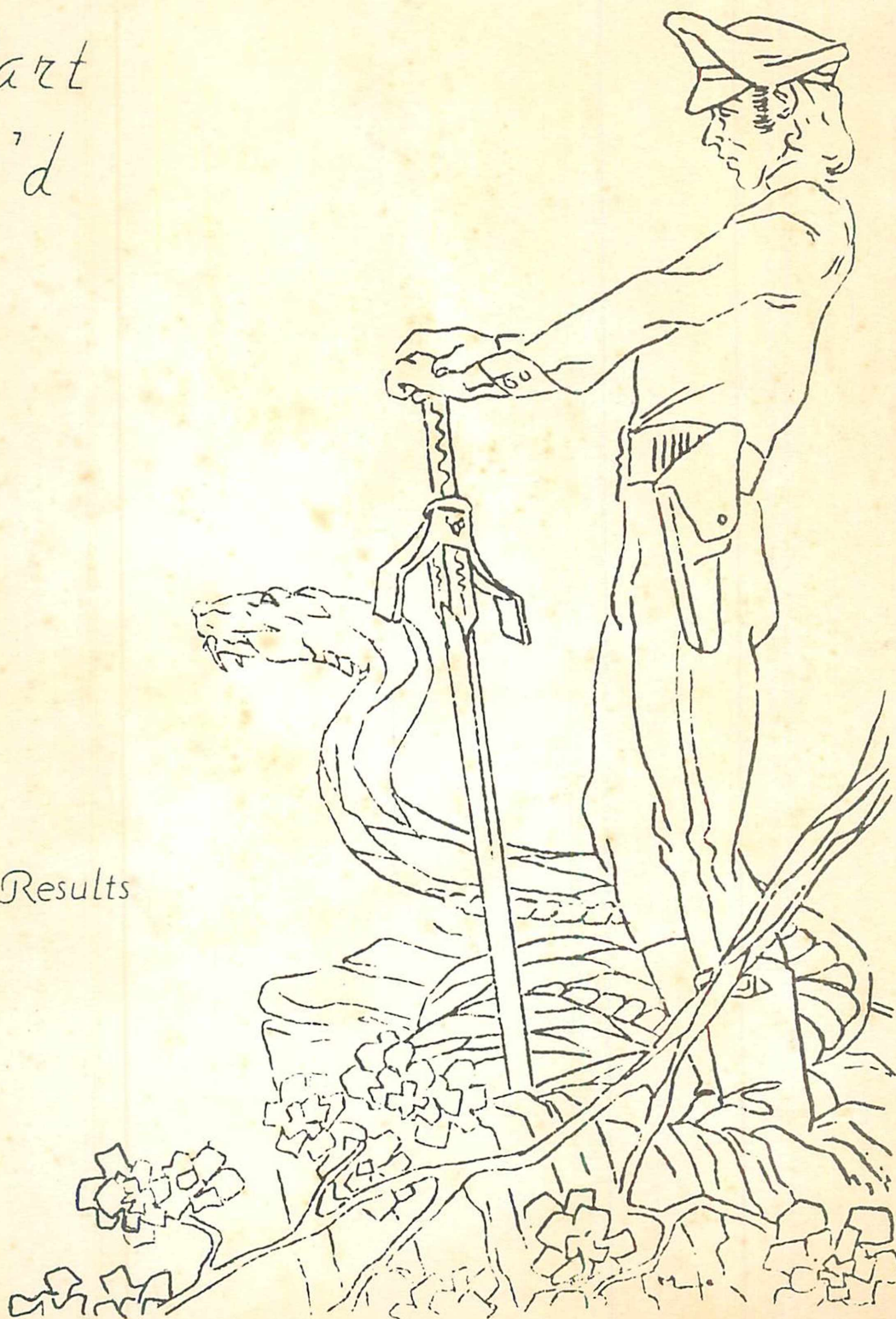


In Part
Scal'd

The 1963
Fan Poll Results



IN PART SCAL'D

THE 1963 FAN POLL RESULTS

Edited by Dick Eney

from the ballots of nearly 4000 fans,
the biggest turnout any fan poll except the Hugo
voting has ever had!

CONTRIBUTORS

Dick Lupoff
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Al Lewis
Cal Demmon

Contributors have been identified only when personal or local references seemed to need clarification.



WELL, YOU SEE, IT'S THIS WAY--

This is an apology of sorts.

I proposed all sorts of Wonderful Things when I started this project back in January: a history of Fandom during 1963, with month-by-month chronology; separate writeups on the activities of the principal national clubs -- FAPA, SAPS, OMPA, N'APA and The Cult, in the fanzine field, and NFFF and BSFA in social fandom; and, of course, writeups on the various winners in each category. Alas for such schemes!

Every now and again I get ~~a/wizzd/waiz~~ struck by some Ineffably Dazzling notion and instantly (well, in 0.5 to 7.2 seconds by actual measurement) construct a delightful cloud-cuckoo-land-castle by its light. I have been inclined that way for years, unfortunately, with no signs of recovery yet, despite all these miracle antibiotics. (I would say that I have a tendency to Shoot From the Hip, except that the phrase has some Undesirable Associations at this time.) As it turns out, this scheme was such a one, though I wouldn't be surprised if next year's Committee, starting earlier, could actually make good on the project that's beaten me.

You see, I hadn't sufficiently reckoned on the problem of Lead Time -- the necessary lapse in time between the proposal of an idea and its transformation into reality. It wasn't too difficult to get the short writeups on individuals, but I got turned down no less than four times on the longer histories and suchlike. (Imagine, APA members being unwilling to talk about themselves!) Being unable to work it all up myself, for reasons too tedious to repeat here, I presently saw that it was a matter of either letting go the historical notes, or putting off the publication of the Poll Results at least until next year.

Well, we've already had quite enough of this jazz of putting off Poll Results for a year (or three, or four), I think; so I decided to try and get the results out without adding the historical information.

That wasn't what I promised, or what some of you paid for. So those who paid ahead of time for the Yearbook, as described in the Fan Poll Ballot, please accept herewith a refund, and my embarrassed apologies for Flubbing the Job.

SCORES AND SUCH The scoring of the categories was done on a semi-weighted system like that I proposed for the FAPA Egoboo Poll a number of years ago, and which was independently suggested this year by Terry Carr. It's essentially a means for avoiding the usual suggestion of a ten-place ballot with ten points for the first place; to wit, the implication that the first place winner is ten times as good as the last placer. The general method is, as you may know, to peg the uppermost place at a value higher than ten, so the lowest stands higher than one and, in consequence, its proportion to the first-place score is a little more realistic expression of its relative merit.

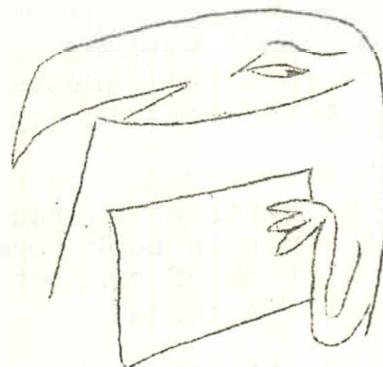
In the Committee-members' election and the Open Question, of course, each vote counted one; no proportional weighting was needed.

The only votes I threw out were a few /come now, Eney; confess that there was such an egoboosting_thick wad of the things you get all maudlin just thinking about it/ that were cast for me. The rationale behind this exclusion of the poll-taker isn't, as one Evil Minded person suggested, because I expected people to vote for me as a gesture of flattery, but because the Poll Taker normally has an unfair advantage in the voting. Fans, of course, don't maintain nice neat files of their fanzine collections (stop your bloody smirking, Pelz) and so have to rely to a great extent on what they remember of last year's productions. And -- as you'd expect, and as other poll results have definitely shown -- people show a definite bias in favor of the chap whose publication, the ballot, is right under their nose to remind 'em of his activity.

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BEST SINGLE PUBLICATION



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2. XERO 10 (124) The last issue of Pat&Dick Lupoff's Hugo-winning/fanzine was a goodbye present to fandom which, in bulk, quality, and general panacherie, proved as hard to fault as an explosion in a fireworks factory. Two brilliant parodies -- Landon Chesney on Super-Heroes and Lin Carter on Fu Manchu -- each managed to be better than the other, while Bob Briney and Richard Kyle furnished some of that thorough scholarly analysis of unscholarly matters which was XERO's special glory. But, like that explosion, after the dazzling lights and lively rattle of firecrackers died away we had to dash away the woeful tear: the Big Show is finished, gang. Sob!

3. HYPHEN 34 (120) With the folding of Larry&Noreen Shaw's AXE Walt Willis' report on his visit to ChiCon III switched over to WAW's own fanzine, and HYPHEN 34 contained the portion of the report dealing with the ChiCon III itself. The report itself has, to date, been a matchless exercise in nostalgia; an updated and revised HARP STATESIDE -- and the Con Report itself is the best part of all. Not that Willis wrote it any better (there are no degrees in perfection) but it's a substantially complete item by itself, and it is not just a few pages but a few dozen pages of Willis stuff. Enough said.

4. THE READER'S GUIDE TO BARSOOM AND AMTOR (116) If HYPHEN 34 is a sort of epitome of Willis' trip report, Dave Van Arnam's weighty analysis of ERB's Mars and Venus stories is a choice specimen of another series of articles: the brilliant, knowledgeable, and scholarly articles on sfnic and semi-sfnic themes which have been the feature of XERO. As a matter of fact, RG began as such an article ("The Martian Odyssey of Edgar Rice Burroughs") which took on independent existence as Dave expanded his own work and added more material by Larry Ivie (plus Wollheim and Dick Lupoff). The result was a one-shot of awe-inspiring quality, right down to the fold-out two-color map of Barsoom (with features from Jasoomian astronomers' maps of Mars superimposed for convenience). READER'S GUIDE is one of the few fan productions of the year that can be

The value I used for first place in the ten-place categories was twenty points, which is to say I guessed that the best fanzine you could think of was twice as good as the humblest one you'd judge worthy of mention. (Several people didn't fill up all ten categories; I trust this is why.) That, I suspect, is too generous to the last-placers; maybe a 3:1 ratio would have been better. Fortunately slight errors in proportion like this incline to be cancelled out as the size of the voting population increases; with the really excellent turnout we had, it's unlikely that an outrageous misjudgement has appeared in any of the categories. Even a deliberate attempt to cook the results would have little chance with so many participants; in fact, the only one I can be pretty sure of was an hilarious failure. (We'll come to it in due time.)

In the Committee-members' election and the Open Question, of course, each vote counted one; no proportional weighting was needed.

EXCLUSION The question of the degree of qualification our voters show in the balloting is one I decided against tackling. That is, I didn't attempt to exclude any votes on the ground that such-and-such an item didn't actually appear in 1963, or so-and-so didn't write or draw anything that year. I trusted to the warnings about eligibility to hold such errors down within reasonable margins; as far as I can judge, they worked well enough. I'm sure there were some unqualified items, but, not being omniscient (you can take my word for that; I'd know, wouldn't I?) I preferred not to risk casting A into Outer Darkness only to find later that I'd passed as OK an equally unjustifiable B.

The only votes I threw out were a few /come now, Eney; confess that there was such an egoboosting thick wad of the things you get all maudlin just thinking about it/ that were cast for me. The rationale behind this exclusion of the poll-taker isn't, as one Evil Minded person suggested, because I expected people to vote for me as a gesture of flattery, but because the Poll Taker normally has an unfair advantage in the voting. Fans, of course, don't maintain nice neat files of their fanzine collections (stop your bloody smirking, Pelz) and so have to rely to a great extent on what they remember of last year's productions. And -- as you'd expect, and as other poll results have definitely shown -- people show a definite bias in favor of the chap whose publication, the ballot, is right under their nose to remind 'em of his activity.

But now to the Report, and, first, an example of the sort of historical essay I was planning on for the meat of the Yearbook.

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BURROUGHS BOUNCES

BACK *by Dick Lupoff*

The Great Burroughs Revival can be traced back to -- of all events -- Edgar Rice Burroughs' death. During his lifetime many of his works were in print at all times (although not always the same ones), and as late as 1948 new books continued to appear.

Following ERB's death, control of the literary property passed to a man named Cyril Ralph Rothmund, Burroughs' long-time friend and associate, and general manager of ERB, Inc. For some reason unknown to this day, Rothmund sat on the property, refusing or simply ignoring all requests for reprint rights. The remaining stock of titles in the Tarzana, California, warehouse were slowly sold off (again, some orders were filled, others were simply tossed in the ashcan, from what a number of dealers have told me); a fire in the late '50s further curtailed the supply, and except for the few Tarzan novels perpetually stocked by Grossett & Dunlap, Burroughs became a "rare author".

