

SOUFFLE

HUNGRY. Rispin. Nice cover, Alan, and good illos. throughout. Jim Cawthorn must surely be one of the really great English fan artists, up there along with ATOM and Eddie. I hope that cover he did for SCIENCE FANTASY 55 is not a "first-and-last" - the profield needs guys like Jim.// I thought HUNGRY was the most consistent 'zine in this mailing, insofar as the material seemed to belong there, and the items bore a definite relationship to one another. Your editorial dealt with semi-bohemian life in general, the two articles gave the impressions of two people who lead this kind of life, or at least have some sympathy with it, and even the mailing comments had a definite relaxation about them. Kronenberg's poem fitted in well too, though I was sorry to see you describe it as "sf type". The sf implications completely failed to make themselves felt with me, for which reason I doubt that there were any. It was a HUNGRY-type poem though - casual, disenchanted, a little careless, but characteristic of yourself and your group. For that, I liked it and respected its author. Technically though, it is pretty poor poetry, but what can you expect of a poem written in ...shudder...Australia?

MORPH. Roles. There are always surprises in MORPH. I think perhaps that is why I always enjoy it, and wish there was more. The stuff you get in this little 'zine....! Old gramophone records, information about antiques and objets d'art, rare books, life in the Indian Army and a recipe for Snail Water. Do you really have such a wide variety of interests, or is the material you use in MORPH specially chosen to appeal to the fannish love of the bizarre? // I'll certainly keep my eye out for copies of Hume's MYSTERY OF A HANSOM CAB, but don't hold your breath. As for the other rare editions - 1st eds of Lawson, Gunn, Dennis etc - I'm afraid that these are almost as frantically sought after here as they are in England. Collecting Australiana is becoming a fashionable hobby out here, unfortunately. The biggest bargains available are in English books from around the turn of the century. I have been picking up children's books illustrated by Arthur Rackham for prices ranging from £3.3.0 down to 5/-, yet to buy some of the work of Norman Lindsay, Australia's best illustrator of this and perhaps last century, I have to mortgage my life. A copy of SATYRS AND SUNLIGHT: The Poems Of Hugh McCrae (Fanfrolico: London 1928) cost me 20 gns, and the special issue of ART IN AUSTRALIA magazine featuring the Lindsay pen drawings 4 gns. Currently, I'm paying off Fanfrolico's edition of LYSISTRATA, translated by Jack Lindsay with Norman Lindsay's illustrations - 25 gns for that one. Still, I suppose it's worth it. Are you familiar with the work of Norman Lindsay at all? Am I being rooked?

SCOTTISHE. Lindsay. I am not especially surprised that many American fans think the British take their tub in a hip bath before the fire. Because the house in which she lives is old, Ella Parker, I am given to understand, has to go through this ritual every time she wants a bath, and the American fans probably think that What's Good For Ella Parker Is Good For The Rest Of Britfandom. I do agree completely with Brian Varley that it is difficult - even impossible - for an American to understand fully what British life is like, and vice versa. On a tape Bob Smith and I got from Betty Kujawa some time back, Betty mentioned a few of the things she had in her home - electric dishwasher, hot water in all taps, fully enclosed garage etc etc - and added something to the effect that she supposed we took these things, as she did, as a matter of course. It fairly makes my mouth water.

BIG DEAL. Hale. What did you mean when you said "I see how you manage to produce a cheap tradezine after reading DOUBLE STAR"? Are you having a shot at me, or do I read you wrong?

PHENOTYPE. Eney. Speaking of John Rackham's technique on stencil, Alan Dodd told me recently all about some stencils that he had received from him for inclusion in a folio that they are collaborating on. Alan described how the stencils had been burned with a flame, pricked with matches, covered in various liquids with different degrees of porosity, engraved with the sort of detail that only an etcher usually knows and generally worked over thoroughly. Apparently Rackham goes to a lot of trouble with his fanac. // I think it would be a great idea to publish AN SWEET IDIOCY through OMPA.

