

the fannish III

EDITED BY TERRY CARR



"He's a natural... bigger than Donaho and younger than Wanshel!"

Editorial notes and apologies...

This report on the 1960 fan scene is woefully late, as numerous fans have kept pointing out to me every month or two since February, when it was due to appear. The reasons for its lateness are probably obvious to most of the readership, but for the sake of clarity I'll mention them; the breakup of my marriage with Miriam Carr and the subsequent move to New York. The difficulties preceding and following the former kept me from getting busy on any such Project as this Fannish, and after I got to New York a lot of the materials which had been intended for this publication were unavailable. Some of them are still not to hand, notably the rundown on Anglofandom 1960 which Archie Mercer sent as per usual.

Midst all the hassles I suspect that the list I was keeping of people who sent Angel money for this Fannish ended up being somewhat incomplete. Nevertheless, here is as much of the list as I've managed to compile: Martha Beck, Richard Bergeron, Ruth Berman, Walter Breen, Bob Briney, F. M. & Elinor Busby, Gregg Calkins, Ann Chamberlain, Martha Cohen, Sid Coleman, Howard DeVore, Dr. Antonio Dupla, Gordon Eklund, Richard Eney, Donald Franson, Fred Calvin, Joe & Robbie Gibson, Lewis Grant, Etoile Greenleaf, Ken Hedberg, Betty Kujawa, Glenn Lord, Ed Maskys, Norm Metcalf, Vic Ryan, Les Sample, Larry & Noreen Shaw, Jim Webbert, and Donald A. Wollheim. Very special thanks must go to both WALTER BREEN and RICHARD ENEY.

There was supposed to be a bonus with this Fannish: photocovers, both front and back, featuring photos of the winners in the various categories. My thanks to the many fine fans who took the trouble to send photos--to Madeleine Willis who sent a photo of Walt while WAW was incapacitated by illness, to Al Lewis who got together with the Shaggy crew for a special photosession and took a very fine photo of Ejo too, to the CRY crowd for another special session, etc. Unfortunately, more obstacles than could possibly be overcome cropped up, prime among them a fire in the printshop where Brian Donahue was to run off the covers.

But at any rate, here is the Fannish III at long last. There are more omissions and imperfections, but there's no need to mention them: if you don't notice them, why should I bother, and if you do you can probably figure out what happened for yourself. I hope you all enjoy the issue.

--Terry Carr

AN INDEX TO FANAC'S THIRD YEAR

COMPILED BY RON ELLIK

Fanac

T. Carr & R. Ellik			
a	53	24 Feb 60	1;m&ml;42
b	54	22 Mar	d;4
c	55	29	d;2
d	56	19 Apr	m;4
	57	Walpurgisnacht	
e	58	16 May	
add	f	59	27
MCarr, Cirmgr	60	8 Jun	
g	61	(28?)	;6
h	62	16 Jul	;4
i	63	22 Aug	
	64	4 Sep	;2
	65	30	;8
T. & M. Carr; Ellik no longer			
	66	14 Nov	;6
	67	30	;4
j	68	19 Dec	
k	69	31	
	70	15 Jan 61	;6
	71	28	

"Hugo" Nomination Ballot

Pittsburgh Convention Committee

-- nd 1;m;1

Fanzine Material Pool Newsletter

Dave Rike & Miriam Carr

1* 19 Mar 60 1;m;1
2* April ;4

*New Series; old series was published by T. Carr & P. Graham in 1953-1954.

Hobgoblin

T. Carr

5 22 Mar 60 1;d;4
6 25 May m;2

Fellowship of the Ring, The

(Ted Johnstone)

-- (Mar 60) 1;m;1

Fanac 55*

Leslie Gerber & Andrew Reiss

-- 1 Apr 60 1;m;4

*Very clever imitation of FANAC's style, issued simultaneously with the first dittoed issue of FANAC.

Panac 99*

(George Locke)**

-- 1 Apr 60 1;m;4

*Very clever parody of FANAC's style, but obviously a parody while "Fanac 55" was misleading in its careful imitation.

**Cited by Bennett in SKYRACK 28 as the brains behind this parody.

Egoboo a Day From All Over, An

T. Carr

-- nd 1;d;10

- a: FANNISH II, with riders--HUGO NOMINATION BALLOT, fMp NEWSLETTER 1
- b: first dittoed issue, with riders--HOBGOBLIN 5, THE FELLOWSHIP OF THE RING
- c: "Fanac 55" issued simultaneously; also PANAC 99
- d: AN EGOBOO A DAY FROM ALL OVER, fMp NEWSLETTER 2, GIMBLE 2
- e: THIS IS YOUR HUGO BALLOT
- f: HOBGOBLIN 6, THE FANTASTIC FLEA MARKET
- g: DETENTION FINAL REPORT
- h: SALVO
- i: A FEW WORDS ABOUT BILBO BENTCLIFFE
- j: TAFF VOTING FORM
- k: FANAC POLL 1960

Gimble

Ted Johnstone

2 nd 1;m;18

This Is Your "Hugo" Ballot

Pittsburgh Convention Committee*

-- May 60 1;m;1

*The copies distributed with FANAC were published by FANAC, copied from the original form. FANACopy 15May60.

Fantastic Flea Market, The

Ray Nelson

-- nd 1;m;2

Detention Final Report

Howard De Vore & Lynn Hickman

-- nd 1/2;ml;8

Salvo

Eric Bentcliffe

-- nd 1;m;2

Few Words about Bilbo Bentcliffe, A

Mal Ashworth

-- Jun 60 1/4o;m;2

TransAtlantic Fan Fund (TAFF) Voting Form

Don Ford & Eric Bentcliffe*

-- Dec 60

*FANACopy 15Dec60 from the original

FANAC Poll: 1960

T. & M. Carr

(3) nd 1;m;2

FANDOM 1960

A BRIEF HISTORY

by Bill Donaho and Terry Carr

1960 was a year of innovations, of new departures in both the fan and professional fields. Both on the calendar and in fact 1959 seemed to mark the end of a distinct era and 1960 to bring the beginning of another. No one seemed to be sure exactly what was happening, but it was generally agreed that something new was.

As 1960 opened John Berry's full-scale account of his visit to the U.S. was still running in CRY. TAFF was so successful during the year that it was not only possible to send Don Ford to the London convention, but also to bring Eric Bentcliffe over to the Pittcon, thus for the first time bridging the Big Pond twice in one year. And as the year drew to a close plans were already underweigh for the most ambitious special fund of them all: a plan sparked by Les Gerber, Ted & Sylvia White, and Larry & Noreen Shaw to raise \$1,000 to bring both Walt and Madeleine Willis to Chicago in 1962.

Other ambitious projects were started during the year. Harry Warner announced that he was gathering data to write a history of fandom from where Sam Moskowitz left off in 1939 up through the Detention, which Harry thinks marks the end of an era. John Berry and George Locke brainstormed a new apa, the International Publishers Speculative Organization, which hoped to produce each quarter a first-class symposium on one topic and to bind all the contributions together in one uniform volume. In large part John and George's inspiration stemmed from Earl Kemp's highly successful and very good symposium on the ill-health and decay of magazine science fiction, WHO KILLED SCIENCE FICTION? In the fan years to come 1960's chief claim to fame may well be that this was the year in which WKSF was published.

In some respects 1960 was also the year of the apas. In addition to IPSO, the Carbon Reproduced Amateur Press got off to a fine start, expanded from a tiny group of fans corresponding via carbon-copied letters to a somewhat larger group along the lines of The Cult. N'APA's second year satisfied its members' expectations. In August, the first German-language apa, the Futurian Amateur Nachrichten, was begun, and at the end of the year the Southern Fandom Group was busily planning its Southern Fandom Press Alliance. The waiting-lists of FAPA, SAPS, OMPA, and The Cult lengthened. FAPA's waiting-list, some 50 fans, was the longest, and FAPA took steps to tighten requirements. (As a result, the waiting-list increased.)

Conventions are always a high-point of any year, and 1960 was no exception. The London convention, the Pittcon, the Midwestcon, the Boycon, the Disclave, the Lunacon, the Philadelphia Conference--all of them were highly enjoyable. Probably the most memorable convention activity was Bjo's fabulous Project Art Show, the second, and first successful, fan art show--although probably Pat Ellington's 1956 Fan Art Show, like most things about the NYCon II, is best forgotten. (At the very last moment the convention hotel disclosed that it couldn't provide easels and refused to allow Pat to hang the exhibits on the hotel walls.) But at any rate Bjo's

NOTE: This coverage of the year is mostly the work of Donaho, who should receive due credit for a fine job. I've added my own name to the byline because I've done a lot of editing of both fact and opinion, and added some data and opinions of my own; in order that Bill not be represented as responsible for my changes my name is there, that's all.

--tgc

art show was an unqualified success and it looks like a permanent fixture at conventions from now on.

1960 was also the year in which a swing of fan taste away from fannishness became very apparent. As this became obvious, fans (ever self-conscious and self-analytical) jumped into discussions of the matter: terms like discussion-zines, New Trend, pith and piffle, and speculation on just what numerical fandom this is filled the air. It all seemed to bear more than a vague similarity to discussions of just how many angels could dance on the point of a pin.

However, new or newly-revived fanzines like HABAKKUK, DISCORD, WARHOON, XERO, KIPPLE and ESPRIT, and changes in established fanzines, did seem to indicate a new pattern emerging, a pattern foreshadowed by APORRHETA and to some extent by CRY and YANDRO and others. In the early fifties fandom changed from a stf-interested group to a fandom-interested group which attracted people who were not primarily--if at all--interested in science fiction. Now that the fannish pendulum is swinging back, interest in science fiction is showing up again, and also interest in many other hobbies and ideas. Perhaps what we have currently is not science fiction fandom, but amateur publishing fandom: amateur publishing to produce zines devoted to individual hobbies or special interests (science fiction and fandom itself among them), and also for cross-fertilization of ideas, for stimulation by discussions or by reading a variety of types of articles. If so, this activity will attract to fandom a new type of fan who is interested in these things, and he will make the field even more varied than it already is.

In the professional field 1960 marked the folding of several magazines, including Fantastic Universe, the metamorphosis of Astounding Science Fiction into Analog Science Fact and Fiction, and the rise of Amazing Stories.

The January 1960 issue was the last issue of Astounding Science Fiction; February spewed out onto the stands Analog Science Fact and Fiction, which gradually changed its logo until October gave us the pure Analog. During the year Campbell suffered a regression and published Poul Anderson's "The High Crusade," a novel of science fiction as good as most things in the 1939-1945 Astounding and as funny as most things in Unknown; it was certainly the only full-length novel of importance published in an s-f magazine during the year. Campbell also gave us a series of stories by Mack Reynolds dealing with Russia, but in the main Analog's contents were typified by the work of "Mark Phillips" (Larry Harris and Randy Garrett). "Phillips" lacks Richard S. Shaver's imaginativeness, but he somehow manages to combine Shaver's pedestrian style and heaviness with a sort of caricature of the worst cuteness of Boucher's Fantasy and Science Fiction.

Amazing Stories provided a most welcome contrast. Ziff-Davis' new president, William Ziff, supported Editor Cele Goldsmith in her policies of vigorous experimentation. All sorts of unusual stories were published, many of them stinkers--but at least they were original stinkers--and many of them quite good. February's "Transient" by Ward Moore was probably the strangest of the lot and was by all odds the best piece of science fiction of novelet or short-story length published during 1960; it was also the most discussed piece of science fiction to appear in years.

Pocketbooks were probably the most important source of good stfantasy during the year, with Walter M. Miller's "Canticle for Leibowitz," Theodore Sturgeon's "Venus Plus X," and A. J. Budrys' "Bogus Moon" emerging as strong Hugo contenders. Fine fantasy reprints also appeared in pocketbook form, notably Marganita Laski's "The Victorian Chaise Longue" and Shirley Jackson's collection, "The Lottery".

