

THE ZINE FAN

THE ZINE FAN #2 is edited and published by Linda Bushyager, 1614 Evans Ave., Prospect Park, Pa. 19076. Phone: 215-LE4-4392.

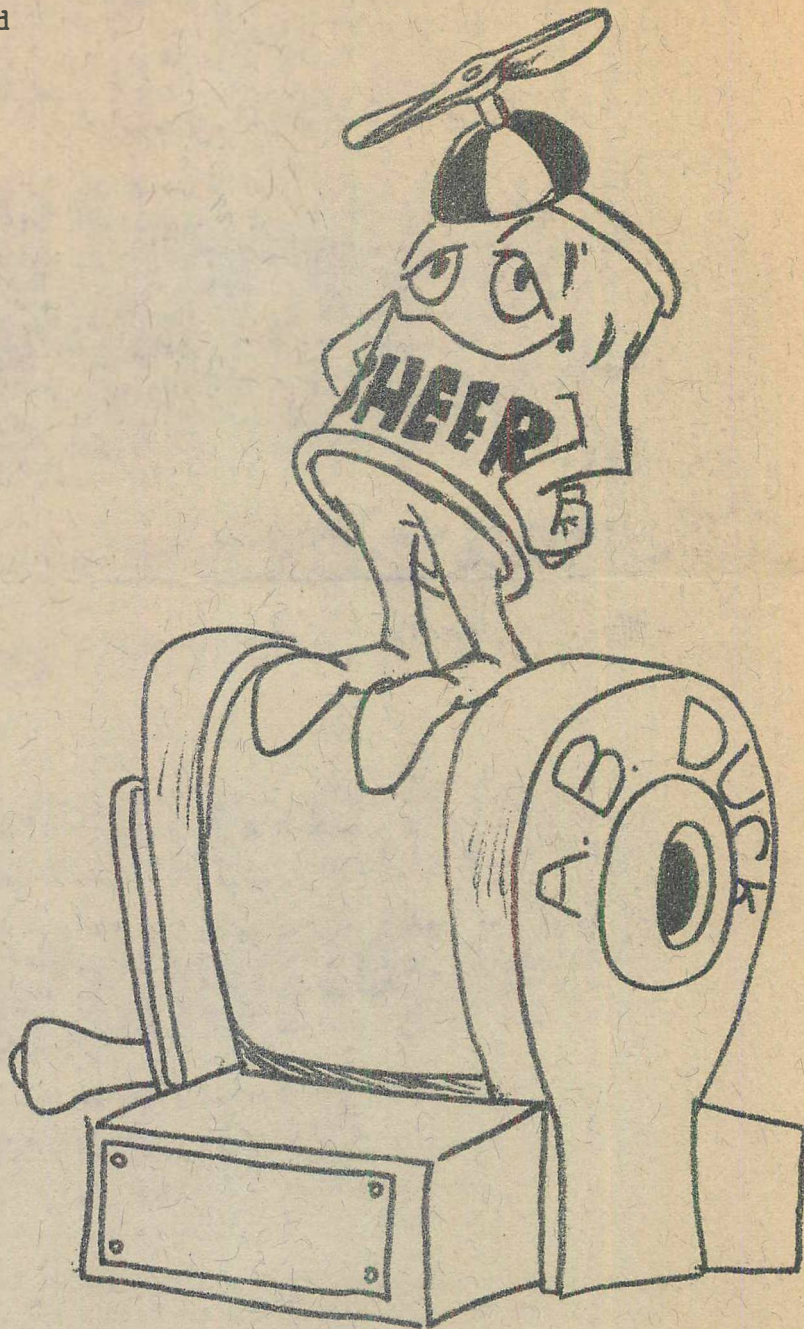
THE ZINE FAN is a limited circulation zine available at the committee's discretion. Committee members can request that copies be sent to people you feel should receive it. Please keep in mind that circulation is limited.

Committee members:

Please send your phone number to Mike Glyer with replies to this issue in case it becomes necessary to contact you. Noncommittee members:

we'd also appreciate it if you would send your phone number to Mike or to a nearby Committee member. All readers of THE ZINE FAN as well as Committee members will function as a credentials committee and may be contacted to help us determine eligibility of nominees and nominators.

WANTED: A Committee member to publish ZINE FAN 4. Mike Glyer will publish TZF 3. If you are willing and able to do so, please contact Mike.



Committee members may place people on the ZINE FAN mailing list by so requesting it. The following people will receive this issue of THE ZINE FAN:

Committee

Moshe Feder, Linda Bushyager, Mike Glycer, Bill Bowers, Harry Warner, Donn Brazier, Michael Glicksohn, Sam Long, Jeff Smith, Don D'Ammassa, Darroll Pardoe, Peter Roberts, Eric Lindsay, Jim Shull

Interested Persons

Hank and Lesleigh Luttrell, Don Markstein, Sandra Miesel, Don Miller, Ray Nelson, Jodie Offutt, Andy Porter, Bill Rotsler, Darrell Schweitzer, Mike Shoemaker, Lou Stathis, Milt Stevens, Roy Tacket, Bob Tucker, Bruce Arthurs, Randy Bathurst, Ruth Berman, Grant Canfield, Terry Carr, Cy Chauvin, Buck and Juanita Coulson, Tony Cvetko, Richard Delap, Tom Digby, Dick Eney, Bill Fesselmeyer, Meade Frierson, Alexis and Doll Gilliland, Dave Gorman, Fred Haskell, Norm Hochberg, Ben Indick, Terry Jeeves, Jerry Kaufman, Suzle Tompkins, Dan Steffan, Leigh Edmonds, Ro Nagey, and others.

IF YOU WANT TO RECEIVE THE ZINE FAN 3, YOU MUST REPLY TO THIS ISSUE.

MIKE GLYER (319 Pike St., Bowling Green, Ohio 43403) will publish the next issue of THE ZINE FAN. All letters in reply to this issue should be sent to him.

Contributions of money or stamps to help pay costs for THE ZINE FAN and to help the awards should be sent to Mike.

Last issue, \$12.25 was contributed. This money will be used as a nest egg for the awards. Fans contributing included: Harry Warner, Don D'Ammassa, Mike Shoemaker, Eric Lindsay, Terry Jeeves, and Meade Frierson.

FLASH! Eric Lindsay, 6 Hillcrest Ave., Faulconbridge NSW, 2776, Australia has agreed to be on the Committee and be Australian Agent. If you publish the ballots, please add his name to the committee and be sure to include his name on the last page as Aussie Agent.

Lou Tabakow just wrote and okayed presentation of the FAAn Awards at this year's Midwestcon banquet. Jodie Offut has written and offered to be Midwestcon Banquet coordinator, and we gratefully accept her offer of help.

Jim Shull is now on the committee. (See his letter on p. 25) He also has offered to draw a certificate for the Awards.

Darroll Pardoe has agreed to be British agent. He and Peter Roberts will also serve as a British credentials committee to check obscure British fans.

Copies of the ballot have been distributed to Minniapa, Apa-45, Apa-L, LASFS. We'd appreciate further distribution to regionals, apas, and clubs (that is, to the fanzine fans within these groups). If you need copies of the ballot, write to me or Moshe. If you can't distribute the ballot in your fanzine, please publicize the awards and mention that copies of the ballot can be obtained from Moshe or me.

When answering this ZINE FAN, please follow the same procedure as last time and put your votes first. Thanks.

All the unacknowledged comments which follow in the pages of THE ZINE FAN are by Linda.

Well, we've done it! On the weekend of Feb. 1 Moshe Feder came to my house and together we counted the ballots on the questions called in the last issue of THE ZINE FAN, read and sorted letters, made phone calls to Bill Bowers and Mike Glicksohn to clarify points and get ideas, and wrote a ballot and several pages of rules and explanations. I've sent copies of that ballot to members of the Committee and fanzine editors who might publish soon. If I haven't sent you a copy before, one is enclosed. Please read it, and if possible reprint it and distribute copies to possible eligible nominators. If you need additional copies, write to me or Moshe (142-34 Booth Memorial Ave., Flushing, N.Y. 11355).

Moshe and I decided not to wait for further comment on the Awards, since most points were settled and time was running short. Many of you seemed to agree in your letters that we should get the first year's ballot out as quickly as possible. The rules can always be changed. In fact, some suggestions for changes will be made within these pages, and at the end of THE ZINE FAN you will find some further questions to vote on. We still need to finalize some of the voting procedures and the actual shape and nature of the physical award.

Although the majority of you prefer the name EGOBOO AWARDS, we decided not to use this name, but to stick with a more general name (FANZINE ACTIVITY ACHIEVEMENT AWARDS) for which a nickname could later develop. A major reason for this was that John Berry, who published EGOBOO and had an annual EGOBOO POLL was against the awards and especially the use of a name which is connected with him and his fanzine. Although we could still use the name EGOBOO AWARDS, fandom has a tradition of trying not to use names which have been used already, at least not without the permission of the former user. Since we are still not certain of the shape of the award itself, it seems sensible to let a nickname develop. For brevity's sake, I will be referring to the FANZINE ACTIVITY ACHIEVEMENT AWARDS as the FAAn Awards - sticking in a small n to make pronunciation easier and to avoid confusion with the Federal Aviation Administration.

The cover of THE ZINE FAN shows a possible award designed by Randy Bathurst. This award would be made of a clay-like substance, about 4 inches long and 4 inches high, painted, baked, and attached to a base. Randy has offered to make these for us at cost if we like them. He did up a prototype which is in the hands of Mike Glicksohn.

The schedule of the awards for this year is as follows: Nominating Ballots returned to Moshe Feder by April 19. He would count them and prepare and mail a final ballot by April 26. Final ballots would be returned to Moshe by June 13, which would give him several weeks to have the actual awards engraved (they presumably would have been prepared beforehand).

Due to the tight schedule, it is necessary that we decide on the actual shape of the awards as soon as possible. This aspect of the awards will be discussed in section 28 (XXVIII), and put to a vote.

Next I will try to describe how Moshe and I arrived at the ballot we used. We received 31 ballots - 12 from the Committee and 19 from non-Committee members. The results were:

XXX: The definition of a fanzine should include:

- (a) No publication publishing ads for anything other than fanzines shall be considered a fanzine for the purposes of these awards -- 11 yes, 20 no.
- (b) Paying contributors shall disqualify fanzine - 22 yes, 9 no.
- (c) More than 50% paid circulation shall disqualify zine - 14 yes, 17 no.
- (d) Bookstore, etc. distribution should disqualify zine - 16 yes, 15 no.

XXXI: Adopt Ray Nelson's language to describe the Best Fan Editor category. 30 Yes, 1 No.

XXXII: Should amateur fiction be included in the awards. 17 Yes, 2 Abstain, 12 No.

XXXIII: The number of locs to be a nominator in the Best Locwriter category should be:

- (a) 1 - 6 yes.
- (b) 2 - 9 yes.
- (c) 3 - 5 yes.
- (d) 4 - 1 Yes.
- (e) 5 - 6 yes.
- (f) more than 5 - 2 yes.

The number of letters published to be a nominee in the Best Locwriter category:

- (g) 1 - 6 yes.
- (h) 2 in different fanzines - 11 yes.
- (i) 2, even in a single fanzine - 1 yes.
- (j) 3 - 11 yes.

XXXIV: Each nominator shall name:

- (a) 1 nominee - 2 yes.
- (b) 2 nominees - 1 yes.
- (c) 3 nominees -- 11 yes.
- (d) 4 nominees - 1 yes.
- (e) five nominees - 15 yes.

Since opinion was decidedly divided on what constitutes an eligible fanzine, we decided to include only the prohibition which was obviously favored by all - XXX (b). Many people commented that the question regarding ads didn't make it clear that professional ads only were to be excluded. Others felt it was ok for a fanzine to publish ads in order to recoup losses for fanzine publishing costs. Many people pointed out that a 50% paid circulation did not prove that a fanzine had a profit or not. Newszines would be especially hurt by such a definition - for example, KARASS has more than 50% paid circulation, but the payment merely pays enough for postage and doesn't pay other production costs. YANDRO and other fanzines also have over 50% paid circulation, but are obviously fanzines in every other sense. Also, many fanzines are distributed in a friend's bookstore or other commercial outlets. Also, how do you enforce such provisions as c and d?