HE-X. Wells. What subjects would one have to do to become a "Bachelor of Library Science"? It sounds like an odd sort of degree.// The Australian transmission of the Telstar programmes, mainly the first test transmission and the CBS coverage, were very confusing indeed. Naturally we can't get the actual relayed programmes this far away, but one of the local channels put on a filmed coverage of the videotaped version of the original test transmissions which were in turn only relayed films specially chosen for the occasion. After a while, we didn't have the vaguest idea what we were seeing. The British announcer was named "Dimbleby" - Richard Dimbleby. Odd name, though I don't suppose it is any worse than that of another big-name BBC announcer, John Snagge.

ENVOY 9. Schultz. (I think...). I for one will be very glad when you two, Ken and Dick, get around to finding two names for your 'zines. This business of multiple ENVOYS is becoming confusing.// HANS was a reasonably good piece of fiction, though it suffered from a number of rather avoidable faults. Clean style and technical skill isn't to be expected from a young writer, but a general grasp of plotting is. I'm afraid you don't appear to have this, Dick, and it has spoiled every story of yours that I have read. I think you would be well advised to read a few books on the construction of the short story, and some collections of stories by the masters like de Maupassant. And try thinking out your stories in advance. Make them more than mere mood pieces, or strings of mental impressions. Stories of this kind require a skill that none but the masters possess.

AMBLE 11. Mercer. Norman Vincent Peale is an American philosopher/writer of what is generally described as the "mental hygiene school".

AMBLE (cont.) He advocates loving God, your neighbour, the Russians, the government, dogs, cats and tax collectors. He is against worry and involvement in all forms - "God will provide" seems to be his watchword. He's the sort of writer who enjoys a great sale to people who read READER'S DIGEST and the Sat Eve Post. You probably know his most famous book, THE POWER OF POSITIVE THINKING, or at least know of it. Mort Sahl had some very cutting remarks to make on Peale. "He writes nice books" he said "with those upbeat titles. Like YOU TOO CAN BE A FAILURE and BE THE FIRST ON YOUR BLOCK TO ADMIT DEFEAT." // About William Burroughs NAKED LUNCH. Apparently you don't know that the word "lunch" used in the context that Burroughs employs is an obscenity. It's a euphemism for penis. There wasn't any "offence" involved, Archie - I was just j-o-k-i-n-g.

DOLPHIN. Busby. Yes, most certainly I believe that "evil is almost always triumphant", but explaining why I do would take up more space than I have to spare or you have patience to read. Briefly, though, I follow Kierkegaard in his attitude that all truth is subjective. Now, reasoning from this, and presupposing that "truth" and "good" are synonymous, you must necessarily admit that "good" and "evil" are purely subjective terms; that, in other words, "good" and "evil" are matters of personal opinion. Now I think this has justified my original statement from both a philosophical and logical standpoint. I was not talking through my hat when I made my comment - there are definite philosophical precedents for such opinions. To my mind, the nature of man is essentially evil. Again, I could give my own personal reasons for believing this, but as you appear to have little faith in my views on anything, I could quote Nietzsche at great length on the essential animal nature of man. He characterised man as "a rope slung between animal and superman". Perhaps one day we will get to the end of the rope and become the "superman" which Nietzsche felt was our destiny, but it will take a long long time. Until then, I think we must admit that the nature of man is essentially an incomplete, imperfect and therefore evil one. I'll be glad to discuss this with you, but please give me logic, not bias and Rebecca-of-Sunnybrook-Farm-optimism. // As for your view that I am "in the wrong hobby", the very nicest thing I can say is that I don't agree. // I have already taken up professional writing. Ted Carnell solicited an essay from me recently, and later published it in NEW WORLDS. Two months ago, he accepted my short story VENDETTA'S END for SCIENCE FICTION ADVENTURES. The wedding held up my writing a little, but I've just completed the first draft of another short and I hope Ted will publish this also. However, I certainly don't intend to give up fandom for some time. There is too much fun in it for me to take so drastic a step. Of course, I will probably forget about letterhacking and the rest of the "conversational" side of fandom, but the rest is too valuable for me to discard. You seem to be rather confused about the things that irritate me. "What makes you think that any part of "amateur writing" annoys me? I've never had an argument over any specific article I've written - it's the club fans and the other fringe types who squabble, not the writers. As a general rule, they're too busy to bother. Of course, this is only a generalisation - but can you think of any arguments that have sprung up about an article or column of mine? I can't, but I can certainly recall a number of battles I've had with people like yourself, Betty Kujawa, Ella Parker and so on, none of whom have written much.