"On The Beach" must have been 1960's best piece of science fiction drama, if indeed it properly belongs to 1960; there is some confusion about whether it was released late in December 1959 or early in January 1960. George Pal's "The Time Machine," scripted by David Duncan from the H. G. Wells novel, was also worthy of note, as was the Bloch/Hitchcock "Psycho" which, while not a fantasy movie, was such a financial success that it catapulted Bloch into considerable success as a movie and television script-writer. Rod Serling's "Twilight Zone" continued to dispense its television brand of stf to the masses, and will probably win the year's Hugo in this category: even in fandom more people watch tv than attend movies.

Other highlights of the year were:

JANUARY: Don Forä wins TAFF and nominations for the next race are already coming in; Eric Bentcliffe, Mal Ashworth and Sanay Sanäerson are running. Nevil Shute dies. The Associated Press wire service carries various stories about Tea Pauls and the poltergeists; the FBI declines to investigate and Tea himself has no comment. Fabulous Seattle Fanom publishes the Fabulous CRY 10th Annish. First issue of the new SPECULATIVE REVIEW published by Nick Eney. The 50th SAPS mailing finds every SAP represented but Ray Schaffer, whose zine arrives the day after the mailing; Schaffer is hung in effigy. The first issue of TESSERACT and the revived WARHOON appear.

FEBRUARY: Stf writer Chan Davis begins a six-months prison sentence for contempt of Congress--he refuses to answer questions asked by the House UnAmerican Activities Committee. The New York mass migration to California continues as the Ellingtons arrive in Berkeley. Terry Carr publishes the ultimate in fannish fanzines, the 97-page INNISH III. Carr and Ellik publish the FANNISH II, with the famous Trina-beanie photocover. First issues of HABAKKUK and BHISMILLAH! published. Harry Warner is in first place on the FAPA Egoboo Poll, with Bill Tanner second and Phyllis Economou third.

MARCH: The LASFS holds its annual Fanquet, this year honoring Julie Jaräine and Richard Geis. Bjo and John Trimble announce their engagement. Belle Nietz is elected Official Editor of N'APA. The Cult feuds as usual.

APRIL: Harry Warner turns his old faithful mimeo, the poublesoubletoilant trouble Mimeo, out to pasture and buys a new one. Terry Jeeves, Mike Moorcock, and Otto Pfeifer announce their engagements. Nick Eney is elected OE of SAPS. Art Rapp places first on the SAPS Egoboo Poll, with Bruce Pelz second and Bjo third. The Lowndes prozines, Future Science Fiction and Science Fiction Stories, fold. The London convention is quite a success in spite of the hassle connected with a last-minute change in hotels. Rog Phillips conducts a seminar on writing for inmates at San Quentin Federal Penitentiary. Reed Boggs revives his opinionzine, RETROGRADE (later retitled NISCORN).

MAY: The Nisclave is a huge success as tradition holds firm and the motel swimming pool is unavailable for the third year in a row. Ron Ellik is chosen Squirrel of the Year by the Greater Kickapoo Valley Animal Lovers and Protection Association and the Jubilee College Toledo Mushens Will Never Die Society, as well as the Olney White Squirrel League. The New York Futurians hold a picnic and are chased away by a teen-aged gang; the response to the mock-serious question "Should we have fought or run?" provides one of the most popular discussions of the year. The Annual Burbay Party produces this year a surprise fanzine, OLE! CHAVELA, for Isabel Burbee, with Bjo providing the inspiration. Tea Pauls publishes the first issue of KIPPLE. Ray and Kirsten Nelson move to Berkeley, and Ray's output of fan-cartoons goes up immediately. The Eastern Science Fiction Association moves its meetings to the Newark YMCA. Robert Branderf, prominent Swedish fan-artist, dies.

JUNE: The Midwescon is a big success. Eric Bentcliffe wins TAFF. Unicorn Productions is underweigh in its filming of "The Musquite Kid Rides Again". Inchmery Fanom breaks up. Shelby Vick returns from gafia. Lynn Hickman publishes the JN-ARGASSY 10th Annish. Naphne Buckmaster is chosen AE of OMPA. Ron Bennett admits to the authorship of the "Penelope Fanäergaste" columns in APORRHETA and other zines. John Champion is elected OA of the Cult. Chan Davis is released from prison; he is met by a reception committee of fifty people at the station when he returns home. Joy and Sanay Sanäerson are married, and move to New York.

JULY: Bjo and John Trimble are married. The Boycon is a very enjoyable affair, but unfortunately putting it on drives Guy Terwilleger into gafia. Ron Ellik and Nick Eney are nominated for the next TAFF election. Rog Phillips is awarded an honorary Ph.D. from the Western College of Research and Psychic Phenomena of Colorado.

Springs, Colorado.

AUGUST: Art Rapp and Nancy Share announce their engagement. Ed Emsh wins an Award of Distinction for his film "Life Lines" and a Special Citation for his film "Transformation" from the Creative Film Foundation. Bruce Burn emigrates to London.

SEPTEMBER: The Pittcon is a smash. CRY, Fantasy & Science Fiction, "Starship Trooper," "Flowers for Algernon," E. E. Smith and "The Twilight Zone" win Hugos. Heinlein makes a surprise appearance to receive his and creates quite a stir (Sia Coleman: "Like Jesus Christ attending High Mass"). Hugo Gernsback receives an honorary Hugo and Sam Moskowitz is presented the annual E. E. Evans Memorial Award for contributions to fandom. Seattle gets the 1961 worldcon. "The Musquito Kid Rises Again" is a hit. The Lupoffs publish the first issue of XERO. Ron Ellick leaves FANAC. Harlan Ellison is arrested for illegal possession of weapons, which he had acquired in doing research into juvenile delinquency. He writes "Buried in the Tombs" for the Village Voice, reporting on his arrest and incarceration for 24 hours; eventually the case against him is dismissed.

OCTOBER: The Saturday Evening Post has an article about John W. Campbell in the 8 October issue. Crockett Johnson's comic strip "Barnaby" is revived after a lapse of too many years. The second issue of the new ESPRIT has Bill Gray's anti-fannish article which sparks some violent controversy. Walter Breen moves to Berkeley. Sture Selolin forms the furthest-north science club of all, in Boden, Sweden. Punch begins a series of satires on science fiction. Les Nirenberg publishes QUE PASAO #1.

NOVEMBER: The Philadelphia conference is a success, and Harry Warner attends—his first con after more than two decades of active fanning. Hugo Gernsback joins the NFFF. Marion Brasley is elected OE of FAPA. The manuscript of "The Great Stf Crisis" (a round-robin fannish story with chapters by Rapp, Boggs, Harmon, Tucker, Brasley, Eney, Grennell, Economou, Leman and Ellick) is lost in the mails, en route to Bob Bloch who was to do the final chapter.

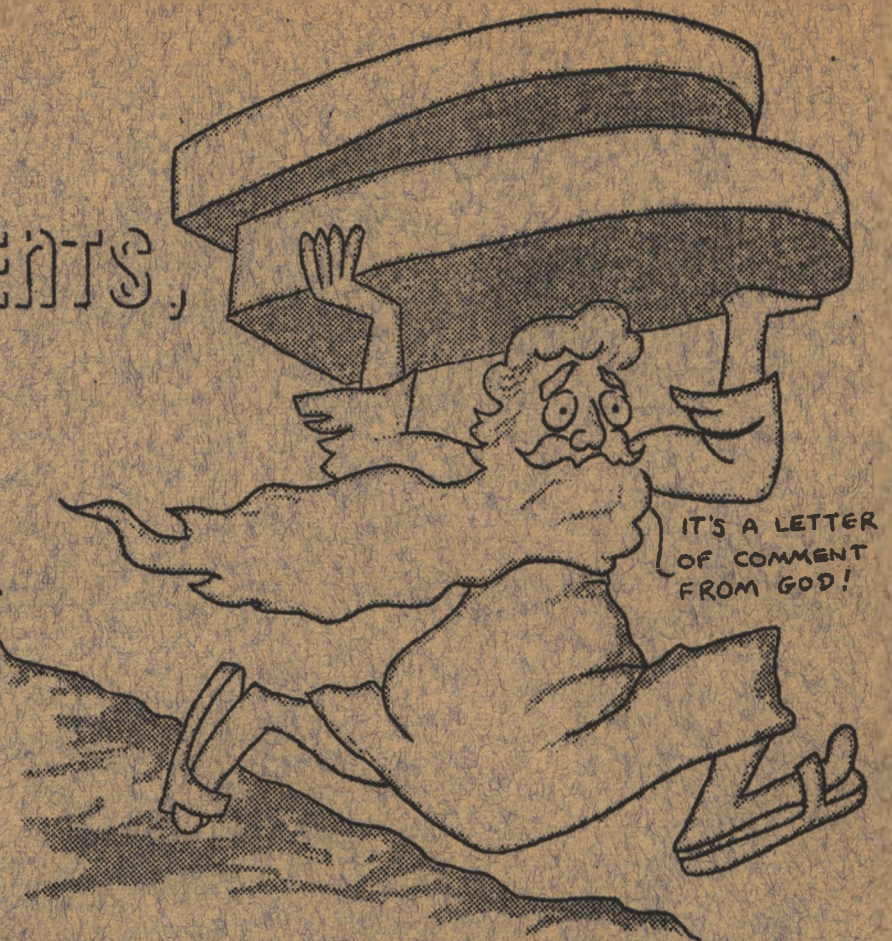
DECEMBER: G. M. Carr is dropped from FAPA for non-payment of dues. Earl Kemp announces that his next project will be WHY IS A FAN? Ralph Holland is re-elected president of the NFFF and the Board of Directors' expulsion of Paul Harold Rehorst from the club is confirmed. The december SHANGRI-L'AFFAIRES carries as supplements NOEL, the Christmas greetings art-fanzine, and a photostencilled science fiction calendar for 1961 by George Barr. Harry Warner is hospitalized with a broken hip suffered in a fall on Christmas Eve. Pete Graham joins the VOIN staff and the VANNISH is finally completed and mailed. The end of the Fannish Era seems confirmed as Terry Carr announces that the dec. 1960 INNUENDO will be the last one and Gregg Galkins announces he is folding OOPSLA.



THE FAN COMMENDMENTS, 1960

Results of the FANAC Poll for 1960, compiled by Terry and Miriam Carr.

Written by Terry Carr, with less biased reporting, where necessary, by Bill Donaho.



Ballots for this poll, in addition to being sent out with FANAC, went out with VOID, CHY OF THE NAMELESS, YANDRO, THE NATIONAL FANTASY FAN, and to members of FAPA, SAPS, and OMPA. In addition, the Los Angeles Science Fantasy Society printed copies for its members. We had planned to handle most of the British distribution of the Poll through Ron Bennett's British newszine SKYRACK, but it turned out that Bennett preferred to distribute his own SKYRACK Poll, limited strictly to British fanactivity; since we didn't know of his decision until too late, the British vote this year was a bit light.

126 ballots were returned—one more than last year. 83 were from FANAC, 18 from VOID, 14 from YANDRO, 4 from FAPA, 3 from LASFS, 2 from CHY, and two from TNFF. With the possible exception of the British contingent, we feel that the 126 ballots make up a sizeable and representative cross-section of fandom's tastes.

