

DOGIE



SECOND DARR
ISSUE

Haines

is still published primarily for OMPA solely by Bob Pavlat, 6001.43rd Avenue, Hyattsville, Maryland, USA. Art this issue by Rotsler, Harness and Share. This issue should be in the fifteenth OMPA mailing but no wagers are accepted.

A week ago I suggested to Bob Madle that he and I and other members of WSFA should start a letter campaign to the Washington Post and/or the Washington Star to start printing the Flash Gordon comic strip. It seemed a possibility since Sputnik was now up, and it also seemed like fitting tribute to Larry

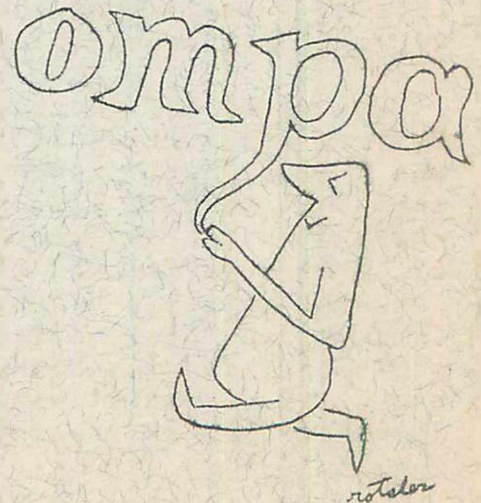
Shaw who now writes the continuity for the strip. As such things come to pass, we never wrote. But this evening, 18 January 1958, coming home from work I happened to hear the words "Buck Rogers" while switching radio stations. I hastily thumbed back to that and learned that the Evening Star is to start the Buck Rogers strip this coming Monday. It's been a long, long time since I saw that strip.

WSFA (the Washington Science Fiction Association, absolutely unaffiliated with WSFS--the World SF Society) apparently has a motel for our coming conclave. This is the Arva Motel, located in Arlington, Virginia, about a mile from the District of Columbia line. The date for the conference is 11 May 58. If anyone happens to see this fanzine who would be interested in attending, he is cordially invited to drop me a line for further details. And get the details before you come, please; it is still barely possible that either the date or the Motel could change.

What has happened to the quote card? I used to receive one with every letter. Now receiving one is a rarity which calls for dancing in the street and snogging with the first girl I meet. Fandom cannot last long this way.

I'd also planned to ask what happened to the photo-page in fanzines, but three recent zines received have had photo-pages. This is a Good Thing. Incidentally, if any of you have nice clear pictures, I'd appreciate a copy. For one I'd like to see what you and your friends look like, and for two I want to try a stenofax stencil on the Rex Rotary.

Didn't I tell you about the Rex Rotary? Well it, like this typewriter, was obtained since the last Dogie was produced, which is most fortitious since Derry disposed of his Gestetner and reclaimed the A. B. Dick he'd formerly lent me. The Rex I obtained from Washington's A. B. Dick outlet through the kind intervention of Derry; the typewriter was sold to me by Ted White at a ridiculous price. Typewriter and Rex (electric) together cost only a shade over \$100 which is about half of their normal market value in used condition. Thanks, you two.



the remuda

FORTUNATELY THERE ARE FEW IF ANY BRITISH G. M. CARR'S TO TELL ME TO KEEP ON MY OWN DAMN SIDE OF THE ATLANTIC. ACCORDINGLY I FEEL FREE TO MAKE THE OBSERVATIONS BELOW. THIS INTRODUCTION IS INTENDED MERELY TO INFORM YOU THAT I AM WRITING IN OBSERVATION, NOT IN CRITICISM. MY COMMENTS ARE BASED ON RATHER LIMITED OBSERVATION OF THE BRITISH FAN SCENE, AND AS SUCH ARE PERHAPS BOTH SUSPECT AND PRESUMPTUOUS. I HOPE THEY ARE AT LEAST MORE PRESUMPTUOUS THAN SUSPECT, BECAUSE PRESUMPTION SHOULD CAUSE THE GREATEST COMMENT. THE CAUSE OF THIS ARTICLE IS WAPPOTED, NOW OVER A YEAR OLD, AND STEAM IN THE 14TH MAILING. ZYMIC IN THE 14TH MAILING OCCASIONED CERTAIN CHANGES IN THE DRAFT.