In 1957 a fan and dealer named Brad Day discovered that a couple of ERB novelettes that had never appeared in book form were in the public domain -- copyrighted upon initial publication, they had not been renewed. Day published an omnibus volume of the two stories on a semi-pro basis, and I do not see why this didn't break the dam, but it didn't. The dam held for another five years.

In 1962, two used-book dealers, Jack Biblo and Jack Tannen, who had been trying unsuccessfully to obtain reprint rights to ERB, re-discovered Day's find, and took the next logical step of investigating the copyright status of all Burroughs' works. Half of them were in the public domain -- their copyright protection had lapsed!

Biblo and Tannen planned to reprint these titles under the name Canaveral Press (under the name Biblo & Tannen they publish books on Greek and Roman life for school use), and announced the first batch. Dover, a big producer of paperback reprints, saw the announcement, did their investigating, and beat Canaveral to the punch with a high-quality paperback omnibus of three of Burroughs' Martian stories. Then Canaveral hit with their first books.

And then the mass paperback publishers started in. Don Wollheim, an old-line Burroughs fan, pushed public-domain titles from Ace. Ian Ballantine announced a contract for the complete Tarzan and Martian series, both public-domain and copyright.

Out went C.R. Rothmund, and managership of ERB Inc. was resumed

by the author's two sons and daughter, with the elder son Hulbert Burroughs performing the most active role. Hulbert came to New York and negotiated a contract with Canaveral Press for future hc volumes. He made a contract with Ace for the complete Pellucidar and Venus series, plus certain miscellaneous works. And he extended the Ballantine contract to cover certain other miscellaneous works.

The two aces in the hand Hully had to play were:

- a number of Burroughs stories that had appeared in magazine form but never in book form; and
- a stack of completely unpublished manuscripts totalling over half-a-million words.

As of mid-1964, the situation in the United States is as follows (all bets off for UK, Australia, translations, etc.):

Canaveral Press has published 23 hardcovers including the following first editions, either magazine stories or "new" manuscripts:

Savage Pellucidar, Tales of Three Planets, John Carter of Mars, and Tarzan and the Madman. Scheduled for Autumn are two more, Tarzan and the Castaways and I Am A Barbarian.

Grossett & Dunlap still have their eight early Tarzans.

Dover has done four omnibuses and has scheduled one more.

Ace has published some three dozen 40¢ paperbacks and is still going, although they are near the end of their list.

Ballantine has published about the same number (some titles overlapping) at 50¢, and is also still going, but at a drastically slowed pace.

As for the impact of the ERB revival on fandom, the Burroughs Bibliophiles have grown from 200 members to over 1000 in just over a year. Roy Krenkel, an artist generally known for his ERB work (although he has appeared in Analog) won the Hugo last year, and is nominated again this year. So is Frank Frazetta, another artist best known for his Burroughs work.

Savage Pellucidar is also nominated this year (as a novelette rather than as a novel; this is the first time I've ever heard of a de facto serial installment being nominated for a prize in disregard of the rest of the serial), and a Burroughs fanzine has a Hugo nomination in that category.

A secondary effect of the Burroughs revival has been a revival of authors whose works resemble ERB in one way or another...sometimes in imitation, other times in anticipation. A few of those involved are Rider Haggard, J.H. Rosney, John Beynon Harris (!), Edwin Lester Arnold, and Otis Adelbert Kline.

And, last but at least from a personal viewpoint hardly least, I am writing a book called Edgar Rice Burroughs: Master of Adventure. Please buy it. Do not wait for the paperback. Buy the Canaveral Press edition.

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called "scholarly" without either being sarcastic or stupid in one's choice of the mot juste.

5. FTL & ASI (78) This commentary on Francis Towner Laney and his magnum opus Ah! Sweet Idiocy! was written by one of the few fans mentioned prominently in the latter who are still active in fandom today. Since the publication of ASI in 1947, the only reaction from the Los Angeles fans (about whom Laney wrote) has been a blanket silence, which has allowed ASI to be accepted as fact from sheer lack of contradiction. Even those who were the prime targets of Laney's attacks in that 129-page fan-memoir preferred to ignore it in print, and let the rest of fandom "think what they would" -- which amounted to thinking that what stood unrefuted was unrefutable. But finally Alva Rogers, returning to fandom after a period of gaffia-tion during the 1950's, has broken that silence to record his views of Laney, ASI, and the general LASFS situation as he saw it at the time. In these 28 pages of text Alva treats of Laney himself; his pugnacious writing style; the feud between Laney and Daugherty/Ackerman; the exaggerations in the ASI view of the LASFS and its members; and ASI as a historical document. As Alva had been a close friend of Laney during the years covered by ASI, the subjects are covered in depth -- and with warmth. But his criticisms are definite and sharp at times, too.

Both author and publisher are to be commended for this publication -- which will be kept permanently in print by Eney, so it may be supplied to future requestors. It is hoped that FTL and ASI may lead others to set down their commentaries on fannish affairs of the past, giving present-day fandom a better view of its antecedents than that provided by the few sources now available.

6. PROCEEDINGS OF THE CHICON III (75) Pioneering efforts aren't always great work in other ways, but Earl Kemp's trailbreaking publication of the transcribed program of the Chicon III managed the difficult feat of being a first-ever publication that just may turn out to be a best-ever to boot. The Proceedings is no mere report or summary, but the whole official program of the con, plus remarks on the unofficial portions and thorough photographic coverage. The whole impressive thing was presented in the handsome octavo-pb format of ADVENT: PUBLISHERS. Remarks from DC and Berkeley indicate that Discon and Pacificon II will also transcribe their programs and publish Proceedings; Earl and the Chicago group have given them a fiercely competitive mark to shoot for.

7. CHICON PHOTO ALBUM (65) "Convention Annual No. 2, Chicon III Edition 1962" is divided into a photographic section of 263 pictures, offset on 24 pages, and a mimeographed section 50 pages long which provides some identification of the people in the photographs, plus short opinions of the 20th World Science Fiction Convention by editor Jay Kay Klein, Bob Madle, Jimmy Taurasi, and Don Ford. Couple this publication with the Proceedings put out by the Convention and you have a very fair historical record of the Chicon III. The photographs are a vast improvement over the first Convention Annual (that for the Pittcon in 1959.)

Far too many Worldcons have been badly reported and recorded. The very excellence of Klein's publication makes one wish there were one for each of the world conventions.

8. BANE 9 (60) Vic Ryan has a knack for editing well. Ten issues of BANE (1 thru 9.5) have been proof of this; and issue 9.5 was proof extraordinary, beginning with its Atom/Rotsler cover (with its balance of both mood and layout) and continuing to the end of the issue. Between the covers, Buck Coulson reviewed books and publishers, Redd Boggs wrote fiction (combining a hoary time-travel plot, and faan fiction, and the Kindly Unkle Blotto school of juvenile writing -- and managing to kid all three derivative sources simultaneously), Harry Warner discussed his fan history project, and Bob Tucker indulged in fannish nostalgia.

Andrew Offutt's 12-page article on the works of Vardis Fisher deserves a paragraph all to itself. Not only are Offutt's views and facts of high interest, but he also has a highly interesting way of stating them. His seventeen-line preface (with its five-line appended footnote concerning a cancerous testicle) is near-evangelical in the fervency of its pointed humor and iconoclasm, and sets exactly the right atmosphere for all that comes after. This article is very, very good, and, Offutt's disclaimer notwithstanding, very, very scholarly -- which goes to show once again that the best scholarship can be an artful thing.

9. THE LINDSAY REPORT (33) Ethel Lindsay was Great Britain's TAFF delegate to the 1962 World Convention in Chicago. In the time honored tradition of TAFF travellers, upon her return home Ethel wrote up an account of her Stateside adventures. And what an account! Over six thousand miles of her dusty travels and Ethel remains perky throughout the report's scores of pages. As well as being the most easily read, convivial, and unrepentive TAFF report yet produced, THE LINDSAY REPORT contains many excellent Arthur Thomson illustrations, and a fold-out section of miscaptioned photographs.

10. AMRA 26 (36) Anything can happen in AMRA and, given enough time, probably will -- with the understood restriction that whatever happens will be interesting and brilliantly illustrated. Anything from a glee of ribald songs and inner-circle gags to a scholarly engineering treatise may turn up; but in AMRA 26 the bulk of the issue was given over to Fritz Leiber's reminiscences over the genesis and development of his famous series-characters, Fafhrd and the Grey Mouser. Fritz is one of the best writers in the field of sf today, when it comes to insight as to just what drives the gears of the psyche; when he turns his talents on his own creations, the result should be something spectacularly good. And by Ymir's axe, it was.

11. Inside 2 (34) /// 12. Yandro 128 (30) /// 13. Flying Frog 13 (29) /// 14. Index to Astounding (27) /// 15. Index to the SF Mags 1962 (23) /// 16. Cry 166 (22) /// 17. Shaggy /Shangri-L'Affaires/ 65; Dianoura 1 (20) /// 18. Niemas 6 (18) /// 19. Warhoon 18 (17) /// 20. John Russell Fearn: An Appreciation (16) /// 21. A Memorial to Clark Ashton Smith; N3F History Fandbook (15) /// 22. Amra 27 /// 23. Axe Annish; Burroughs Bulletin 14; Frap 3; Stefantasy 51; Enclave 4; Minac 4 c/w Gambit Tenth Annish; Queebcon Oneshot 1; Fanac 96 /// 24. Chiron; SF Times (August); Cry 167; Hearts at Midnight; Enclave 3; Loki Annish; Index to the Weird Fiction Magazines; Squeak 1 (9) /// 25. Shaggy 66; Frap 2; Comic Art 4; Galana 1; Hclplod 4; Outre 2; N3F TAFF Fandbook; Jesus Bug 1; Kipple 44 (3) /// 26. Double-Bill 6; Shaggy 67; N3F APA Fandbook; Anduril; Turning On 2; Lovecraft: A Symposium; The Luna-tic Bi-Rightly (7) /// 27. Yandro 127; Salamander 2; Hyphen 33; Amazing, Thrilling, Sexy, Astounding Etc.; I Palantir 2; The Golden Harp; Pot Pourri 30; Item Forty-Three; Tightbeam 20; Apex Andy Main Issue* (6) /// 28. Parker's Peregrinations, Pt. 1; Cry 171; Hyphen 32; Irish Fandom's Christmas Card; N3F Roster (5)

*This issue reportedly announced the dissolution of Apex. Whether the vote implies a judgement I can't say.

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BSP is a category in which not all the voters cast a full ballot -- plenty had only three or four selections. And a remark by Tom Perry, though not, I fear, a benevolently intended one, led me to tally up the first place votes: a list of the standings on first-place votes alone, for Best Single Publication and Best Fanzine both, will be found after the Best Fanzine listings.



BEST FANZINE

1. YANDRO (665) Yes, the fanzine takes its title from the song and story, "Desrick on Yandro" -- Buck and Juanita Coulson, the co-editors, are folk-song fans. YANDRO itself, however, is a genzine -- a general-interest fanzine in the broadest sense of the term. The regularity is awesome -- YANDRO is now in its 130-odd-th issue, and has been published twelve times each year for ages. The reproduction -- mimeography on, usually, yellow Twill-tone paper -- is normally excellent. Juanita modestly says it's just because she reads the directions that come with the mimeograph machines. Certainly there are no instructions that come with the machines on how to stencil art-work, and Juanita is one of the outstanding experts on that field, as well as being an artist herself. The material in YANDRO, aside from the art-work, covers an astonishing breadth of subject: Deckinger on religion, Budrys on the formula story, Tucker on Las Vegas, Kemp on seeing movies free... Truly, Yandro is the most general of the genzines, as well as the best of them all. Even if Buck did vow to "boycott" the Fan Poll, ahahahahaha!

2. CRY (576) With no idea of the Grim Fate awaiting it, CRY completed another of its years of regular publication. Once a club organ, CRY OF THE NAMELESS, CRY has long relied on a small number of local contributors to supply the body of the magazine, with most out-of-town writers adorning the famous lettercolumn "CRY of the Readers". Aside from the occasional item by Wally Weber and John Berry -- Berry being an honorary Seattlean, perhaps -- which appeared often enough to be rated as infrequent columns rather than simple occasional contributions, the mainstays of CRY were its lively lettercolumn and the two Busby columns, "Hwyl" and "With Keen Blue Eyes and a Bicycle", which were good enough to rate their own squibs under the "Best Column" section of the Poll.

