



THE OUTWORLDS '70 EGOBOO POLL : Results, plus Commentary

Participants-----

DOUGLAS ABE; GREG BENFORD; ROGER BRYANT; LINDA BUSHYAGER; GRANT CANFIELD;  
 BILL CAPRON; TERRY CARR; ED CONNER; HANK DAVIS; MATHEW DRAHAN; STEVE  
 FABIAN; MEADE FRIERSON III; MIKE GILBERT; BARRY GILLAM; MIKE GLICKSOHN;  
 C. LEE HEALY; LYNN HICKMAN; FLORENCE JENKINS; KEITH KRIEGER; JERRY  
 LAPIDUS; FRANK LUNNEY; SANDRA MIESEL; JIM McLEOD; LARRY PROPP; GARY  
 RICKER; BRUCE ROBBINS; JOE SICLARI; DENNIS STOCKS; JAY ZAREMBA

The above list equals approximately a one fourth response, out of 125 polls distributed; not bad, all things considered (including the British mail strike). Mark Schulzinger will undoubtedly be unhappy in both the way I phrased the questions, and in the way I've tabulated them. The tabulation has been just about as difficult as that 2001 thingie we did for D:B #20; ...and I have wondered just why I phrased THAT particular question THAT way... But nevermind -- what I was aiming for was a general idea of how *Outworlds* was coming across to you; what you liked and what you didn't... I'm fascinated by the way people react in different ways to the same stimuli...this is merely a more cut-and-dried approach to pinning down those reactions, than say, a lettercolumn...

I doubt if any of the categories will show that all the brave 29 voted the slate; and there have been cases where I had to do some intrepreatative scattering of multiple votes in a space I only requested one, and the like...but I think the totals below represent a fair assessment of the opinions of the majority. The only major regret (apart from too many, and too poorly thought-out questions) that I have, is that I sent the poll to those who had only five of the first six issues; the things in Ow #1, particularly Hank Davis' 2001 piece, suffered because of this. This will most definitely change in future outings...

Without further delay, let us plunge into the fray...

List the Six Issues, in order of your preference-----

Counting a First Place (f.p., for future reference) Vote as 6 points, a 2nd Place vote as 5 points, etc., you liked the first Six in this Order:

#4 [122 points]; #5 [113]; #6 [106]; #3 [70]; #2 [60]; #1 [34]

Comments: Personally, I would have rated #1 at least 2nd; and not only for reasons of nostalgia. It was the one issue that came closest to pre-conceived ideals.

Jerry Lapidus: Preference -- Six is by far the best issue yet. The written material is better than in any other issue, with not a dull feature there, and the artwork is more varied and at the same time of generally higher quality than in all other issues. Four, with the best overall conception and best production, ranks second.

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The following three items, preceded by a "Which Issue (in your opinion) Was...", were tabulated on a "one vote = one point" basis.  
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**BEST LAID OUT:** #4 [14 points]; #3 [5]; #5 [4]; #6 [2]. The other two received none...

**BEST REPRODUCED:** #4 [18]; #6 [5]; #5 [2]; #3 [1]. Again, 1 & 2 struck out...

**BEST BALANCED:** #5 & #6 -- tied with [10] each; #2 [2]; #3 & #4, [1] each.

**Comments:** Again, I would have had to place #1 at least second in the 'Best Laid-out' category. It was designed as a whole, with one item 'blending' into the one following -- thus no Contents Page, and no big & fancy 'heads'...

*Jerry Lapidus:* Layout--probably four. Six is excellent, but as I am also a graphics nut, I find the fact that some pages are horizontal and others vertical annoying; either one or the other I could accept --but the two in the same magazine bothers me.

*Jerry Lapidus:* Reproduction: four. Six is nearly as good, but there are some splotches, while four is impeccable and beautiful. Also, four is on heavier paper; my copy of six is curling up already.

*Your Choice for Over-All BEST:*-----

**WRITER:** 12 people mentioned someone named BILL BOWERS. Ted Pauls had 4 votes; and Greg Benford and Alexis Gilliland received two mentions each.

**ARTIST:** Alicia Austin, Vincent Di Fate and Mike Gilbert were given a vote each, but STEPHEN E. FABIAN won handily, with 23 votes.

**CARTOONIST:** Here the results were a bit more evenly divided: 10 votes went to BILL ROTSLER; he was followed by Tim Kirk [8-1/2], and Mike Gilbert [7-1/2].

**LETTERHACK:** This drew the widest 'field', with HARRY WARNER, JR. winning...followed by Mae Strelkov; Mike Glicksohn; Andy Offutt and Mike O'Brien.