XXXI obviously passed. XXII obviously passed. Regarding the number of locs - it seemed that it would be easiest to have qualifications for nominations the same as for nominating. Since most people picked b (2) and h and j (2 in different fanzines and 3) we tried to compromise and chose 2 in different fanzines for qualifications both to be a nominator and to be a nominee. This seemed more strict than merely 2, and would thus satisfy those who chose c, e, and j, as well as those who chose b and h.

XXXIV was poorly worded which caused some confusion. It should have read, each nominator may name up to so many nominees. We read the votes that way. Since people were fairly well divided between allowing up to 3 or up to 5 nominations in each category, we decided to compromise on 4.

Then we took note of all the numerous comments in ZINE FAN 1 and in your letters, and tried to come up with a set of instructions that would reflect the wishes of the majority as far as possible.

We decided that an introduction was necessary since publicity about the awards has been minimal. The FAAn Awards are a different type of award than most people are used to, so we wanted to explain them. We also wanted to mention the Committee so it would be obvious the awards were the product of a group of diverse people.

The crucial question was what is a fanzine. Most of you seemed to agree that for the purposes of our awards fanzines devoted to such fringe fan aspects as Star Trek, comics, etc. should not be considered. Rather than list all the things fanzines aren't, we chose to define what a fanzine is. We used Ray Nelson's preamble and defined a fanzine in terms of literary SF and included the prohibition against paying contributors. Since so many of you mentioned profit-making as a aspect we should consider, we also decided to mention that a fanzine is published for enjoyment to which any financial profit is incidental. Thus, if a fanzine happens to make a profit, it would be eligible, but if the primary purpose for its existence is as a profit-making business, it would not be eligible for the purposes of the award. Thus, AMAZING and THE ALIEN CRITIC are not fanzines for our purposes. By the wording of the definition, a person may be a fannish fanzine fan and eligible for his fannish fanzine work, but if he published a fanzine which isn't eligible under the definitions in the preamble, that particular fanzine would not be considered.

Once our fanzine definition was devised, the rules followed. We inserted space on the ballot for qualifications. I hope that the rules are clear and not overly complicated. As long as voters read them completely, they should have no trouble following them.

In the following, I've followed Moshe's example and divided comments into different sections. I've eliminated most of the comments on things we've already decided on and summarized some comments in order to conserve time and space. I'm trying to get this issue out as soon as possible so that we can vote on voting procedures in time for the ballots to be prepared. I'm typing directly on stencil, so the letters may not be arranged as well as Moshe arranged things last time, but they should be ok.

I GENERAL COMMENTS

Norman Hochberg: I'm for waiting until 1976 to begin nominations, and letting all of the procedural hassles be ironed out in the intervening months. This would also give us time to be aware of potential nominees as they are published rather than back-tracking over our 1974 zines. Finally, I think we could kill the whole idea if we jump into it before we are totally ready. If we finish nomination before we are satisfied with the voting rules, we cannot but lose. *(I hope you are wrong, since this is exactly what we've done. We felt that enthusiasm was high now and that to delay was to chance running out of steam. We, that is, Moshe and I, felt that the majority of the comments indicated that we should start this year, although a few of you echoed Norm's comments and suggested that we wait until next year. If you all vote and respond to this issue promptly, the voting procedures should be finalized well before the final ballot is issued in late April. I'm afraid we will all have to search through our fanzines to become aware of the best nominees and to determine our own qualifications to vote. Things should be much easier next year if we keep notes as the year goes by regarding good efforts. -LeB)*

Mike Glyer: Moshe Feder's initial ZINE FAN does a very effective job of setting the tone of this endeavor, and I believe that will make it a lot easier for the rest of us to get it together. The departmentalized discussion is an excellent technique here (even though I've never gotten off on it as a genzine lettercol scheme). I trust we'll be flexible enough to publish lengthy proposals individually though.

Harry Warner, Jr.: If you write to Moshe or converse with him, I hope you'll tell him that I am very impressed with all the work and thought he has put into the project. *(Many of you sent Moshe copies of your letters, and this was a good and helpful way of communicating ideas to him as well as to me for use in THE ZINE FAN. Moshe really appreciated it.)*

Bill Bowers: I have no objections -- indeed, only admiration--to how you did it, Moshe, I realize that this is only the discussion stage--but it is becoming remarkably complicated already. In fact, I might be inclined to support Ray Nelson's idea of a benevolent dictator, or at least a Final Judge to resolve disputes by edict. Surely, there's someone we could trust with such responsibility. The only question being whether one who has attained that respect, by virtue of past fannish achievements, would be interested in the position.

Sam Long: As I see it, what we'll have to do is elect award-winners who are award winners, people who fans-in-general know are fanzine fans of the first water. It will not matter so much that our electorate is small, not at first: after all, we've not spread the idea too widely. But, if I may extrapolate from the names of the committee to the readership of TZF, our electorate of, say, a 100 or so fans includes the most active fanzine fans in fandom -- the best judges of the awards. Therein lies our strength and the secret of getting our awards started: if these hundred fans can nominate and elect good winners, then next year fans will think our awards worth supporting and our electorate will grow. *(Sam goes on to propose that the readership of TZF should nominate and elect this year's winners and let everyone act next year. I'm not going to outline his proposal, since it has been rejected, and the ballots have gone out to various fanzines to be reprinted. Probably many of the nominators will be from the core of people who have been involved in the formation of the FAAn Awards though. Sam brings out a very good point -- if the winners of the first set of FAAn Awards are worthy people, the Awards will gain respect and recognition. If not, we can probably forget about continuing the Awards, because they won't have accomplished the goals we had hoped for. -LeB)*

Harry Warner: I don't expect fandom to react as violently against this project as it did against the George Willick proposal which Roy Tackett remembers. For the benefit of you and the other people who weren't active that long ago, part of the explosion which resulted was due to George's lack of diplomacy, & part came from a sketch of the proposed award design which was too vulgarly ridiculous for the idea to survive. At the same time, we should be prepared for the way a substantial number of fans will speak out strongly against the new awards. *(The following comments show some of the reservations and negative reactions to the awards which have shown up already - even among committee members.)*

Mike Shoemaker: Frankly, I take a pessimistic view of this whole idea. No doubt, it will work to some extent just on the basis of a few fans' energy and enthusiasm, but I'm certain that in the long run it will result in a lot of controversy and hard feelings. TZF #1 proves my point. It contains 34 pages of continuous disagreement. The hard feelings will come later, once the machinery is codified. Of course, fans seem to love controversy; now that the New Wave and the faanish vs. sercon and NASFIC controversies are dead, I suppose fans need a new game to play. So why am I writing this? Well, I'm pessimistic, but not despairing, so I'm willing to give it a chance.

George Flynn: I have a lot of reservations, but the idea's worth trying. Some of the reservations are just my doubts as to how long a fannish entity(?) can last which is both loosely organized and self-perpetuating. Interest will probably peter out, and that's when special interests of one kind or another are likely to take it over; the more "elite" an organization is, the more susceptible it is to this sort of thing. And then there's what I fear is an insurmountable contradiction in drawing up the categories. To keep out the kind of things you want to keep out, you need very strictly delineated qualifications; but fandom is so various in its manifestations that any such qualifications are likely to rule out something you do want in; if you delegate all such questions to the committee, then you invite all the standard dangers of abuse of power. For these reasons my bias is strongly toward keeping things as open as possible. *(It is interesting to note that Mike's, George's, and Ben's letters were 3 single-spaced pages of comments, despite their reservations. -LeB)*

Ben Indick: I'm uncertain about the need of awards at all; however, I'll also admit Egoboo is not inherently bad. And more important, it may inspire better zine work. So, okay, let us say, awards are desirable. Then, the chief problem is: how can they be properly, fairly awarded? After all, one of your contributors compared it to the Academy Awards, where a craft awards tokens to itself -- but members of the Academy can get to see all the bulk of films potentially winners. In fandom, however, how many of us get to see the bulk of fanzines? I receive at least three zines a week -- a drop in the bucket! How can I help choose nominees, when I see few of them, and how can I ever vote for the best of these nominees, still having seen few of them? Assuming a committee narrows the choice, I still will have seen few! To put out an anthology for nominees (similar to the Hollywood screenings for Academy members) would be costly to produce and would have to be large enough to satisfy all would-be voters; and at that, not everyone would bother reading it before voting. However, I guess we must presume a large enough readership will exist, and proceed from there. FAAn Awards may encourage fans to subscribe more widely and produce more (and better) work themselves.

Cy Chauvin: I'm somewhat reluctant about participating in this. Why? Because in a way I think fans have become too award-conscious; they seem to have begun to think that golden hugos (or golden beanies) bestow some intrinsic value upon the person/thing that receives them, that it somehow makes them "good." When, in reality, it does no such thing, but rather reflects the wishes of those who give the award. Does fandom really need an award system? I thought it was all supposed to be done for fun. We condemn faneds if they lust after money, but not a golden award, it seems; and here we are creating another object for ego-lust and controversy and perhaps bureaucracy. I hate to sound so negative. I just hope these awards are presented in the right manner, and aren't taken so seriously. I think Ray Nelson has the right idea: they should be presented with a light touch. I think the award ceremony should consist just with plunking a propellor beanie on the winner's head. (No, not a gilded beanie! No ucky golden metal phallic or otherwise mundane symbols -- just a beanie with a golden star or some symbol of what it's for, but nothing so mundane.)

Ruth Berman: I think, now having had time to think over the discussion of a set of separate fan awards that I disagree. The whole idea of actual Awards and an Award-giving ceremony seems to me more bother than it's worth, given the inevitable overlap with the Hugos. Suggest you cut me off the mailing list.

II WHAT IS A FANZINE?

George Flynn: I have proposed elsewhere that the practical definition of a fanzine should simply be "any zine read mainly by fans", bypassing the amateurism question altogether. But that was in reference to the fanzine Hugo. What we are discussing here is quite another matter. (And if these awards succeed, I hope it will eliminate the resistance to giving the Hugo to "semi-pro" zines; after all, they deserve something.) My point here is that the term "fanzine" is legitimately wider than the category we're talking about, and I dislike attempts to change the meaning of words by fiat. Therefore I think the category in the rules should be called something like Ray Nelson's "fannish fanzine" rather than just "fanzine". Indeed, I like the whole of Ray's preamble. For the reasons indicated above, I do not favor any more specific exclusion of particular subject matter. If the people voting for these awards are in sympathy with the basic idea, no such restriction is necessary; if they aren't the whole thing's a failure. (*This is exactly what we've done in the preamble. LOCUS, THE ALIEN CRITIC, and ALGOL are fanzines, but are they amateur fanzines? We've avoided the whole question of amateurism which has caused so much controversy in the Hugo awards and opted for "fannish fanzines" and tried to define them by our definition, LOCUS would be eligible, TAC and ALGOL wouldn't be, and fringe-fandom zines such as Star Trek, Film, Horror, etc. would not be eligible - since "fannish fanzines" are published by fannish fanzine fans interested in literary SF, primarily. -LeB*)

Lesleigh Luttrell: I feel we should avoid specific definitions, such as the one being voted on in XXX, as much as possible. I thoroughly approve of the idea of a preamble, such as the one Ray Nelson has provided, setting out in more general terms the aims of the awards and who they are for. I think this should be sufficient to let people know whether or not what they do and what they are interested in comes under the material covered by the awards, and we should rely on people's own good sense about whether they should participate in the awards and who they think is eligible for them. Whenever you start getting specific, you never know who you might exclude. For example, if some of the points included under XXX were adopted, I doubt that there are many fanzines around now that would be eligible for the award. For example, we have never actually paid for material for STARLING, but we have several times asked to buy a cover from the artist after we used it. For that matter, art bought at art shows often turns up in fanzines. I'd rather rely on the good sense of the people participating in the awards, than very specifically worded requirements for eligibility which may sometimes backfire. *(We have tried to compromise between relying on the voters' good sense and strictly defining eligibility requirements. If no requirements at all were outlined, there would be no real reason the awards would be any different from the Hugos, but as George Flynn points out, we are not aiming these awards at all "fanzines" -- good sense or no, if someone asked me to vote on a best "fanzine" award and didn't define fanzine, I would have to consider ALGOL and other semi-pro fanzines, and might well vote for them. As for paying contributors, I'm sure the Committee will agree that buying artwork after it is used in a fanzine would not disqualify a nominee -- such a purchase is incidental to the fanzine use entirely, since the artwork was not drawn on the basis or require that it be purchased.-LeB)*

Peter Roberts: The limitations voted on in Section XXX would only lead to bickering and bad feeling, since at some stage some faned is going to be on the borderline, and he will swear his fanzine is within the rules while others will say it isn't. The specifications will not make the awards simple or satisfactory. If I had the opportunity I'd be happy to run outside ads and I'd be delighted to have a 50% paid circulation. It would be foolhardy to refuse this sort of revenue to help defray costs. I appreciate that the suggestions that led to these ideas are intended to cut out the mercenary-minded faned; but I don't believe these rules will work; I'd rather make rulings on the contents of a fanzine and the qualifications for voters. I suggest that the following might be ruled ineligible for the Awards. Any fanzine in which the majority of articles or features are devoted to: comics and comics fandom, Star Trek or other TV programs, films, horror, sword and sorcery, weird fantasy, the works of any single author. I would be more aggrieved if (say) AMRA wins an award than if (say) ALGOL wins.