UL. Metcalf. Your memory is phenomenal. Who do you manage to cram so many disparate facts into your head and then produce them at the drop of a comment? Is your memory especially good, or have you trained yourself to recall facts at will? If it's not an offensive question, Norm, what sort of education have you had? Formal education, that is. What specific subjects did you take, and for how long? // I often wondered where Phil Dick's TIME OUT OF JOINT came from. When Ted Camell ran it in NEW WORLDS, I remember thinking "This is a period piece - and how did Ted get hold of it?".// My point in connection with the reprinting of the Jirel of Joiry stories was that they were obscure for Britain. WEIRD TALES and FANTASTIC UNIVERSE appeared in England only in highly edited reprints in the first case, and never in the second, and of course Gnome seldom reprinted stuff in the UK, ditto Galaxy Novels. LEAVES, pardon my ignorance, I have never even heard of, and it is not listed in the Tuck HANDBOOK. What was it?// I don't quite see the distinction between "complete title" and "reprint rights". Do you mean that Margulies only has the right to produce a magazine called WEIRD TALES if he so desires? I had always assumed that a title became "open" if any publisher discontinued production of a publication using it, but I could easily be wrong.// I agree with you completely that people will vote with a glorious disregard for logic in the OMPA egoboc poll, but why encourage them? A more sensible list of categories would at least push them in the right direction. // Thanks for the Edgar Wallace list. The other day I noticed a Wallace title which is not listed - it's THE ORATOR. If you're interested, I can give you full details.

CHICKEN-WAGON. Demmon. Cal, at the risk of sticking my neck out, I think you have the most original and amusing style of writing humour since Burbee. // What happened to the asterisk Biff asterisk that used to appear between the "Calvin" and the "Demmon"? No "Biff" left in you now?

TO HEE AND BACK. Burgess. The title was worth the trip. // What's a "couchette"? Sounds terribly Gallic and decadent to me, but it's probably quite mundane. // Surprisingly enough, most Australian trains have a drinking fountain in each carriage. On the better trains, the water is iced and they even supply paper cups. Australia is an odd place in some respects, and its tremendously eclectic transport system is one of them. // The Polish translations of Western movie titles provided a little amusement. HIGH NOON was deflated to IN THE MIDDLE OF THE DAY, SINGING IN THE RAIN becomes RAIN SONG, and THE BABY AND THE BATTLESHIP changed to UNSPEAKABLE MANOEUVRES! // No, I was far from bored with your report on the trip. If you can produce another description as entertaining as this one, I'll be very glad to read it.

MAINIAC. Main. Sydney, New South Wales, Australia has a subway system, you know. Want to hear about it? I might write it up in the next SOUFFLE if I have time. // Hey, fair go on the English language! I'm surprised that a person who has studied other tongues could be so critical of English. I'll concede it's a confusing language, and sometimes an archaic and inaccurate one. But it has an incredible breadth, a richness that no other language will ever attain. Some things can be said only in English. You only have to read an Italian translation of T.S.Eliot to realise this.// Is Steve Reeves queer then? That's interesting. The one I wonder about is Gardner McKay in the tv show ADVENTURES IN PARADISE. I always suspect men who wear Polynesian fertility charms around their necks.