3. STARSPINKLE (505) Ron Ellick's "bi-weekly news and chitter-chatter" zine, as its masthead proclaims it to be, moved through its first year of publication on an almost perfect schedule. Keeping both its subscription list and its size strictly limited, STARSPINKLE has managed to combine the essential bits of interesting fan news with a relaxed format and a minimum of wordage. Written with Ellick's accustomed ease and humor, and published by Bruce Pelz, STARSPINKLE has managed to maintain a high level of both interest and attractiveness. Throughout its publication history, it has never claimed to be unprejudiced, unbiased, or anything other than the personal outlook of its editor -- which is a refreshingly frank position for a newszine to take. A total of 26 issues of STARSPINKLE were published during 1963, placing it 7 issues ahead of FANTASY FICTION FIELD (its closest competitor for that period), 13 issues ahead of FANTASY NEWS, 16 ahead of MINAC, and 19 ahead of the nearly defunct FANAC. By the close of 1963, STARSPINKLE was still solidly on its publishing feet and remorselessly chugging out a two-page issue every other week. Barring acts of ~~God~~ Roscoe, it will probably continue, setting an unusual example of reliability for a fanzine.

4. AMRA (499) See under "Best Single Publication"

5. SHAGGY (494) Steve Tolliver moved into the editorial chair of SHANGRI-L'AFFAIRES

(which is what the LASFS insists on calling their club organ) for four issues and managed to return much of SHAGGY's old enthusiasm and spontaneity. Two covers by Mervyn Peake, a portfolio of illustrations by Poul Anderson for Three Hearts and Three Lions, two articles by Fritz Leiber on Lovecraft, and regular columns by Bjo Trimble ("Fallen Angelinos") and Ron Ellik ("Squirrel Cage" -- with a four-part account of Ron's TAFF visit to England) highlighted the swan song of the Old Guard. In November new editor Redd Boggs arrived with a new crew of contributors and a new layout to carry into 1964.

6. HYPHEN (414) See under "Best Single Publication".

7. DOUBLE-BILL (382) See under "Best Single Publication".

8. XERO (297) See under "Best Single Publication".

9. MINAC (266) the function of this zine is just about what you'd expect from its title: it's a means for White and Gerber to keep their fingers in the swirling waters of fandom on a fairly regular basis, yet without any great expense of time or money. Issues vary from four pages to twenty, usually hovering around ten. White comments on fan and pro phenomena in his often highly charged style, usually lively and sometimes factual, and relates his adventures in NY fandom; Gerber's coeditorials are usually less opinion-oriented and more anecdotal, but no less interesting. A fine topical letter column is prominent in most issues. MINAC's riders, most notably Calvin Demmon's GRUNT and Bill Meyers' EGO, have done much to make the host-fanzine popular. There's also a regular column of fanzine reviews by Terry Carr.

10. ENCLAVE (208) If Joe Pilati's fanzine had only remained as good as its first issue, it still would have been one of the better new fanzines of 1963; but Joe engineered a steady progression of quality that well might have placed ENCLAVE higher in the Poll than in fact it did. The dittoed first issue was a clear indication, with its witty editorial writing and (deliberately?) irritating columnists, of the future. #2, with crisp Coulson mimeography, demonstrated, with the inclusion of Ted Pauls' "The Liberals on Foreign Policy", that Pilati's intentions were to get the reader involved with ENCLAVE -- a policy that was successful, by the yardstick of the lettercol's quality and quantity. #3 saw the Coulsons' initial folk music column, and a balance of humor and politics, plus a strapping lettercol. #4 brought Bob Stewart's column on movies and Ted White's on jazz, plus a solid article by (15 year old!) Paul Williams, surveying six months of Analog, which astonished many older fans who remembered only too well the low quality of their own work at that age. #5 finished the first year of ENCLAVE with the addition of "Jung and Thoughtless", by anon (fmz reviews transferred from CINDER). This issue also included Don & Maggie Thompson on kitsch, including quotes from some of the most awesomely bad "poetry" one could ever hope not to see...

All in all, it was a rather incredibly good five issues for a high school student to have put out. It was a damn good five issues for anyone to have put out. Pilati has a knack for getting extra-high-quality material from his columnists, and edits a brisk, solid lettercol. A habit of cramped, stiff layout was the only noticeable flaw in the magazine, and this is a problem which 1964 has already demonstrated is disappearing. ENCLAVE's mixture of fannishness and politics may not appeal to everyone (or probably it would have placed even higher in the poll), but there are those already who think it one of the two or four best zines around.

11. G₂ (200) That sour, cynical old fan, Joe Gibson, continued to prove that the way to gain the respect of fans is to treat 'em like the dirt they are, with his approximately monthly letter-and-comment zine G₂. Those embarrassed

comments the rest of us throw in as a shamefaced conclusion when a pro or fellow fan has Fouled Up with some monumental piece of stupidity or fuggheadedness are, in G₂, well to the fore and emphasized. The standing won by the slim and unpretentious G₂ is sufficient comment on the success of the policy.

12. HORIZONS (197) As it blandly tackled its twenty-fourth year of regular publication, Harry Warner's FAPA-cum-generalzine showed no signs of flagging in its energies, still packing vasty musical erudition and diverting musings on all sorts of subjects into its standard 24 pages of text. As the strictest individzine in all the Top Twenty, HORIZONS reflects its author/editor's own characteristics most strongly; see under "Best Writer" for commentary on these.

13. SAM (183) Steve Stiles' fanzine saw only four issues during 1963, but -- at the risk of creating a new cliché -- every issue was better. SAM 7 had only four pages, and was more a personal letter from Steve than the fanzine SAM has since evolved into. #8 featured a return to the large size last seen in #5, and began Developing the Local Talent with two pieces by Gary Deindorfer (one as "Dean Ford") and a column by Les Gerber which was, barring his ill-fated TESSERACT column, probably his best work in fandom to date. The famine over, Stiles himself dominated #9 with fannish editorials and a piece of fan-fiction. #10 witnessed another Gerber column, but again the honors went to Stiles himself, for a long Discon report and a serious review/resume of The Art of Loving.

However, despite this cursory look at SAM's material, the essential feature of SAM has been its appearance -- as is proper, since every fanzine should reflect its editor's personality. Stiles' written personality has also been developing; 1962 was the year Steve learned to write cohesively and interestingly, and 1963 found Steve one of the better of the currently dying breed of fannish fanwriters (who yet, to avoid Buck Coulson's typecasting, occasionally finds a moment for serious thoughts -- as in his Loving piece). SAM is obviously an unsettled fanzine, reflecting as it does the unsettlement of a fan who is still in the process of post-adolescent maturation, but this has proven to be less a liability than might be expected. SAM is a fanzine to watch, to get.

14. SKYRACK (164) Ron Bennett has now reached the 64th issue of his newszine, which has been consistently the source of good news coverage of British fandom and science fiction. It is always efficient, reliable, and regular. SKY has also been very helpful in putting out special issues to announce TAFF winners and give hot-off-the-press conreports. Without SKYRACK, British fans would hardly know the time of day...

15. SCOTTISHE (162) This neatly produced zine is published by the 1962 TAFF delegate, Ethel Lindsay. In addition to providing a few well-chosen, balanced, and sensible words per issue, Ethel has gathered about her a small and qualitative band of regular contributors, including artist Arthur Thomson, fan historian Walt Willis, and chiding Brian Varley. Whilst Ethel herself claims that the title is pronounced "Scotteesh", there have been claims that the correct pronunciation is "Scotty-she" in keeping with Ethel's country of origin. No matter what the pronunciation actually is, this one-time OMFazine is a favourite amongst focal point fans the world over.

16. FLYING FROG (157) Editors Calvin Demmon and Andy Main published 13 issues of THE CELEBRATED FLYING FROG OF CONTRA COSTA COUNTY during the period of May through August, 1963. It surprises me that TFF appears on the Fan Poll at all; its circulation was limited and clumsy, obeying 'pataphysical whims of the editors; it was sent mostly to the sort of people who don't vote in Fan Polls. Actions speak louder than pigeonholes, Lichtman. TFF produced some

Memorable Catch Phrases ("That's NEWSBREAKS for this issue") and provides a somewhat two-sided chronicle of Bay Area fanactivity during the period it appeared, but aside from that, it is not really memorable for anything specific as much as for an atmosphere it evoked. Lines like "Keep in touch, and next week we will make you laugh as if you had eaten the I.M.W." are part of that; but it was something infectious and not specific that made THE FLYING FROG the memorable fanzine it was.

17. BANE (149) All in all, the complete run of BANE has turned out to be a welcome addition to the gradually thickening files of this-run-has-to-be-saved fanzines, and has been remarkable for publishing, in addition to the items in #9 (see under "Best Single Publication") Walter Breen on censorship (#6), Jerry Pournelle on the same subject (#8), Vic Ryan's own two-part primer on fan publishing (#7-8), Marion Bradley's letters in #4 and #8, and Richard Bergeron's covers for #3 and #7.

Issue #9.5 was the last issue of this series; there are to be no more BANEs. But I hope that there will eventually be more Vic Ryan-edited fanzines.

18. SPECTRUM (127) Lin Carter, the guru of the lit'ry sect in New York fandom, has made of his personal fanzine the main, and almost the only, representative of the pro-review mag. It's a function Lin is particularly well qualified to fill, with his extensive literary background and evangelical zeal. It is necessary to be a Little Bit Nutty to believe intensely in the value of intelligent criticism in the field of stfantasy; the way in which Lin's qualifications differ from those of other fans in this regard is, that his delusions do not include one about fandom being an isolated entity unrelated to the rest of Europeo-American culture. SPECTRUM is, among its other merits, one of the few fanzines which could be read without loss by one of the Earth People — which is nice; but chiefly it's a fanzine which can be read with profit by every fan, which is a triumph.

19. FRAP (120) This newcomer on the scene published two issues during the last four months of 1963. The magazine is a "faanish bi-monthly", according to editor Bob Lichtman, and will continue to appear "as long as I keep getting enough good material and enough egoboo". Good material he certainly has. In its two 1963 issues, FRAP's contributors included Ray Nelson, Greg Benford (later a co-editor), Redd Boggs, Norm Clarke, Len Moffatt, and Elmer Perdue. But perhaps most astonishing and refreshing is Bob's own unexpected light humorous style, which has served, in his editorials, to set the atmosphere of the magazine as a whole. Bob turns out to be a very funny writer, and the rest of his fanzine generally carries its own quite handily; it wouldn't surprise me at all to see FRAP in the Top Ten next year, despite dark forebodings, in FRAP and elsewhere, of the Death of Faaanish Fanzines.

20. LOGORRHEA (114) Like any group of humans travelling to the stars, fandom has a reserve of leaders preserved in suspended animation until the need for them arises, nourished minimally by subscription to one fanzine, obviating muscular wastage by sporadic letters of comment. Then somehow the need arises; awakened by the faint sound of a fanzine folding someone like Tom Perry appears from limbo and walks among us, a full grown BNF.