**Comments:** Honest, folks...I do appreciate the 'writer' honor, but it was not too unexpected in that I AM the self-proclaimed dominant factor in the magazine... and perhaps I've managed to brain-wash a few of you... I hasten to add, tho, that none of the others mentioned up there were represented before Ow #5, so I had a head start...and an unfair advantage in a year-long 'contest'. It'll be amusing to see how this comes out for the second year; if I should win it three times straight, I'm afraid I'll have to disqualify myself...

With absolutely no malice at all for my other splendid artist regulars, I'm rather pleased with the way the 'artist' category came out: Steve Fabian has been lambasted by the 'critics' for being a purveyor of 'dated visions', or somesuch nonsense. [Consult my editorial in Ow #8, for my views on that.] Humm...do you suppose that I have a majority of 'dated' readers?

*Jerry Lapidus:* Artist -- no way to decide between Gilbert, with all those fantastic scratchboard pieces, and Fabian, especially with the portfolios. I personally like Mike's style more.

Jerry Lapidus: Letterhack -- Glicksohn has established a nice relationship with you, and the friendly competition is highly enjoyable. Mike O'Brien and Mae are also fun to read.

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...in the following three 'best' categories [*Prose; Serious & Humorous Art*, seeing as I had provided 3 spaces each, a f.p. vote got 3 points, 2nd place, 2 -- etc.

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**BEST PROSE**

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- 1.) [29 points; 8 f.p.] *Waterfall for a Blue Man*; BILL BOWERS; Ow #4
- 2.) [15 points; 3 f.p.] *2001.75: An Odd Space Essay*; HANK DAVIS; Ow #1
- 3.) [11 points; 2 f.p.] *Est Modus in Rebus*; ED PAULS; Ow #5 & #6 [votes combined]
- 4.) [ 8 points; 2 f.p.] *You'll Be a Better Universe...*; BILL BOWERS; Ow #2
- 5.) [ 8 points; 2 f.p.] *...from William's Pen*; BILL BOWERS; the Ow #4 installment...
- 6.) [ 8 points] *The Pornography of Science Fiction*; ALEXIS A. GILLILAND; Ow #5

**BEST 'SERIOUS' ART**

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- 1.) [16 points; 4 f.p.] *Page 89/Ow #3* : STEPHEN E. FABIAN : 'Drifters'
- 2.) [13 points; 3 f.p.] *Page 91/Ow #4* : VINCENT DI FATE : cover
- 3.) [13 points; 1 f.p.] *Page 47/Ow #2* : STEPHEN E. FABIAN : Fabian's Page #1
- 4.) [12 points; 2 f.p.] *Page 205/Ow #6* : MIKE GILBERT : Cyborg 'Thinker', with Girl
- 5.) [11 points; 3 f.p.] *Page 102-103/Ow #4* : STEPHEN E. FABIAN : ...from 'Waterfall'

**BEST 'HUMOROUS' ART**

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- 1.) [36 points; 10 f.p.] *Pages 169-176/Ow #5* : MIKE GILBERT : 'The Army Gets Physical'
- 2.) [18 points; 4 f.p.] *Pages 32-33/Ow #2* : BILL ROTSLER : 'There Are Many Fandoms...'
- 3.) [11 points; 2 f.p.] *Page 118/Ow #4* : DEREK CARTER : Trio
- 4.) [ 7 points] *Pages 39-42/Ow #2* : MIKE GILBERT : 'Title 5...'
- 5.) [ 7 points] *Page 109/Ow #4* : TIM KIRK : '...the OUTWORLDS Mail'

**Comments:** ...these results look remarkably like a 'ticket' I would have voted, overall, with one major exception: ...I would have switched positions on my two fiction pieces, if 'Waterfall' could be viewed away from Steve's art for it.

*Hank Davis:* In an unprecedented fit of modesty, or, at least, a paucity of arrogance, I have abstained from the categories into which the 2001 parody might fit. ...since I supplied some "illustrations" for said parody, I might be considered to be in the running for the humorous art category, but not seriously (humorous-seriously, that is...)

*Joe Siclari:* ...about my prose choices--I picked two of your pieces because, although 'Waterfall' was technically not detailed enough, it, combined with the artwork, set a mood that lasted and could almost be tasted. ## ...from my voting you might have guessed that I am a Fabian fan. His work brings out emotions, in me at least. Even when the layout or idea is a copy of Finlay, I find his art moving me, bringing half ideas / feelings to my mind. I savor each of his drawings. *Outworlds* will never be over-balanced, as long as you have plenty of Fabian.

Jerry Lapidus: Serious art--this is impossible to pick; I've listed three specific illustrations [93; 205; 47], but I could just as easily have picked: 177, 187, 192, 204, 107, 130, or any one of several other pages.