Norman Hochberg: Peter Roberts' suggestion that any fanzine devoted to a single subject be eliminated is absurd. For one thing, some of our best zines and issues have been single topic ones. Second, it is very broad. . . Some legitimate SF fanzines talk of nothing but SF -- are they to be ineligible? Third, I don't know if Peter has read many Strek zines, but a lot of them are about as single-minded as SF fanzines ususally are (in other words, not very). *(Many of you mentioned that Peter Roberts' suggestion regarding single subjects or single authors is ridiculous. I agree -- what about a zine devoted to Andre Norton, Cabel, Philip Dick, etc? There have been many fine zines in this category in the past, and some zines like SF COMMENTARY have devoted a single issue to one author -- would that one issue be ineligible while the rest of the fanzine issues would be eligible? I think this idea must be dismissed.-LeB)*

Terry Jeeves brings up a good point - circulation still dominates the awards. To get around this, a very radical change might be necessary, one which I know will be greeted without approval -- let the committee make the nominations. *(But as Mike Glyer pointed out in his letter - fanzines with circulations as high as 1500 can still be fannish, like OUTWORLDS, so putting an arbitrary limit on circulation as a*

definition of fannish fanzines is no good. Other large-circulation fanzines may be born in the future, and an arbitrary limit just wouldn't be workable. -LeB)

Last summer I tried to formulate a constitution on my own which would have the committee nominate, publish their vote, and then let the entire membership vote on that basis. My main interest in the award system then, and to a degree now, was to create a continuing body which would have to publish a yearly FANTHOLOGY. The committee's disadvantages are obvious -- a lot of power vested in a small number of people and destruction of the peer system. Since the committee would be acting as a fanzine repository, a fairly comprehensive list of fanzines could be made available.

What makes a fanzine a fanzine is its readership. I'd like to see all facets of the definition related to this -- none of the haggling over circulation, paid ads on contributions, material, etc. If a fanzine is read mostly by fans -- then it's a bona fide fanzine. If it ain't -- then it's not. When in doubt -- ask for a mailing list. *(It is a good concept, but not practical for implementation - how do you know that mailing list member "X" is or isn't a fan - Moshe. I don't see how it is any easier to define a "fan" than a "fanzine." -LeB)*

Jeff Smith: Yes, what is a fanzine? I can be no help to you people here at all, since I still consider LOCUS and TAC fanzines. I won't even try to convince you all that they are, but I'll just have to abide by the others' decision on this. I'm rather fond of Don Markstein's definition: a fanzine is something he gets free in the mail in trade for TANDSTIKKERZEITUNG. That only eliminates AMRA in my case. If you're going to use paid advertising as a criterion, OUTWORLDS is going to drive you crazy. Bill's new policy, if you haven't heard, appears to be to accept paid advertising every other issue. So OW 24 would be a fanzine, but OW 23 will not. Puzzle over that one. And of course, Geis no longer accepts advertising.

Bill Bowers: I find myself, in terms of my fanzine, in a rather unique position, being roughly half-way--in terms of circulation and no-no's I've done--between the Big Three and the rest of the fanzines. In many ways, I'm a Man Without an (immediate) Peer Group, to identify with. And no matter what I say, I'm going to upset someone I respect and admire. That's the one major objection I have to these, or any other awards. No matter what I say, given my high profile and methods of publishing, people will attribute motives which I don't necessarily subscribe to, but then again I might. And yet, by maintaining silence, I'm just as liable to being judged. Interesting situation. The obvious solution, of course, is simple to withdraw OUTWORLDS (assuming it's not ruled out). For the record, I do consider OW to be a fanzine, in every sense of the word. That, of course, is simply a subjective reaction, and I realize it.

My basic feeling is that all emphasis should be, and must be, placed on determining who and what are your "peers." If enough care is taken in determining who can nominate or vote, does the committee have to then tell them who they can vote for? Why then waste all the motion of going through a charade of conducting a mock election? Are you pre-judging what the voters will do, before they have a chance to do it? Do you have that little faith in their ability to determine what is/what isn't a fanzine? And fan writer? And fan artist?

No, I know that's not what you intended, Moshe, and I don't expect it to turn out that way. But various sections of TZF #1 read that way. If you're going to go that route, select the eligibility requirements yourself--you have the right--state them, and let's get on with it. Otherwise we'll be debating for years, alienating some of the people we would most like to see involved.

(Bill goes on to state much of what has been said above - the voters should be able to determine if a fanzine is eligible for the FAAn Awards or not. He doesn't want

to be part of an exclusion act. He feels it is up to the electorate to decide if ALGOL, TAC, LOCUS, etc. should be awarded for being the best fanzines. He'd like to have OW be in the running for the FAAn Awards, but if the Big Three are excluded by means other than their editor(s) own hand, OW should also be excluded.

Moshe and I called Bill to try to clarify his position. When he was read the preamble we used, he felt he could go along with it. I agree exclusion isn't the greatest idea, but our set of awards aren't for all types of fanzines discussing all sorts of things. We've given a positive definition to the awards, rather than a negative, exclusive definition. But we, and the majority of the committee and TZF readership seem to feel that steps must be taken to limit or define the FAAn Awards, or they would be no different from the Hugos.

Bill also brought up the fact that he felt the actual voting should be limited to the same peer groups which nominated. In Moshe's original proposal, the voting would be done by all those eligible to nominate in any category. Thus, someone who could nominate for Best Locuriter would vote on the final ballot in all other categories. On the phone Bill suggested that peer groups should be maintained on the final ballot as well, thus making the FAAn Awards truly peer awards. There are obviously advantages and disadvantages to this, and I'm sure the big disadvantage is that everyone would like to vote for all the categories. But this is something we should consider, because it would further distinguish the FAAn Awards from other types of Awards and make them truly peer awards. So I've formulated this question for vote in the final pages of THE ZINE FAN.-LeB)

III-VIII CATEGORIES

There is still some dissention regarding the various categories. Moshe's eloquent discussion of the reasons for having separate Best Single Issue and Best Fan Editor categories seems to have won almost everyone over. But division of the art and writing awards into two categories is still being discussed. Some people are still suggesting categories for Best New Fanzine, Best Cover Art, Best Critic, and so on.

Jeff Smith and others felt that one art award would be sufficient, but that it should be the artists who decide on this. So far the artists responding to the ZINE FAN like the division of the art award. But future years may see changes in this. There may be some confusion because we've set up the first year's awards so that an artist can both nominate and be nominated in either or both categories. I'm going to put several ideas up for vote to see what opinion is on these categories.

As we've set up this year's categories apazines are eligible for the Best Single Issue Award, apazine work is also eligible for Best Fan Editor consideration, and apa writing and mailing comments are eligible in the Best Fan Writer category. This may allow for too much emphasis on apa work, so I'm putting some of these aspects up for vote in the final pages of TZF. We decided to include fan fiction in material eligible for Best Fan Writer on the basis of comments and voting. It probably won't win, as several people point out, but this possibility should be left open.

Harry Warner: I wouldn't feel comfortable with a ban on fiction as a basis for awards for two reasons. First, even though fiction in fanzines has rarely been topnotch up to now, sooner or later someone who can write extremely fine stories and who doesn't have the urge to sell professionally will come along, maybe next year, maybe not for decades. When he starts to contribute excellent fiction to fanzines, he either gets unfairly excluded from a chance to win an award or the committee stirs up a fuss by revising the rules to make him eligible. Secondly, it's almost impossible to distinguish between fiction and nonfiction in some instances. What

of all the wonderful material about Irish Fandom that was being published in the late 50s and early 60s? Not the Goon stories or the wild stuff, but the articles in which reality was embroidered and nobody except a few participants could possibly know where truth and fancy parted company. Then more recently someone in St. Louis area wrote a fine conreport under the guise of a letter from a fictional fan to other fictional fan friends. Today, as a practical matter, I don't think there's any danger that fanzine fiction would steal nominations or votes from non-fiction; tomorrow, the situation might change justifiably or there might be a big fuss over categorizing a fanzine contribution.

It's very difficult to distinguish in some apas between mailing comments and independent material which was suggested or inspired by something in the previous mailing. I would suspect that allowing mcs to count as locs would cause definition trouble for this reason. Another problem which this will cause, and I hope Tom Digby doesn't think I'm worried about competition from him -- there would be a tremendous temptation for a municipal apa to attempt to get a loc award for a local favorite by bloc voting. Most organizations like Apa-L consist largely of mailing comments, there may be 40 or 50 fans publishing in one of these apas in the course of a year, and a brief huddle at a local club meeting could produce a tremendous blast of nominations or votes for one of their number.

Don D'Ammassa: I continue to believe we have a problem in differentiating between serious and non-serious fan artist, but not between sercon and fannish fan writer. I recognize the difference in both cases, but it strikes me as inconsistent to recognize the dichotomy in one case and not the other. Rather than add another category, I would prefer either the combination of both types of artwork, or even better, elimination of Best Locwriter and splitting of the writing award. Presumably writers in either category could nominate and vote in both categories, just as with artists.

IX DEFINITION OF NOMINATORS AND VOTERS

Harry Warner: Bruce Arthurs' point about the artist who holds that title only because of a 1-minute sketch in the margin of one page of his own fanzine is an important one. I can think of two ways to minimize the problem. One would be authority for the committee to disqualify any nomination received from an individual who becomes eligible to vote only through such a subterfuge and who has received no nominations from any of his peers. (But this would not only increase the work for the committee, but it might also lead to fans pairing off in I'll scratch your back and you scratch mine, to make both eligible to vote in the art categories). The other would simply authorize the committee to reject anyone who seems to have drawn solely for the sake of eligibility (or written, for that matter). Fans usually accept rules against semi-cheating if the rules are clearly set down. In FAPA, there's something in the constitution which prohibits anyone from qualifying for membership if a fanzine editor puts the applicant's name on the masthead as an editor solely to make him eligible, and I can't remember anyone cheating. As N3F teller I got tired of counting votes written in for famouspros or infamous and dead fans, so a couple of years ago I announced that I wouldn't count write-in votes for anyone except people on the NFFF roster, and there hasn't been a write-in for a non-member since.