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What was it, I wonder, that re-created (almost created) British fandom in about 1949-1950? I well know that British fandom was highly active about 1940 and earlier, and was as active as could be expected during the war, but although the revival was staffed with a few of the members from older fandom, it was in outlook almost a new creation. I also know that British fandom lingered on in certain respects up to the "revival" (though I'd like to see more reports on this period in English fandom).

I also wonder about the importance of any one fan to fandom. Just how much did Lee Hoffman shape the "sixth fandom" QUANDRY era (or the QUANDRY portion of sixth fandom if you'd prefer)? What was the real role of Willis in the English revival?

And finally, what is the role of OMPA?

* * *

I don't know how to express my feelings about OMPA, but frankly I don't like the looks of the membership list or, more particularly, the waiting list. OMPA is becoming too Americanized. As ~~Eliza~~ points out in OFF TRAILS, half the total membership and waiting list lives off the British Isles, all but five of these being residents of the USA. There are already 2+ apas that are primarily American--FAPA and SAPS and (the +) the CULT. Linard and Versins and Charters are on the FAPA waiting list but are not associated with OMPA. I'd sooner see them on OMPA's waiting list, not because I don't want them in FAPA or don't think that they can contribute to FAPA, but because I think that they could contribute more to OMPA.

I visualize the possibility that OMPA might be a sort of storage battery for British fandom during natural periods between an active fandom and a quiet period such as appears to be the situation at present. I don't mean that this is its only function. I do mean that this is a function which OMPA can and probably should serve, in addition to its main function of being a social and discussion group. During an active period, I can see OMPA mailings of perhaps 400 pages, and many names on the waiting list. In quiet periods, mailings might slump as low as a hundred pages, and there might be vacancies rather than a waiting list. But when the resurgence comes, as surely it will, I can see the die-hards that weathered the chill in their OMPA overcoats emerging slightly into the spring-like air and

joining in and contributing to the general revival. The OMPA pool of fans isn't required, but such a reservoir of talent could preserve a better measure of continuity from one active period to another than there would be without such a reserve.

There is, of course, also the possibility that OMPA or any similar reserve could be dangerous rather than helpful. Say Quigley is a formerly active fan who joined OMPA in 1959 at the height of a British active period. From 1962 through 1966, when British fandom is quiescent, Quigley continues to meet his sixteen page requirements but does little or nothing more. In 1967, coincident with the first British manned rocket to the moon, British fandom awakes from its slumber and is in full flower in 1968. Quigley catches the fever, but he has an outlet: OMPA. In fact, he finds that OMPA isn't enough, so, being apa-oriented, he puts his name on the waiting list to get on the FAPA waiting list. But write for a subscription fanzine edited by one of the neos--not Quigley, he's too surrounded by his apa interests.

There appear to be dark days ahead for British fandom. I think it could be demonstrated that the measure of strength or weakness in a fandom of a particular time/place can be measured not only by the page-count and/or the quality of fanzines produced, but also by its ability to recruit fans--even though no one has yet explained how fans are "recruited" when it is almost invariably true that they recruit themselves. By either test, however, British fandom is at a much lower ebb today than it was as recently as eighteen months ago. Eighteen months ago it was lower than it was three years ago. I'm not going to name the fans that have evaporated in that brief period, nor name the number of fanzines that have folded or gone irregular (an invariable fannish synonym for "infrequent followed shortly by nonexistent") over that period versus the few newcomers on the scene. That would take research. Research isn't required; you know the trend as well as I do.

Where this viewing with alarm will lead I'm sure I don't know. I have no constructive suggestions. I frankly don't believe that there is a single thing anyone now on the scene can do as a result of determination to reverse the current trend. By chance, a new SLANT or OPUS under another name could appear tomorrow, edited by a comparatively unknown fan. A mere half-dozen monthly issues of such a magazine might give British fandom a source of new fans and activity that would solve the declining population problem for the next three years.