ERG. Jeeves. I thought your remarks about fanart showed very good sense, Terry.// John Rackham writes the most awful rubbish when he decides to pontificate on the philosophy of science fiction. Take this article THE LABEL ON THE CAN. It's a typical Rackham piece, harping on the allegedly idiotic rejection of sf by the public. He produces incredible reasons for the present unpopularity of science fiction - a psychological "rejection-reaction", a fear of the unknown and so on - yet he doesn't produce one logical or well-documented fact to bolster these assumptions. If he is prepared to support his arguments, then I'll listen to him, but until then I'll continue to look on John Phillifent's opinions as a lot of hot air. Viewed logically, the points in THE LABEL ON THE CAN just don't stand up. Apply Occam's Razor to the problems of modern sf. Which is more likely - that people have a "psychological rejection-reaction" to sf of a kind which is unknown to psychiatry, or that sf is just too dull and old-fashioned to be read? Seems clear enough to me.// I liked your NEW USES FOR OLD BODIES. This is in the best traditions of the old PUNCH, and nearly as well written.// I'd like to know where these "blocks of flats of advanced design" are situated in Moscow. They must be a secret comparable to the Russian rocket boosters. Russians never build anything of an "advanced design" unless it is some kind of scientific gadget. In the 1920s, Russia was extremely daring in its architecture. Even the most avant garde of them all, Le Corbusier, was invited to work in Russia and produced some excellent plans and at least one interesting completed building. However, as the revolutionary spirit drained out of the country, its architecture reverted to the traditional and it has remained so ever since. Alan probably assumed that anything with an aluminium and glass curtain wall is "advanced", a sad mistake. Tecton's Highpoint Flats at Highgate, London, could probably be called "advanced", as could Le Corbusier's Marseilles Block, Vall's redevelopment plan for the Coast Brava and Giancarlo Ortelli's co-operative apartment house for twelve families in Lodi, Italy, especially the last, which is at least twenty years ahead of its time socially if not architecturally. But I have my doubts about the ability of the Russians to construct "advanced" architecture of any kind.

THE PROSE OF KILIMANJARO. Locke. Fred C. Brown's collecting ideas seem a little antiseptic for me. Basically, I'm a reader first, collector second, for which reason I disobey quite a few of Brown's rules. I often buy old books, even if they are badly battered. Some of my most treasured books have been purchased in this condition - A.B.Mitford's TALES OF OLD JAPAN (Macmillan, London.1886), for instance, has a badly stained cover and an insecure binding, but it has provided me with more pleasure than a wheelbarrow of first editions. The other day I picked up LIVES OF THE NECROMANCERS by William Godwin (Chatto and Windus;1876), despite the fact that it has a flagging cover, and it has turned out to be an interesting little book. I shudder to think of the good books I would have passed up if I had ignored the battered volumes in the second-hand stacks.// Apropos of your comment on the radio show about a sf convention, does anyone remember that, a few years ago, the influential Signet anthology of American literature NEW WORLD WRITING carried a story by Dave Ish on a sf con? It wasn't at all bad, though a little inchoate.

ENVOY 8. Cheslin. When I was in Melbourne last, Lee Harding lured me to a performance of THE MIKADC, and I found myself, against

ENVOY 8. (continued). my better judgment, liking it a lot. For weeks after, I wandered around the office singing "The flowers that bloom in the spring tra-la have nothing to do with the case.." and other such snatches of song as I could remember. I would be very grateful to any G&S fan in QMPA who could give me the words of that song "See how the fates". You know - "See how the fates/Their beams allot-/For A is happy/B is not". // I am given to understand that a little nutmeg mixed with the dried tea-leaves, corn-silk or whatever it is you smake in a pipe works wonders on the hormones.

SALLY PORT. Cheslin. Dick Schultz' cartoon for the cover of SALLY PORT was one of the funniest I've seen for years. // Yes, we occasionally have jumble sales out here, but I never yet found anything good at one of them. My happy hunting grounds are the second-hand bookshops, especially those which don't sport a framed membership certificate from the Antiquarian Book Sellers Assc. on the wall. Such places are likely to have books which sell for ridiculously low prices, and I like a bargain. A 3-piece suite for 1/6 - not in this country, mate. Personally, I wonder about that suite - why sell it for so little? I shouldn't be surprised if something pretty horrible happened on that upholstery. And speaking of the upholstery, don't you think it looks a little odd? Sort of lumpy. Ha ha, it looks like it's stuff ed with....gulp... dead bodies.

BIXEL. Rogers. BIXEL is a very unusual fanzine. I haven't seen anything like it before and, things being how they are, I doubt that I ever will. It's nostalgic. That's an unusual distinction to find in a fanzine. So few fans have a sense of the past, and those that do seem diffident about drawing on it for material. This is a pity, because I personally find it very refreshing to read about the old days, and the old fans. I may be doing Alva Rogers a dis-service here, however - it could be that the attraction of BIXEL is not in the choice of material, but the way in which it is written. It's rather hard to decide. I can only say that I enjoyed BIXEL more than anything in the mailing, and for an entirely different reason than that for which I usually enjoy a fanzine. It had style, and atmosphere, and charm.