21. Nickas (106) /// 22. Kipple (98) /// Science-Fiction Times (97) /// 24. Jesus Bug (76) /// 25. Stefantasy (70) /// 26. Märage; Warhoon (65) /// 27. Lyddite; Dafoe (62) /// 28. Dynatron (51) /// 29. Science Fiction Review (48) /// 30. Les Spinge (46) /// 31. Differential (43) /// 32. Differential; Grunt (41) /// 33. The Howard Collector; Queebcon Oneshots (39) /// 34. Fanac (38) /// 35. Twilight Zine (36) /// 36. Vector (35) /// 37. Bete Noire; Speleobem (34) /// 38. Jargon (33) /// 39. Descant (32) /// 40. ERBdom (31) /// 41. Ego; Inside (30) /// 42. Pot

Pourri (29) /// 43. Comic Art (28) /// 44. Fantasy Collector (26) /// 45. Knowable
 (25) /// 46. Outre; Synapse; Zenith (20) /// 47. Lunatic Bi-Mightly; Tensor; Chaos;
 Golana (19) /// 48. Pointing Vector; Extrapolation; The Glass Pig (18) /// 49.
 Turning On; Salamander; Loldi; Tightbeam (17) /// 50. Fantasy Rotator; Apex; Axe;
 F&SF /some wicked cynic.../ (16) /// 51. Rhodomagnetic Digest; Jelerang; Scribble;
 Uchijin; Panic Button; Insurgent Fanac; Within; I Palantir; Erg (15) /// 52. The
 National Fantasy Fan; Dianoura (14) /// 53. Fantasy Fiction Field; Fantasma; Day*
 Star; Outpost; Burblings (13) /// 54. Burroughs Bulletin; New Frontiers; Alpha and
 Omega; Mach (12) /// 55. Vipor; The Bug Eye; Rebel; Bixel (11)

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DEPARTMENT OF RE-COUNTING

As I was saying several pages back, a comment from a critic led me to work up
 a couple of tables rating the fanzines on the basis of the number of first-place
 votes they got. The result was fairly consistent with the idea that "Best Single
 Publications" were indeed selected for individual brilliance, while "Best Fanzines"
 got lots of their points from the sort of steady performance that gets, not a few
 first places, but a lot of third or fifth places. As this:

(1) First place votes only: Best Single Publication

Ten votes: Xero 10; Double-Bill 7; The Reader's Guide to Barsoom and Amtor.
 Nine votes: Hyphen 34.
 Seven votes: FTL & ASI.
 Six votes: Bane 9.
 Five votes: Chicon III Proceedings.
 Four votes: Chicon Photo Annual
 Two votes: Yandro 128; Flying Frog 13; Dianoura.
 One vote: J.R. Fearn Appreciation Issue; Enclave 4; Index to the SF Mags 1962; Axe
 Annish; Queebcon 71; Nielas 6; Warhoon 18; Fanac 96; Burroughs Bulletin
 14; Frap 3.

Here, you see -- aside from that croggling three-way tie for first place --
 there is good agreement between the ranking on the basis of first-place votes and
 the ranking by complete scores. But now compare this with the full-score ranking:

(2) First place votes only: Best Fanzine

Fourteen votes: Amra
 Twelve votes: Yandro
 Nine votes: Hyphen
 Eight votes: Cry
 Seven votes: Starspin:le
 Five votes: Xero
 Four votes: Shangri-L'Affaires
 Three votes: Flying Frog; Double-Bill
 Two votes: Minac; Frap; Logorrhea; Warhoon; Scottishe: Science Fiction Times
 One vote: G₂; Knowable; Bane; The Howard Collector; Sam; the Queebcon Oneshots;
 Slyrack; Les Spinge; Zenith; Spectrum.

This tally, like all the scores, does not show any votes cast for my fan-
 zines. (But thanks to the people who didn't read the rules.)



ARTWORK

This is the only category in which I did any merging of the scores; originally this was represented by two categories, BEST ARTIST and BEST CARTOONIST. The voting patterns convinced me that most fans didn't have a clear mental picture of the difference between the two classifications; so I combined them into a single BEST ARTWORK category, and recommend next year's poll do the same.

1. ARTHUR THOMSON (763) It's impossible to imagine fandom without Arthur Thomson -- well, perhaps not impossible, but who would want to think of a fandom without ATom cartoons and illos, and that clean-lined elegance he imparts to any fanzine touched by his magic stylus? It would be a monotonous and messier microcosm.

The number of faneds who have cause to be grateful to him is a heartwarming thing to think of when you reflect how very few readers bother to comment on art work. They just note that it's good, that it's by ATom, and that's that. But ATom has given us more than prolific production without lowering of standards; he's given us humor without cruelty, satire without malice, wisdom without arrogance, and good taste without ostentation.

We don't know how lucky we are.

2. BJO TRIMBLE (384) The thing I /ATom/ particularly admire about Bjo's artwork is that grace of line, in her sketches, which gives a fairy lightness to her work -- very suitable for her type of illustrating. She has developed an individual style: unmistakably Bjo, and a delight to see. Her sketches are never static set pieces; the lightness of line and shading makes her work always lively and interesting.

3. STEVE STILES (332) The newest comer to the ranks of the top artists is one of the few who not only furnishes art to others but publishes a fanzine of his own. (See under "Best Fanzine".) One of the last -- and best -- of the dittoed zines, SAM has carried the art of ditto illustration to a new high with his ditto collages; initially evolved as filler pieces, but now grown to such stature that a portfolio of them was commissioned for ENCLAVE 6. Stiles' cartoons have developed considerably since his early appearances in VOID and XERO, the stiffness and "Dan Adkins" heaviness having given way to a looseness of line more like Andy Reiss', and their humor improving with their technique.

4. BILL ROTSLER (230) Rotsler, now concentrating on photography, beautiful damsels, and other material unsuitable for fanzines, still finds his artwork heavily represented in fanzines. The reason is simple: Bill turns out art by the bale, even when he's not concentrating on it -- small, adroit sketches depicting grotesque or amusing ETs; caricatures; Voluptuous Wenches; and ingeniously cryptic machines. His unerring eye for line is the despair of others, but Bill explains that it's easy. "All you do", he says, "is draw four hours a day every day for twenty years..." Lately fandom has been introduced to another aspect of Rotsler art: Bill has taken to Tuckerizing fumetti starring luscious nude models.

5. EDDIE JONES (198) Throughout his career as a fanish artist Eddie Jones has willingly supplied art work, both on and off stencil, for a myriad of fan publications. The high quality of his work, and the frequency with which it has appeared, have given him a place of honor among the top names in fan art. Probably some of his finest work during 1963 appeared in John Berry's Pot Pourri, and in the sword-and-sorcery zine Amra, which George Scithers edits. He has done many fine illustrations of specific characters, and one of his finest, "Conan the Cimmerian", was displayed at the Discon. Eddie Jones' art combines the flawless technique of a draftsman with a marvelous understanding of anatomy and a feel for vitality and movement that few artists are able to achieve. His illustrations are done with a bold line technique that is carefully set off by meticulous shading and a wealth of fine detail. As his illustrations have delighted fans in the past, so it is to be hoped that his works will continue to appear for many years to come.

6. JIM CAWTHORN (190) Jim is one of the nicest people you could meet, quiet, interesting, and a heck of a nice person. His style is rather classical and slightly ponderous, but he is a master of this type of illustration and also of anatomical figure drawing. His work is bold and effective. Though for a few years he concentrated on heroic fantasy illustrations within this "heavy" style of illustration, he has since developed into a wider range of illustrations. He is a craftsman and artist of great ability; a born talent.

7. ROY KRENKEL (157) Roy's work has not been spread very widely through fandom -- a YANDRO cover, a handful of covers and a few interiors in ERB-ANIA, plus of course his frequent appearances in AMRA. Roy has deliberately modeled his work after that of the famous illustrator, J. Allen St. John. Like St. John, Roy seems most at home illustrating the characters of the Edgar Rice Burroughs stories, as well as other sword-and-sorcery heroes.

Roy considers his best fanzine item to date was the illustration of a great palace, with stairs and columns all over the place, towering high in a semi-Egyptian style. The title: "Old Aquilonia: Palace of King Numedides -- side entrance". Side entrance yet!

8. GEORGE BARR (144) is a strong-jawed young man with a face that reminds you a bit of the heroic heroes he draws so effectively for AMRA and other 'zines. George's early work showed almost too much concern with the details of rendering; his later work, particularly the quick, free sketches that have been appearing in YANDRO, are more lively, more imaginative, and show an agile sense of humor. George's most ambitious works, however, have been the excellent color paintings which have been appearing in the Project Art Show displays -- and oh! if only full color printing were within the reach of a fanzine budget!!

9. RAY NELSON (134) The quick, angular caricatures of Ray Nelson are one set of art works that will never be mistaken for Art for Art's sake, or sweet-tempered Funny Stuff. Though Ray has been in fandom for years, his work has usually appeared in other people's magazines. Wherever it appears, though, it has usually had the razor-edged and poison-spiked deadliness that distinguishes wit from mere humor.

10. DAN ADKINS (91) In 1958, when I /Steve Stiles/ was on the fringes of fandom and not so sure I wanted in, someone sold me his collection of SATA ILLUSTRATED, and if any fan can take the responsibility (or blame) for getting me into fandom, that fan is Dan Adkins.

Dan is best remembered for his efforts as art editor for SATA and TWIG ILLUSTRATED; in those periods Adkins ushered in new respect for dittoed artwork, of which -- in my mind -- he is the undisputed master.



BEST COLUMN

1. Buck Coulson: "Strange Fruit", in YANDRO (103). Buck Coulson is one of the best hardnose ornery ol' cusses you are likely to meet. That is why his fanzine review column "Strange Fruit" is so valuable to the field. If you disagree with him, that's a matter of individual taste — but after reading a couple of Buck's columns you will know where you and he have permanent grounds for disagreement, and can allow for it. Buck, for instance, does not like Con Reports — but he makes it clear that this is an individual idiosyncrasy on his own part. So aside from some honestly-specified personal quirks of Buck the reviewer, you the reader know that if you and he agree on the merits of fanzine "A", you can pretty well take his word about fanzine "B". A great aid and comfort this is, in these troubled times...especially since Buck's column is regular and dependable.

2. Elinor Busby: "Hwyl", in CRY (99). In this informal, friendly, regular column Elinor covers all topics from a review of the books of Georgette Heyer to a speech that Elinor herself gave as Fan Guest of Honor at the 1963 Westercon. In between have come such things as commentary on Kennedy's assassination, a very moving article about the tragic plight of — Marina Oswald, who was left almost beggared and who hardly understood or spoke a word of English. Or an analysis of TV's production of The Tempest. Or commentary on the types of fans that attend the annual Convention. In short,

"Hwyl" has something of interest in it for anyone, and it's no surprise that it is the first thing many a reader turns to whenever an issue of CRY arrives.

3. FM Busby: "With Keen Blue Eyes and a Bicycle", in CRY (95). See Buz' article in the BEST FAN WRITER category.

4. Walt Willis: "The Harp That Once or Twice", in WARHOON (85). See Walt's article in the BEST FAN WRITER category.

5. Buck Coulson: "Ramblings", in YANDRO (69). Buck's regular column, in the awesomely regular YANDRO (which makes it second only to "Ramblings" — his wife's, in the same 'zine) is a page or two each month of talk on this and that by the man who cherishes the reputation of being fandom's grumpiest writer. (He isn't fandom's grumpiest writer; he just cherishes the reputation that he is, which, after all, is practically as good.) The discussion drifts easily from guns to jobs to books to the latest in the news, with the occasional flash of a steel-trenchant comment on whatever Crisis fandom is currently passing through.

6. Les Gerber: "Less/More Gerber" in MINAC (63). I /Cal Demmon/ was present during the writing of a couple of Les's MINAC columns. It seems that six or seven years ago there was a wild, loud neofan who terrorized New York fandom by popping in and out of rooms, yelling, and waving a huge briefcase stuffed with records. Les Ger-

ber, no longer a neofan, is exactly the same today, except that what was once terrifying is now delightful. When writing the column, Les would type furiously for a while, laugh, moan, stop and yell for help, and generally put up a good imitation of a small army. "LessMore Gerber" is the result of this wild outpouring, and it shows it; it is fast-moving, well-written, intelligent, often hilarious, and, whether you agree with Les or not (I usually agree with him), always worth reading.

7. Greg Benford: "Happy Benford Chatter", in FRAP (58). "Happy Benford Chatter" is the cover-title for all writings appearing under Greg Benford's byline. During 1963, the column has been appearing regularly and exclusively in FRAP, due to several factors: the Benfords' move to Southern California, placing them in close proximity to Lichtman, and also the demise of VOID as a regularly appearing fannish fanzine. The column has no set theme, but its approach is primarily humorous, and the economical and compact humor style Greg uses keeps the column from dragging as many ostensibly humorous fanzine columns will do.

8. Juanita Coulson: "Ramblings", in YANDRO (54). Juanita's one-or-two page editorial column is a low-key nattering in the Indiana Fandom manner. Juanita's own interests appear often, of course: folk singing, books, housekeeping and boyraising, fan publishing (including hints and explanations on the arcane art of mimeography), and sparrow-shooting. Juanita herself is a buxom gal with a beautiful singing voice, a strong mid-Western accent, and decided opinions on many subjects. Somehow, much of this manages to come through into her column. Try it sometime; it's fun.

9. Walt Willis: "Warblings", in SCOTTISHE (52). Its one-time title, "I Remember Me", is a concise description of the theme of this poised and sedate column. Unlike some of his other writings, this set of reminiscences (and Walt has, apparently, had an interesting encounter with every fan for the past fifteen years) makes little play with the ostentatiously elegant style -- which suits Willis hardly less well than it did Addison -- but lets the Great Fans of Old take center stage.