Don D'Ammassa: Simple logistics probably demands that on the nominating ballots, each nominator must list his specific qualifications. If there is any kind of substantial participation, there is going to be enough to do without thumbing through fanzines looking for letters from someone who might have had one loc in a small circulation fanzine 11 months previously. Right on the nomination form, directly adjacent to the nomination in each category, should be justification for the person's eligibility in that category. Sure, there are some that won't have to be checked

because of common knowledge. We all know that Bill Bowers edits a fanzine, that Mike Glicksohn writes letters, and that Grant Canfield does artwork, but less active fans -- even those with whom we might be familiar -- might not qualify because of time lapse.

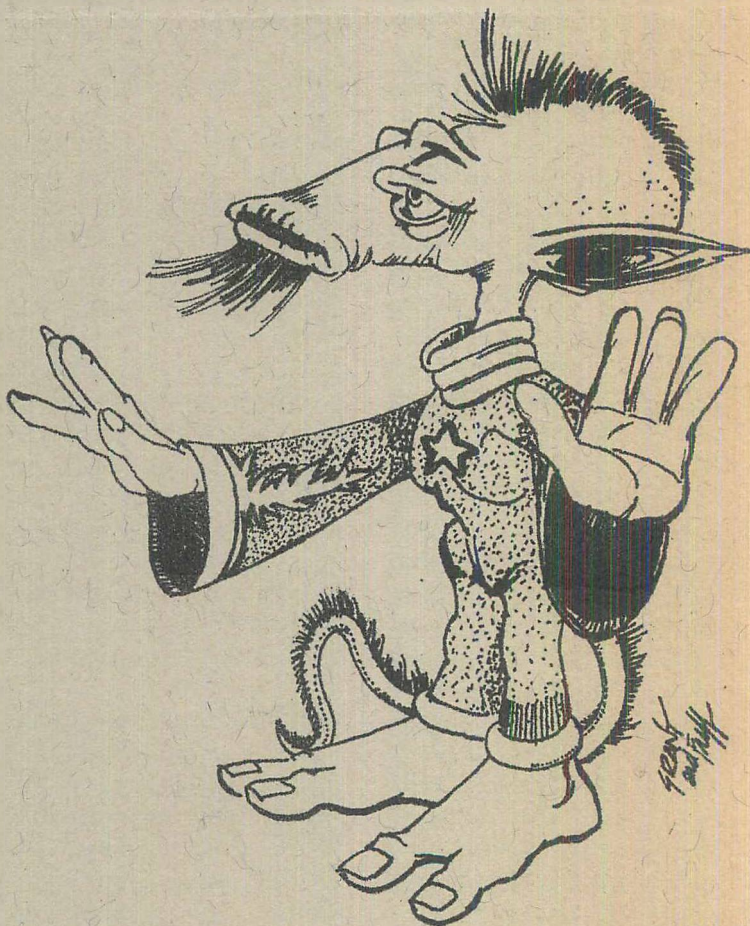
It does seem a bit unfair, as Mike Glicksohn suggests, to allow someone who published one cartoon to vote, but I don't see how you are going to get around it. Charging the \$1 fee will in itself act as something of a filter however. How many fringe people out there care enough about that sort of thing to pay for the privilege of voting? Rather than making it a flat \$1.00, though, we might want to consider charging per nomination, like 25¢ each category. Some people would only pay 25¢, others would potentially pay 5 or 6 times as much.

One measure which would expedite processing of final votes hasn't been touched on at all that I've noticed. Why not restrict voting to those who nominated? Their credentials would all have been checked, and a list of qualified voters would be much simpler to construct in that fashion than in any other.

(Hopefully we have solved the problem of the fan doodling an illo and then becoming qualified to nominate or of two fans scratching each other's backs in similar tactics by rule 3.1 which states: The Committee reserves the right to disqualify nominees or nominators whose credentials do not meet the requirements of the preamble or which were obtained improperly. I doubt such cheating or semi-cheating would be a problem. We have also followed through with Don's suggestion and left space for qualifications to be listed on the ballot. This should work out fine, provided everyone reads the instructions and understands that qualifications and nomination activity must have taken place in the previous calendar year. I am wondering if the entire set of rules and qualifications, etc. aren't so complex that people will either be turned off entirely or not understand what they are doing. Perhaps we haven't understood what we are getting into. We shall find out when ballots begin coming in I suppose.

Don's suggestion regarding the 25¢ fee will be voted on, but I wonder if he realizes all the expenses the Awards will incur. Trophies are expensive and even if we have Randy Bathurst make up sculptures which cost only \$1 each, we really should pay for his time as well. Add to that the cost of a base and engraved plates, and you get a fairly cheap award that still requires some capital. -LeB)

(In the following letters you'll note several versions of possible stricter requirements to nominate or be nominated. The only problem with such formulas is that they will require even more checking by the voter on what is eligible and by the committee on who is qualified. Is the increased quality of voting worth the increased work? Several plans will be voted on later. -LeB)



Sam Long: I think you'll agree that we want our winners, i.e. nominees, i.e. nominators (since we've more or less accepted Moshe's idea that nominators must be potential nominees) to be active fanzine fans. Let us then decree that to be eligible in the fanned category, a fan must have published at least two fanzines in the previous year, etc. For the writer/artist/letterhack categories, the rule is also "two": a fan must have had work published in at least two fanzines, one of which may be his own. Perhaps we ought to word that last: "...one of which must not be his own." (For a letterhack, this would mean two zines, neither of which was his own, because one does not loc one's own zine.) Is this too restrictive? I don't think so. It'll ensure that a certain minimum of activity is kept up by fans who compete for our prizes; and it'll ensure that we have actifen for our judges (nominators). One can't really call oneself a fanartist if one's scrawls/masterpieces appear only in one's own zine; nor can one call oneself a fanned on the basis of a single zine. This is for nominators/nominees only. I'd make voting eligibility less restrictive: one of each or any.

(What about a person who puts out only one issue of a massive genzine a year - say a WARHOON or for that matter a GRANFALLOON? Would they really be less of a fan than some apa member who meets a yearly requirement with 2 3-page zines and publishes nothing more?)

Are we getting too restrictive in an effort to keep quality up? Can't the same arguments about relying on people's judgement which Bill Bowers and others presented in an effort to minimize definitions of fanzines be used here? Can't we rely on people to vote well, even if they have only published one loc? Will 2 locs or 3 or 10 make them a better person? I thought the reason we had decided on the restrictions we did was merely to make sure the person was still active, but to define activity as anything more than 1 may make for trouble. Not only would increased restrictions add to the committee's work in determining eligibility, it would also add to the work of the poor voter who must sort through his piles of fanzines to make sure John Doe Phan has pubbed the required number of issues, etc. The more restrictions we have, the smaller will be the potential pool of voters. What happens if only 3 people nominate in the best artist category, for instance? After all, there really aren't all that many active fan artists. If we follow Bill Bower's suggestion that voting also be restricted to peer groups, only those who are eligible to nominate vote. Or if we follow Don D'Amassa's suggestion, only those who nominate may vote. In either case, only 3 persons might end up voting. If the restrictions become too tight and the pool of nominators/voters is small, the Awards will have the danger of becoming elitist, or at least would seem that way to the outside fans. Many people who are interested in fanzines and who receive fanzines are not now eligible to nominate/vote; do we really want to limit the eligible group further? Will people take our awards seriously if they are handed out by a minute group of superactifans? I prefer to keep the award nominee and nominator qualifications bascially as they are now and open up actual voting to anyone qualified to nominate in any category, as Moshe's original proposal described.-LeB)

Mike Shoemaker: Here are some restrictions for voter eligibility: Best Fanned - two already established faneds must trade with the prospective voter's zine; Fan Writer -- the voter must have had two pieces of fanwriting published by two different editors other than himself in the previous year. Artist: The voter must have had two pieces of fan art published by two different editors other than himself in the previous year. I must emphasize that these restrictions would bear upon the question of who is eligible to vote and not upon the question of what is eligible to be voted upon. I can see the rationale behind allowing self-published material to be eligible to receive awards. To be eligible to win an award or to vote upon an award a fan should be subject to the approval of fellow fans. If someone wins an award based upon his self-published material, then it is clear that this award simultaneously and automatically contains a sanction of the winner's eligibility. In the case of whether or not someone is eligible to cast a vote, self-publication is an inadequate criterion

because it is not subject to the approval of fellow fans. Unless you establish some restrictions such as I have proposed above, you will very soon find that everyone is eligible to nominate in every category on the basis of self-publication and the production of annual one-sheet crudzines (to qualify as a faned), and that will be the end of your peer-nomination system.

George Flynn: I'm not at all impressed with the idea of "nomination by peers." For this principle to mean anything, you'd have to have qualifications that really required some ability. But as it is... I have an apazine; this is supposed to make me a faned and better qualified to judge editing than the average fan? I find the idea ludicrous. And I could also technically qualify as a writer (one review and one conreport; a paragrapheach), artist (a doodle in the margin), and locwriter (this one legitimately). (You could qualify, but would you take advantage of it? Would most fans? Would one or two people ruin the awards? Remember, the Committee has the sole authority for determining eligibility and may disqualify if necessary. If we begin to worry about every possible cheater or semi-cheater and try to restrict the qualifications, we may find ourselves in a similar position to the French court whose solution to a man's stealing a loaf of bread was to execute him.) Two friends could produce one copy each of a "zine" with contributions from the other, and submit those as evidence. And the smaller the electorate, the greater the risk of manipulation: I can well imagine a club or other close-knit group banding together to qualify, nominate, and elect each other (whether from egoboo-greed or simply for a joke). The only sure way to avoid something like that would be to allow only people "known to the committee" to nominate. But if you're willing to give the committee that much power, why not just let them give the awards themselves. Furthermore, what makes someone not qualified to nominate in a given category qualified to vote in that same category? To sum up, then, I believe the proposed system would be ineffective in assuring nomination by real peers, and I'd recommend dropping the whole idea. Either (a) define some general qualifications for voting, and let any voter nominate in any category, or (b) have some really stiff qualifications for voting, and let only the nominators in each category vote on it. In the open-nomination alternative, one way to ensure sincerity would be a fee for nominating, say \$1 for each category in which one wants to nominate. This would certainly make a fair amount of money available for the awards. (If anyone paid it)

Moshe Feder: As you can see from the attached/enclosed five-page nomination package, we have heeded the consensus and opted for a relatively simple set of specifications, limitations, and exclusions, and a high degree of dependence upon the competence of the nominators. I would like, therefore, to propose that while the present qualifications to be a nominee be retained, we tighten up those required to be a nominator. It's too late to do anything for this year, of course, but I'd like to see some discussion of the following potential motions nevertheless.

A) Limit nominating for Best Fan Editor to anyone who has published at least two issues -- or perhaps -- to anyone who has published at least 20 pages -- or maybe to anyone who has published at least two outside contributions in his zine. I'm proposing this because, as it stands, personalzine and apazine publishers who are actually fanwriters rather than faneditors in the true sense will have the right (under the present rules) to nominate in the Best Fan Editor category -- abrogating the peer-nomination concept and cheating faneds as a group of their rights. In the light of all that was said in TZF #1 that was so successful in convincing me that self-pubbed material should be considered in the fan writer category, rather than as editorial writing (i.e., a part of the craft of editing) that should be considered in the Best Fan Editor category, I submit that you can't have your bheer and drink it too. If such writing is not considered editorial for purposes of the writing category, then those who would qualify to nominate for best editor solely by virtue of such editorial (i.e., self-published) writing, should not in all fairness be granted such eligibility in the editorial category. (I could go along with Moshe here to some extent and could agree regarding the two outside contributions requirement. -LeB)

B) Limit nominating privileges in the Best Fan Writer to those who have had their writing published in at least two issues of a fanzine (even their own).

C) Consider removing the word "stories" from 2.63 while retaining it in 1.3. (This would prevent fringe fan authors of fiction from becoming involved in our awards on the basis of fiction alone (such a person is likely to have had an eligible SF story published in an eligible zine as his sole eligible activity) and for that matter, it would prevent the authors of fiction who have written no nonfiction from nominating in what is essentially a nonfiction category.)

D) Limit nominating in the fanart categories to those who have had at least two pieces of artwork published in two different zines.