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...counting a mention as 1 vote, we have Five more 'Best' Categories:

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**BEST UNCLASSIFIABLE ITEM:** BILL ROTSLER's 'Nudes' [Ow 6], won with 6 mentions. Drawing two votes each: MIKE GILBERT's two 'strips'; HANK DAVIS and his look at 2001 -- and 'Waterfall' as a whole (text & artwork).

**BEST CONTINUING FEATURE:** ...was easily taken by *Est Modus in Rebus*, by TED PAULS; it had 7 votes. Following: STEVE FABIAN's *Page*, and ...*from William's Pen*, with five votes each.

**BEST POEM:** Two Norman Rabek entries--Pages 62 & 168--tied with 'No Award'. I happen to like the poems that I publish, but feel no pressing demand to defend them to you. To each his own.

**BEST COVER:** VINCENT DI FATE / Ow IV / 9 votes;  
STEPHEN E. FABIAN / Ow V / 5 votes;  
GILBERT & BOWERS / Ow III / 4 votes.

**BEST "HEADING":** 7 were mentioned, but no trend developed. Therefore -- "No Award"...

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Two spaces were provided for choosing the *Best Single Item* of the first six issues... A first choice was given 2 point; a 2nd choice mention received 1 point:

The Bowers/Fabian 'Waterfall' collaboration wiped out all contenders with a total of 18 points.

Others, with 2 to 5 point totals: The Fabian illo on page 89; the Di Fate cover on Ow IV; Fabian's 'Folio's'; Mike Gilbert vs. The Army; Hank Davis' 2001.75.

[I hope that this pleases Steve, as much as it does me. That particular epic was a painful job at times; ...it was done under a deadline...and with Steve, having to put up with me changing sizes and 'direction' on the illos several times. It was a bit of work, but well worth it if you liked it...]

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A Query-----

*Is Ow too pretentious?* [4]

*Pretentious, but rightly so?* [11]

*Not pretentious at all?* [12]

**Comments:** I refuse to comment on the results of this one!

Jerry Lapidus: Pretentious -- I don't think so. Expensive, perhaps, but what's pretentious out of taking incredible pains for layout and reproduction?

*A Series of "YES" & "NO" Questions*-----

Is *Ow* 'confusing' to you? YES/4; NO/23

Do you, or have you, found any 'continuity' between issues? YES/22; NO/5

*Jerry Lapidus*: Continuity--yes, primarily in the layout and design. Although everything differs in a large sense from issue to issue, I still see the same hand at work, making those changes and especially choosing the artwork and headings. And of course, the continued presence of Fabian full-page and Gilbert scratchboard work helps this continuity.

Is *Ow* possessed of a 'personality'? YES/24; NO/3

*Roger Bryant*: A grossly unfair question, Bowers. *Ow* fairly reeks of your personality in my judgment, but it's impossible for me to make an unbiased judgment of how much of that reek (ahem!) is subjectively derived from knowing you personally, and seeing you fairly often. Your best answers to this question will come from people you've never met, or at least not for several years. If you hope for a decent evaluation, perhaps you should even segregate answers from people you've met at conventions. And ignore *Glicksohn's*.

[I've met 2 of the 'No's' several times; the other one...never. What does it all mean, oh wise Roger?]

Is *Ow* over-balanced between art & prose? NO/19; YES/8 [Of the 'yes' votes --5 thought it over-balanced toward the art, and 3 over-balanced toward the prose...]

Should a faneditor actively request or beg for material? Only 1 'NO'; 26 said 'YES'...with 5 of those specifying the 'request' option. 1 said "only at first".

If he does, is he obligated to print what he gets this way? YES/2; NO/25

Comments...on the preceding tandem questions:

*Jerry Lapidus*: Material--certainly a faneditor can ask for material, especially if he's not getting the type or quality of material that he wants. He is the master of the fanzine, and thus has the perfect right to ask his readership for additional material if he wishes to do so.

Obligation -- at the same time, he has no particular responsibility to print material obtained in such a manner. He should treat it as he treats any other material, and if it doesn't meet his standards of quality or his likes, he should promptly send it back.

*Roger Bryant*: Of course he should. Much of the talent out there in the great heartlands won't work unless coaxed. But when you're coaxing you should point out that you're a cruel master and will reject anything other than holy writ.

Is controversy essential to your enjoyment of a fanzine? YES/0; NO/29

This fanzine? YES/1; NO/27.