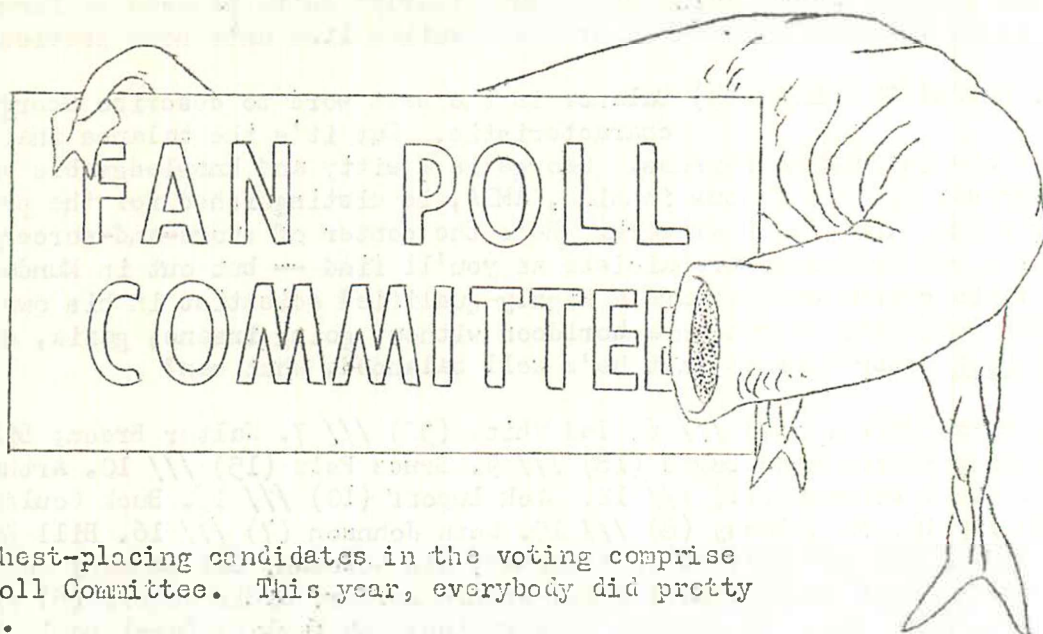
10. Madeleine Willis: "The DistAWF Side", in SPELEOBEM (48). Pretty, intelligent, charming Madeleine Willis was a tremendous success at the Chicon. Though we all admired her, it was Bruce Pelz who had the personal force and drive to induce her to write a trip report for his fanzine. "The DistAWF Side" is turning out to be one of the most interesting trip reports ever written. Madeleine has an excellent eye for detail, and recreates scenes with great vividness and frequent dry humor. She recounts character-revealing incidents with delicacy, sensitivity, and fearlessness. She is a most worthy Wheel of IF!

11. Squirrel Cage (43) /// 12. Machiavarley (41) /// 13. Fallen Angelenoes (40) /// 14. A Doric Column (38) /// 15. Troll Chowder (37) /// 16. CRY of the Readers; Natterings (36) /// 17. Willis' Chicon Report (34) /// 18. Beard Mutterings; Wallaby Stew (27) /// 19. Fifth Column (26) /// 20. Golden Minutes (25) /// 21. Uffish Thoughts; Demmon's column in FLYING FROG (20) /// 22. The Bem's Corner (18) /// 23. Legerdemain; Ant in the Bottle (16) /// 24. Hagerstown Journal (12) /// 25. Ego (11) /really a rider, not a column, but wothell bill...7 /// 26. The Cosmic Reporter; Avram, Will Travel; Requiem for Astounding; The Perforated Finger; The Fanzine Field; Space Wars; Fanzine Spotlight; The Mail Response (10) /// 27. Wheel of Fortune; Pig Bladder; N3F Information Bureau; Fanalytic Eye; Contents-page editorials in AMRA (9) /// 28. With Hammer and Tong; Editorials in FRAP; Scribblings; Katya's Korner; The Issue at Hand; Outlook; Tucker in SCOTTISHE [??] (8) /// 29. Carr in LIGHTHOUSE; Squirrel Cage Annex; Lettercol of G₂; A Doddering Column; Silver Seconds (7) /// 30. Bob Shaw in HYPHEN (6) /// 31. Jung and Thoughtless; Grunt; Stiles' editorials in SAM; Classics (5)



Fan Writer

1. WALT WILLIS (182) Walter A. Willis once claimed that he got his writing style in the course of a single night, during a visit to the Epicentre. But other fans emerged from visits to the London apartment of Vinç Clarke and Ken Bulmer without becoming the best writer in fandom; the only fan whose prose consistently requires comparison with the best writing in Mundania to find real competition. Willis writes little these days. The precious few manuscripts that do emerge from Oblique House possess in exaggerated degree the familiar old Willis qualities: polished syntax that wastes not a word, the familiar and light veneer over deeply serious thinking and emotion, and the thunderbolt rapidity and deadliness with which the pun strikes.
2. HARRY WARNER (179) Nothing very interesting ever happens to Harry Warner: the interesting things happen to his readers. Here is a fan who seldom goes anywhere, is seldom visited, leads an ordinary uneventful life, and reads the same fanzines as the rest of us. Yet when he tells us about his life as a small-town journalist it is as fascinating as the fantastic world of William Rotsler. That is writing. And it's not just writing in the sense of technical excellence or stylistic brilliance, though those are there in such force as to be unnoticeable. If one were asked to single out the central quality of Harry Warner's writing, I think one might say perceptiveness. The ability to perceive what will, to the reader, make the mundane interesting, also enables him to make the unreal believable, so that his fiction has been unquestioningly accepted by the unwary as fact, and to write letters and comments which have quietly energized fandom for years.
3. JOHN BERRY (155) The Chief Op of the Goon Defective Agency continued, in 1963, his development from a producer of reams of slapstick and ingroup gags to a regular essayist who writes for fandom. But John's most likeable characteristic has stayed with him throughout his development; he is still openly and obviously interested in what he is doing. No bloomin' nonsense about our being addressed by an aloof and impersonal Voice of the Author; Berry is right in the middle of his writing from start to finish. When the author's personality is as pleasantly ebullient as John Berry's, that's a Good Thing.
4. WALLY WEBER (100) The fan-writings of Wallace W. Weber have long suffered for recognition, from having been largely restricted to the Spectator Amateur Press Society (membership ranging from 30 to 36). But his short columns in CRY, and his editorial comments in the CRY lettercolumn, though restrained to the point of light-under-bushel hiding, have been noteworthy in their own right. It is most pleasing to note that despite the disadvantages of limited distribution, the flair and tone of Wally Weber's writings have found favor with the electorate of this Fan Poll. Wally's forthcoming TAFF Report will be the largest undiluted chunk of delightful Weber-writing to appear in this era; be it hereby recommended to you.



The five highest-placing candidates in the voting comprise next year's Fan Poll Committee. This year, everybody did pretty well, huzza huzza.

I. WALLY WEBER (72) The Brilliant and Evial lettercolumn editor of CRY, TAFF delegate and Smooth Operator of renown, has been transferred to a Certain Southern Location. There is no truth to the rumor that next year's Fan Poll will be distributed in a rather unorthodox manner...

II. BRUCE PELZ (71) Official Editor of SAPS and FAPA, publisher of STARSPINKLE, indefatigable collector, and general Publishing Giant. His well-known Black Heartedness will now have a specially congenial field of activity.

III. CHARLES WELLS (55) The well-liked originator of the Fan Poll has gotten ~~4/4/4~~ elected for another term on the Committee. Most of us know Chuck's small but high-quality fan productions, perhaps from 'way back in the days when he was tagged a "flighty character". They're just as good now he's out of the Air Force.

IV. BILL DONAHO (52) Big Bill has been a favorite faaan from way back in the days of New York's Munnery, where he made it as a socializing fan. Later his excellent fanzine HABBANUK made him known to a larger circle; and by this time we all know that as a Conventioneer he's faced unflinchingly a torrent of cliquish abuse and billingsgate.

V. TERRY CARR (51) One of the fans who has kept up his fanac after following the road all the way to the Emerald City where the Proz live, Terry has continued to give us his often insight-filled comments on the fan scene while making a very tolerable critical success in the Big Time.

VI. JACK CHALKER (43) The short straw this time was drawn by Baltimore's foremost Lovecraftian, who has himself pulled off a number of excellent publishing projects. As a consolation prize, Jack, I gave this report a title I'm sure nobody but you will be able to place right offhand.

Writein votes were received for: Busby, Burbee, Woolston, Breen, Seth Johnson, Willis, Tom Perry, Ed Meskys, Ellik, Tackett, Buck Coulson, EEEvers, MZBradley, Boardman, DeVore, Broyles, and Pavlat. None got more than 5 votes.



Fan Writer

1. WALT WILLIS (182) Walter A. Willis once claimed that he got his writing style in the course of a single night, during a visit to the Epicentre. But other fans emerged from visits to the London apartment of Vinç Clarke and Ken Bulmer without becoming the best writer in fandom; the only fan whose prose consistently requires comparison with the best writing in Mundania to find real competition. Willis writes little these

days. The precious few manuscripts that do emerge from Oblique House possess in exaggerated degree the familiar old Willis qualities: polished syntax that wastes not a word, the familiar and light venger over deeply serious thinking and emotion, and the thunderbolt rapidity and deadliness with which the pun strikes.

2. HARRY WARNER (179) Nothing very interesting ever happens to Harry Warner: the interesting things happen to his readers. Here is a fan who seldom goes anywhere, is seldom visited, leads an ordinary uneventful life, and reads the same fanzines as the rest of us. Yet when he tells us about his life as a small-town journalist it is as fascinating as the fantastic world of William Rotsler. That is writing. And it's not just writing in the sense of technical excellence or stylistic brilliance, though those are there in such force as to be unnoticeable. If one were asked to single out the central quality of Harry Warner's writing, I think one might say perceptiveness. The ability to perceive what will, to the reader, make the mundane interesting, also enables him to make the unreal believable, so that his fiction has been unquestioningly accepted by the unwary as fact, and to write letters and comments which have quietly energized fandom for years.

3. JOHN BERRY (155) The Chief Op of the Goon Defective Agency continued, in 1963, his development from a producer of reams of slapstick and ingroup gags to a regular essayist who writes for fandom. But John's most likeable characteristic has stayed with him throughout his development; he is still openly and obviously interested in what he is doing. No bloomin' nonsense about our being addressed by an aloof and impersonal Voice of the Author; Berry is right in the middle of his writing from start to finish. When the author's personality is as pleasantly ebullient as John Berry's, that's a Good Thing.

4. WALLY WEBER (100) The fan-writings of Wallace M. Weber have long suffered for recognition, from having been largely restricted to the Spectator Amateur Press Society (membership ranging from 30 to 36). But his short columns in CRY, and his editorial comments in the CRY lettercolumn, though restrained to the point of light-under-bushel hiding, have been noteworthy in their own right. It is most pleasing to note that despite the disadvantages of limited distribution, the flair and tone of Wally Weber's writings have found favor with the electorate of this Fan Poll. Wally's forthcoming TAFF Report will be the largest undiluted chunk of delightful Weber-writing to appear in this era; be it hereby recommended to you.

5. REDD BOGGS (98) Redd Boggs' old pedantry has lately been sublimed into erudite, if ostentatious, lit'ry effort, both as ornamentation of his regular farac and as separate compositions. Redd's extensive knowledge and free-wheeling associations of ideas guarantee that his work remains delightfully witty even when -- as happens rather too often to be pleasant -- he begins waving the flag for some Great Cause unworthy an honest man's support.

6. CALVIN W. "BIFF" DEMMON (97) I /Bob Lichtman/ have known Calvin Demmon for seven years, and he has never been funnier than he was last year, with his FLYING FROG pages and his occasional GRUNT from New York. In fact, we may never see that sort of humor from Mr. Demmon again, for since his return to Inglewood he has withdrawn somewhat from Faaandom, and is reported to be sitting around home a lot thinking about Life and Stuff. But it is about time that somebody recognized Mr. Demmon's humor; his contributions to fandom, while perhaps not on the same plane as those of John Boardman or Mike Deckinger, have been credited with making everybody Capital-Letter Crazy, ahahahahaha! To summarize with one of his own favorite catch-phrases, Mr. Demmon is Some Kind Of A Nut.