Fans voting were: Karen Anderson, Poul Anderson, Mal Ashworth, Greg Benford, Jim Benford, Richard Bergeron, Ruth Berman, Redd Boggs, Lars Bourne, Marion Bradley, Walter Breen, Bob Briney, Elinor Busby, F. M. Busby, Gregg Calkins, G. M. Carr, Miriam Carr, Terry Carr, Art Castillo, Jim Caughran, Jack Chalker, John Champion, Martha Cohen, Craig Cochran, Sid Coleman, Buck Coulson, Juanita Coulson, Dan Curran, Maggie Curtis, Bill Danner, Mike Deckinger, Chuck Devine, Howard DeVore, Mike Domina, Bill Donaho, Don Durward, Rog Ebert, Ron Ellik, Dick Ellington, Pat Ellington, Dick Eney, Bill Evans, Bob Farnham, Eva Firestone, Don Fitch, Don Ford, Don Franson, Fred Galvin, Les Gerber, Robbie Gibson, Pete Graham, Emile Greenleaf, Phil Harrell, George Heap, Ken Hedberg, Joe Hensley, Lynn Hickman, Bob Jennings, Ted Johnstone, Jerry Knight, John Koning, Richard Koogle, Betty Kujawa, Tyrannical Al Lewis, Bob Lichtman, Ethel Lindsay, George Locke, Dick Lupoff, Pat Lupoff, Ian McAulay, Mike McInerney, Andy Main, Ed Meskys, Norm Metcalf, George Metzger, Len Moffatt, Bill Meyers, Kirsten Nelson, Ray Nelson, Walter H. Nelson, Les Nirenberg, Frederick Norwood, Jim O'Meara, Jerry Page, Ella Parker, Bruce Pelz, Otto Pfeifer, Boyd Rasburn, Art Rapp, Andy Reiss, Phyllis Rickhardt, Dave Rike, Bill Rotsler, Vic Ryan, Les Sample, Dick Schultz, George Scithers, Randy Scott, Sture Sedolin, Tom Seidman, Larry Shaw, Noreen Shaw, Poul Shingleton Jr., P. F. Skeberdis, Rick Sneary, Rhob Stewart, Steve Stiles, Guy Terwilliger, Don Thompson, Bjo Trimble, John Trimble, Bob Tucker, Jeff Wanshel, Jim

Webbert, Wally Weber, Charles Wells, Sylvia White, Ted White, Larry Williams, George Willick, Madeleine Willis, Walt Willis, Art Wilson, Don Wilson, Mary Wilson, and Ed Wood.

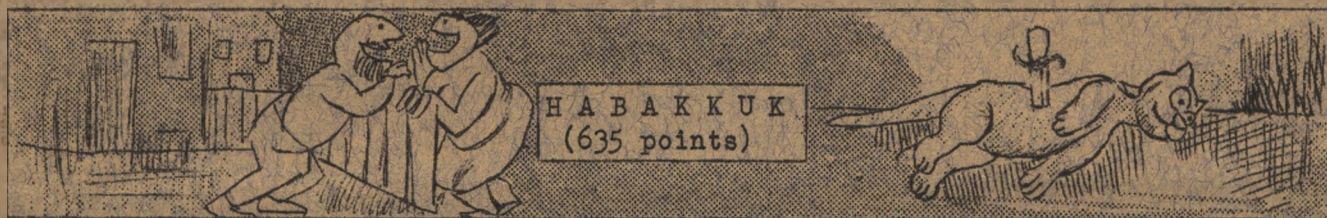
Our thanks to all who voted. Here beginneth the results:

TOP TEN FANZINES

We've been a bit embarrassed in years past about the fact that FANAC has so consistently won its own poll, but this year our faith in the objectivity of the voters was vindicated: FANAC was beaten for first place. And though it was a local fanzine that beat us, we assure you that we didn't fix nothin' nohow!

Comparison of the results of the three FANAC Polls might be interesting:

1958	1959	1960
1) FANAC	1) FANAC	1) HABAKKUK
2) HYPHEN	2) CRY OF THE NAMELESS	2) FANAC
3) INNUENDO	3) SHANGRI-L'AFFAIRES	3) CRY OF THE NAMELESS
4) RETRIBUTION	4) APORRHETA	4) DISCORD
5) OOPSLA	5) OOPSLA	5) INNUENDO
6) GRUE	6) HYPHEN	6) YANDRO
7) APORRHETA	7) INNUENDO	7) SHANGRI-L'AFFAIRES
8) CRY OF THE NAMELESS	8) YANDRO	8) VOID
9) INSIDE	9) JD-ARGASSY	9) HYPHEN
10) TWIG	10) TWIG	10) WARHOON



Published by Bill Donaho, 1441 - 8th St., Berkeley 10, Calif. Free for letters of comment and usually for trades; otherwise 50¢ a copy, 2 for \$1.00. Five issues in 1960, totalling 295 pages.

HABAKKUK was obviously the fanzine phenomenon of 1960: it started simply as a little letter-substitute and by the end of the year was the bulkiest and most popular fanzine in fandom. Donaho himself is amazed at the magazine: he seems to have a tiger by the tail, and making it behave the way he plans/is often impossible. The letters and contributions pour in in greater quantity than he can possibly use, and the enthusiasm of the readership is so overwhelming that he can't stop.

HABAKKUK #1 was dated February 1, and ran to only 13 pages. The issue was entirely written by Donaho--a set of ramblings on cats, fan-parties, books and so forth, with a few fanzine reviews at the end. In his statement of policy, Bill said, "HABAKKUK will consist mostly of meanderings by me, but will also have fanzine reviews and a letter column. That is, if I get any fanzines or letters. I may even break down and print an article or two. Who knows?" Indeed, Bill Donaho--who knows?

#2, March 10, ran to 28 pages, with more chitterchatterish ramblings by Bill on cats, parties, cars, and so forth, more fanzine reviews, a few letters, and two articles: "To Whom It May Concern" by Art Castillo, dealing in Art's usual acid fashion with the differences between beatniks and squares, and Bill's own reply, "Beatniks, Bohemians, and Squares". This was the beginning of a long and rather wild discussion that started with beatniks and ended up by branching out into social criticism, political discussions, ramblings on night-walking and a seemingly endless number of related topics. And it all started because Donaho and Curran moved to Berkeley and Trina Castillo was horrified because she thinks Berkeley is unbearably bourgeois--and Bill kidded her about her attitude a little in the first issue. This second issue also had the first of Bjo's popular series of squirrel cartoons for HABAKKUK.

#3, April 6, jumped its page-count to 56--24 of which were letters. The primary articles were Al haLevy's carefully documented "Mescaline: Fact and Fiction"

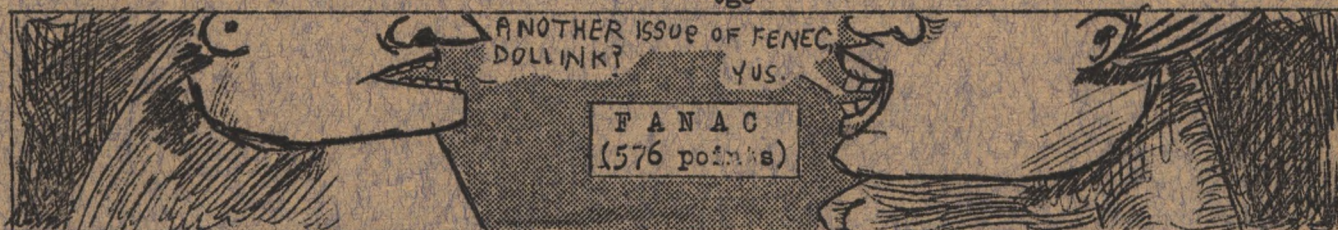
(which injected a note of sanity into the then-raging controversy over mescaline and peyote) and Art Castillo's "Reflections on the Crisis of Our Times" (a 6-page article in which Art expanded and explained some of his social criticism of the previous issue). The artwork in this issue took a sharp upswing, with a nice cover by Trina and outstanding interior cartoons and art by Metzger, Bjo, Trina, and Art Castillo (whose cartoons were as sharp and biting as his prose, but didn't suffer from getting caught up in figures of speech and les mots justes).

#4, June, had another amusing Bjo squirrel cartoon fronting an 81-page issue; the lettercolumn ran to 46 pages, undoubtedly an all-time length record in fanzines (if one discounts WHO KILLED SCIENCE FICTION?). That lettercol was the major item in the issue in more than length, too: by this time HABAKKUK had developed into a wide-open forum of opinion which for enthusiasm, literacy, and intellectual excitement had never been seen before in fandom. The best material other than the lettercol was probably the comic-relief: Lew Kovner's wacky satire on Castillo, "A Quiz for the Perplexed," and Ron Ellick's fannishly esoteric but quite witty "Ballad of Andy Young".

#5 didn't appear till December, but it was well worth the wait. Bjo's Santa Claus squirrel fronted a 117-page issue. The lettercolumn was cut down to a mere 36 pages, but lost nothing in the squeezing, apparently--the tremendous flood of comment and controversy which the zine had inspired made it necessary for Donaho to learn quickly how to effectively cut and edit letters, and by this issue his editing was well-nigh irreproachable. There were also several items up front worthy of note: Ray Nelson's casual, well-written "War Baby" (reminiscing on the years of the Second World War), Dick Ellington's "The Code of Juvie" (analyzing in some depth the ethical standards and behavior of New York teenage gangs), Bill Rotsler's "Small Portfolio" of symbolic cartoons/artwork, Britt Schweitzer's "En Passant" (one of the damndest pieces of fiction ever printed in a fanzine--which is saying a lot, considering how strange so much fanzine fiction is), and Art Castillo's massive 24-page article "An Inquiry into the Theory and Practice of Doublethink" (an attempt at communicating Art's weltanschauung to the perplexed HABAKKUK readership, which may or may not have been successful either as communication or as clever thinking but was certainly impressive nonetheless--and not merely for the 140 references listed at the end, either).

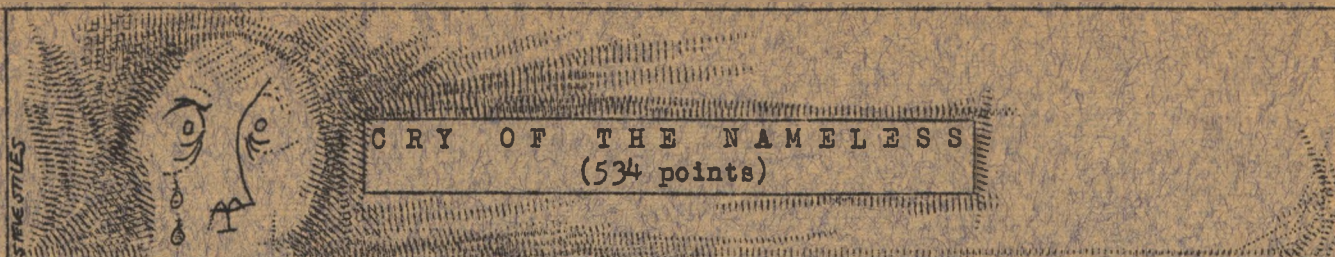
That was fandom's #1 fanzine during 1960. Incidentally, it's worth mentioning that Donaho achieved a feat probably never before seen in fandom in that in the space of less than a year, with his first fanzine, he made it to the top of the heap with almost no contributions from fandom's top writers: Donaho himself was present, of course, and Ellick had one short contribution, but aside from a few letters in the massive lettercols there were no other contributions from the Top Ten writers. The explanation of how he did it must be that he succeeded with HABAKKUK in making fans think--often, in depth, and at length. And that's certainly a fitting accomplishment for fandom's #1 fanzine.

--tgc



"Fandom as we know it is safe." Thus spoke F. M. Busby when Terry Carr revealed that he was not being drafted and that therefore FANAC would not be suspended. While Buz intended a certain amount of humorous exaggeration, the statement itself is literally true. "FANAC is indispensable," not only in the sense that if it were not around we would miss the thing, but also because FANAC's being published makes fandom different, just because it exists."