Which brings us back to the beginning--What is the importance of any one fan to a period? I think a person such as Willis is of crucial importance. It isn't entirely the amount produced by the fan or even the quality. It's the spark that he has; the ability to enthuse others. America was lucky. It had Hoffman and Keasler at one time and immediately following came the parade of "seventh fandom." Sure seventh fandom was a fiction that has had its day. It was still the spark that kept the fire lighted beyond its normal time. British fandom hasn't been quite as lucky, for although there is, someplace in your islands, fuel enough, the kindling point is too high and the bright spark didn't last long enough, or didn't burn hot enough, or couldn't reach far enough.

I am not, and since 1948 I have not been interested in more science fiction readers. Nor am I in favor of more fringe-fans: the semi-dead conventioners or collectors or other blotter-paper fans willing to absorb

but unwilling to put pen to paper, willing to be entertained but unwilling to try to effect fair return to whatever extent their talents and time allow. It distresses me to see a decline in British fandom, and I think the reason it distresses me is the same reason it distresses anyone else: it threatens my enjoyment. Say what you like, that is the reason the passing of a fandom is saddening.

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There have been many proposals for increasing the input of fans into fandom or for making the road smoother for the neofan. Moskowitz's "Manuscript Bureau" was an early one. The SFL served the same purpose, even though it was created with readers rather than fans as the goal. The ISFCC to the best of my knowledge had (or has, if this group still exists) this as one of its purposes, and this has been for many years an avowed purpose of the NFFF. There have been others.

In WAPPPOTED, the main discussion centered around how to insure that only the best candidates got into OMPA and possible means of increasing the quality of material in general fandom by diverting some OMPA effort to non-OMPA fanzines, thus giving the neofan a standard of quality at which to aim, and the interested non-fan a product which might induce him to inquire further into fandom. Vince Clarke in ZYMIC last mailing brought the question more up to date with his whither fandom ("Don't Sit There") query and suggestions, even if I don't necessarily agree with the conclusion that "What we need is a new s-f fan society." The point he raises is of interest to me for two reasons, one personal and one fairly impersonal. The personal one is the contrast between my ideas on the importance of the individual and the inability to provide the necessary spark by intention versus Vince's belief that a group could, by intent, serve much the same purpose. The impersonal interest is aroused because here, at least, is an idea of an approach to the goal of sustained activity.

There do seem to be some functions which a group could perform. There is the prestige notion that Vince mentions--printed letterheads, someone who can be a "spokesman" (Executive Secretary would probably be an appropriate title), and a large membership, even if obtained by the method of starting membership with number 15,624 might all serve to impress the general public and thus enable the group to reach the potential fan. These items alone aren't enough to create prestige; look at the uphill battle the BIS has had, and think of the damage one fuggheaded letter on group stationery could cause. Without them, however, the prestige battle is even harder.

Another function should probably be either fanzine publication or distribution. The main difficulties here should be finding the people to do the work, and avoiding the "club organ" atmosphere. Ghod knows that few fanzines are less interesting and less likely to create either good will or the "goshwow let's publish a fanzine" interest than the typical society journal. The LASFS tried an editor rotation scheme for a while with moderate success; the system used by the CULT is similar but has been surprisingly effective. (The CULT is limited to 13 members. One member publishes the club magazine on a given date, Another member publishes an issue six weeks later, and so forth. Thus, each member must publish twice yearly, publication is frequent and individual, but no one member is over-worked.) Such a system might work even in a non-apa situation.

IT TAKES A STRONG STOMACH AND A SENSE OF WONDER TO EAT A CROTTLED GREEP

The difficulties are probably obvious. There is the general fan distrust of organization which has proven to be only too well founded by the organizations which have been started and then collapsed. There is the difficulty of finding capable workhorses, even though this does not seem to be quite as large a problem in England as it is in the U.S. One large difficulty is deadwood, which is one of the three primary factors that I feel have wrecked the NFFF and which threatens almost every fan institution including FAPA, OMPA, the CULT, and the GRUE and HYPHEN subscription lists. Yet a basic purpose of the proposed organization is to transform deadwood into live fans. How can this be done if the deadwood isn't available to the group? And finally, how do you avoid overworking any one person? Elective offices with forced rotation of officers is one way, division of work (as in the CULT-type magazine editorship) is another. Although forced rotation of officers might cost you a person who can carry a load for an extended period of time, as Ford carried TAFF or Rapp carried SPACEWARP, it would probably in the long run save break-ups such as have hit many fans after an overly ambitious annish.