7. FM BUSBY (94) Shrewd, quickwitted, and Evial FM Busby continued to exercise his talents, in the APAs and genzine CRY, for finding fascinatingly interesting subjects in sources you'd never dream of possessing such attractions. As an old hand in shooting folly either flying or sitting, Buz has usually been as infuriating to the fuzzyminded as he is delightful to these who rejoice over clear thinking even by an opponent.

8. BOB TUCKER (80) Arthur Wilson Tucker, variously known as Arthur, Wilson, Bob, or wily oriental Hoy Ping Pong, is a professional writer of science fiction and mysteries, with a habit -- cruelly embarrassing to selfeffacing folk like us faaaans -- of using the names of Real People in his stories (this habit is called "Tuckerism", in fact). He is also a Fan Writer. In 1963 his fan writings appeared most often in two columns published by Buck & Juanita Coulson: "BT His Pages" ("First Fandom is not dead...only tottering, granddaughter") in their FAPA-zine VANDY, and "A Doric Column" in YANDRO.

In 1959 Terry Carr said of him: "He is equally at home writing incisive wit, goodhumored personal essays, or frothy nonsense, as well as displaying, on occasion, his more serious side." And that's still true.

9. BUCK COULSON (57) Robert W. "Buck" Coulson, Boy Iconoclast, is one of the most refreshing writers of today's fandom. Not always, I'll grant you, but a great deal of the time, he is. Perhaps the most refreshing aspect is that if he has something to say, he really doesn't care what anyone happens to think of his stand. This indicates a true "just a goddam hobby" approach to our Way Of Life; and whether you take this entirely at face value or not, you have to admit that this gives to the writings of R. Coulson a verve or impact that is hard to match. When Buck Coulson stops knocking over worn-out idols, fandom will become a much drearier (and more cluttered) arena.

10. NORM CLARKE (55) Norm Clarke was a fan back in the early '50s. He wrote letters to the Prozines...and to Georgina Ellis' fanzine. Then he dropped out of sight. But fortunately he didn't drop out of Georgina Ellis' sight; in marrying Norm, Gina gave FAPA one of its finest and most highly-valued members.

Norm is a very creative wit, and writes poems, stories, and articles with apparently equal facility and uniform success. His material ranges from wild humor to the thoughtful recreation of atmosphere, incident, and mood. I /Elinor Busby/ would say that he was a Fabulous Burbee-like Character, except that it is even truer to say that he is Fabulous Norm Clarke.

11. Ron Ellick (53) /// 12. Walter Breen (49) /// 13. Terry Carr; Ted White (47) ///
 14. Madeleine Willis (34) /// 15. Richard Kyle (33) /// 16. Elinor Busby; Mike
 Deckinger; Bob Lichtman (31) /// 17. Alva Rogers (30) /// 18. Marion Z. Bradley (29)
 /// 19. Gary Deindorfer (27) /// 20. Bill Meyers (25) /// 21. Archie Mercer (24) ///
 22. Bruce Pelz (23) /// 23. Greg Benford; Joe Gibson (22) /// 24. Earl Evers; Steve
 Stiles (20) /// 25. Rich Bergeron; Tom Perry (19) /// 26. Karen Anderson; Dave van
 Arnam; John Boardman (18) /// 27. Les Gerber; Paul Wyszowski (16) /// 28. Bjo
 Trimble (15) /// 29. Ethel Lindsay (14) /// 30. Lin Carter; Alexei Panshin; Rick
 Sneary; Jack Speer (13) /// 31. Avram Davidson (12) /// 32. Bob Leman (11) /// 33.
 Poul Anderson; John Baxter; Charles Burbee; John Foster; Tony Glynn; Alan Howard;
 George Locke; Dick Lupoff; Andy Main; David Kirk Patrick; Charles Platt; Rob Will-
 iams (10) /// 34. Len Moffatt; Ray Nelson; Leland Sapiro (9) /// 35. Brian Aldiss;
 George Cowgill; Ed Cox; Ed Meskys (8) /// 36. Bob Bloch; Bob Briney; Nate Bucklin;
 Ray Garcia Capella; Juanita Coulson; Colin Freeman; Dian Girard; Dean Grennell;
 Piers Jakob; Ted Pauls; Elmer Perdue (7) /// 37. Fred Hunter; Dave Johnstone; Rob-
 ert Lowndes; Andy Offutt (6) /// 38. Brian Varley; Bob Shaw; Arnie Katz (5)

No particular significance in the last line there; I just thought I'd in-
 vert the alphabetical order. Got tired of doing it the normal way.

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COOKING THE UPPER CRUST

It's always a sort of consolation to find that you aren't bringing up the end
 of the procession, even if you didn't make the Top Ten or Twenty or Five. In
 judging how proud you can feel of a middling score, there are a couple of useful
 standards you can employ:

The average, or arithmetical mean, is found by...oh, foosh, you know how it's
 found! Add everything together and divide by the number of members of the class.
 You know, of course, what it means to be Above Average. The other handy figure is
 the Median -- the score with as many people placing above it as below it. Though
 not as informative as the average, the median, since it isn't much affected by a
 few wild scores, is more reliable for judging what is "average" (in the colloquial
 sense) performance in cases where a few people have made enormous scores, as in the
 Artwork category.

Anyway, here are the appropriate figures:

BEST SINGLE PUBLICATION: Average, 21; Median, 9
 BEST COLUMN: Average, 25; Median, 10
 BEST FANZINE: Average 86; Median, 30
 BEST ART WORKER: Average, 58; Median, 10
 BEST FAN WRITER: Average, 27; Median, 13
 BEST NEW FAN: Average, 8; Median, 5
 NUMBER ONE FAN FACE: Average, 13; Median, 5

Now, with all the different places in all those categories, and such a lot of
 different scores, and two-count-em-two different methods of consoling yourself if
 you got the short end of the count in some category, why, anybody who doesn't get
 at least a little egoboo out of this year's Poll can just blame himself.

BEST NEW FAN

There was a greater-than-usual number of blank ballots in this category, probably for a reason voiced by one chap who did vote: "Will we really be sure until 1969?"



1. ARNOLD KATZ (27) The publishing half of the CURSED/EXCALIBUR team of Katz and Bailes, Boy Trufen, appeared in N'APA in the June 1963 mailing as the editorialist of CURSED -- as well as the contributor of an article, a verse, and some artwork. He introduced himself as being almost 17, a reader of science fiction for ten years, and an intended SF writer.

CURSED just about was. Not until the fourth issue, postmailed in September, did Arnie get his ditto sufficiently under control to run the zine on both sides of the paper. But the material was good; CURSED circulated as a genzine as well as a N'APazine. Arnie contributed more articles -- one on Analog and one on Keith Laumer -- more illos, and some reviews; both books and fanzines.

Then, in December, CURSED was replaced by EXCALIBUR, which continued both the numbering and the improvement in reproduction, changing from ditto to mimeo. Arnie contributed an editorial, a con report, and more fanzine reviews. (No more illos, luckily.) In addition, AK Davids (identified in the editorial as Arnie Katz in a clever plastic disguise) contributed a piece of fiction which, though only fair, was an improvement over the ones under that name in CURSED 2-4.

In addition to the CURSEDS and EXCALIBUR, Arnie also published FILK, a collection of 9 filksongs which was postmailed to N'APA 17. Though the subject matter was nothing profound and the parodies rather direct, the verses scanned well, and that's an accomplishment in itself.

Besides various publishing activity, the Proprietor of Meow Publications (who is also the partial proprietor of Fugghead Publications and Perversion Press) ran for the NFFF Directorate in 1963, and, though he didn't get elected, polled 41 votes. He also joined the waiting lists of SAPS and The Cult.

From his publications, it appears that Arnie's best writing is in articles and reviews, though perhaps it is unfair to judge his fiction ability on the basis of the one- and two-page items so far published.

2. JOE PILATI (24) Joe Pilati is a seventeen-year-old admirer of Norman Thomas and things left-wing. A high-school senior, he publishes ENCLAVE, a fanzine characterized by high-quality contributions and mature editing. He is as liberal with the pages as with the politics, causing postmen pain and fans felicity. If he has a glaring fault it's his very enthusiasm; his fanac resembles Joel Nydahl's at least in quantity, and each chunky copy of ENCLAVE could be the last, alas. Joe comes to us from Satire Fandom, where he co-edited SMUDGE, another high-quality zine.

2. LANGDON JONES (24) Lang Jones lives in Ealing, London, and is twenty-one years old. When he entered fandom he was still in the Army -- a pianist in the Band of the Royal Horse Guards. He says his "main" hobby is "Classical Music, particularly contemporary." Lang was the first of the new group of fans in Britain to publish a fanzine, TENSOR. He is a member of the SFCOL, and a very popular one, for he finds it easy to get on with all age groups. He's also a regular attendee at

the BSFA Friday night meetings. Lang has lately acquired a cine-camera; he promptly hatched the idea of gathering all the London fans into a group to make a film. More than anyone else, he seems likely to succeed in doing this.

Lang is of medium height, dark-haired, and with very decided eyebrows. His grin is infectious and his enthusiastic conversation always welcome.

3. LEN BAILES (20) Len Bailes appeared as a bright star on the fannish horizon early in 1963 with his collaboration, with Arnie Katz, on CURSED. CURSED existed for 4 issues, steadily improving in content and appearance, after which the title was changed to EXCALIBUR. Since then Bailes has continued to improve both his material and its publication, and has become a well known publisher in both the APAs and the fan press generally. Although not yet 21, he has managed to hold his own with the established fan publishers and has so far managed to avoid the total submersion in fandom that has been the sad fate of so many young fans. Maintaining an active interest in mathematics, chess, Gilbert and Sullivan, and continuing an appreciation for comic book art and continuity, Len has projected an enthusiastic, vital personality into the pages of EXCALIBUR. Fandom can look forward to a good deal of worthwhile material from him in the future.

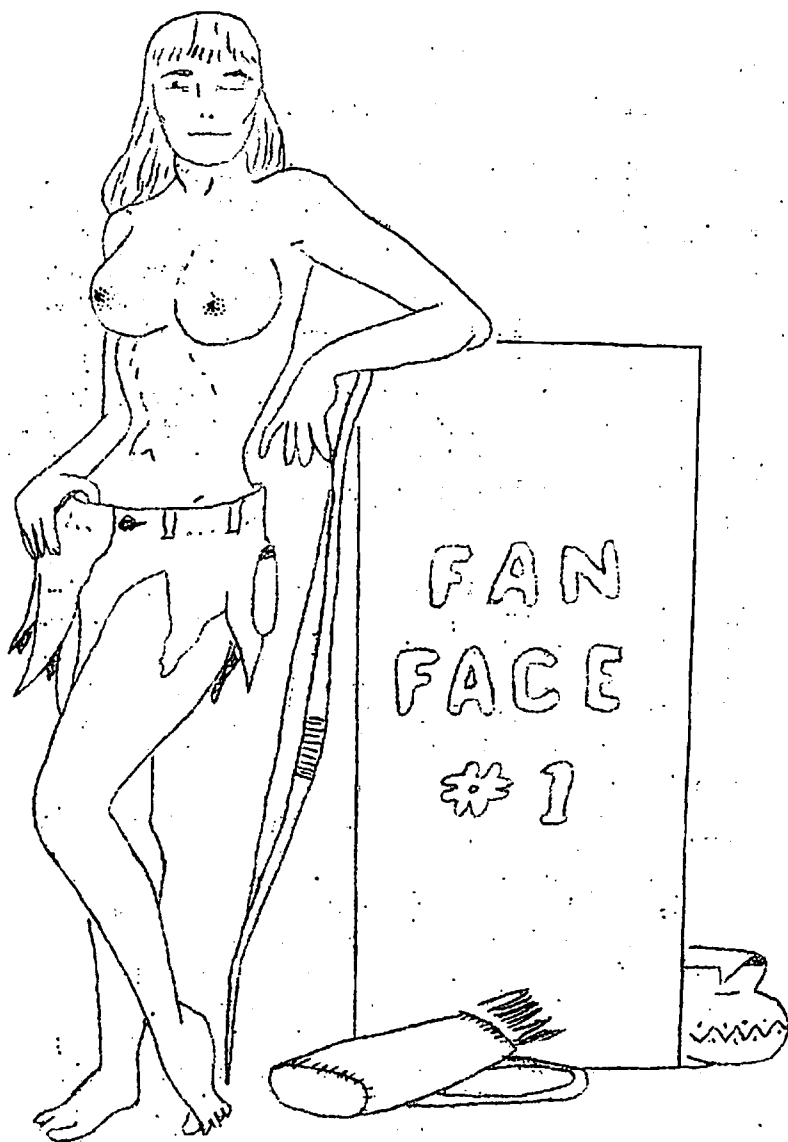
4. PAUL WILLIAMS (19) Neofans ought to be intelligent, articulate youngsters, seriously interested in science fiction, fascinated by the phenomenon of fandom, eager to participate in constructive discussions of sf and related matters and equally ready to take part in a wholly socially-oriented visit or party. Unfortunately, most of them aren't like that at all. Too many of them (and even if they were only a handful they would be too many) are loud and obnoxious little monsters...in several senses of the last phrase.