FANAC mirrors the microcosm that is fandom, reflects it well and truly, and in so doing provides us with an image of ourselves that brings the current fannish scene into focus and makes it three-dimensional. Nature imitates art and new fans gather their ideas of what fandom is and should be from the pages of FANAC. And just as the light comedies of Congreve and Wycherley are the best sociological com-



Published monthly (most months) by Fabulous Seattle Fandom. Elinor Busby, 2852 14th Ave. West, Seattle 99, Washington, handles subscriptions at the rate of 25¢, 5 for \$1.00. (John Berry, 31 Campbell Park Ave., Belfast, No. Ireland handles overseas subs at 1/9 each, 5 for 7/-.) Eleven issues in 1960, totalling 597 pages.

1960 was the year when the Cry missed a month for the first time in more months than most of FANAC's readers have been in fandom, probably. The lapse was intentional on the part of the Cry-staff: the fantastic popularity of the zine was beginning to lead them into slavish drudgery, so they simply skipped the September issue. Plans this year call for skipping both the July and September issues--a continuation of the trend towards relaxing the relentlessness which has kept CRY so topical and exciting in the past. Whether the trend will cut down on the zine's popularity remains to be seen: a little less pressure on the publishers and resultant extra time for planning some issues might well make it an even better zine.

CRY #135, January, was the tenth anniversary--a 102-page issue that was the largest in its publishing history and contained some of its best material. Outstanding was Bob Leman's grotesque little fannish-fiction piece, "The Other Fandom," as well as Harry Warner's fine story "Post Mortem" (in which an old-time fan tires of keeping up with current fandom and, availing himself of his collection of fanzines and correspondence filed according to date of receipt, simply relives his fannish life day by day), Hal Lynch's "Heroic Enterprise Is Not Dead" (concerning a mad, mad scheme to make a movie based on "The Immortal Storm"), and of course Part 4 of John Berry's "The Goon Goes West," containing the recounting of the Detention itself. Also worthy of note was the full-color painting by Burnett Toskey on the back cover--probably the single most expensive piece of art-reproduction in any fanzine to date.

#136, February, found the Crycrowd taking it easy after the anniversary, with a mere 45-page issue. Most of that was Part 5 of Berry's report, but also worthy of note was the first of Andy Reiss' "Jones" comic-strips, which appeared at the tail-end of the issue.

#137, March, featured more of Berry's serial and the first of Mal Ashworth's fine series of articles for CRY during 1960, "Take Me To Your Leader". Elinor Busby began her new CRY column, titled this time "Column Without A Name",

#138, April, was the issue which featured Charles Burbee's "The Night Laney Blushed"--on four pages which weren't in the mag. The hoax was acknowledged next issue, when the lettercol was full of anguished letters from readers wanting the pages "missing" in their copies. Material which appeared in this time-stream's CRY #138 included Berry's Chapter 7, Nick Falasca's elaboration on Ashworth's article in the previous issue (the alien who insists on seeing our leader is taken to an interview with Daddy Warbucks), and fannish-fiction by Ashworth himself.

#139, May, had a fine Atom cover reproduced by photostencil. Berry's penultimate chapter, the first of Ashworth's hilarious reminiscence-articles, "Legends of Lancaster Layabouts," and Don Franson's witty suggestions for a Fannish Music Festival (G.M. Carr playing a violin solo on "How Come You Do Me Like You Do-Do-Do," a performance of "The Nutcracker Suite" by Ron Ellik, etc.).

#140, June, was distinguished mainly by Berry's concluding remarks on his trip, and Ashworth's second "Legends of Lancaster Layabouts".

#141, July, featured my Solacon report, "I Heard The Beat Of Fannish Drums," with high-quality stuff like Ashworth's third reminiscence of Lancaster fandom. Berry, having finished his lengthy trip-report, returned with a Factual Article about the time he lost the Regimental Silver.

#142, August, featured a fine article by Redd Boggs comparing the Oz books to Carroll's adventures of Alice--perhaps the best sf/sfay-based article to appear during

the year. It also had one of Wally Weber's all-too-infrequent cover cartoons.

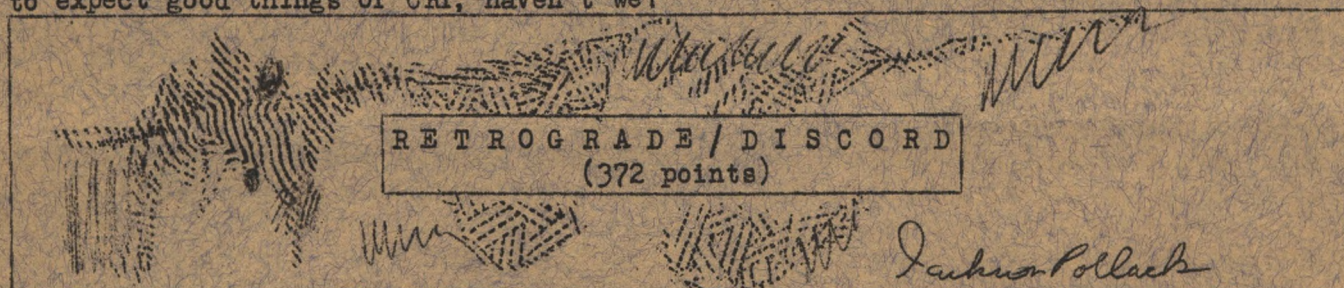
Technically, there was no September issue of CRY, but Rich Brown fulfilled a long-standing scheme of his in Taking Over The CRY—he published a bootleg edition, four pages of material by several of the CRY regulars (F.M. & E. Busby, Berry, TCarr) reprinted from their SAPSazines.

#143, October, had the "Predicted Cover"—a drawing by Bjo which had been used in the Unicorn Productions fan-film "The Musquite Kid Rides Again" as the cover of an issue of CRY; when it was submitted I don't think the CRYstaff was told that it had already, so to speak, appeared as a CRY cover in the movie. The written material inside was distinguished mostly by two fannish songs: Don Franson's western lament, "Cutting Down on Fanac" and F.M. Busby's ingenious parody of the pop-tune "The Green Door"—in this case called "Dean Drive".

#144, November, featured the text of a speech by Hugo Gernsback given to the M.I.T. Science Fiction Society, "Science-Fiction vs. Reality". Also noteworthy was Don Franson's article, "A Method of Improving Spelling in Fanzines, At the Risk of Breaking Up Fandom".

#145, December, had a cover loaded with Pittcon photos, a section of Ted Johnstone's account of his summer adventures, "Hobbit on Horseback," and Les Nirenberg's good-natured satire on discussion-type fanzines.

Needless to say, I've only been hitting some of the highlights in CRY's 1960 issues, and omitting mention of the various columns. There was "Fandom Harvest," of course, in most of the issues, as well as Elinor Busby's "Hwyl" (as the column eventually came to be named), Buz's various columns, Weber's minutes of meetings of The Nameless Ones, and the lively lettercolumn. Plus Les Nirenberg's series of Jules Pfeiffer fannish parodies. All in all, CRY had a good year—but then, we've come to expect good things of CRY, haven't we?



Published every six weeks by Redd Boggs, 2209 Highland Pl. N.E., Minneapolis 21, Minnesota. Available for trade or comment, but not subscription. Seven issues in 1960, totalling 82 pages.

RETROGRADE was the title of the fanzine with which Boggs returned to regular fan-publishing in mid-1959; unfortunately, publication of the second issue was delayed nine months, but when Redd was finally in a position to publish the zine regularly he did a superb job of it both from the standard of production and that of material. Most of it was written by Redd himself—a happy result of the zine's being a "journal of personal opinion," as Boggs puts it. Or perhaps it became a journal of personal opinion because Boggs wanted to write most of it; the mag is so well-integrated editorially that it's difficult (and actually beside the point) to consider such points.

Each issue led off with several pages of Redd's editorial ramblings in a carefully-written but never mechanical style reminiscent of Boggs' own legendary columns "File 13" in SPACEWARP and QUANDRY and "Twippledop" in SKYHOOK. Subject matter was often serious and even philosophical, but Redd has the ability to leaven the seriousness with touches of wry and whimsical humor which underscore his points effectively. In #3, for instance, he reported on his observations at a Congress of Racial Equality picket of Woolworth stores in Milwaukee and set many readers completely off-balance by his unexpected objectivity; in #4 he discussed the nominations for the Pittcon Hugo awards; in #5 he reminisced about the old pulpzine Wild West Weekly; in #7 he compared the movie and book versions of "Elmer Gantry"; and in #8 he reported on a trip to the movies and listed classical-music standards he doesn't want to hear again till the end of the century ("I can't relax in a world where I'm menaced by Serge

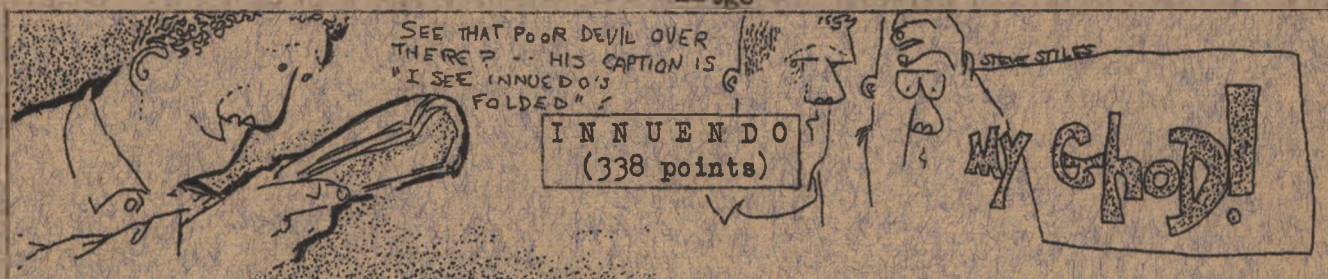
Prokofiev, 'I screamed to myself, tearing my hair.').

Redd also devoted a fair amount of space to book-reviewing, and it was in this section that the highlight of the year for this mag appeared: his hilarious (and also perceptive) review of "The Fantastic Universe Omnibus" in #3.

The name of the mag was changed to DISCORD with the seventh issue in October, but there were few if any changes otherwise.

Jim Harmon was the only other major contributor during the year. Redd made a column out of excerpts from his letters during the early part of the year ("Letter from Mt. Carmel") and in nos. 5 & 6 Harmon had a two-part series called "The Sounds of Dreaming" concerned with the old radio program "I Love A Mystery"--part 2 consisted of a recreation of a typical show's script.

That's already a lot worthy of note in half-a-dozen issues of a slim fanzine, but there was also a fine lettercolumn in each issue and often photostencilled cartoons and reproductions of magazine covers and such. Add to all this superb layout, superb Gestetnering, neatly-justified margins and all the trimmings and you have RETROGRADE/DISCORD, one of the finest personal fanzines ever published.



Published by Terry Carr, but now folded.

INNUENDO had two issues

in 1960, totalling 166 pages.

As far as I am concerned INNUENDO is the fanzine and I have never ever considered voting for any other for #1. Before I came into fandom I would occasionally pick up and read various fanzines; they bored me—including some of the more celebrated ones. But I picked up INNUENDO and was immediately hooked. I still think INNUENDO is the best fanzine I've ever seen--it is fannishness supreme.

No other fanzine now appearing has so consistently contained high-quality fan writing. Fandom's best writers all appear here sooner or later. Terry maintains high standards and while he may publish medium material for a variety of editorial reasons, I have never seen anything in INNUENDO which I consider crud. I can't make that statement about any other regularly appearing fanzine. There are of course many items in INNUENDO which do not please all tastes, but they are well-done nevertheless.

Fandom's best cartoonists also help to make INNUENDO enjoyable. An astounding number of the best cartoons of the year seem to be from INNUENDO--and that is as it should be. The zine's appearance varies from very good to excellent. Reproduction is always good and when it comes to layout Terry is one of the three or four best in fandom; he possesses knowledge and sound instinct.