Bill Bowers has proposed that we tighten things up still further by allowing only peers to vote on the final ballot (just as in nomination) rather than opening the vote to all on the final ballot. This is an idea I can respect and cannot be strongly against, however, I urge you to consider that this will give us a very small voting base for our final results, and even more importantly, it is sure to dampen the enthusiasm of many participants who will be able to vote on the final ballot in only two categories. Once the peers have done the initial winnowing, I think that any fan intelligent and active enough to have qualified in at least one category is fan enough to choose among peer-chosen nominees with proper deliberation. And, of course, the final ballot will include an admonition against voting in categories in which one does not feel oneself to be really knowledgeable and qualified.

Norm Hochberg: I would be for having the committee publish, at the end of the calendar year, a list of all eligible zines. Nominations would then be made on the basis of this list. The problem of sending advance copies to committee members is really self-defeating, since, if the time period for nominations ends Feb. 15, say, publishers would only gain 6 weeks and, being on the list without sending enough copies to the nominees would be suicide. The list, I believe, could be made up of zines received by at least 60% of so of the committee members.

Mike Glycer: It occurs to me that when the time comes to consider nominations and zines it would of value to have some kind of roster -- or even index -- of the zines published and the writers and letterhacks contributing to them in order to expedite questions of eligibility -- as well as the very important need-to-know on the part of nominators just how familiar they really are with the range of material in their area, and whether they ought to get the loan of some more zines, or whatever, before filling out their ballots. So far the LOCUS listings provide an adequate yearly roster of publications; however, LOCUS may someday cease to provide this service, or fold. And I doubt that even all the committee gets LOCUS -- and certainly not all or 70 or whatever legislators who most likely will be nominating. Perhaps you, Linda, through your listings in KARASS (and as the pubber of a newszine, most likely to get the most extensive number of lines), or Coulson via Devlins Review (if it ever is pubbed, and if it is completeist-oriented), would be in the best position to get this done. I don't know how you file your zines, but you might start from now on throwing everything with a '75 publication date (or a post-Worldcon date) into one box, then conning some trufan into listing the lot for you come awards time. The index to articles and letterhacks would also be nice, but can be done without if time to do the work is lacking. These indices might reasonable form part of a future ZINE FAN. *(Not only is this work, it is also time, and time is one thing I don't have. I've got so much to do now that KARASS is delayed while I type this, and I don't have a closet full of trufen to help with such a listing. I can drag and coax a half dozen locals to come and collate for a couple hours once a month, but that is about all. If you would like to volunteer the time for such a project Mike, or any of you, for that matter, go ahead -- with your own zines or come and visit me for a weekend to pour over my boxes. I am dating all zines I receive starting with 1975. -LeB)*

Jeff Smith's idea on publishing articles of persons nominated also strikes me as a good one -- if anybody will do it. It could be reimbursed, too, through wider distribution as a best of the year, if the editor would go for that. In fact, adding a couple articles, and publishing it at the right time would make it saleable to Hugo voters. But that's another kettle of fish, and not necessarily a priority.

Sam Long's suggestion of "competence to vote" statements on a ballot is a thought. But it presupposes mass distribution of nominating ballots, does it not? And without a previously-agreed-to list of eligible zines (and by implication, a concomitant list of eligible letterhack, art, etc. nominators); we have to accept such statements at face value. We end up accepting apaziners, fringe-fans, et. al. -- or again end up having to winnow out the ineligible, in which case we'd have been wise to exercise our discretion in the first place. We might well compile an index of zines published within the specified time period, listing zines that from our examination fall within the FAAN award classification as fanzines. Then a second index is made from that, quantifying contributions where necessary to determine awards eligibility. It also follows that the committee (in its bureaucratic function) ought to go ahead and contact people who, within whatever rules we agree to, assuming there are limitations imposed, ^{are} eligible to nominate in each area.

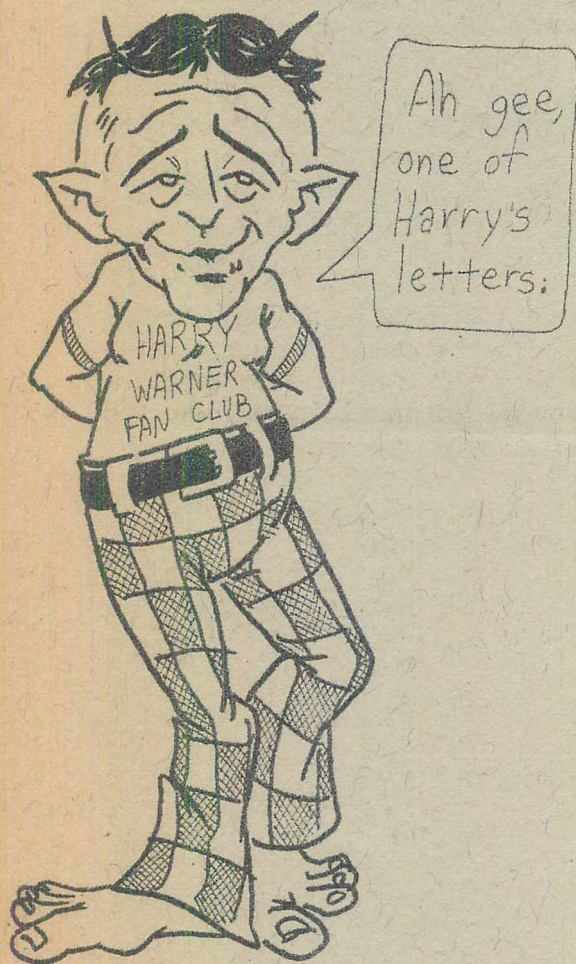
We have two possibilities -- publish THE ZINE FAN with the names of all people eligible in any category, and send them a copy of it; and let them choose whether to nominate and vote. Or, create nominating ballots, and later voting ballots, and send them direct to those concerned. If we are going to have rules limiting nomination participation on the basis of competency, then for the sake of the award, to avoid ad hoc rationalizing and acrimony, we should from the start have the organization (probably the committee) ascertain on its own who ought to participate, who has been active. I very much urge this. Probably, to start it off, several of us would have to meet and go through somebody's big box of fanzines some weekend in order to compile the very necessary indexes and eligibility statistics. With three or four of us to do the work, and some filing cards, and a reasonably complete box of fanzines (probably yours, Linda) we could do it maybe in one day of hard work. If this award is to be properly run, it's going to take something like that. I shall probably phrase it as a motion once I see what the reaction is. This effort would also include decisions about late-year eligibility -- or at least offer recommendations about such to the legislative body as a whole.

(Mike's idea certainly has merit, but also would require time and work, which is why we decided not to implement it this year. This year we will check eligibility requirements where necessary using phone contacts with the Committee and other qualified persons, perusals of fanzines, and if necessary letters to fanzine editors. It would be possible to initiate Mike's idea next year, so I'll put this up to a vote at the end of these pages. As for Jeff Smith's idea of publishing articles or some sort of best of the year Fanthology (later discussed by Norm Hochberg and others), the problem with this sort of thing is that it requires an enormous amount of time and effort by someone who must arrange for its publication, type it, and publish it. Toronto fandom tried LOW-DOWN, a fanzine about the Hugo nominees for several years, but they found it hard to get it out in time. It is a great idea, and if someone is willing to do the work, he certainly could and should. There are many ideas which are good ones that have been suggested, but really, just how practical are they? Are the people who come up with the ideas willing to put out the effort and money to do the work? It seems you have to rely on yourself if you really want to get anything done. So Mike, or Norm, or Jeff, or anyone else, if you want to pub a FANTHOLOGY next year, do so, and probably you should start working on it now. Maybe the three of you should get together...-LeB)

XIII - NOMINATION PERIOD & XIV DATE VERIFICATION

Jeff Smith: I don't like the idea of out-of-phasing the award year, but if we do, it should be the system Mike Gorra adopted for his egoboo poll, Worldcon to Worldcon rather than Oct. through Sept. (Not because we should be tied to the Worldcon, but because it is the logical fannish year. How about a 13 or 14 month year every 12 months to allow for date verification? Actually I think we should just leave things alone and let nominations roll, with the Committee challenging if there seems a serious doubt.

Mike Shoemaker: The 3-month out-of-phase eligibility year sounds like the best solution here.



Harry Warner: I like Moshe's proposed solution to the nomination period problem. Or maybe we should go a little further and run the eligibility year from one Labor Day weekend to the other. The would give foreign zines time to be read and that weekend qualifies as start of the fannish year. Fanzine production slows down for a couple of weeks afterward, and it's possible that this schedule would lessen the number of questionable cases regarding dates. In practical experience, no matter what date is chosen, the biggest danger of a major flap over eligibility will probably involve the best single issue category. The Committee could keep its eyes open, and if something particularly good is published just at the dubious point in the calendar, it could ask the editor to choose which year he'd prefer to be eligible for.

Moshe Feder: By not sending out nomination ballots until Feb. as we have done this year, we have in effect out-of-phased the awards so that foreign zines should have reached the U.S. (and vice versa) by the time people receive the nomination ballots. Thus, there will be no problem with foreign zines pubbed late in the calendar year. We may wish to continue this and use the calendar year in the future. We could change the nomination period next year by ending eligibility for the 1976 awards at Worldcon time, instead of on 12/31/75.

(I prefer keeping to the calendar year, since this coincides with the Hugos and various fan polls and will make it easier for everyone to consider all fanzines at the same time. I agree it is a good idea to wait until Feb. to send out ballots, so everyone will have received possible foreign zines by then. As for date verification, most fanzines are dated. We can also use postmarks as a check. I've started dating all fanzines that come in, and I suggest that others also make a practice of this. For final decisions in the case of really dubious cases, the Committee can write or call the fanzine editor and let him decide which year it should be eligible in. I really don't think we will find this much of a problem. We can publicize decisions through TZP or Committee members' fanzines. -LeB)

XVI TABULATION

Don D'Amassa: I don't like the Australian or simple plurality ballots. I'd prefer to weight the votes. For example, if I rank 5 top choices in the order ABCED, then A would get 5 points, B four points, and C three points, etc. If I thought only A was deserving of an award, I would rank 5 points to A. *(We could use a system similar to an apa egoboo poll. Say each person has 10 points to give out to up three nominees, if something were really great, it could get all 10 points, or the voter could give out 8, 1 and 1; or 5, 1, and 4; or 3, 3, and 3. But really, I prefer simple plurality at this point. It makes things much simpler, and if we start getting too many ties we could always change the rules and opt for the Australian ballot or some other more complex system.-LeB)*

Norm Hochberg: I'm for voting like the LOCUS poll. If there are 5 nominees and the voting is done in order of preference, every 1st place vote awards 5 points to that nominee, the second gets 4, the third 3, etc. The nominee with the most points wins. *(This seems to be the same as Don's suggestion.)*

Jeff Smith: I'm fond of the Australian ballot. Neither the Australian or the plurality system are perfect. No system is. A compromise system, with elements of both, is where the nominees are ranked 1 through 5, with point values given as 9, 7, 5, 3, 1. However...I'm not going to count those ballots, and I don't know anybody else who'd want to, either.

Tom Digby: Regarding my remark about splitting the vote on the ballot, it means that on the simple plurality ballot, if several candidates appeal to a heavily overlapping audience they are at a disadvantage compared to someone who appeals to a different segment completely. For example, consider 3 candidates. Say 60 out of 100 feel they like A and B about equally well, but don't care for C, while the other 40 favor C. Assume that out of the 60, 31 vote for A while 29 vote for B. Out of the 40 favoring C, the second choice is split evenly between A and B. Now look at three types of ballots -- Plurality, Australian, and Vote for one and Against one:

PLURALITY	AUSTRALIAN		runoff count	FOR AND AGAINST
	1st	2nd from		
A 31	31	B 29 C 20	60	+31 -20 = +11
B 29	29	A 31 C 20	eliminated	+29 -20 = +9
C 40	40	0	40	+40 -60 = -20
C wins			A wins	A wins
A 2nd				B 2nd

It's not really a case of which is "best" overall -- there is no perfect system. But what do we want. In Best Single Issue, if A and B are two issues of the same zine and C is something else entirely, I'd favor one of the systems that gives it to A on the basis that under the other system a zine would be penalized for putting out two outstanding issues instead of just one. On the other hand, for Writer or Editor you might want to reward originality or nonconformity by using the plurality. So we might end up with different types of ballots for different categories. *(Pitty the poor ballot counter)* All systems probably have distortions - it's a matter of which distortions we least object to.