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I must admit that I'm rather sorry that I asked the following series of questions...;  
in fact, I was tempted to skip reporting them -- but what the hell!  
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*Is Fandom a Way of Life?* YES/11; NO/14

*...just a goddamned Hobby?* YES/17; NO/7

*Is Ow a Way of Life?* YES/10; NO/11 ["for you, yes"]

*...just a damned Hobby?* YES/14; NO/8 ["for me, yes"]

*Comments:* Yes. Several kind souls suggested that perhaps only I was qualified to take a stand on the 'Ow' portion--as typified by the words in quotes above, from Ow's resident nit-picker, Roger Bryant.

#### *Four 'Technical' Questions*-----

*Is Ow (physically) too small [2]; too large [0]; just right [26].*

*Is the 'justification' essential to the magazine [11]; Nice, but optional [16]; a Gimmick [0]. [Two voted 'No', whatever that signifies...]*

*Would you prefer Ow to settle down with one repro process [4; 2 specified it should be 'mimeo']; or keep mixing them? [16].*

*Would you prefer Ow to continue experimenting [23]; or start consolidating? [3].*

*Roger Bryant:* Justification is essential to YOUR product; it would not be right and wouldn't satisfy you without it. For most people it would be a nice extra. But not for Ow.

*Jerry Lapidus:* Reproduction -- by all means keep things interesting, keep experimenting. You haven't done all you can do, by any means, and I know you want to keep playing around. Do so, and don't let readers stop you.

#### *Curiosity Question*-----

*Where did you first hear of Ow? As a D:B holdover [18]; Review in: Locus [5]; Amazing [2]; Other: [5].*

#### *Two totally unfair questions, really...*-----

*Do you like Ow Better than you did D:B?* YES/17; NO/1; SAME/2

*WHY?* Greg Benford: ...unity of conception.

*Sandra Miesel:* Not comparable. We liked Mallardi & the contrast between the two editors gave D:B more vigor than Ow has yet shown. Cruder, more erratic, but more vigorous = D:B.

Frank Lunney: More of a reflection of an editor at work rather than an impersonal giant entity.

Hank Davis: It is more of an editorial personality zine... And there is the additional factor that my first look at D:B came with the whichever issue had the guy with the sword and the naked gal and the dragon on the cover [#14], and the Tricon issue with the Adkins cover and the IBM card [#15], and at that time it was up to number bumpety-bump, and had reached that level without my being around to watch it grow, and the letters in the lettercol were c-o-n-f-u-s-i-n-g, what with the refernces to stuff in previous issues, giving me the urge to get those previous issues, which doubtless would send me questing and confused after previous previous issues. ## With Ow, I got in on the ground floor...that might have had an effect. ## But it's still got more personality than D:B had...

Is *Ow* better than *D:B*? YES/16; NO/2; SAME/2

WHY?

Mathew Drahan: You are not afraid to do something different even if, in the end, it doesn't work out.

Grant Canfield: Art & layout, of course.

*Bust the Editor Time*-----

*Is the Editor (Himself):*

overly modest? [2]  
rightly pompous [6]  
essential? [19]  
a typo-manaic? [4]

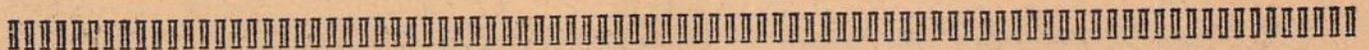
o.k.? [14]  
wrongly pompous? [2]  
a D.O.M. [3]  
wonderful? [6]

loveable [12]  
witty? [4]  
just there? [3]  
inconsistent? [2]  
a BNF? [5]

*OTHERS:*  
'Tall' [Davis]  
a friend [Glicksohn]

utterly mad [Bryant]  
human [Drahan]  
real [Sinclari]

doing a good job [Capron; Carr]  
magician [Fabian]  
graphically superb [Zaremba]



*That takes care of the Questions; now, for some additional comments:*

Barry Gillam: *Outworlds* has an essential narcissism about it that at times causes this reader to skip over those beautifully laid out mutual compliments. ('Such a nice zine.' 'Such a nice comment.') But on something like inertia it does move better than all but a few other zines. At the core of *Ow* is style and not substance. This is the problem: As you say in your answer to Jack Gaughan (199) the look of *Ow* is your work, but the writers all too often natter just a bit too inconsequentially. That's why Gillespie's letter stands out so. The repro, layout and artwork stand well but their contents--the cargo of these vessels -- is often too uninteresting to read through even once, and repels one now when trying to plot some accurate relief map of *Ow* II - VI.

Looking back on the art, there seems to be less Tim Kirk than it had seemed. And while I'd like to cite Jim Cawthorn's drawings as exemplary--as a whole--no single piece found its way into your categories. *Ow* contains minor Rotslers and minor Austins,





Set the controls  
for the heart  
of the Sun.