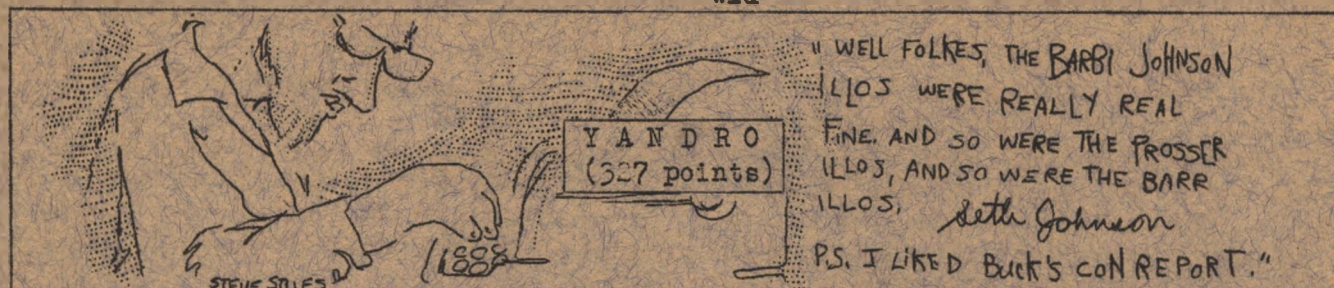
#10, the monumental Innish III, had 97 pages and the table of contents read like a Who's Who of Fandom: Terry Carr, Walter A. Willis, Robert Bloch, Dick Eney, Ted White, Dean A. Grennell, Bruce Pelz, Carl Brandon, Harry Warner, Bob Leman, Bill Donaho, Art Rapp, Atom, Bjo, George Metzger, Ray Nelson, Dave Rike, Bill Rotaler, and Trina. Most of the material was excellent and all of it was good. Bob Leman called it "The best single issue of a fannish fanzine that's been produced during my time in fandom," and Marion Bradley said the same thing in KIPPLE. Right.

#11 was also good. Probably the best things in it were Terry's editorial, "inn a mist," and Jack Speer's imitation of Virgil, "Novus Ordo Fandorum," although Harry Warner maintained his high standards and Alva Rogers had a very good article on Laney: "Fran the Iconoclast". Other material was by Carl Brandon, Charles Burbee, Ron Ellik, and Bill Donaho. Again everything was well-done, although I think that many of the illos weren't up to INNUENDO's usual standard.

INNUENDO has always been light, deft, and funny as hell. The spotlight is on

fans and fandom and everyone has a rip-roaring good time. It is sad to think that there will be no more.

---wld



Published monthly by Buck & Juanita Coulson, Route 3, Wabash, Indiana. 20¢, 12 for \$1.00; overseas, 15d or 12 for 12/- from Alan Dodd, 77 Stanstead Rd., Hoddesdon, Herts, England. Twelve issues in 1960, totalling 337 pages.

For years now, YANDRO has been a mainstay in fandom, one of the fanzines that make fandom precisely what it is. Appearing every month in a remarkably standardized format running about 26 pages per issue, with about the same sort of material by a comparatively small stable of writers and artists, YANDRO is seldom surprising or exciting in the way that, say, S HANGRI-L'AFFAIRES or VOID are—but nonetheless, each issue is looked forward to. Probably this is because no issues are so large as to sate either the editors or the readers. It's a relaxed fanzine.

YANDRO #84, January, was the 7th annish, and the Coulsons celebrated in a comparatively relaxed fashion with a 53-page issue. Items of special note were a fine folio of artwork by Adkins, Barr, Gilbert, Barbi, Prosser, & Bjo, Marion Bradley's ramblings on flying trapeze acts, and Ted White's dissection of Vonnegut's "Sirens of Titan".

#85, February, again had White taking top honors, with an extremely good analysis of Ward Moore's "Transient".

#86, March, continued with fine stf-centered material—in this case, Redd Boggs' "Rereading of 'Methuselah's Children'". Les Gerber had a filk-song, "Trading Song," which didn't seem as good in print as it does when it's sung.

#87, April, gave most of the issue over to the lettercolumn—and right here might be a good place to mention that YANDRO's lettercol is one of best in fandom, and its pages are often the most enjoyable part of the mag. Buck Coulson is probably fandom's best lettercol editor.

#88, May, featured George Scithers' article, "The Sequel and Series in Science Fiction and Fantasy".

#89, June, had two nice articles: Sidney Coleman's review of "Sex in History" and Ted White's analysis of "The Death of (Magazine) Science Fiction," the latter being the most concise and integrated study of the current stf situation yet pubbed.

#90, July, had a photo-reproduced cover by Dollens and several enjoyable but not outstanding articles, including Gregg Calkins' review of "The Fantastic Universe Omnibus" and Giovanni Scognamiglio's article on the stf works of Maurice Renard, an all-but-forgotten early French stf-writer.

#91, August, had a nice Prosser cover and an interesting little discourse by Marion Bradley on non-stf novels which approach their subject-matter in much the same way as stf books.

#92, September, featured primarily the symposium on the Death of S-F—sort of a miniature WHO KILLED SF?

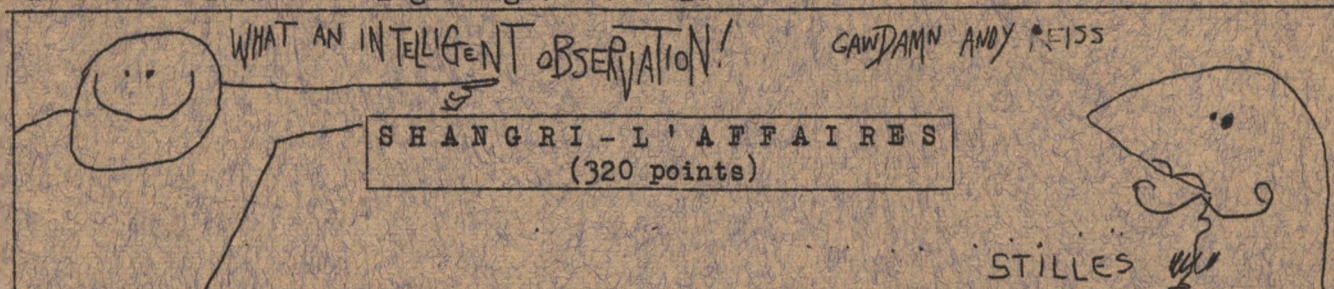
#93, October, came up with a fine article by a newcomer: "The Clayfooted Troopers," by Peggy Sexton, concerning the philosophy of Heinlein's "Starship Troopers".

#94, November, was again given over mostly to the fine lettercolumn.

#95, December, had the most controversial story of the fan-year: Mike Deckinger's "Revelation". As a story it wasn't worth much, but it certainly stirred up reactions. (It's about this girl who's about to be married, see, and she gets raped by an assailant in an alley; she's afraid to tell her husband, so the last line is, "Joseph, my beloved, a great miracle has happened.....")

Also appearing in YANDRO during the year were columns by Bob Tucker and Alan

Dodd, nicely informal editorials by both editors, remarkably good quickie-type fanzine reviews by Buck, and a raft of fine artwork superbly stencilled by Juanita. And incidentally, YANDRO isn't such a serious and stiffish fanzine as you might gather from my listing of its highlights. There's usually a lot of general horseplay in each issue, too; it's just that I think the serious, stiffish articles during 1960 far outshined the more lightweight material.



Published bimonthly by the Los Angeles Science Fantasy Society; edited by John & Bjo Trimble, 2790 West 8th St., Los Angeles 5, Calif. 25¢ apiece, 5 for \$1.00, or free for letters of comment, trades, etc. Six issues and a Christmas Supplement during 1960, totalling 296 pages.

As intimated in the review above of YANDRO, Shaggy is a rather unpredictable fanzine. The L.A. crowd plays it pretty much by ear, which makes for a high degree of spontaneity in the mag. 1960 started out immediately with several changes: John Trimble replaced Al Lewis as editor, Jack Harness replaced Ted Johnstone in writing up the LASFS minutes (mainly because Harness was replacing Johnstone as LASFS Secretary), Bob Lichtman took over the fanzine review column from "Eustace Plunkett," etc.

The cover of #48, January, was in line with Shaggy's unpredictability: it was credited to "R. L. Ferguson," but that was a penname of Bjo's. Seems somebody had been telling her that he could always tell a woman's artwork immediately, so Bjo did this drawing under an asexual name and in as masculine a style as she could manage; to me it still looked like pretty typical Bjo art, but there's certainly nothing wrong with that. Best of the material inside was Ron Ellik's column, "The Squirrel Cage," concerned mostly with remembrances of his six years as a LASFS member, and the ending of the marathon Detention report by Harness, Lewis, Sneary, Trimble, and Johnstone.

#49, Feb/March, had a Harness cover satirising the Astounding/Analog name-change, and Trimble satirised Campbell's editorials in his own editorial. The rest of the material was extremely varied, running from "Parker Schaeffer" (Don Franson)'s fannish verse to good stf book reviews by Jeff Wanshel, "Pandora" (Bjo's next-door neighbor at the time), and Buck Coulson.

#50, April/May, had a quite effective three-color Gestetnered cover by Bjo. There was some excellent material inside, too: Charles Burbee's vintage-style article "Noses at Midnight," the text of Bob Bloch's Fanquet speech, and Ron Ellik's discourse on hitchhiking, with fine illos for the latter by George Metzger.

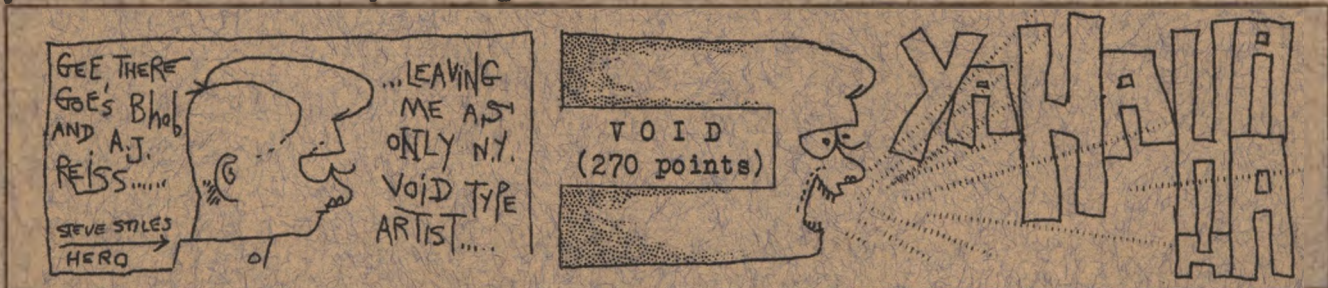
#51, July, was the Westercon issue, and featured a brief history of Westercons by Len Moffatt and Rick Sneary. Ellik again took honors with his column, this time writing about the troubles he's had getting to Westercons in the past.

#52, September, led off with an amusing Bjo squirrel cover cartoon, and for once Ellik's column was one-upped: the squirrel cartoons adorning it were better than the text itself. Other text in the issue included a long article by me (TCarr) on the filming of "The Musquite Kid Rides Again": "Fastest Ham in the West". And incidentally, the lettercolumn had by this time been taken over by "Marley L. Gastonhugh"—Ed Cox.

#53, Oct/Nov/Dec, was a comparatively slim issue featuring mainly several pages of reportage on the Pittcon. The bulk of the Shaggy crowd's energies apparently went into the production of the supplements: George Barr's superb 1961 calendar (whose pages weren't figured into the page-count above; I forgot the item because it isn't filed with my Shaggy's—it's on display) and NOEL, the Christmas Supplement. (Well, I assume the title is supposed to be NOEL; the cover just has a lot of letters and such all over it, but there's no "l" so I guess they're using that old gag.)