Mike Shoemaker: I don't like either of the proposed systems. I propose an alternative in which nominees are voted in order of preference on the final ballot (including No

Award). Any ballot which omits a nominee will not be counted. During tabulation, points will be given starting with zero for the least preferred nominee, up to X for the most preferred. The winner would be the nominee with the most total votes, period.

XVII PRESENTATION

Lesleigh Luttrell: I would suggest announcing the awards at a number of conventions as close as simultaneously as is possible; for example, at Midwestcon, and the following week at the Westercon, and presenting the winners who are at the con in the audience, but the actual awards could be presented by mail, to save trouble. I still think the best award would be a certificate. I don't think people realize how much money and trouble they are getting into when they start talking about trophy type awards. A plaque would be acceptable, but I think a certificate, drawn by a fan artist, would be nicer. *(I think most fans would appreciate a physical award of some sort a little more than a certificate, I know I would. Moshe and I generally favor handing out the awards in a simple ceremony at various regional conventions (Midwestcon this year). Awards could be mailed to persons not present, and could be announced at other conventions. If we choose to do this method, I would assume that we'd rotate the presentation around the country (and world), and hold it at Westercon next year, perhaps Disclave or Eastercon, even Syncon. Out-of-U.S. presentations would probably depend on whether enough foreign fanzines and persons were nominated to make it worthwhile to present the awards there. Certainly the awards could be announced at such cons. If we chose a fan-made award such as Randy Bathurst has proposed, we might have the best of several worlds - a unique trophy, a fairly cheap award to make, and something which would be nice to own.-LeB)*

XX OTHER FANDOMS

Don D'Ammassa: Peter Roberts suggests that fringe fandoms be excluded by simply ruling out fanzines dedicated to a single subject. That would have eliminated Tony Lewis's excellent STROON of a few years back, devoted to Cordwainer Smith. It would also mean that if, for example, Don Miller's WSFA JOURNAL dedicated an entire issue to the works of Theodore Sturgeon, that particular issue would be ineligible. *(Many of you had similar thoughts, and so I would say Peter's suggestion was defeated.)*

XXI FAAN VS. HUGO

Don D'Ammassa: I don't agree with Alexis Gilliland that the FAAns would predict the Hugos. It appears to be likely that, even assuming ST fandom and others don't steal the awards away from mainline fanzines, the high circulation, semi-pro fanzines will. I suspect that ALGOL, TAC, and the like will dominate the Best Fanzine Hugo for the foreseeable future.

XXII & XXIII COMMITTEE SIZE AND COMPOSITION

Leleigh Luttrell: I still think a committee of 15 is too big, but if most people think there is too much work for a smaller committee, how about having a larger committee, with a smaller subcommittee of 3 to 5 people, who will make the final decisions on eligibility of nominees, etc., who will actually count the ballots, and who will not be eligible for the awards, while the members of the larger committee will not lose their eligibility. Perhaps the larger committee could be made up of all the previous year's nominees who were willing to serve on it, with the smaller committee to be elected by these nominees as Harry Warner suggests. *(It is pretty obvious that 1 person must coordinate efforts. Right now Moshe is taking this position (we call him the Project Coordinator in the ballot). At various times several other people will assume positions of responsibility, such as publishing THE ZINE FAN, being Agents, etc. But it seems to me that we do need a larger committee as a base to make decisions and help decide on eligibility questions. We want to avoid any hint of elitism or favoritism*

-- although some fans will undoubtedly accuse us of it anyway. But we want the Awards to be administered by a good cross-section of fandom in some sense, and that really precludes having a very small committee. I think that having 15 or so members in the Committee to call on for aid and advice will give us a good base. Within that group the most active 3-5 will form an informal subcommittee, and the Project Coordinator will try to coordinate efforts, make sure balloting and nominations are going according to plan, and assign tasks. By having such a large committee we can divide up the effort and thus one person won't (hopefully) be overburdened with things to do. It will soon become necessary to have someone take the responsibility for the actual awards - buying them, having them engraved, getting them to Midwestcon, etc. Such a person would ideally be someone in the Midwest, able to coordinate with Randy Bathurst if we choose his award design, and able to attend Midwestcon and bring the awards with him/her. Or it could be someone outside that area with a car, who would be driving to Midwestcon. Would someone like to volunteer? Write Mike or Moshe.)

Bill Bowers: If you're insistent on 15 committee members (and to me it is too large) don't you think it should be equally divided between a more representative group of people? I'd vote for one composed in equal thirds of faneds, word-people, and art-people. Sure there'll be overlap, but I think most active fans will fit more easily into one area, than all three. The committee, as presently constituted, while not totally unfair to the wordsmiths, or letterhacks, certainly doesn't have an abundance of fanartist input, does it? (I realize this is an Ad Hoc/temporary gathering, but I think whatever the means of composing the ongoing committee, it should recognize the three basic areas as co-equal. I'd suggest a committee of nine, with three "chairs" for each group, to eliminate stand-offs within sub-groups, as well as within the committee-as-a-whole, on the inevitable balloting.) (Moshe and I agree that we should have a very representative committee. We feel the committee must be representative in several ways, though. Locality will be important as well as field of activity. We are trying to round out the committee, and several more committee members may be added, which may make the committee number more than 15. We feel representation is more important than numbers. Right now the committee needs a few more West Coast and Fan Artist members, and we are working on that. Ideally, the committee would have at least 1 person each from Britain, Europe, Australia, Canada, East Coast, West Coast, and Midwest. Since the U.S. has the most activity, the Project Coordinator, publication of TZF and ballots, and Award presentations would probably be handled here. These projects would require several people. Obviously the Committee must be composed of interested persons who are willing to work on the Awards, and this narrows down the group of fans we can pick from. I feel we need a large Committee now, during the first few years of the Awards, to cover all areas and give as wide a representation as possible. Perhaps we could reduce the size of the Committee later if they aren't necessary. But right now I'm glad we have 15 people we can count on for help and advice.-LeB)

Don D'Amassa: I see nothing wrong with the 15 member committee. If it proves unworkable, it could be reduced later. But particularly this first year or two, it is important to show that a fairly wide cross-section of fandom is involved. Frankly, I would almost like to see the committee solicit endorsements of support from as many fans as possible right from the outset, and publicize it. Ray Nelson's suggestion that one person could administer the entire program would be true only if (1) he were employed by the committee and could spend substantial amounts of his time on the project, during the months of peak activity, or (2) he were part of a cooperative, reliable group of fans who could aid him with the administrative work, or (3) he had found the secret of a 36-hour day. (Right now we are trying for (2).-LeB)

I think that while there should be some attempt to include all geographical areas and all categories of fans on the committee, there should be no formal statement requiring

it. I'd rather have 15 reliable fans from Teaneck, New Jersey, than a committee of 5 reliable fans, and 10 who were just roped in because they happened to live in the right state. I still don't have any firm idea as to how the committee should be selected, but oppose the idea of elections slightly. We don't need any more political situations than we have already. *(I agree about reliability, that is one reason I don't really like the idea of having nominees or winners automatically become part of the committee. What if they really aren't interested in administering the Awards? I think the best idea might be a combination of elections plus volunteers. Have people volunteer, and then elect the Committee from the group. But of course, that wouldn't guarantee equal representation. We could try election within categories such as Bill Bowers suggests, but that doesn't allow for location. I don't know what would really be best. Perhaps we should just continue as we have - using a pool of volunteers and trying to add persons to make it as representative as possible. Or have a pool of volunteers, and let the Project Coordinator or Subcommittee choose among them to get the most representative group.-LeB)*

Jerry Kaufman: I had in mind that the first year's committee should be voluntary and that succeeding committees should be the previous year's award winners. Less people on the committee (hopefully the first one irons out the major difficulties), no problem in selection, some continuity to the awards, and allows a rule that no one on the committee may be nominated, which will allow for a spread of egoboo...no one can win two years in a row, but no one can be prevented from winning every other year. Of course, the award winners may not be happy at the work this will involve, but a nice award like this should have some thorns on it. Clubs should not have any hand in the administration of the awards. Most clubs have little interest in fanzines, have too many internal hassles and snarls, or just don't do anything but party.

Mike Shoemaker: I think committee composition should be based on regions as would support something like: 2 from the West, 2 from the Midwest, 2 from the South, 2 from the Northeast, and 1 from a foreign country. A term would be for 3 years, with 1/3 of the committee elected every year. A person would have to sit out only 2 years before serving another term, if the schedule went like this:

	West	Midwest	South	Northeast	Foreign
Elect	2	2	2	2	1
by year	1	1	1	-	-
	-	-	-	2	1
	1	1	1	-	-

XXIV SPECIAL AWARDS

Don D'Ammassa: The time lag problem with fanzine from outside North America is one of the stickier questions. A partial solution might be to have a special category for Best Fanzine not published in North America, but I don't like the idea of proliferating categories. We may have to just recognize that fans outside of North America are at a disadvantage.

XXV ELIGIBILITY OF NON-AMATEURS

The consensus here was that work appearing in non-eligible zines should not be eligible. Ray Nelson's suggestion that pros should not be eligible was soundly defeated. Many people pointed out that about 50% of the fans are pros in one sense or another and felt that such a prohibition would be ridiculous. Thus, any work by pros or semi-pros appearing in eligible fanzines will be eligible.

XXVI FUNDING

Norm Hochberg: The Fanthology could be sold to provide expense money for the awards. It would include all of the nominees, examples of letters and articles, and a synopsis

or set of collected reviews of the nominees for fanzine. Samples of artwork and copies of the ballot could be sent with it. Operating capital would be provided by publication of a periodic list of eligible fanzines and a Fanthology. It might be necessary to require the purchase of the publications in order to vote, but it is possible that enough people would buy it on their own.

Darrol Pardoe: I'm still worried about the financing of the awards. We could hope for donations from conventions (in the same way that other fan activities like travel funds get donations) but couldn't rely on such sources...not on an on-going basis anyway. So funding will have to come from either the committee or from the nominators/voters. Since I'm not in favor of the committee running the whole expense themselves, it comes to a choice between paying to nominate, or paying to vote, or both. Perhaps we could charge \$1 for a nomination, and give people who make nominations the privilege of voting on the final ballot free of charge. Other voters (who hadn't nominated) would have to pay for the privilege of voting. (*This is what we've done.*) But maybe other people on the committee will prefer to have a charge only for voting, with nominating free. I suppose this would encourage nominating, but it might discourage voting. And that is really my main worry -- if we charge people money to vote, will enough people feel strongly enough to actually vote? I suppose only actual operation will show how true this is.

Ben Indick: Jeff Smith brings up the idea of presenting nominees in a special publication priced to cover costs. I approve strongly. I am certain enough fans will want to read good material to buy such a zine; however, its size might prove excessive. Repro of artwork could be difficult.

XXVII & XVIII NAME AND DESIGN

Jeff Smith: If I won a medallion, I seriously doubt I would ever wear it. I'd probably have it turned into a trophy. And I vehemently oppose short-changing the first year winners by fobbing off a plaque on them and giving everyone else trophies. If we cannot have trophies ready we must give them very attractive IOUs.

Terry Carr: I like the idea of the fan awards, though I do think FAAN AWARDS is a lousy name, somewhat less attractive than PONG AWARDS even. EGOBOO AWARDS or Beanie Awards would be better. As for the form of the award, I like the idea of giving real beanies -- maybe have some made up in gold cloth or something like that, with Best Fan Editor 1975 stitched in. Imagine the scene at a future con when you can tell the BNFs by the beanies they're all wearing! It could even bring back beanie-wearing.