All the more refreshing, then, when a neo comes along who is intelligent, articulate, and serious. Paul Williams is such a youngster; a fact equally attested by his perceptive letters, his rather good fanzine WITHIN, and his in-person personality. In connection with the last mentioned, I /Dick Lupoff/ must admit that when I first met Paul, at the Chicon III, his small size and youthful appearance fooled me into brushing him off as just another "little kid". The letters which I received from him in the ensuing year taught me a lesson about judging by appearances.

This year at the Pacificon II there will be a panel on creativity in fanzines; I was asked to organize the panel and select its members, and amidst a bunch of tired old fans like Earl Kemp and Ron Ellik, Paul will represent the youthful viewpoint. I don't know what he will have to say; I expect that he may shock us a time or two, but I look forward to it nonetheless.

4. MADELEINE WILLIS (19) No doubt it is something of a feat to be among the Best New Fans for three years, but it is even more remarkable to be a best new fan at all after being in fandom for fifteen years. I don't like using the expression "the power behind the throne", if only because it makes me feel like a low-flush water closet, but we have in Madeleine the classic example of an active fan whose influence is felt only indirectly, and whose knowledge and perception of fandom and individual ability are notices only on the rare occasions when circumstances lead her to show them. As in Madeleine's current "DisTAWF Side", among the qualities of which is also an honesty which fandom has found refreshing. (WAW)

5. Jon White (15) /// 6. Jim Benford (14) /// 7. Rob Williams (13) /// 8. Dannie Plachta (10) /// 9. John Kusske jr.; Charles Platt (9) /// 10. Fred Lerner; May Strelkov (8) /// 11. Dave van Arman; Alexei Panshin (7) /// 12. Warren Brick; Nate Bucklin; Fred Galvin; Cindy Heap; Kevin Langdon; Duncan McFarland; Harry Nadler; Dian Pelz; Mike Shupp; Al Shuster; Cliff Teague (5) /// 13. John Boardman; Bill Bowers; Ned Brooks; Dave Kiel; Jan James; Dick Lupoff; Bill Mallardi; George Proctor (4) /// 14. Al Andriuskevicius; Shirley Camper; Kris Carey; Avram Davidson; Phil Harbottle; Enid Jacobs; Steve Patt; Jan Samuels; "Doc" Smith (3)



1. WALT WILLIS (54) That's a name you have always known, since you first found out about fandom; at least, that's my case. I /Ron Ellik/ don't recall the first time I heard or read it, but I know you can say that name in conversation anywhere in fandom and the audience will know it...they know him from fanzines, letters, or personal meetings, and a good percentage of them admire, worship, or maybe downright love the man for one reason or other. He doesn't say much -- his speech is quiet, considered, and perfectly timed; he writes a lot, but the impression is that his writing is even more carefully thought-out than his conversation, with a high polish on his natural wit. He practically invented TAFF, nursing it through a troubled infancy; he writes and publishes HYPHEN, that eminently readable fanzine; and if we play our cards right he might come back to the US for a third visit... a tradition of decennial Willis Visits would please me more than anything, except maybe more frequent ones.

2. RON ELLIK (48) The ability to publish a successful newszine requires a combination of qualities rare in fandom, including energy, sociability, patience, and enough ruthless efficiency to cut your aged grandmother off the subscription list if she doesn't come through with a cash sub. As an honorary-aged grandmother myself since my subscription ran out I /Walt Willis/ am not really in a position to say that STARSPINKLE is indispensable to me, but I do miss it and I think it is probably indispensable to fandom. I know Ron Ellik is. I dare say we could struggle along squalidly without him but it wouldn't be the same. Not only is he a rare and likeable character and a fine writer, but he has that wonderful and precious gift of being a catalyst for wit in others.

3. WALLY WEBER (46) Since the 1950 Portland NorwesCon, fans have told of "this tall quiet fella with the big grin", but it needed the spotlight of TAFFmanship to bring across to an entire Convention the fine fanish presence of Wally Weber as his fortunate friends have long known him. Left to his own devices, Wally has in the past been entirely too self-effacing for his own good; the Best of Weber was usually to be found only in the smaller and quieter groupings that occur

now and then at Conventions (more often, luckily, in the local scenes). But as a TAFF representative Wally shone out clearly; we're pleased to forward the report that at Peterborough-'64 he drew an ovation like unto none previous.

4. GEORGE SCITHERS (43) Balance is the best word to describe George's most impressive characteristic. But it's the balance that comes from breadth, not caution and narrowness. George is a witty and knowledgeable writer and correspondent; but his famous fanzine, AMRA, is distinguished for the presence of Big Name Pros and magnificent artwork. He's the center of sword-and-sorcery fandom, as romantic a collection of archaicists as you'll find -- but out in Mundane he's an able administrative officer and a highly-qualified scientist in his own right. And just last September he put on a Worldcon without going insane, gafia, or sour on the world. If that doesn't prove that he's well balanced, what can?

5. Harry Warner (38) /// 6. Ted White (52) /// 7. Walter Breen; Bill Donaho (26) /// 8. John Berry; Redd Boggs (18) /// 9. Bruce Pelz (15) /// 10. Arthur Thomson (13) /// 11. Ethel Lindsay (11) /// 12. Dick Lupoff (10) /// 13. Buck Coulson; Howard Devore (9) /// 14. F.M. Busby (8) /// 15. Seth Johnson (7) /// 16. Bill Evans; West Coast Al Lewis (6) /// Forrest J. Ackerman; Sid Coleman; Cal Demmon; Joe Gibson; Clayton Hamlin; Beryl Henley; Earl Kemp; Archie Mercer; Ardis Waters (5) /// 18. Mike Deckinger; Andy Main; Ed Meskys; Fred Patten; Bob Pavlat; Carol Pohl; Doc Smith; Bob Tucker (4) /// 19. Sylvia Dees /that's not what we usually mean by #1 Fan Face, Chollie, but you got a point.../; Ed Martin; Sam Moskowitz; Alonso Peterberry; Vic Ryan (3)

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WHO DO YOU TRUST? DEPT.:

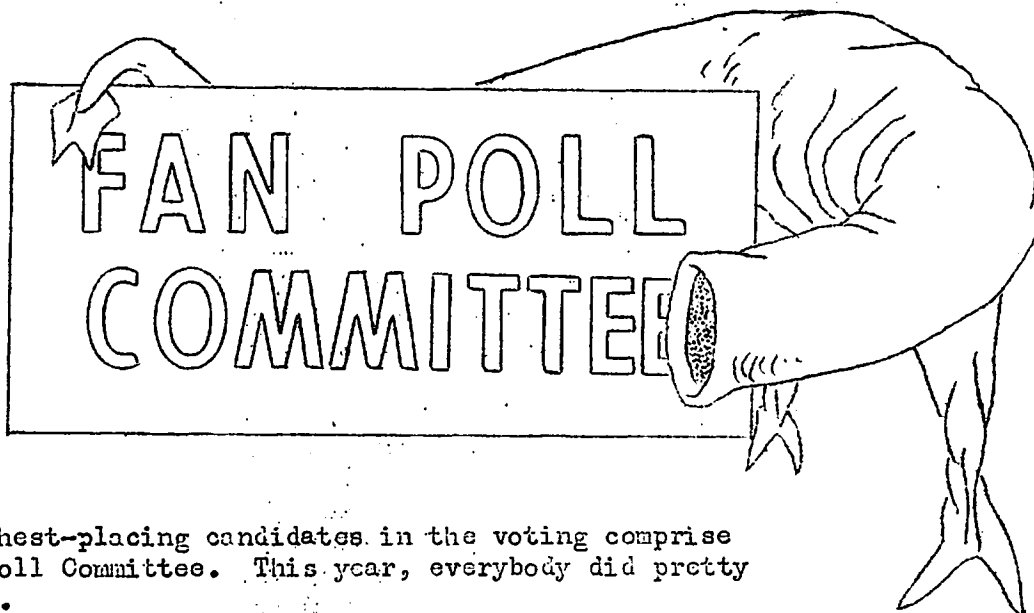
Despite the unsubtle hints from some people that the Fan Poll is sure to be rigged, only one detectable effort to load things was made. One of the New Yorkers who is, in the current ~~1964~~ war, among Walter Breen's friends-who-needs-enemies -- foosh, no point protecting the clown's feelings by an oblique reference; Mike McInerney is the guilty party -- published a plea for his readers to write instantly to the Fan Poll and vote for Breen under the Number One Fan Face category. In the next five days I got votes amounting to 19 points for Breen in ballots from New York...and considering what the result was (take another look at 7th Place) I think we had better consider this a case in which Walter has first rights on any Sinister Deeds of Vengeance that are called for.

Considering the state of feelings about Walter, it's only fair to make a point of the fact that he had nothing at all to do with this; it was, presumably, McInerney's own...uh...thinking that concocted the Great Ballot Stuffing Plot. Walter has ere this called McInerney and Evers down for their more hydrophobic antics; pity that they apparently thought he was kidding.

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If you think that Rotsler wench is outrageous, you should have seen the un-edited drawing...

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The five highest-placing candidates in the voting comprise next year's Fan Poll Committee. This year, everybody did pretty well, huzza huzza.

- I. WALLY WEBER (72) The Brilliant and Evial lettercolumn editor of CRY, TAFF delegate and Smooth Operator of renown, has been transferred to a Certain Southern Location. There is no truth to the rumor that next year's Fan Poll will be distributed in a rather unorthodox manner...
- II. BRUCE PELZ (71) Official Editor of SAPS and FAPA, publisher of STARSPINKLE, indefatigable collector, and general Publishing Giant. His well-known Black Heartedness will now have a specially congenial field of activity.
- III. CHARLES WELLS (55) The well-liked originator of the Fan Poll has gotten ~~4444~~ elected for another term on the Committee. Most of us know Chuck's small but high-quality fan productions, perhaps from 'way back in the days when he was tagged a "flighty character". They're just as good now he's out of the Air Force.
- IV. BILL DONAHO (52) Big Bill has been a favorite faaan from way back in the days of New York's Nunnery, where he made it as a socializing fan. Later his excellent fanzine HABBAKUK made him known to a larger circle; and by this time we all know that as a Conventioneer he's faced unflinchingly a torrent of cliquish abuse and billingsgate.
- V. TERRY CARR (51) One of the fans who has kept up his fanac after following the road all the way to the Emerald City where the Proz live, Terry has continued to give us his often insight-filled comments on the fan scene while making a very tolerable critical success in the Big Time.
- VI. JACK CHALKER (43) The short straw this time was drawn by Baltimore's foremost Lovecraftian, who has himself pulled off a number of excellent publishing projects. As a consolation prize, Jack, I gave this report a title I'm sure nobody but you will be able to place right offhand.

Writein votes were received for: Busby, Burbee, Woolston, Breen, Sath Johnson, Willis, Tom Perry, Ed Meskys, Ellik, Tackett, Buck Coulson, EEEvers, MZBradley, Boardman, DeVore, Broyles, and Pavlat. None got more than 5 votes.



OPEN QUESTION



This year, in addition to the normal poll questions, we included an Open Question -- in this case, not just one in which a wide variety of answers were possible, but one which was at the point of being actively mooted by everybody as All Fandom Was Plunged Into War.

The cause of choosing this particular one, of course, was the incandescent resurrection of the Laney Question, currently rephrased to deal with those whose erratic tastes weren't confined to adults. Just think, if it hadn't been for the Breen Mess you'd've had to ponder whether Campbell is injuring science fiction and if so What Should Be Done.

The question itself was:

Let us assume that a certain fan group has the power to expel a member from fandom. Which of the following grounds justify them in doing so?

Well, the very phrasing of the question -- which, looking at it again, I see was not the happiest I could have managed from the point of view of clarity -- got some fannish dander up. Tucker put it most lucidly:

"The points checked above will apply if you meant to say 'club', not 'fandom' ...I hold that a club or other organization may expel any member for just cause. But neither individual nor club can expel a person from fandom. There is no machinery for doing so, nor has any individual or organization the authority to do so. 'Fandom' to me means the whole world-wide mess we're in."