Strangely enough, the art in the Christmas Supplement was overshadowed by some of the text: Don Franson's "A Fannish Carol," one of the best brandonizations of the Dickens story yet done. Best of the artwork was by Prosser, Cawthorne, Bjo, and Don Simpson, with Johnny Burbee's cartoon being the best in that category.

Shaggy during 1960 came up with its fair share of top material, and presented it attractively in multicolored Gestetnering. And, though Trimble still calls his editorial "The Shaggy Chaos," the zine began to take on a cohesiveness during the year that was noticeably lacking heretofore.



Published by Ted White, 107 Christopher St., New York 14, N. Y. 25¢ a copy, or free for regular letters of comment or trade. Greg Benford is co-editor, and for a brief time late in the year Walter Breen was, too. Still later in the year, Pete Graham replaced Breen as the third co-ed. Four issues in 1960, totalling 140 pages.

The only real liability that VOID has these days is its infrequent schedule; for a magazine that's usually billed as a monthly, it certainly doesn't come out often. Actually, that's simply because when it does come out it's monthly, but usually it's temporarily suspended for a long period each year.

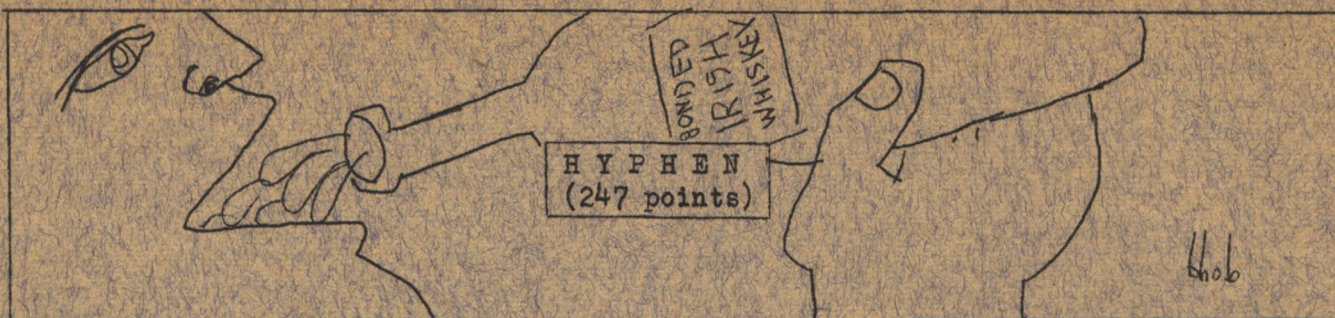
#19, the first of the year, was dated July 1959--most of the material had been on stencil at that time. There was a nice variety of material by Benford, White, Warner, Andre Norton et al, but according to the letters of comment the most popular stuff in the issue was the batch of my reprinted editorials from THE BARRINGTON BULL.

#20 appeared a couple of weeks after #19, in March. Almost the entire issue was given over to White's Detention report, in which Ted waxed lengthy concerning not only what happened at the con, but also his opinions of the happenings; it was kind of a controversial conreport. There was also a fine photostencilled Atom cover and several amusing Lee Hoffman li'l peepul cartoons.

#21, April, featured White's writeup of "A Day With Calvin Thos. Beck"--an amusing and, after the previous issue's opinionated conrep, surprisingly mild and objective piece of reportage. Benford in his editorial wrote about Marland Frenzel, who was going around calling up fans and saying, "A fan in need is a fan indeed!" at them, then asking if he could spend the night. But despite this fine stuff, the highlights of the issue were the cartoons by Hoffman, Nirenberg, and Andy Reiss.

#22 was VOID's fifth annish--a fine issue, but considerably marred by being issued in three sections, the first in May and the last two in December. Oh well. The cover was by Ray Nelson, and was Fine; material in the 68-page composite issue included Walter Breen's fine article on Other Fandoms (concerning no specific Other Fandom, but rather attempting to get at the heart of the matter of fandoms and fan activities), Bob Tucker's long article, "Vandals of the Void" (a fascinating and informative article on science fiction writing from the monetary standpoint), Pete Graham's hilarious editorial about the new New York club The Fanoclasts, and the "Sundry Section" of comic-strip fan-parodies mainly by Nirenberg and Reiss. VOID's cartoons are often hilarious anyway (especially Reiss, when he's at his best), and that "Sundry Section" was a concentrated dose of brilliance in the cartooning department.

It goes without saying, of course, that all issues of VOID were superbly laid-out and impeccably Gestetnered--White produces most of the best-looking fanzines currently appearing. Add to this the tremendous wealth of talent appearing in the zine--Benford, Graham, White himself, Reiss, Nirenberg, Hoffman, and the less frequent but excellent contributors--and you have an idea of how good VOID is. If Pete Graham does indeed prove to be VOID's salvation and manages to keep White producing it regularly, then it'll be the zine to beat for the '62 worldcon's Hugo.



Published by Walt Willis, 170 Upper Newtownards Rd., Belfast, North Ireland. 1/- or 15¢ apiece, 7 for \$1.00--U.S. money welcome. Toward the end of the year newfan Ian McAulay joined the staff as co-editor, taking much the same sort of catalytic position on HYPHEN as Pete Graham has on VOID. There were two issues during 1960, totalling 50 pages.

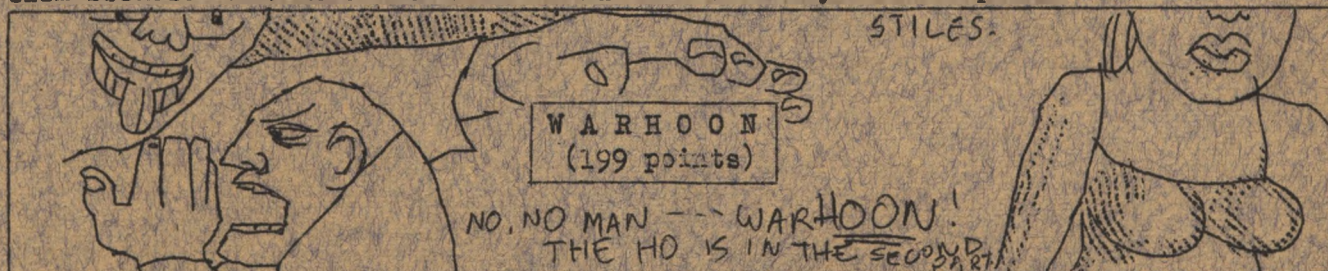
HYPHEN's rating in the poll has been slipping in the past three years, and there is some talk that it's because the zine itself is but a shadow of its former self. I doubt that; while it's true that the mag isn't quite at the superb level of a few years ago, I think the main reason it's been slipping on the poll is that the competition is getting rougher and rougher. Whether you've noticed it or not, the old saw about the average fan's fanac-expectancy being about two or three years from neodom to gaffiation no longer holds true; the floundering of s-f and fanzine review columns in the prozines has led to a tightening-up in fandom, apparently. And with fans staying around longer they're naturally getting more experience at the arts of fanwriting and fanpublishing, so that we have more talent in fandom now than we've ever had in the past. Certainly the fanzines which placed higher than HYPHEN have been good enough to provide rough competition for just about any of the illustrious fanzines ever published, so I don't think it's necessary to assume that HYPHEN is slipping badly just because it's now in the lower half of the Top Ten.

HYPHEN #24, March, led off with as fine an article as the zine has ever had: Mal Ashworth's "Bungo the Rabbit and The Dead Tramps," a hilarious report on how Mal, his wife Shiela, and his brother Vernon once set about becoming Big Name Professional Writers...and went about it All Wrong. Eric Frank Russell had an article arguing with Damon Knight that one should take into account an author's personal handicaps when judging his work. The rest of the material was mostly by Irish Fandom, being particularly notable for Bob Shaw's column.

#25, November, featured eight pages of material that had been stencilled for Harry Turner & Eric Needham's defunct NOW & THEN; the fact that this amusing stuff seemed a letdown in HYPHEN probably simply attests to HYPHEN's superiority to even that fondly-remembered fanzine. Most of the rest of the issue was composed of letters, though Atom's cover cartoon deserves mention: it showed a bedraggled and weary fan frantically shaking a myriad of mechanical hands while floodlights glared at him, tape-recorders hummed, drinks and no-sleep pills were thrust into his hand, etc., and the caption was, "We're getting him into shape for a TAFF trip."

And of course no review of HYPHEN would be complete without mentioning the hilarious section of quotes that graces the bacover of each issue.

All in all, 1960 certainly wasn't HYPHEN's best year; there were only the two slim issues. But what was there would have done any fanzine proud.



Published quarterly by Richard Bergeron, 110 Bank St., New York 14, N.Y. 20¢ each, 5 for \$1.00. Four issues in 1960, totalling 101 pages.

be in the comic book material, which is fascinating if you're at all interested in pre-Comics Code Authority comix, and sometimes even if you're not.

#12: NEW FRONTIERS. (127 points)

Published by Norman Metcalf, P. O. Box 336, Berkeley 1, Calif. 30¢ apiece, 4 for \$1.00. Two issues in 1960.

This is the best strictly science fiction fanzine currently appearing. It's photo-offset, half-size, with fine, lengthy articles by names like Poul Anderson, Stanton Coblenz, Bob Olson, Damon Knight (his Detention speech), Anthony Boucher, etc. There's a regular section of book reviews and some fine artwork by such as George Barr and Bjo. NF seems to be taking over the position held a few years ago by INSIDE; one could only wish that it appeared more often. Perhaps it will once Metcalf gets out of the Air Force this spring.

#13: HORIZONS. (125 points)

Published quarterly by Harry Warner, 423 Summit Ave., Hagerstown, Maryland. A FAPA-zine, but probably some copies are available for comment or trade. Four issues in 1960.

Perennially the #1 FAPazine, HORIZONS came out in 1960 with its usual quota of four 24-page issues, though for the first time in ages covers were added; they were attractive Jean Young drawings, mostly. Contents are usually all by Warner himself, which should be recommendation enough; Harry writes FAPA mailing comments and various articles and stories in each issue. Most fascinating piece of 1960 was his long article on how he's going about the research for his forthcoming history of the last 20 years of fandom.

#14: JD-ARGASSY. (124 points)

Published by Lynn Hickman, 224 Dement Ave., Dixon, Illinois. 12 issues for \$1.00. Four issues in 1960.

JD-A fell woefully off its monthly schedule last year, but managed to present some quite good material when it did appear. Most noteworthy issue of the year was #55, the tenth anniversary, which featured a superb George Barr cover, photo-reproduced. The interior artwork, mainly by Barr and Prosser, was fine too, reproduced in color multilith. Best of the material was by Warner, Grennell, and Philip Jose Farmer. Lynn hopes to get the mag back onto a regular schedule again this year.

#15: KIPPLE. (116 points)

Published monthly by Ted Pauls, 1448 Meridene Dr., Baltimore 12, Maryland. 15¢ each, 2 for 25¢, or free for letters of comment or trades. Eight issues in 1960.

Ted Pauls, who had been going erratically from one fanzine title and type to another for a couple of years and never quite getting going with any of them, finally found what he wanted when he started KIPPLE in May. A neatly-laid-out fanzine with a serious tone, it draws plenty of discussion and undoubtedly gives Pauls a lot to think about while he's turning the crank for ever-expanding issues. Marion Bradley has a fine fanzine-review column in it, too. --tgc

#16: KLEIN BOTTLE. (109 points)

Published quarterly for FAPA during 1960 by Terry & Miriam Carr, but now folded, Four issues in 1960.