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I don't consider this article to be even remotely complete. In a way, it reminds me of a classic description of an executive. An executive is a man that runs things, which description was quite appropriate to Quigley. Skinner, who worked for Quigley, ran into a particularly knotty problem one day, so he took it in to Quigley for decision. He had charts and graphs and slides, he knew his subject thoroughly and briefed Quigley completely on all aspects of the problem, even including the development of the problem in historical perspective back to 1921, when the courthouse had burned and destroyed the possibility of tracing it back yet further. Finally, Skinner explained to Quigley in precise terms just what the present problem was. Quigley sat there, rubbed his jaw, pulled his ear a couple of times, and finally said, "Yes, Skinner, you do have a problem there. What are you going to do about it?"

So I've sat here, and I've rubbed my jaw and pulled my ear and even scratched my head. And I'll agree with Quigley: There is indeed a problem here. I have no more solutions or even recommendations than Quigley.

"Unite or Fie," anybody?

CORRALLED: THE 14TH MAILING

Officialdom's OFF TRAILS. More than adequate from both the standpoint of interest and information. Most of the constitution changes strike me favorably, but regarding the proposal that fanzines "must be intelligible" who's to rule on what's intelligible? Regarding proposal four concerning the one-year prohibition from rejoining of members dropped for inactivity, does this mean rejoining OMPA proper, or that a year must elapse before the member can get on the waiting list?

Hickman's SCURVY. Yes, your's was the first out-of-town-fan visit to Hyattsville. Also the first visit by any fan to any other fan in the Washington area since the war years except for a couple of people who dropped in primarily for meetings of WSFA. # The statistics were somewhat frustrating--I kept waiting for the punch line.

Ford's CINCINNATI FANTASY GROUP. A good report about an interesting group. It's funny that Ohio should be so close to Indiana, and yet such entirely different fan types should reside in the two states.

Hickman and Tucker's THE (BEFORE AND AFTER) OF THE LONELY HALF-SHOT. It took half the magazine to start me chuckling, but thereafter the chuckles only increased. A rare one-shot. You know, I'm almost inclined to believe that it was produced just the way you and Tucker claimed.

Hickman's CONBOY. The cover reminds me of a quote card which passed through here recently. Hollywood type picture of man and girl reclining on couch either recovering from snogging or preparing for snogging, or maybe both. The caption (created, I believe, by Larry Shaw) was: "Is this your first convention?"

Linwood's 52ND STREET. Brubeck normally does not interest me. MJQ normally fascinates me, although their album DJANGO seems pretty poor to me. I'm surprised that Archie feels they aren't alive. It's a poised aliveness--not the threshing of a typical dixieland group--and I say this even though I'm more mouldy fig than modernist.

Harry's BIPED. Hoo, bhoy, you finally got it completed! The material was unfortunately too old to be of any immediate interest and too fresh to be of any historical interest. The Thomsen portrait, in words, of Rotsler, was excellent. BIPED is more subscription magazine type than OMPA, and I'm sure that I would have read it more carefully, and with more enjoyment, if it had come as a subscription fanzine. Good artwork, good reproduction, fair material, and produced with responsibility.

Burn's SIZAR. Much of this I don't follow. Decision deferred.

Bulmer's STEAM in disguise. The first sentence of my draft comment on this was: "I hope more of the old fire yet burns." The rest of the comments grew into the article in this issue. # Congratulations on your sale to ACE books.

Roles' MORPH. India and the East enjoyable as always, but bring to mind no special comment. # Being of a nervous temperament around a car, I'd not let a hitch-hiker drive my car. Derry, incidentally, is somewhat the same. As often as I've ridden with him I've never driven a car of his.

