom

"We have always found it a vigilant organization, forceful, and providing a genuine and worthwhile public service."

In London, England, the Catholic Film Institute, an unofficial British organization, has ruled the film may be seen by Roman Catholics there.

Commented Mike Hunter, of Warners' New York staff; "It seems to me they must have a double standard to be condemned here and approved in London. It is a wonderful picture."

Mayor Nathan Phillips (of Toronto) said of Baby Doll; "I've never heard of it!"

Elia Kazan, Academy Award winning director of the movie, denied his work was immoral; "In the court of public opinion I'll take my chances."

New York critics hailed Baby Doll's superb acting but generally withheld an opinion on whether it's too strong for the screen.

A couple of days after the above article appeared Odeon arranged a screening for the clergy and newspaper people of Toronto. I work directly next to the Screening Room, so that when this mixture got together for a Thursday afternoon I was on tap for the results. The results piled up quite a few columns for the three big Toronto newspapers the following day. What follows is the best of the lot.....WDG

TORONTO DAILY STAR, January 11th, 1957 - OSCAR FOR THE DEVIL, NOT 'BABY DOLL' BAN, CLERGY VIEWERS SAY: "Baby Doll" came to town yesterday for a sneak preview and of eight Toronto clergymen and a United Church of Canada layman who saw the controversial film about southern states white trash, only one said it should be banned. Most were bored stiff and some said it was good to get out in the clean fresh air again.

"If they give any Oscars for the movie, the devil should get one," said Murray Anderson, recording secretary of Yonge Street United Church, but he didn't think it was any worse than many other films released in the past.

The only minister who demanded a ban was Rev. Gordon Crofoot, secretary of the department of evangelism and social service, Baptist Convention of Ontario and Quebec.

"It's altogether disgusting," he said. "It's vulgar and full of nasty innuendoes, and children under 18 are going to get in to see it anyway, despite what the censor has ruled." He added that the acting was wonderful.

Rabbi Abraham Feinberg, Holy Blossom Temple, who had thought from all the reports "Baby Doll" might have a "very dirty and salacious aura" about it, saw no reason to ban the film.

"This is not a glorification of sex," he said. "It might even produce a certain revulsion and disgust at the relationships between men and women."

He saw the movie as a conflict between industrial revolution in the South's cotton industry and the violent inefficient types who wanted to hold on to the old ways. "Sex," he said, "is subsidiary."

In some ways the film showed the emergence of character under stress, because "Baby Doll" herself certainly grew up before the end of the picture. Some of the sexual reaction scenes he thought were overlong.

He said it would undoubtedly play to packed houses because of the efforts of "well meaning" persons to have it banned. When "Oliver Twist" came to town, Jewish people felt very badly about it, "but we knew better than to try to have it banned."

Rev. Fred Poulton, secretary of the department of social relations, Canadian Council of Churches, a Baptist, said it wasn't very good entertainment, although the acting was fine.

"But I doubt if it will do the moral digestion of adults any good," he said.

He saw little connection between the Canadian scene and the conditions portrayed in the southern setting, and said he didn't think the film added to the cultural background of a country.

"There are sewers in every city," he said, "but you don't have to make movies about them."

Rev. William Jenkins, First Unitarian Church, said the people who criticized the sex content of the film, missed the characters portraying the passing from the scene of the "old south."

The minister, who spent some years in Mississippi and Florida, said: "I felt a little sad in the spots where the other people watching the film laughed."

"Baby Doll", said Rev. Arne Kristo, of the Lutheran Church, Missouri Synod, "gives the viewer a chance to roll vicariously in the gutter....the question in my mind is not whether you should or should not do so....but rather whether you enjoy doing so."

Obviously the young should be protected from the gutter and he agreed with the censor's decision.

"The Christian viewer," he said, "should gain a new respect for the power of sin and a newer appreciation of the need for Jesus Christ in the lives of all."

Rev. Frank Brisbin, Metropolitan United Church, thought the movie was vastly over-rated and certainly not worth all the controversy. Technically it was only an average show and he wouldn't call for a ban on it.

"I know of real-life situations in downtown Toronto--and uptown, too," he said, "much more sordid than Baby Doll portrayed."

He called it a very average show, given an "overtly sexual twist" to place it in the centre of a controversy.

"A person brought up with respect for good moral standards certainly wouldn't be endangered by it," he said.

Mr. Brisbin, who came late and left early, said he was bored by the first portion of the show.