ALCES-ANER. Anderson. I don't quite get your title, Don.// Amusing cover.// I'm cut of sympathy with your views on world affairs, I'm afraid. You're right when you say that, although Canada has no real part in the war, it must stick by America for its own safety, but this is, to my mind, a very short-sighted view. America got the world into the spot it's in now, remember. Perhaps not intentionally, not directly, and not by itself, but it is at least as responsible for the present trouble as is Russia, and in some cases a little more responsible. This makes it responsible for the present crisis, and duty bound to make sure that nothing happens to the world which will harm nations which had no part in the struggle at a time when they could have made their views known. If Canada had been as powerful 150 years ago as it is now, do you think it would have approved of the decisions made by the US in those days which are affecting the world so much now? I have my doubts.

JETSTREAM. Linwood. Don't be too enthusiastic about moving walkways for pedestrians. They're not terribly successful, we've found. A few months ago, a moving walkway was installed in a large parking station. It runs in two directions and is about two hundred yards long. Its speed is very low -

JETSTREAM. (continued). only about 5 or 6 mph, I guess - so you would expect it to be reasonably safe. However, in the short time it has been operating, a number of people have had their clothes caught and torn in it, falls on it must run into the hundreds, and last week a child broke its arm after having been caught in the run-off trap at one end. Accidents like this would be multiplied in number and seriousness if a large system of fast footways were ever installed. // You ought to be ashamed of WINTER OF OUR DISCONTENT. I've never read an article which had such incredibly bad spelling, but aside from that, your whole argument seems weak to the point of helplessness. True, the fact that a man was ugly doesn't prove that he was also evil, but you seem to forget that an ugly man is more likely to be evil than is a handsome one. Nothing drives a man more to evil than an inability to reach equality with his neighbours. Shakespeare feels that this was Richard's incentive to fight his way to power - in the "Winter of Our Discontent" speech in the first act of RICHARD III, he says "And therefore, since I cannot prove a lover/To entertain these fair-spoken days/I am determined to prove a villain/And hate the idle pleasures of these days" and goes on to outline his plan to overthrow the king and all the rightful heirs so that he may be able to rule. To my mind, Shakespeare had a very strong argument there.

VIPER. Donaho. That cover is the first piece of Harness art that has ever hung together artistically. His talent is undeniable, but often I find his covers ill-considered and poorly constructed. But this one is very nice. // I have my doubts about Al HaLevy's thesis concerning Heinlein's sociological stories. The spacing of the stories themselves makes the whole viewpoint doubtful. COVENTRY was first published in 1940, BEYOND THIS HORIZON in 1942, but STARSHIP TROOPERS didn't appear until the middle 60s. Between BEYOND THIS HORIZON and STARSHIP TROOPERS there were a number of stories which could easily qualify as serious sociological extrapolation, or at least exhibit signs of some thought having gone into the construction of their backgrounds. THE DOOR INTO SUMMER, for instance, and CITIZEN OF THE GALAXY, THE PUPPET MASTERS, some of the GREEN HILLS shorts. I don't deny that Al's thesis is reasonable when one considers only the three novels he names, but looking at Heinlein's work as a piece, the conclusions are quite different. // I notice that you ask "Is E.R.James still alive?". You are probably thinking of M.R.James, author of GHOST STORIES OF AN ANTIQUARY, among other things, who died in 1936. E.R.James writes for the Nova magazines - middling sf and some fair fantasy. I shouldn't be surprised if it's apseudo for some other British writer. // Congratulations on the production of VIPER, Bill - it's a handsome magazine.

OUTPOST. Hunter. Do you think the last SOUFFLE was "benign"? Tsk - I can't have been feeling too well that week. This time, I return to the bitching old format. // Speaking of format, I like yours, Red. Justified: margins always send me. // One of Arthur Upfield's books does deal with bone pointing - THE BONE IS POINTED in a Pan pb. Not a bad yarn, as detective stories go. // Don't judge Joanie Summers by JOHNNY GET ANGRY - remember Stan Getz now has two numbers in the Top 40. For the girl at her best, try to hear the album VOICE OF THE SIXTIES, backed with Neal Hefti and his orchestra. She does really new things to I'VE GOT A LOT OF LIVING TO DO, LET THERE BE LOVE and other old standards. (Old? LIVING is at least a year or two old - things age fast in the music world.) // I like Brenda Lee and Helen Shapiro too (and what about Carol King) but Joanie Summers is a jazz talent, not a rock 'n roll one.