Perhaps the qualification Bob indicates should be understood in all answers to the Open Question. I think my question is not actually invalid -- I asked folk to assume that the ejection was possible; I didn't claim it could really be done -- but the fact that the objection has been raised itself indicates that the phrase was too distracting to be incorporated. Well, mistakes teach, which is why I'm so well educated.

The arguments on either side, as I said, ran like this:

YES, they'd have the right (when provocation reached a specified level) to give him the heave-ho; we have the right to protect our own good reputes, and thus the right to take action against whatever damages it. And by taking action I do NOT mean clearing out of fandom myself...

NO, they don't have the right (whatever the provocation) to give anyone the heave-ho; once that principle is admitted there is no barrier -- in logic -- to excluding a fan for merely holding unpopular attitudes. Fans are, practically by definition, people who hold unpopular (or at least "non-popular") attitudes, and should know enough not to reject such attitudes in their own turn.

These two attitudes could be vastly expanded -- matter of fact, I'm sure you have run across some examples -- but I think this is a fair expression of their essence. Now, let's look at a few of the answers to the question of just what level of misdoing justifies an expulsion from fandom, or, if you will, from an organization.

1. Incompatibility with the majority of the club: 11 "yes".
2. Statutory misdemeanors, directed against fans: 23 "yes".
3. Activity likely to bring science-fiction or fantasy into public disrepute (say, starting another Shaver Mystery Hoax in the prozines): 11 "yes".

The state of shocking ignorance in which modern fandom exists is grimly shown by the number of people -- rank neos all, I'll be bound -- who didn't know what the Shaver Hoax was. A hoax carried on, mostly in AMAZING, by the unlamented Ray Palmer and Richard S. Shaver; essentially, it assumed that the standard paranoid fantasy -- that people, especially high-level ones, were being manipulated by a Secret Power -- was true, the Secret Power being a sort of underground goblins called "De-roles". The offensive and dangerous aspect of this caper -- aside from the way it bugged fans who were not pleased at all at all at finding that science-fiction was not as sure a guarantee of intellectual honesty as some thought -- lay in its deliberate stimulation, for profit, of an all-too-common psychopathic tendency. It was rather like telling an audience of Ku Kluxers and Black Muslims that extremism in the defense of liberty was no vice...but there, let's get back to fandom.7

4. Activities likely to bring fandom as such into public disrepute (e.g. founding another Cosmic Circle or Ozark Rest Camp: 17 "yes".

I got an even worse shock with this, in the same way as I was upset just above. Gosh, here I was crediting all those grey hairs to the irregular and dissipated life I lead when I get the chance. The Cosmic Circle was a pseudo-club organized by one Claude Degler, who preached -- apparently seriously -- the doctrine that fans were actually superman -- biologically different from the common run of humanity. The Ozark Rest Camp was a fabled vacation spot on Degler property there where the supermen & -women were to get together and proceed with the furtherance of the new race. Here, the irritation lay in the fact that Claude assumed to speak for fandom and thus got people thinking that "fandom" referred to a group which actually held Degleresque opinions about itself. As this was in the early '40s, too, the "super race" idea was not associated with mere nitwittery by hearers.7

5. Antisocial conduct directed against fans (misfeasance in office, destruction of distortion of club records, persistent spreading of malicious rumors, etc.): 47 "yes".
6. Crimes reflecting moral turpitude (theft, forgery, embezzlement, and like that) directed against nonfans: 46 "yes".
7. Crimes of the same sort, directed against fans: 55 "yes".

There were a number of puzzled queries whose gist was "What difference does it make whether such things are done to fans or nonfans, in indicating whether a person is undesirable or not?" It's a question of social systemics; a group with a poor self-image will reject the stress of an exosystemic orientation -- excuse the burst of jargon; what I mean is that a group which has an opinion of itself like that of, say, the legendary "persecuted" fannish self-image will tend

to Stand Together Against the Menace of the World Outside. This attitude subtends the rejection of any attitude which could bear interpretation as alignment with an exosystem of higher order...oops, there I go again. Let's say, "weak" groups show a very rigid attitude of active rejection of any standards associated with other groups of a more inclusive type. This kind of twitch-reflex ("boundary maintenance") is a sort of group self-preservation mechanism. (Don't report this anthropomorphism or I'll be rent limb-meal by indignant sociologists.) The thing is, groups with weak "identities" are liable to be merged with, adsorbed to, or absorbed in wider groups unless they make a Big Thing of their differences; and the application to these contrasting pairs of questions is that such weak groups characteristically reject the strongest elements of the wider group...these being the ones which do the most devastating job of breaking down the barriers which rejection maintains. Hence, too, their own are exempted from such standards even more emphatically than outsiders are. In the cases of the two pair of questions I've used, legal action -- i.e. violent contact with exceptionally strong and "aggressive" out-group standards -- is fairly likely. The response of a weak group would be to oppose "doing anything" inside the group even more strongly than between the group and outsiders; that is, to reject crimes against fans even more definitely than those against outsiders as grounds for any action.

Where the score runs the other way -- as it does in questions 6&7 and 9&10, though not by enough to brag about -- and offenses against fans are trumped on rather more severely than those against people outside the group, we can postulate that the group has a relatively good self-image and, if I may get anthropomorphic again, considers itself plenty strong enough to hold together in the face of a little interaction with the outside world -- or even to stand a little outright competition. It would be more convincing if we had votes on a question in which no real chance of legal action was involved; however, as you can see, the more trifling issues had such low acceptance that I don't think we could have gotten a reliable answer. There has to be a certain proportion of responses to make sure that eccentric or deliberately offbeat replies won't have a distorting effect on our results and the ~~drawn out~~ ~~drawn out~~ conclusions we draw from 'em.

8. Personal violence, directed against fans: 43 "yes".

Hmm. Guess that says something about the remarks fan historians love to make about personal violence being the Unforgiveable Sin in fandom.

9. Degenerate or psychopathic offenses against the person (child molestation, atrocious assault, acid throwing, etc.) directed against nonfans: 58 "yes".

10. Offenses of the same sort directed against fans: 61 "yes".

X. Absolutely no grounds justify expulsion or exclusion: 5 "yes".

These "yes" votes include only those people who actually checked the category being scored. However, only seven people left the Open Question blank. The others can be sorted somehow into general "YES" or "NO" answers to the question as a whole, and often further down into the area of particulars.

For instance, I suppose we can tally as a "NO" vote the chap who X'd out this whole section and wrote below it: "Part III of this poll is less than of acade ical interest. It is of no interest. There is no basis for it in reality". (That ought to coggle a few West Coasters who had the impression that a feud was going on...) Similarly with the three who simply circled the "NO" definition, and the chick who indignantly declared that she had no intention of voting in a poll which equated child molesting with "ACID THROWING, for christ sake!!!"

The two who limited themselves to circling the "YES" can be counted there, and I suspect we won't go wrong in figuring that they also considered items 6-10 unacceptable who simply broke off at questions 6&7 and noted that items from there up were matters for the police to deal with. ("Of course, we could tell them of our disapproval after they get out of Leavenworth", said one.) Seven voters opted for such an appeal to the legal people; I think we can read the same implication into another remark that the law should render expulsion needless in cases serious enough to deserve it. Two others agreed with the principle that Something Should Be Done about outrageous conduct but withheld specific votes because they didn't see how it could be done. Tsk, fellers, don't you trust fannish ingenuity?

Three were a bit ambiguous, though I have hardly any trouble guessing at the stand that would be taken by the first two, who, respectively, commented "the question is too open after the expulsion of Walter Breen from the worldcon", and added an eleventh category justifying expulsion, "Disagreement with a faction". The third and our last ballot declares for expulsion for reasons 2, 7, 8, and 10, but qualifies this by specifying that a "clear and present danger" must exist. "A crime against society by a fan does not hurt fans".

Thus on an overall assessment we find 73-74 (depending on how you call that last shot) of the fans polled accepting the position that either our right to protect our own good names, or -- a category I omitted -- elementary social responsibility justified the exclusion from fandom of people guilty of certain offenses. Ten more or less definite and two highly probable "NO" votes line up on the other side; seven not only left their ballots blank but made no comments that hinted at their orientation.

My omission of "social responsibility" as a reason for giving an answer in the "YES" category was partly to omit a particularly strong "loaded" argument, and partly to see whether voters would advance it themselves. No less than twelve made a greater or lesser point of the fact that we are humans first and faaaans second, rather than existing in a sort of autogenous ethical vacuum. The significance of the actual number can't be appraised, since we can't guess what occasioned their comments or judge how many others would have said the same sort of thing if they'd chanced to think of it. But one thing, gang; 'Tisn't a symptom that fandom is Sick. No sirree.

Now, let's cite a couple of people who spoke on either side at greater length. First, Dave van Arnam:

"If there were such a group /one able to expel people from fandom/ my opinion is that its sole responsibility would be to appraise fandom of the facts concerning the individual in question, and let individual fan groups choose their own course of action...if a fan is willing to be friendly with another fan who, say, is likely to knife or rob him, that's his choice, apart from whatever the law may say in terms of throwing the second fan in jail for such criminal offenses. Exclusion Acts are totally indefensible...

"At any rate, of all the actionable crimes our hypothetical expellee might be guilty of, I cannot see that a combination of the appropriate legal action and of simply then warning the rest of fandom what fan-x is, or of what he has been convicted, would not be a full and sufficient course of action. If the law finds fan-x not guilty of killing nonfan-a, or even not guilty of killing fan-y, then he should be treated by fans as the law and the rest of the citizenry treats him, i.e. as an innocent man; fans might be a little leery of getting too friendly with him at a con or party or club meeting, but that's human.

"If Exclusion Acts are justifiable, what then may come of those who have

are still actions; the refusal to "set a precedent" is itself a precedent. Keeping silence, it seems to me, is equivalent to condoning the type of utterly unprincipled attacks some of Breen's extremist supporters have been making on Bill Donaho, the Con Committee, and the Pacificon II. Silence establishes a precedent, too, worse than that which neutrals shun: the precedent that any fan who raises a finger against a friend of the Loud People can expect to be pilloried by systematic perjury because nobody will speak up in his defense. If -- and this seems to be the case at present -- we are forced into so repulsive a choice as that between discussing the facts in this case, however unsanitary, or by silence consenting to such vicious and wilfully false attacks on the Committee as those I've cited, the choice, however disagreeable, seems clear. The actions of the Pacificon II Committee have perhaps not been textbook-perfect examples of Arisian-style wisdom, but until the more frenetic pro-Breen elements decide to rely on truth as a defense the Committee will have all my support. And I think they have many other allies on just these terms.

One thing remains to be made clear. There has been so much inclination among the Breenie Brigade to swear that one word spoken to protest child-molestation is in reality a vicious and unAmerican attack on home, mother, and the flag that it's worth while to stress that when I blast at Breen's "unprincipled supporters" I am snapping at a little clique who, despite the noise they make, could be tallied on my fingers. I'm not talking to or about people who want nothing more than to keep the whole reeking mess as far away as possible, even though, as I just explained, I think such avoidance is the wrong way to make sure this is the last such incident. And I'm certainly not talking to or about those who genuinely feel that the libertarian aspects of the case impel them to oppose the Committee; I think they are wrong in this instance, too (to put it more exactly: of the arguments against the Committee which have been made on libertarian grounds, all those I've seen have contained errors as to essential facts which invalidated their reasoning) but being honestly mistaken is not an evidence of Innate Depravity as far as I've ever been able to tell. (Besides, if you'll forgive the argument from sentiment, with all the civil-liberties work I've done myself it'd feel sorta like Firing on the Flag...) The bare fact that some of my fellow fans hold opinions different from mine isn't enough to make me denounce them as evil and corrupt cynics; and I hope that the Breenie Brigade will consider cutting back some of their more frantic behavior, too. Each side, it seems to me, can find plenty of opposition without the need to assume that disagreement is equivalent to hostility.

So -- to repeat and emphasize the point -- anything I have said about Walter Breen's partisans having been dishonest in going in for lying and attempted sabotage applies to those, and those only, who have been busily carrying on those activities. It doesn't mean the people who may be supporting Breen or opposing the Committee by ethical means and for honest motives. Honesty deserves some respect even when I know darned good and well it's wrong in its conclusions. If the Breenie Brigade isn't willing to follow the same sort of Geneva Convention, that's tough; but fandom has survived antics like theirs before, and I guess it can again.

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It's Fandom's Fault