Rev. Gordon Smyth, Yonge Street United Church, who represented Rev. James R. Mutchmore, secretary of the United Church's board of evangelism and social service, said while he wouldn't ban the show, he felt like taking a good bath when he came out.

"Banning it wouldn't serve any purpose," he said. "Basically it's not out of line with a number of others. I have enough faith in the youth of today to feel they will come away knowing they have seen the decay of a certain type of life."

"Whatever is indecent or suggestive is so related that it's an indication the wages of sin are death or destruction. While there is no direct moral, negatively the film preaches a powerful lesson of Christian conduct--which might have been the opposite intention of the producers."

Rev. Martin Kavolis, of the Evangelical Lutheran Synod of Canada,

The Maelstrom

found the acting good, but couldn't find much sense in the story.

"The sex in it is overplayed," he said, "and while I wouldn't ban it, I wouldn't recommend it to my Lithuanian congregation or to others from Europe."

The preceeding was the longest of five different articles that appeared on the same day. Rev. Brisbin comes about even with my way of thinking or to put it crudely "much ado about nothing".....Rabbi Feinberg, has a short memory, "Oliver Twist" never played in any Famous Players theatres. At this particular time (1950) I was working for Bloom and Fine Theatres, which is affiliated with FP. A note came around to each theatre in the Motion Picture Association of Ontario membership advising us not to play this film. Unknown to me the decision had all ready been made for me and the whole chain. I questioned this with the son (who I went to school with in earlier years) of the head man, who by the way is Jewish. And he frankly said it was stupid and adding so what if Fagin personified a miserly Jew. Take a look among your own Scotch relations, it sure is a known fact they are tight and money grabbing and share equal remarks of sarcastic nature from others.In other words the Scotchman, Irishman and Englishman of today get their fair share of slanderous remarks, but in the end it is all water over the bridge and forgotten.....Other than the run that Rank's film had in his own Odeon houses it can be said that the subsequent runs were few and far between in Toronto. One fact is interesting, following the first run houses, most of the small independents that played the film were of Jewish faith. So you can see how much the denouncement by Rabbi Feinberg affected his own people. So the statement about no restrictions on "Oliver Twist" seem a bit out of line.....There are other samples of this situation such as the local banning of "Rope", after a two-week first run showing. The film thereafter showed all over the country, but never again in the good city of Toronto. The joke was that several semi-professional groups (including some high schools) immediately put on the stage version of "Rope". Thus while the clergy put the clamps on the movie they could not lift a hand to stop the performance of the play.....About seven years ago a film called "Dillinger" played in a first run house, after three weeks local pressure the film went out of circulation. Two years later the film was re-run in a downtown house and then onto subsequent second and third runs. A case of a period of time healing the objections.....In 1945 Fox released one of the lesser films of that year. "Roger Touhy, Gangster had a little trouble in sections of the United States. Strictly a "C" class effort and intended for a second feature billing. The picture never saw the light of a projection arc in Canada, but wait, all is not lost. The film will turn up on TV in the near future, to a much larger audience.....Another very interesting thing was a James Cagney film made in the early thirties called "G-Men". This film was reissued by Warner Bros. around 1950 and believe it or not this was the first showing of this film in Toronto. One cannot help recalling to mind "Scarface", which as far as I'm concerned