OUTPOST. (continued). It's quite surprising how good James Coburn can be when he is allowed to act in something besides a Western. A few weeks ago, I saw him in an episode of THE NAKED CITY (called "Goodbye Momma, Hello Auntie Maud", just for the record) in which he played the chauffeur who murdered his boss. Not too bad at all, considering he's still a young actor.

Hell, yes, I've seen the film THE HUSTLER twice. It's one of the better American movies to be released during the last few years. I thought Piper Laurie was a bit of a weak link, and Newman emoted in his usual florid way, but George C. Scott (as the gambler) turned in a performance that belongs in a frame somewhere - it was a real work of art. Those pool, snooker and billiard shots weren't "gimmicky", Fred - they're all perfectly legal shots and one sees them often in good games. Jackie Gleason did all the snooker sequences himself - for quite a while, he was the Pool and Snooker champion of Brooklyn.

QUARTERING. Fitch. Larry McCombs' story was a trifle on the flowery side and at times derivative (I detect strong resemblances to Brian Aldiss's THREES A CLOUD, among others) but on the whole certainly worth printing. I feel Larry definitely needs to throttle down that language, though. Poetry is all very well in the short story, but phrases like "struck a chord on my heart-strings" are just plain ludicrous. // Thanks for reprinting AN OPEN LETTER TO TED WHITE. I'm sorry to see that you have been converted to traditional jazz, not to the real thing, but it's a start, I suppose. // I'll see what I can do about that series of articles about Australian life, though with writing and setting up house to worry about, I make no promises.

SHADOWFAX. Eklund. Do you happen to remember who made those films about colonizing and exploring Australia? I don't recall anything like this ever having been shown out here. It's odd that you should compare old Australia and the Wild West. The same comparison occurred to an American tv company which came out here last year and made a series of 30" tv shows under the general title of WHIPLASH, all about Cobb and Co., the old Australian stage-coach line. Unfortunately, except for the setting they were just Westerns done up new, and I doubt that the series will ever go to a second set of 13 episodes. // Personally, I've never been able to understand Shakespeare very well unless I've seen it performed on stage or in films. Seeing Olivier's RICHARD III made a lot of the more obscure parts clearer to me, although this may have been due more to Olivier's editing, which removed everything but the action.

OFF-TRAILS. Cheslin. My suggestions for alterations in the Egoboo Poll were outlined in the last SOUFFLE, so you can count that as my vote. Did only 15 people vote in the last poll? Tsk.

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This has been SOUFFLE No. 3, edited by John Baxter, Box 39, King Street Post Office, Sydney, New South Wales, AUSTRALIA, and intended for the 34 OMPA mailing, December, 1962. Typed 4th to 8th November, 1962. Duplicated and published through the kind offices of Ken Cheslin, 18 New Farm Road, Stourbridge, Worcs., ENGLAND.

THIS HAS BEEN A VANITY PUBLICATION.

Most of you will remember with mixed emotions the Fan Achievement Awards plan launched by George Willick in 1961 and sunk early in 1962 by a combination of apathy on the part of fandom and mismanagement by Willick. Basically, the idea of a completely impartial fannish award scheme is a good one, and not many denied the intrinsic worth of the scheme. The objections of most critics were directed towards George personally, or the dubious methods he used to publicise and organise the Awards project. After a number of insults and some poor advertising by Willick, most fans ignored the scheme completely, with the result that the first (and last) ballot was a dismal failure.