KLEIN BOTTLE is just about the ideal apazine, containing a variety of items of general interest as well as FAPA-slanted material. The most noteworthy feature of 1960's issues was Terry's experimentation with ditto and his mastery of this process, which resulted in positively awe-inspiring layout and artwork towards the end of the year. But Rotsler's column, "The Kookie Jar," drawn from his Kteic letters, is deservedly popular, as are Terry's short stories. Terry and Miriam write the type of mailing comments which are really short articles, and their longer articles are extremely good also.

Published by George Scithers, Box 9006 Rosslyn, Arlington, Virginia. 20¢ apiece,
10 for \$2.00. Five issues in 1960.

#18: APORRHETA. (92 points)

APORRHETA is a fine example of the occasional shortness of fan's memories. It appeared with three thick, excellent issues early in the year and was all but forgotten by the end of the year when Poll-time came. Why it should have been forgotten is a mystery to me: certainly Harry Warner's superb long article "And Pare Her Nails," Dean Grennell's column "The Badger That Now And Then," and the extremely readable "Inchmerry Fan Diary" were all things which should be remembered. But App drew its points from a comparative few who remembered it and voted it high on the Poll.

Published by Bill Danner, R. D. 1, Kennerdell, Pennsylvania. A FAPazine, but some copies are available for trade or comment. Two or three issues in 1960.

#20: WHO KILLED SCIENCE FICTION? (75 points)

WHO KILLED SCIENCE FICTION? was the result of a questionnaire that Earl sent to as many top professional sf writers as he could, and to several top fans as well; he asked them various questions dealing with the doldrums the sf field has been in lately and printed their answers. The result was a fascinating, thought-provoking volume of a hundred pages. The symposium was published in a very limited edition and became a top fan collector's item immediately; you probably couldn't buy one for less than \$2.50 right now.

--tgc

[illegible]

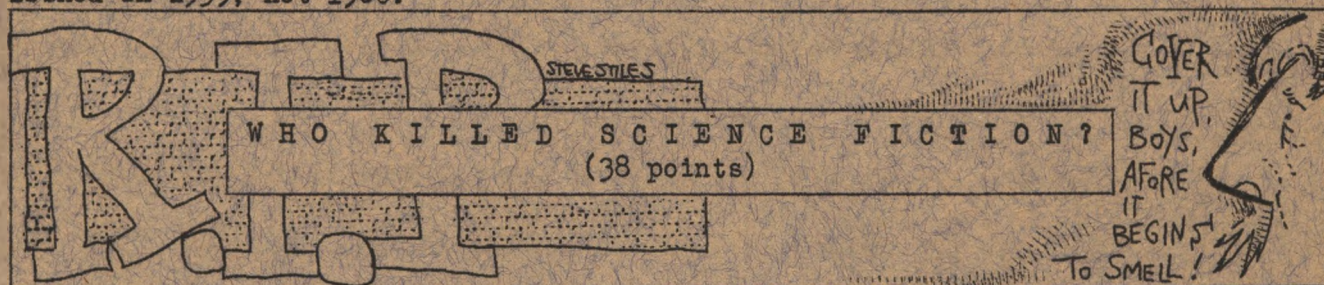
The inclusion of the "most overrated" categories on the ballot was, on sober consideration, a mistake; few people voted in those categories and several pointed out that any results obtained wouldn't mean much because they would simply penalize fanzines and individuals for the enthusiasm of their fans. Nevertheless, there was a fair amount of correlation between the "most overrated" results and rises and falls on the poll itself, so mostly as a matter of interest the results will be listed.

—tgc

BEST SINGLE PUBLICATION

The winner in this category wasn't surprising to us, and it probably won't be surprising to you. I decided to include the category before Kemp's publication was issued, but the moment it came out it was obvious that it would win.

Incidentally, several people voted here for FANCYCLOPEDIA II; since these people are obviously interested in fannish data I'll mention here that FanCy II was published in 1959, not 1960.



The five questions asked on Earl Kemp's questionnaire were: 1) Do you feel that magazine science fiction is dead? 2) Do you feel that any single person, action, incident, etc. is responsible for the present situation? If not, what is responsible? 3) What can we do to correct it? 4) Should we look to the original paperback as a point of salvation? 5) What additional remarks, pertinent to the study, would you like to contribute?

The answers flooded in from writers, editors, agents, publishers, critics, and fans; the roster of writers looked like a Who's Who in Science Fiction—plus a few anonymous contributors, one of whom was Robert A. Heinlein. Kemp tabulated the replies under the various categories and published a hundred-page symposium, excellently multilithed by Lynn Hickman. Ed Emsw and Kelly Freas sent their contributions in the form of cartoons, which became, respectively, the cover and frontispiece of the volume.

Most of the points brought up in the discussion were not new; however, never before has fandom had, in handy, permanent form, such a carefully-considered and clearly-presented group of critiques of the science fiction field by those who know the most about it. For this reason alone WHO KILLED SF? would be a milestone--but it was also eminently readable, thought-provoking, and entertaining. And there were new, original points made. It was the sort of thing which might be described, in reference to the science fiction field as a whole, as "taking the pause" in the best A tradition. Every now and then it's necessary for a person or a group to pause and ask what its goals are, how worthwhile they are, and how fruitful are the methods being employed; 1960 was obviously the year for science fiction to do so, and Kemp's symposium did an admirable job of catching and categorizing the conclusions reached.

This year, Earl Kemp is publishing another such symposium: this one will be titled WHY IS A FAN?, and will concern itself with the reasons fans are in fandom, how they got in, what they consider worthwhile in it, etc. It should be a volume fully as fascinating as WHO KILLED SCIENCE FICTION?

• • • • •

The 38 points received by WHO KILLED SCIENCE FICTION? represent 38 fans who voted it the best single publication of the year. That's less than a third of those who voted in the Poll, but it must be remembered that Kemp's volume had a total circulation of about 100--about half of which was professional writers who didn't vote on the poll. In contrast, the publications which were runners-up had much higher circulations (in at least one case three times that of WHO KILLED SF?), mostly among the fans who voted in the Poll:

The tenth annish of JD-ARGASSY received 13 votes.

HABAKKUK #5 and the fifth annish of VOID each received 8 votes.

The runners-up were all popular and impressive volumes, but it was their misfortune to be contending in the same year as WHO KILLED SCIENCE FICTION?

— tgc

MOST OVERRATED SINGLE PUBLICATION

The Christmas Supplement to SHANGRI-L'AFFAIRES received 11 votes in this category. Apparently the feeling was that the 1960 supplement didn't measure up to the quality of the 1959 volume and to the advance publicity for it. SHANGRI-L'AFFAIRES itself dropped from #3 on the Poll in 1959 to #7 in 1960.

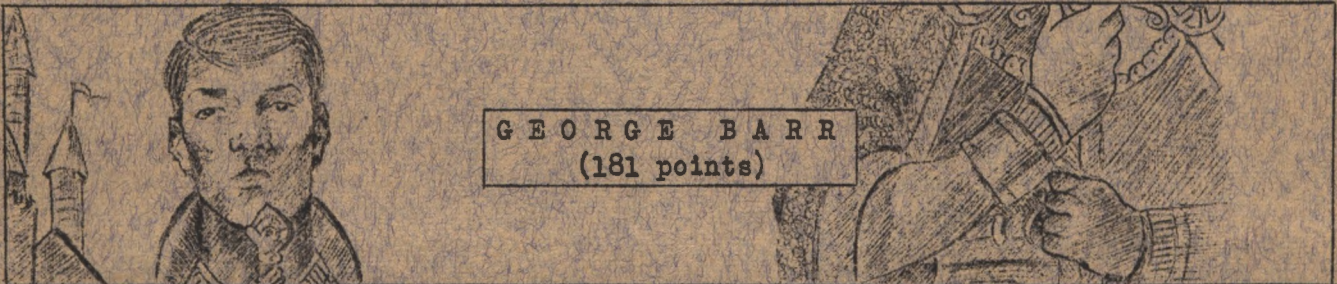
—tgc

BEST ARTISTS

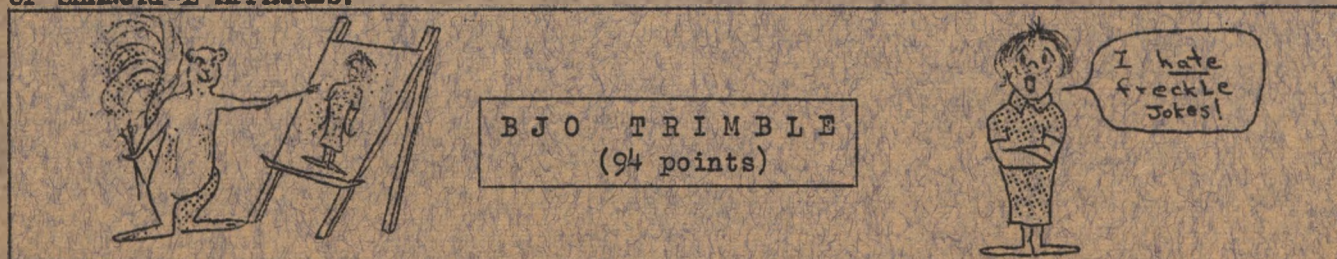
The voting here was the most unanimous of any category in the three years of the FANAC Poll, so I'm sure you won't be surprised at the result.

Again, here are the results of past FANAC Polls in this category:

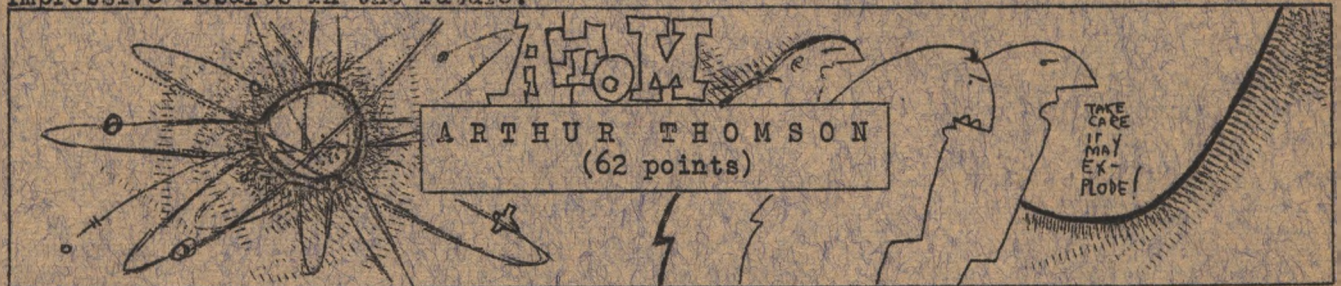
1958	1959	1960
1) Dan Adkins	1) George Barr	1) George Barr
2) Arthur Thomson	2) Dan Adkins	2) Bjo
3) Bjo	3) Bjo	3) Arthur Thomson
4) William Rotsler	4) Arthur Thomson	4) Dave Prosser
5) Eddie Jones	5) Jim Cawthorne	5) Dan Adkins



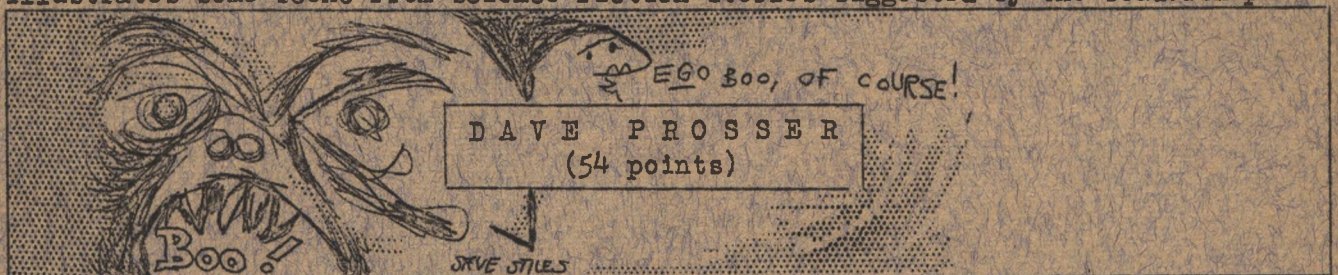
Barr, an incredibly efficient technician, produced an astounding amount of artwork for fanzines during 1960; considering the amount of time which obviously goes into his work (almost all of which he stencils or masters himself) he must have been by far the busiest of all of 1960's fan artists. But the care he takes with his drawings and the number of them he produces bespeak a love of drawing which shows in the drawings themselves. Fandom has had many fine artists in its history, but Barr is probably the best. In the late '40's and early '50's we had a wealth of talent; those were the days when photo-offset fanzines were giving full play to the talents of Grossman, Kroll, Dollens, Jim Bradley, Jerry Burge, Ralph Raeburn Phillips, and Jon Arfstrom. During most of the '50's the movement toward fannishness led fan-eds away from the formal production of photo-offset, and fan-art suffered. It remained to develop artists who could work effectively in less expensive and formal mediums: George Barr has been more effective in the processes of ditto (TWIG) and multilith (JD-ARGASSY, AMRA) than anyone to date; moreover, his work has been effective in mimeo too, though it required the stencilling genius of Juanita Coulson (YANDRO) or even photo-stencilling (SHANGRI-L'AFFAIRES). He's an extremely skilled artist, always on the lookout for more techniques. His ambition is to do artwork professionally, and he's already started to sell to the Ziff-Davis mags and Ackerman's Famous Monsters. Most noteworthy of his art in 1960 were his entries in the Fan Art Show at the Pittcon and the superb 1961 calendar distributed with the Christmas issue of SHANGRI-L'AFFAIRES.