He, however, did drive a car belonging to me once when I had other, er, things on hand. On a long trip I imagine most U.S. drivers would expect a hitch-hiker to share the driving.

Bennett's BURP! Can't say that I know of any stamps with an sf motif other than those you mentioned. However, I do seem to recall a Mexico series (about 1946?) on astronomy; I'm sure one of the stamps was of an observatory, and I believe another showed some constellation. And hasn't there been an official "rocket mail" stamp?

Berry's THE THOMSON SAGA. Regardless of the ink, stencils or machine used (you use Gestetner all the way, don't you?) I fail to see how you achieve such clean results on this slick paper. Slipsheeting might allow it, but what a chore unless you have an automatic slipsheeter! # Individually these stories were fine. Naturally they varied somewhat in quality from one to another, but each of them merited printing. However, the total result seemed more like a series of shorts presented in book form than like a complete narrative, and suffered somewhat from this.

Eney's PHENOTYPE. I'm glad you took the poll Dick. And regarding the cost, I'll underwrite half of any future such poll if you like. # Tide fights? Shucks son, in my casual ("we speak American") fashion I'd naively assumed that they were fights involving trying to hit each other with wads of soapsuds at 12 yards or some such appropriate distance. Now you have to bring up the subject of tide fights immediately following mention that the English speak english, and my visions of soap sud battles suddenly changes from one of soap sud balls being hurled with mighty vigor to one of sudsy wash water going down the drain. (This sentence dedicated to the "Hold that Metaphor" Society.)

Thomson and Berry's VERITAS. These primarily fiction magazines seem to call for either extensive comment or very little at all. I'll take the easier course and say very little except that wrestling seems to be much the same here as in England. Re Thomson's editorial, it's surprising just how extensively the fannish slump was commented upon this mailing.

Smith's HAEMOGOBLIN. Much as I would like to complain about jazz or the lack thereof in Washington, we actually have it pretty good. There is a one-hour jazz program from 8 to 9 p.m. weekdays on one station, with emphasis on modern jazz though not limited strictly to the modernists. On another station "Jazz After Midnight" starts at midnight and lasts way into the morning. I'm not sure just how long it lasts, but I have heard it as late as 3 a.m. I'm also not sure just how many nights a week it's on--Friday and Saturday (or rather Saturday and Sunday mornings) it's on, but I'm seldom awake after midnight any other night of the week, and consequently don't know if the show is on any other nights or not. Yet another station has an 11 p.m. to midnight jazz show on Saturday evenings only, but this show is sometimes shoved off the air by overly lengthy operas running over from the preceding show. The radio program "Monitor" on another station (yes, these are all different stations) has live jazz as well as some recorded jazz at unpredictable times on weekends. TV jazz is highly infrequent; four or five shows a year is about maximum. Nightclubs having jazz show are the Bayou (dixieland) and the Showboat (Charlie Byrd trio. Charlie plays both the amplified and the unamplified guitar, and his pieces range from Bach through folkmusic to Bartok and Basie. The emphasis is on jazz, but you're likely to find him playing anything--particularly Spanish music. He has two records out to date, both on the Savoy label. I recommend both heartily.) Two other night spots have jazz shows (usually relatively minor trios or quartets) and the Shoreham hotel will sometimes

import well-known dance bands. Finally, some annual shows do hit either Washington's National Guard Armory or, in the summer, the Carter Baron Amphitheater, an outdoor stage. # I note that we agree on Chico Hamilton and Miles Davis. I'm not really familiar with either one except for a show about six months ago at the Armory which included both of them. Chico was very good indeed, Davis left me cold. I'm somewhat more familiar with Dizzy Gillespie, but familiarity has not induced me to like his playing. He was on the same show with Hamilton and Davis (filling in for George Shearing, who caught the flu) and was, if possible, even less interesting than Davis.

Ford's POOKA. Enjoyed your mailing reviews and report on the Falascon. # Yes, Madle has commented extremely favorably on the fine reception he was given in England throughout his trip.