Meade Frierson: The beanie-plaque would be fine with a variant of a medallion -- some of you must have seen John Guidry's medallion at Discon. He may be able to find out if these could be made in the form of a beanie.

Don Markstein: I also slightly favor the name Pong. When the Pongs didn't go over in 1967 it was because people regarded them as an insult - pros got Hugos, but fans could only have Pongs. But now fans can get Hugos, so the situation is different. The thing to do with 'insults' like that is to wear them like badges. So among ourselves, we can give Pongs. But maybe no one else will like that. I don't think anybody suggested "Jophan." If it is going to be named after a person, it might as well be a fictional name like Pong or Jophan. (*If we decided to use Randy's sculpture/model, Jophan might be a very good name. Or how about "Enchanted Duplicators", Dupers for short? -LeB*)

Norm Hochberg: I hate the name FAAN. How about "Award Awards?" "The Cranks?" "The Satellites" is nice. A distinctively drawn and reproed certificate waxed onto a plaque might be nice at the outset.

Terry Jeeves: I favor "Satellites" (since fans are satellites of the pros). If we consider fannish Ghods, how about Smith's KLONO? This would also preserve his memory (not at the moment so honored in any award, if I can recall). I favor a small motif case in clear resin for the award -- just a star (silver, gold, or bronze), and this could be accompanied by a similarly cast medallion for neck wear quite cheaply, so display lovers could put the award on the shelf and con-goers could wear the medallion.

Linda Bushyager: I guess I could comment in italics as I've done before, but my comment here is to the entire section. As I mentioned previously, most of you favored the name EGOBOOs, and I agree it would be a good name. But we felt that since it was so closely associated with the Egoboo Poll run by John Bettry, and since John was so much against the awards, it wouldn't be a good idea to use it. Perhaps some of you might be able to get John to change his mind. The following idea for a superegg, and previous ideas for polished mineral eggs as awards would only be usable if we did use the name EGOBOOs. The supereggs do seem like a good idea, and so does the name EGOBOOs, so perhaps we should try to bring John Berry over to our way of thinking. I like Randy Bathurst's somewhat tongue-in-cheek sculpture idea - but what happens if he gafiates? It would be awfully cute though, and could easily be used no matter what name we chose, be it Pong, Beanie, Jophan, or the like. How about FANACs? That seems a very appropriate name. We could also make beanies and have them bronzed - thus a truly GILDED BEANIE award. I'd go along with any of these names. We could always stick with FANZINE ACTIVITY ACHIEVEMENT AWARDS and let a nickname develop of it's own accord -- according to the final award chosen perhaps. I don't like the idea of a plaques but would prefer a plaque to a certificate. I'd like seeing some sort of actual trophy or object to be worn.

It has been suggested that we contact trophy stores and ask fans for ideas. Moshe also suggested the possibility of using the medallion-type necklaces now being sold at conventions which contain flashing battery-operated light-emitting diodes. We talked to the guy who makes these, and he said it would be possible to design a medallion or sculpture of our own choosing. But they could be expensive - depending on how many of the diodes were used. The back of the medallion could be engraved.

Sam Long: Peter Roberts suggests the EGOBOO as a name, and an agate egg, suitably inscribed, as the award. That's not a bad idea, when you come down to it. May I suggest a Superegg, rather than an ordinary egg. What is a Superegg? Well...a number of years ago, Piet Hein, the Danish mathematician and poet, invented a curve called a superellipse, which had the formula: $(x/a)^p + (y/b)^p = 1$ where p is greater than 2. When $p = 2$, the curve is an ordinary ellipse. When $p=2.5$, say, the curve is a pleasant cross between an ordinary ellipse and a rectangle. The superegg is, more or less, a superellipsoid of revolution. Now Parker Bros., the game makers, have been licensed to manufacture supereggs in the U.S. I have one myself, a small one about the size of an IBM Selectric type ball. There are other sizes too: one about 3 inches long or so, with a walnut base to sit on of about the same size, only a cube. The egg is made out of brass, is highly polished, and is a fine and fannish-looking thing. The geometry of a superegg is such that, unlike a real egg or ellipsoid, it can and will balance on one end; and the bigger sorts do just that: they are separate from their bases. How much would one of those 3-inch supereggs cost? Well, about four years ago in an Air Force Base Exchange, they were \$16. I don't know what they'd be now, but I don't think they'd be impossibly high. There are other, cheaper forms too: a hollow superegg that comes apart in two bowls. I have some literature on supereggs if anyone's interested. (*Does any one know the current price of supereggs? -LeB*) I also like Dick Eney's idea. It should be possible, for example, to have a badge or medallion designed and inscribed and fitted with a hole for a thong or chain, but which, when not worn around the neck, will repose on a suitable base or back like an ordinary trophy or plaque. This would satisfy both Sandra Miesel and Dick -- and the badge could be in the shape of a superegg too.

As for presentation, I like Ray Nelson's idea: ask the winner whether he'd like to have the award mailed to him or presented at the con of his choice. At most of your larger fannish cons there will be at least one member of the committee there to present, it, either at the banquet or at some other time. They could be publicly announced at one con, say Markstein's, and voters could be encouraged to announce winners in their fanzines. By the way, it just struck me that foreign fen could not send stamped envelopes. That and the money problem must be thought out. *(They can send stamped envelopes and local money to their local agent. He in turn sends us an international money order. We send him copies of the final ballot which he mails to the voter in the voter's own self-addressed envelope.-LeB)*

FAAN CONVENTION

Harry Warner: I feel strongly that it would be dangerous to ally these awards with this year's World Faan Convention. I applaud Don Markstein's basic idea, a con for fans. But I'm afraid that the date announced for it is close enough to Aussiecon to threaten some recriminations on the grounds of unfair competition. Presenting awards which some fans are bound to consider competition to the fan Hugos at a non-regional con in the U. S. just before the Worldcon is to be held in Australia could increase prejudice against the fan awards. If the World Faan Con becomes an annual event and doesn't compete in scheduling with the Worldcon in future years, it could be the ideal place for the awards to be given out of course.

Don Markstein: I have no intention of setting up "competing" awards for the World Faan Convention. If it's not decided to give these there, I'll either skip awards or just give out little certificates to people chosen by the committee, i.e., myself. Just a little souvenir that won't detract from any prestige these others might be able to muster -- they'll need all they can get in the first few years. I can take precautions anyone thinks necessary to make it clear that the awards are not a function of the con, if they are given there. That way, if the World Faan Con goes under, it won't drag the awards with it. This con is going to be a success tho; if only three people come in for it, the four of us will have a grand old time. I'm hoping, tho, for a well-populated success. I plan to have voting on next year's consite -- if anybody's interested in taking the 1976 one. If not, I'm perfectly willing to take it for a second year myself. I don't have a rotation system in mind; until it's firmly enough established to where there are a lot of fan groups with designs on it, I don't see any point in restricting the bidding.

I'd like to have the awards at my con. If others don't like the idea, that's okay-- I won't cry. If they are given there, I'll see to it that every bit of publicity that originates here mentions prominently that these awards are being handled by an independent committee and are merely accepting the con's hospitality this year. If you can think of anything else I can do to make sure they stand or fall separately, just ask.

MISCELLANEOUS

Norm Hochberg: Do you think it would be a good idea to review all the elements of the constitution one, two, and five years after adoption? And amendments one, two, and five years after their adoption? This would provide a mandatory check-out to see how our rules work in the long and short run.

QUESTIONS ON RULES

Some people have already sent in questions on interpreting the rules as published in the ballot. Here are some clarifications: Under present rules apazines may be considered for BEST SINGLE ISSUE. Editors of apazines may be nominated as BEST FAN EDITOR. Mailing comments are considered fan writing. Thus apazine editors can nominate in the Fan Editor and Fan Writer categories under the present rules.

It seems to me that an apazine which consists of nothing much more than mcs is extremely unlikely to be nominated for either of the fanzine awards. If the writing was terrific, it might be nominated for Best Fan Writer, though. An apazine which recieves outside contributions and probably has distribution outside the apa, such as STARLING, would probably be best nominated in the BEST SINGLE ISSUE or BEST FAN EDITOR category. You'll have to use your judgement.

Donn Brazier asks an important question: "What is a loc?" Are snippets of letters which are definitely Locs as a whole locs? We would say yes. Are WAHFs locs? NO! Because the rules say "published letters of comment." So locs are entire or pieces of letters of comments which are actually published in fanzines.

Jeff Smith asks if OUTWORLDS 21/22 is eligible for this year's awards. Yes. It is dated 1974 and I received it Dec. 20, 1974. So it would be eligible for BEST SINGLE ISSUE (we would count it as one issue because of its numbering, the relationship of the two parts, and the fact that it went out in one mailing).

LATE LETTERS

Jodie Offut: This is going to be a lot of work! 15 people scattered around the country may not be as effective as five in one place. Or five scattered who are in constant touch with each other, by letter and telephone (which involves \$). This observation comes from being privy to some SFWA committees. Three people who answer their mail or are willing to make a phone call when necessary can get more done than 10 or 15 who don't respond to questions -- by mail or phone! It is hard for me to imagine you'd get 15 people who are responsible enough to take their jobs seriously and constantly. Better to have fewer who are willing to do what needs done, NOW. (Don't forget REALSOONNOW is a common thing among fans). I also think it is a bad idea to include serving on next year's committee as an automatic thing for winners for this year's awards. Not all award winners are willing to serve, and we'd get people on it who just wouldn't do the job. Better to have elections and/or ask for voluneeers.

I can't see how we can solve the problem of including overseas fans. Even though it pains me to say it, it seems to me that only North American fans should be involved. That overlap and time lag will slow the whole thing up.

I don't like Golden Beanie Awards or Duper Awards. They just sound so sophomoric. FAAN Awards I like, if someone could come up with something that makes sense for the N and doesn't sound forced. I like EGOBOO better than PONG too. Satellites is nice, but Comets reminds me too much of cleanser. Anything that doesn't sound silly. Trophies are probably the best idea, but that gets into money! (This comes from seeing some SFWA bills). I'm telling you, plastics have gone up, wood has gone up, labor has gone up, and postage has gone up. Plaques are probably the easiest and least expensive to deal with, although they're not so showy. The medallion idea grows on you, doesn't it? It would certainly be different. If they were tasteful enough, people might wear them. (That's a pretty subjective observation, isn't it, when you think of some of the getups we see at cons?) They could also be mounted on a wall...hanging on a red satin ribbon on a blue velvet background, etc.

JIM SHULL:

This letter is semi-formal; a mixture of information that should be recorded in a clear manner and discussion. I know that there will be numbers of people, fans, who will charge the committee with setting up the award which is administered by a clique of fans, east coast fans; who's intent is to create an award for themselves. Having sat in LASFS for example, I can say that there will be people who will view this project with great doubt and will not readily support it. For that reason, portions of my letters to the committee will be in such a form

so that records can be kept to refute statements any statements that might be made in the future. I am keeping copies of all these letters.

I accept the appointment to the committee and I am willing to serve as I can. I'll also study, vote, and comment on the ballot in the next letter. Two points though, do the members of the committee serve on a calendar year or what? If the cost of real awards, such as plaques, gold stars, or a pendant would be too much, I would be willing to draw a very nice eloquent, yet fannish certificate. *(Jim has brought up a good point - some people will distrust the awards committee, probably no matter what we do. It is for this reason I support making the committee fairly large to give it as wide a distribution and representation as possible to allay such fears. A smaller sub-committee within the group can handle most of the actual work and coordinate efforts. Regarding the committee's term of office: Moshe and I think that the Ad Hoc Committee will expire sometime shortly after presentation of the first year's awards, as soon as election or appointment of next year's committee can be accomplished after loose ends with regard to the first year's awards are tied up. Probably around August or Sept.-LeB)*

VOTES

Please put your votes on the following questions at the beginning of your letters. We will use the votes to get a consensus of opinion and try to follow the majority's wishes as much as possible. Obviously though, the Committee must make final judgement in some cases, for example, if it is impossible to create an award with the design suggested.