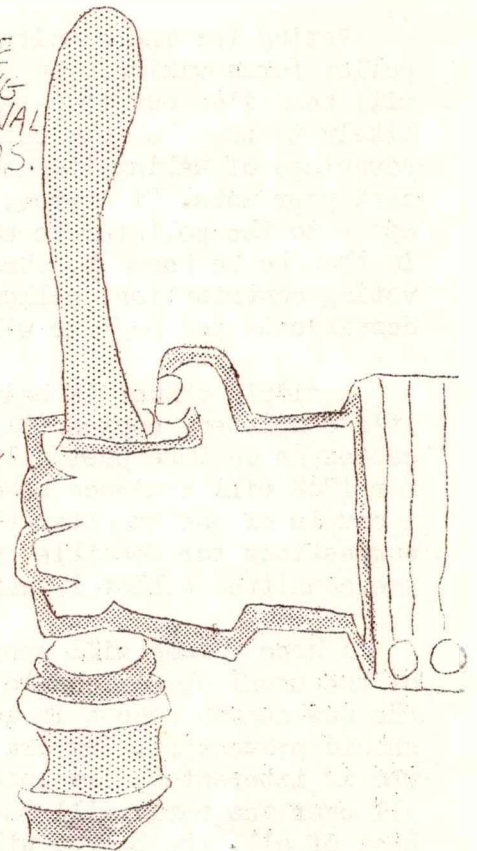
However, now that the tumult and shouting have died, quite a few fans still feel there is some merit in the plan. Hugos are essentially pro awards, as they should be. The FANAC poll is certainly worthwhile, but votes are solicited from a small part of fandom only, so the results don't reflect fannish opinion with any accuracy. There is a definite need for an independent and impartial poll summarising the opinions of all fandom about all fandom, and for this reason, efforts are being made to revive the Fan Awards scheme.

In July of 1962, Charles Wells circularised interested persons with a view to forming a small ad hoc committee to investigate the plan and see if it could be made to work. A committee was formed, consisting of Charles as chairman, assisted by Harry Warner, Dick Lupoff, Dick Bergeron, Walter Breen, George Scithers and myself, with Bob Lichtman as an interested observer. All members have been active fans for some time, and in most cases have reached a position of some eminence in fandom. Any decisions the group makes will therefore have the benefit of wide experience and intelligent thought behind them.

After a great deal of discussion over the past few months, plans have now reached the stage where we are ready to announce the introduction of the awards and run the first poll. The arrangement will be this: a large number of fans, representing all areas and stages of fandom, will be asked to select a committee to arrange the poll for 1962. The five-man committee will elect one of their number as pollster. The pollster will have the job of receiving votes, tabulating results and announcing winners. When voting is over, the committee will run an election to pick a committee for next year and so it goes on. Managed sensibly, it should be a workable and impartial system.

AN ARTICLE
CONCERNING
INTERNATIONAL
FAN AWARDS.

BY
JOHN
BAXTER.



Voting for the committee and the poll will be by invitation only. That is, ballot forms will not be published in a fanzine, as is now the case. They will be mailed out to persons who show an interest in fandom and who are likely to use the form rather than toss it away. This plan also has the advantage of making it unnecessary to tear a good fanzine apart just to cast your vote. Of course, any person who wishes to cast a vote need only apply to the pollster to have their name added to the list. The only requirement is that he be known to the committee as an active fan. There will be no voting contribution, collection or levy - the small costs of the awards certificate and postage will be borne by the committee.

A simple charter is being drawn up and voted on at the moment, and when it's completed, copies will be published in prominent fanzines. I'll mail copies as an OMPA postmailing as soon as the text is sent to me. Voting for 1962 will commence some time in January, and the awards will be announced a couple of months after that. Categories are still under discussion, but suggestions for possible awards will probably solicited from fandom when the committee ballot is mailed out.

I hope OMPAns will support the award scheme as much as they can. None of the usual objections to fan ballots and polls are viable in this case; the new awards scheme is reliable - a glance at the people on the committee should prove that. They're impartial - ballots will be mailed to anybody who is interested, irrespective of their opinions or situation. Fans from all over the world will have a chance to make their opinions felt. Perhaps best of all, the ballot will be free - it will cost you nothing but the price of a stamp. This is the first opportunity fandom has had to reward talent and effort within its own ranks. If you get any pleasure at all out of the fanzines you read through the year, show your appreciation by voting when the ballot comes your way.

Any further information about the scheme can be obtained from the chairman of the investigating committee, Charles Wells, at 112a Elf St., Durham, So. Carolina, U.S.A., or from any of the committee members.

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About that heading - sure, I know what it is (would I be a fan if I didn't know a phallic symbol when I saw one?) but the thing was just too damn suggestive to waste. I'm all for more eroticism in fanzines as well as films.

YET ANOTHER VANITY PUBLICATION.