Buckmaster's ESPRIT. Re Ron's review of SCOTTISHE where he mentions the "S.F. Bar & Grill" in Picadilly next to the Half Moon Garage, and the street named Shavers Place, Grennell wrote on 8 December 1956: "Just a thought: Green Bay ((Wisconsin)) would be a grand place for a rump convention...besides Pavlat's Bar, there is a "Fan Restaurant" and not too far to the north a "Shaver Motel." # I enjoyed this Daphne, nice to have you back.

Wild's VAGARY. Can't find anything on the derivation of the word "dogie" but I did find to my surprise that "maverick"--as so many English words--comes from a man's name, in this case Samuel Maverick, who "Being a chicken-hearted old rooster, wouldn't brand or earmark any of his cattle." The net result was, of course, that he claimed every unbranded steer on the range was his--a claim hardly attractive to all other cattlemen. I do know that dogie is a cowboy term, and accordingly must surely have originated as a descriptive term for range cattle. One didn't--and doesn't--invite range cattle for a feast of dough cakes or anything else, so I sincerely doubt the accuracy of the derivation you cited for the word "dogie." # History and I have never yet met on agreeable terms. Not even the publication of history in a fanzine improves its agreeableness. # I've never seen a bikini worn in Washington.

Mills' GRIST. No sooner was I getting used to the idea of you as a civilian than you go and re-up.

Harris's LONCONFIDENTIAL. This lived up to everything I expected when I picked it up. Warm, marvelously humorous material. Or perhaps humorous, marvelously warm material would be closer to my real feelings. I liked this immensely. It was not only the best written account of the London convention to date, but also the best in coverage.

Ratigan's SATAN'S CHILD. Too highly abbreviated.

Champion's XANADU. Nothing to comment on here, either, even though it was a competent and not uninteresting fanzine.

Lindsay's SCOTTISHE. Atom's rear cover belonged in a prozine. Not that it was too good for Scot., just that it was very fine indeed. # Enjoyable nattering.

Willis's WOZ. And you no doubt heard of the barber who left his children out of his will? A hair cutter in life, an heir cutter in death. # Yes, I like to read letters addressed to other people as long as the selection

is prudent. In your memoirs to date the selections have been excellent. Straight narrative could be interesting, but I feel the documentation in the form of old correspondence that you are giving us definitely helps bring out both the persons and the times you are describing. By all means, continue quoting. # FAPA seems 100% happy over Sputnik. I haven't commented previously, but I am highly pleased over the success. I'm even pleased that the Russians did it first--I think that will help wipe out some of the smugness we have had about the superiority of our technology, and also that the very fact that the space race is so suddenly a race will help us open up space more rapidly. The order a year ago was that space research should be deemphasized in publicity--too much public (public both literally and as a synonym for ex-Defense secretary Wilson) objection to these crazy Buck Rogers ideas. Actually, there was a bit of public resistance, but this could have been overcome by suitable propaganda if the government had wanted to push space research. Sputnik seems to have eliminated any need for selling the idea that we have to go into space to the general public. I think that now the U.S. has a chance to navigate space as early as the Russians. If the Russians had not put up Sputnik, but had none-the-less maintained their level of effort in the missile field, I'm sure that within three years they would have had a technological mastery that the U.S. would have found impossible to match.

Vinç Clarke's ZYMIC. I missed your mailing comments, but "Don't Sit There" was fair exchange ("fair" meaning adequate, not mediocre.) Comments on this are part of the lead article.

Sanderson's BLUNT. Varley was very good; better than I've seen him in the material he prepared specifically for publication. Ellington and your own comments and article also enjoyable. And so yet another good fanzine gets all too little comment.

POSTMAILINGS:

Hickman's SCURVY. You're going to force me to revise my mailing review format. I don't mind typing "Sanderson's BLUNT" but darned if I like the looks of the statement that "Hickman's SCURVY." # The Oklacon has been more commented upon than the Loncon. Madle's chapter was mighty fine. While it isn't a "Harp Stateside" it still is an auspicious beginning for his full report.

Mills' ^{UR} which by any other name would still bear a cover saying Merry Christmas and which within would still bear chucklesome tidings of Mills in good spirits. Enjoyed.

That is all to date, 18 Jan 58. A happy first day of spring to you all.



Bob