VOTES ON THE FOLLOWING WILL BE INSTITUTED THIS YEAR

(1) DESIGN

List your two favorite design possibilities in the order of preference you prefer from the following: (a) trophy (please list what you have in mind); (b) Randy Bathurst's design for a sculpture; (c) a certificate drawn by Jim Shull; (d) a medallion - describe what you have in mind; (e) a Superegg or agate egg; (f) embroidered beanie; (g) bronze or gilded beanie; (h) medallion design with light emitting diodes; (i) trophy with light emitting diodes; (j) other - please describe.

- (2) NAME. List your two preferences for name in the order preferred: (a) keep Fanzine Activity Achievement Award and let a nickname develop of its own accord; (b) use the acronym FAAns; (c) Fanacs; (d) Egoboos - despite John Berry; (e) Egoboos, but only if we can convince John Berry; (f) Pongs; (g) Beanies; (h) Gilded Beanies; (i) Satellites; (j) Jophans; (k) Enchanted Duplicators - Dupers; (l) named after a well-known fan, such as Elliks, Warners, Willises, etc.; (m) other - please describe.

(3) VOTING ON FINAL BALLOT THIS YEAR.

(a) Follow Moshe's original plan and let persons who are eligible to nominate in any category vote on all categories on the final ballot.

(b) Follow Bill Bower's suggestion and let peer groups vote for peer groups on the final ballot. Thus, nominators will vote on the final ballot only in categories they were eligible to nominate in.

(c) Only persons who nominate will be eligible to vote, rather than having persons who didn't nominate be eligible to vote if they pay \$1.

(4) TABULATING THE FINAL BALLOT

Pick one of the following methods (see p. 18 for a discussion): (a) simple plurality vote; (b) Australian Ballot; (c) Locus poll system as described by Don D'Amassa on p. 18; (d) Vote 1 For and 1 Against as described by Tom Digby p. 18; (e) Use a method similar to apa egoboo polls where 10 points may be distributed in any amount to nominees as described by Linda Bushyager on p. 18.

THE FOLLOWING QUESTIONS OBVIOUSLY CANNOT BE USED THIS YEAR, BUT WILL BE CONSIDERED IN CHANGES FOR FUTURE YEARS. WE ARE TRYING TO GET SOME GENERAL CONSENSUS, BUT SOME OF THESE AREAS WILL OBVIOUSLY REQUIRE FUTURE DISCUSSION, AND POSSIBLY WILL BE VOTED ON AGAIN AFTER MORE DISCUSSION.

(5) BALLOT: Did you approve of the ballot we've sent out? (a) strongly approve; (b) have some reservations, but it is generally ok; (c) it is ok for this year, but let's change it next year; (d) Disapprove.

(6) FOREIGN FANZINES. *(Moshe and I feel we should leave the awards as they are set up in this regard, but some of you may feel differently, so we'd like a consensus.)* (a) Leave things as they are set up; (b) Limit the awards so that they are only for North American fans and fanzines; (c) Arrange some sort of special awards for foreign fanzines, such as Best Out-of-U.S. fanzine.

(7) PRESENTATION. *(This year's awards will be presented at Midwestcon. Moshe and I feel the awards should be presented at various regionals around the country. We think an actual presentation will give the necessary prestige to the awards, and it will also be easier to give out as many of the awards in person as possible. But some of you may prefer a different arrangement at future cons.)* (a) Present the awards at a regional con on a rotating basis; (b) present the awards at the same regional each year. Which? (c) Present them at the World Faan Convention; (d) at the Worldcon; (e) announce them at a regional, but present them by mail; (f) announce them in fanzines and present them by mail.

(8) DISTRIBUTION OF NOMINATING BALLOTS: (a) Distribute ballots through fanzines and direct mailings as we have done this year; (b) In the future have the Committee decide on a list of eligible persons and do a direct mailing of the ballot to them, and don't distribute any through fanzines. (See Mike Glyer's letter on p. 15.)

(9) NOMINATION YEAR. (a) Continue to use a calendar year; (b) Use a Worldcon-to-Worldcon year, starting in Sept.; (c) Other.

(10) FUNDING. (a) Use the \$1 voting and nominating system we've started; (b) Charge 50¢ for nominating, 50¢ for voting; (c) Collect money by donations, auctions, sale of Fanthology, etc.; (d) charge 25¢ for each category a person nominates in; (e) other - describe. *(Moshe suggests that logically we should wait to see how much we collect this year and how much it costs us to pay for the awards before we change the funding. This seems reasonable, but I'd like to get a general feeling of what people think is best, assuming the amounts are reasonable.)*

(11) COMMITTEE PUBLICATIONS. After the initial period is over, should the committee publish (a) a FANTHOLOGY of the year's best material; (b) a list of persons eligible to nominate/be nominated (This ties in with 8(b) above to some extent); (d) continue publishing THE ZINE FAN: *(You can choose one or more of these)*

(12) APAZINES *(Moshe reports that after distribution of the ballot to some persons, some people felt their apa work qualifies them to nominate in the Fanzine categories and the Best Fan Writer category, and according to the present rules, they may do so. The self-published artwork published in apa zines may also be used to qualify people many of us wouldn't consider to be artists. Moshe feels people who only publish apa*

zines should choose to nominate in either the Best Fan Editor category or the Best Fan Writer category. This seems fair. Or we could limit the Best Fan Editor category in another way. This is discussed in the section below (13) so read both these sections before voting. The discussion of the eligibility of people to nominate occurs on p. 12-15. Please note that this question and those that follow only refer to requirements regarding a person's eligibility to nominate, not to be nominated. This is in accordance with Mike Shoemaker's comments. Obviously if people nominate someone, then he does have the approval of his peers, and his work, no matter what the quantity, must have been of sufficient quality to make it worthy of nomination. On the other hand, we must have some way of determining who is a peer, and thus we arrive at the problem of nominating qualifications-LeB)

(a) Let apawork be considered according to the format in this year's ballot.

(b) The editor of an apazine must choose whether he is qualified to vote as either a Fan Editor or as a Fan Writer, and may nominate in only one section on the basis of only his apa work. If he chooses to nominate as a Fan Editor he will not be able to nominate for Best Fan Writer as well (according to provision 2.6.3 of the nominating rules).

(c) Mailing comments will be considered a function of editing, rather than writing, and thus a fan who writes an apazine which consists only of mcs will be eligible only to nominate in the Best Fan Editor category.

(d) Apazines will not be considered as a suitable qualification to allow a person to nominate in the Best Fan Editor category.

(e) Allow apazine work to make a person eligible to nominate in both Fan Editor and Fan Writer category if the work is eligible according to one of the qualifications voted on below in (13) and (14).

(f) Other...Should apawork even be a part of these awards?

(13) BEST FAN EDITOR NOMINATING QUALIFICATIONS

(a) Amend Section 2.6.2 of the ballot so that Best Fan Editor nominations will be accepted from anyone who has edited 2 issues of a fanzine.

(b) nominations will be accepted from anyone who has edited at least 20 pages of fanzine material (1 or more fanzines); a page will consist of one side of a sheet.

(c) nominations will be accepted from anyone editing a fanzine which is received in trade by at least two established fanzine editors.

(d) nominations will be accepted from anyone editing at least 1 issue of a fanzine which contains at least two noneditor-written contributions.

(e) other - please describe.

(f) keep the present 2.6.2 - nominations will be accepted from anyone who has published 1 issue of a fanzine.

(14) BEST FAN WRITER QUALIFICATIONS FOR NOMINATING

(a) Keep the present rule 2.6.3 - nominations for Best Fan Writer will be accepted from anyone eligible to nominate in the Best Fan Editor category and anyone who has written one or more published articles, essays, editorials, reviews, or stories.

(b) nominations will be accepted from anyone who has written one or more published articles, etc. (Fan Editors won't be eligible to nominate).

(c) nominations will be accepted from writers of at least two published articles, etc., one of which may not have appeared in his own fanzine.

(d) as stated in c plus Fan Editors may nominate.

(e) nominations will be accepted from writers of at least two published articles, etc., neither of which may have appeared in his own fanzine.

(f) as in (e) plus Fan Editors.

(g) remove the word "stories" from 2.6.3 and retain it in 1.3.

(h) other - describe.

(you may wish to pick (g) + some other letter)

(I'm not going to put anything up to vote regarding letter writing, because we seem to have a basic consensus about that at this time.)

(15) BEST ARTIST NOMINATING QUALIFICATIONS

- (a) Leave the qualifications as they are.
- (b) Require artists to have had 2 pieces of published artwork in 2 different fanzines, 1 of which may not be his own.
- (c) Require artists to have had 2 pieces of published artwork in 2 different fanzines, neither of which may be his own.

(16) MORE QUESTIONS ON BEST ARTIST CATEGORIES

- (a) Should we have two categories? (yes or no)
- (b) Should fan artists be able to be nominated in both? *Yes*
- (c) If an artist is nominated in both, should he be able to choose whether to withdraw in one category or run in both? *Yes*
- (d) If an artist is nominated as both a humorous & a nonhumorous artist, should the Committee choose only 1 category for him to run in? Or should he be forced to run in only one category of his choice? *No*

- (17) COMMITTEE NUMBER: (a) Have 15-20 fans in the base committee representing a wide cross-section of fandom and a sub-committee of 3-5 fans to run things generally. (b) 15, no sub-committee; (c) 9 in committee; (d) 5; (e) other ____.

- (18) PROJECT COORDINATOR: (a) Should we have one? (b) Should he have the power to make final decisions if necessary? (c) Should he be elected by the Committee? (d) The readership of THE ZINE FAN? (e) Nominators?

(19) COMMITTEE COMPOSITION. *(Moshe and I both feel it is important to have a representative committee, which is why we favor (17a) above. We prefer to ask for volunteers and if necessary, then ask additional people to be on the committee to round it out if necessary. Moshe likes the idea of having the winners of the FAAn Awards vote for the committee members from the pool of volunteers. But if you think about it, an election can't really be run reflecting both geographical and fanzine activity crafts. An election by craft seems to make the most sense, since the committee will have to decide on the question of eligibility, and that will be the main task of the committee.)*

- (a) Have the present Committee elect the next committee from a pool of volunteers plus other fans who have been asked to volunteer if necessary to give the pool good representation.
- (b) Have the Project Coordinator pick from a pool of volunteers to get the most representative group possible and ask other people if they would like to serve in order to get a well-rounded committee.
- (c) Have the winners elect the committee from a pool of volunteers.
- (d) Have the nominees become the committee.
- (e) Have the winners become the committee.
- (f) d or e, but only if they are willing to serve.
- (g) Have nominators elect the committee from a pool of volunteers.
- (h) Other - please describe.

- (20) CATEGORIES: Should we have any other categories? Please name them.

If you feel there are any other points we should vote on, please mention them in your letter, and we will try to call the question on those issues in the next ZINE FAN.

If you'd like to send a copy of your reply to this issue to Moshe, he would appreciate seeing it. Also, please send your replies to this issue to Mike Glycer by April 1, or sooner. If necessary, just send your votes first, with a letter to follow. Thanks for all your effort in this undertaking. Keep it up gang, and we will have a rousing success!

FLASH! Tom Digby has joined the committee. (As I mentioned earlier, Moshe was trying to get a couple more West Coast people for the committee. I don't know if Tom will be the last member of the committee or not.)

21. HOW SHOULD WE VERIFY CREDENTIALS? (I just talked to Moshe and he suggested this question. We haven't had any discussion of it so far. I sort of envisioned that if a voter's identity was unknown to the teller of the nomination ballots, he would check the qualification listed, or contact another committee member to check if he couldn't find the information. Here are some possibilities:)

- (a) Have the vote teller check over qualifications as described above.
 - (b) Use a spot check system.
 - (c) Check all qualifications exactly using any and all available resources, Committee members, etc.
 - (d) Other.
-

(That is about all folks. Send your comments to Mike Glyer as soon as possible.)

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