had a full share of guns, brutality, sex and cold-blooded murder. If there have been pictures that have outshone this one since its original release, it would come as quite a surprise. I have seen well over 3000 features in my short life and "Scarface" stands out quite prominently. By today's standards it has its shortcomings, but I think it would still be pretty fair boxoffice material. The cast alone would be quite a come-on, Paul Muni, George Raft, Ann Dvorak, Boris Karloff and Karen Morely. I always remember Karloff playing the part of an American gangster, and his prominent English accent (at that time) coming to the fore. The first scene in the film would make today's censors sit up and take notice and it set the pattern for many other outspoken items in the film. Do you remember how the camera panned in on a ballroom, the place being a shambles from a celebration the night before. Then the camera closes in on an elderly figure who has a broom in his hand and mess on the floor. Then his hand comes up holding a pair of brassieres, he shakes his old and mutters, "Quite some party." This was but an introduction to some very frank scenes later on dealing with gangsters and their mistresses. I feel quite sure that this one will turn on television like it's counterpart "Little Caesar".....Some of the cases that turn up in the USA in individual states, are about as bad as our situation in Toronto. I remember particularly "Strange Cargo" with Clark Gable and Joan Crawford. This one was run out of about 13 states, now there's a number for you. In most cases MGM was not given the choice of editing out the objectionable dialogue. The film was out, with no second look.....Then of course we have the topper of them all, "The Outlaw". Ten years later the producer freely admits that he hired over fifty people to say nasty words about his picture all over the country, he actually baited the Church and as everyone knows Jane Russell became the most photographed star in Hollywood, without actually being seen in her first motion picture until some five years later.On January 18, 1957 it was announced that "Baby Doll" has been banned from the provinces of Alberta and New Brunswick. And on the same day it opened for its initial showing at the Odeon Carlton Theatre in Toronto. It is odd to note that the Province of Quebec, which has a large French-speaking population, is about 75 to 80 percent Roman Catholic has at this date said nothing about the picture. As far as we know like the remaining provinces it has been passed for showing with a 'restricted' label.....So it seems "Baby Doll" is fated to be a success all because Cardinal Spellman made his original statement, it comes to me that the greatest sin has been committed by the issuer of the denunciation. I have talked to quite a few Roman Catholics and the consensus seems to be that Cardinal Spellman could have picked a subject more worthy of denouncement for one of his rare talks from the pulpit..... What has gone before should never have happened, but as the old saying goes "everybody wants to get into the act." This is but the prelude, what will follow in the next months will be a delight to Warner Bros, the newspapers and the amateur observers.....WDG

The Maelstrom

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537 St. David
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Dave Jenrette has an excellent eye for the female form, and his work, if tastefully done, should be an asset to any fmz. I'm referring to # 30, and his heading for "SMALL-VOICED SINGERS".....I do disagree

with his conclusions on the stature of writers-to-be. People are going to keep on doing the things and arguing the backgrounds that Heinlein, Sturgeon and so forth have done.....I agree with "CROUTCH ON RELIGION". I'm an agnostic and determinist myself, and as such nicely sidestep having to put forth any answers.....I note you use a large number of reprints in Canfan, and this brings up a point that occurred to me some time ago. Isn't there an urgent need in fandom for a well-edited reprint zine, culling the best of humor, articles (and who knows, maybe even fan-fiction?) Not a digest-zine, but one which would keep a finger on the fannish pulse and present fandom at its best. Properly edited, it could become a goal for aspiring fen, and it would also serve to rescue from oblivion the occasional orchids which bloom in the morass of crud emitted, by neo-eds. And why couldn't that be Canfan?.....What do you think?.....

Actually this reprint business has really crept into Canfan since I took over from GAS. But as yet I haven't gone into a set policy, because every once in a while somebody has been moved to send in a contribution. Another thing the title of 'Canadian Fandom' would have to be dropped and a title more practical for reprints would have to be adapted. Mind you what Bill has said has been running through my mind for quite some time. But then I think of what Redd Boggs said earlier in this issue and I start backing down. I guess the best answer would be some more opinions from the rest of you..WDG

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And one final word, due to the size and the bulk of this issue it will be mailed postpaid on the North American Continent only.

That's it. Best wishes for the New Year.

Bill Grant

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TABLE OF CONTENTS

ARTICLES

- 1 FANTASY AND PSYCHOLOGY -----
----- by Robert Bloch
- 13 SIDELIGHTS ON THE MERRITTALLES -----
-----by Phil Rasch
Introduction --- by Arthur F. Hillman
Part One - Metalanim and Nan-Matal
Part Two ----- The Rrrlllya
Part Three ----- Ys and Carnac
Part Four ----- The Kraken
Part Five -- The Face in the Abyss
Part Six ----- Alice in Wonderland
- 41 FRITZ LANG AND HIS EARLY GERMAN FILMS
----- by D. N. Fileti
- 55 TORCON MEMORIES -----
----- by Leslie A. Croutch
- 66 THE MISSING EVENING -----
----- by Ned McKeown
- 67 THAT OLD MOVIE BUG -----
----- by Wm. Grant
- 71 ON THE EDGE OF UNKNOWN POWER -----
----- by Bill Conner

SEMI-FICTION

- 77 MASON IN MONTREAL (Three Parts) -----
----- by Fred Hurter

FICTION

- 93 CANADIAN FANDOM IN THE FOURTIES -----
Voyage of the Astrals -----
----- by Francis T. Laney
Correspondence Piece -----
----- by Bob Tucker
The After-Life -----
----- by Oliver E. Saari
The Mirror -----
----- by Nils Frome

COVER

- 15th ANNIVERSARY -----
----- by Pat Patterson