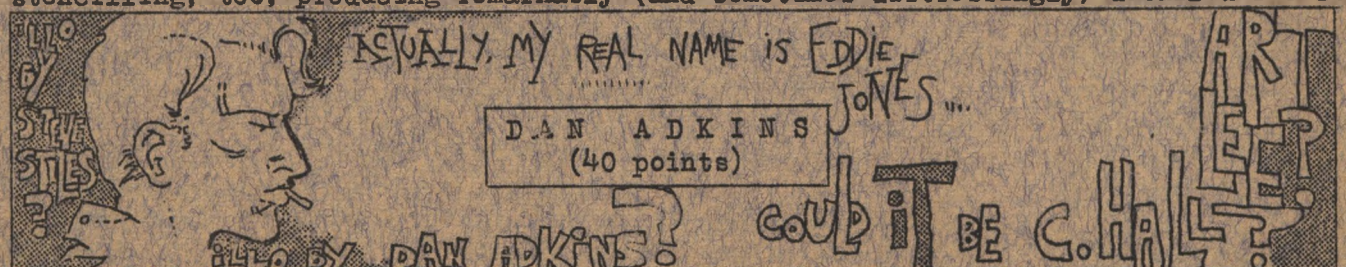
I wrote above of the necessity these days for finding artists capable of working effectively in less expensive mediums than photo-offset; for the medium of mimeography, Bjo is one of the best that's come along yet. The artist who is unfamiliar with mimeography usually produces work which is either too detailed to be readily stencilled, or leaves out the detail and ends up with artwork that is curiously empty. Bjo has the knowledge of the medium and the talent to make the quirks and necessities of stencilling work for her rather than against her: she can do line-work that is simple enough for stencilling yet which forms a coherent and complete whole, or she can use shading-plates in such a way that they produce the effects she wants--she uses shading-plates to create the effects, not to partially duplicate some effect foreign to the medium. Her covers for SHANGRI-L'AFFAIRES are an example of this--including some remarkably effective multicolor work which is so good because she doesn't require perfect registration between the various colors; she takes it for granted that the registration will be a little off and makes that a part of the drawing itself. Bjo too is still exploring the medium; we may be seeing even more impressive results in the future.



Atom's artwork has been a mainstay of the fanzine field for several years now; there are remarkably few British fanzines which seem able to get along without it, and Stateside fanzines feature Atom illos at every opportunity. Atom is another artist to whose talent is added a working knowledge of the media in which it will appear: his own stencilling is excellent and detailed, but when sending artwork for others to stencil he limits himself to simple, effective line-drawings. Probably the most popular part of his own OMPazine, ATOZ, is the regular feature wherein he illustrates some scene from science fiction stories suggested by the readership.



Prosser's artwork, based so often as it is on macabre themes, has created a bit of a stir in some quarters; there are those who think his work is repellent, "sick," based purely on shock-value. But one thing is certain: if Prosser weren't as good an artist as he is, his work wouldn't have received much attention in any case. His themes do run to the macabre rather often, and they do often include a wry, cynical sense of humor--but these are legitimate themes, especially in the fantasy field. What is more important is the skill with which he uses his ideas, and that skill is considerable. Prosser works mostly in the mimeo process, stencilling his own drawings for such zines as YANDRO, HOCUS, and CAMBER--and he's good at the stencilling, too, producing remarkably (and sometimes distressingly) detailed results.



In any survey of fan-art and its relation to the mastery of the various reproducing processes (which this section of the poll results has developed into), Dan Adkins must be mentioned. It was he who first showed the possibilities of the ditto medium, in his own SATA and later in TWIG ILLUSTRATED. If George Barr has developed the possibilities of ditto further than Adkins, it is probably because he studied Adkins' work first and developed his own techniques from that study. Adkins didn't develop his own ideas any further than he did primarily because in the past year or so he has been devoting more and more time to producing professional artwork in New York; he has appeared fairly often in such zines as YANDRO, however, where his work still stands out as among the best currently appearing.

.. .. .

The next five artists on the Poll were as follows:

WILLIAM ROTSLEER, 36 points.
 EDDIE JONES, 24 points.
 JIM CAWTHORNE, 23 points.
 GEORGE METZGER, 15 points.
 R. E. GILBERT and TRINA, 10 points each.

BEST CARTOONISTS

We had an upset here--one that was all the more surprising because for the first two years the voting in this category seemed completely frozen; there was practically no difference in the points-totals between the 1958 and 1959 polls. But look what happened in 1960:

1958	1959	1960
1) Atom	1) Atom	1) Ray Nelson
2) Bjo	2) Bjo	2) Bjo
3) Bill Rotsler	3) Bill Rotsler	3) Atom
4) Ray Nelson	4) Ray Nelson	4) Bill Rotsler
		5) Les Nirenberg

RAY NELSON
 (161 points)

Nelson, long a top fannish cartoonist (and, if the world only knew, a top cartoonist in anybody's league), had his best year yet in 1960. It was his most prolific year, and a year in which he produced more genuine laughs than I can tabulate for this poll. He did yeoman work for HABAKKUK and INNUENDO, distributed cartoons far and wide through the N3F Manuscript Bureau (quite a few new publishers had zines enlightened considerably by those cartoons), continued to appear in European fanzines, and at the end of the year took over as FANAC's staff cartoonist and began his popular fan-comicalstrip, "Beanie". His ability to turn out a cartoon on short order on virtually any theme or to illustrate any fan article makes him indispensable around Berkeley; this ability stems largely from his deep interest in humor as a form of expression, but there is more behind it. As iconoclastic and satiric as so many of his cartoons are, it perhaps isn't immediately apparent that Ray's humor is basically a warm humor: he laughs at us because he understands and likes us--and "us" very definitely includes himself. Only a man who is sufficiently content with people (including himself) could poke so much fun at them without eventually losing his sense of humor.

B J O
(158 points)

Bjo is not, strictly speaking, a gag cartoonist -- that is, the humor of her cartoons does not lie, usually, in the situation depicted or the punchline appended. Instead, she has an infectious good-humor in every line of her drawings which makes for an effect of humor in her cartoons. It's largely a matter of personality: Bjo herself shows through in her cartoons (not only those in which she draws herself), and this may explain why she was such a strong TAFF candidate when she had written little for fanzines, as opposed to the comparative apathy that greeted the candidacy of artist-cartoonist Eddie Jones shortly afterward. All this is not to say that she is incapable of the snapper-type gag or the thoroughly ridiculous situation-cartoon -- but even her popular squirrel cartoons (which were one of the most popular features of the rather serious #1 Fanzine, HABAKKUK), though apparently simple gag cartoons, rose above that simple form because she was dealing with a character.

A T O M
(140 points)

Atom would probably be best characterized as an illustrator-cartoonist. He has done gag-cartoons in FANAC and elsewhere, but he is at his best in his depictions of wacky fans and whimsical monsters (sometimes you can't tell them apart) illustrating fan articles or stories. Popular both in English and U.S. fanzines, a prolific contributor, master of the fine line, Atom was one of the prime reasons for the good humor that pervaded the fan scene in 1960.

B I L L R O T S L E R
(68 points)

Rotsler was less active than usual in fanzines in 1960, which probably explains his somewhat lower placing on this poll than usual. Yet even in an off-year he produced a surprising amount of cartooning, from TATTOOED DRAGON style comments on love and vainglory to whimsical scenes of fans and their foibles. During 1960 he began to develop a new style of semi-abstract cartooning which proved popular in HABAKKUK and elsewhere.

L E S N I R E N B E R G
(46 points)

The first cartoonist to crack the Top Four monopoly which has heretofore characterized this poll's tabulation of cartoonists, Nirenberg came along with

[illegible]

BHOB STEWART, 16 points.

[illegible]

.. .. .

1958	1959	1960
1) (TIE) <u>The Harp That Once Or Twice</u> , by Willis, in OOPSLA, and <u>The S-F Field Plowed Under</u> , by Pemberton/Busby, in CRY.	1) (TIE) <u>The Harp That Once Or Twice</u> , by Willis, in OOPSLA, and <u>The S-F Field Plowed Under</u> , by Pemberton/Busby, in CRY.	1) <u>Fandom Harvest</u> , by Terry Carr, in CRY.
2) <u>The Glass Bushel</u> , by Bob Shaw, in HYPHEN.	2) <u>The Squirrel Cage</u> , by Ron Ellik, in SHANGRI L'AFFAIRES.	2) <u>Plinth</u> , by Walt Willis, in FANAC.
3) (TIE) <u>The Skeptic Tank</u> , by Dean Grennell, in STEFAN-TASY, and <u>Inchmery Fan Diary</u> , by Sandy Sanderson, in APORRHETA.	3) <u>Fandom Harvest</u> , by Terry Carr, in CRY.	3) <u>The Squirrel Cage</u> , by Ron Ellik, in SHANGRI L'AFFAIRES.
	4) <u>Inchmery Fan Diary</u> , by Sandy Sanderson, in APORRHETA.	4) <u>All Our Yesterdays</u> , by Harry Warner, in INNUENDO.
	5) <u>Opere Citato</u> , by Harry Warner, in OOPSLA.	5) <u>The S-F Field Plowed Under/With Keen Blue Eyes and a Bicycle</u> , by F.M. Busby, in CRY.

FANDOM HARVEST, by Terry Carr (55 points)

"Fandom Harvest" deserved its run-away victory. Terry Carr's monthly CRY column varies from the wildly and fabulously-funny fannish to a serious and intelligent consideration of fandom, fannish trends, the prozines or anything else that Terry wants to take a close look at. He varies from a relaxed and easy anecdotal style to a refined and polished prose as seems appropriate to the occasion, and can toss bouquets or brickbats with equal precision.

One of the two columns that got most reaction from the CRY readers predicted what the fannish scene would be like in 1965; the other described in hilarious deadpan the editorial personality of the pre-Ziff-Davis Amazing's T. O'Connor Sloane. A close runner-up, though, was the column on belly-buttons which was another in the series of relentless exposes of Berkeley fandom, but Terry deserves little credit for these since all he does is to report the truth.

—wld

PLINTH, by Walt Willis (35 points)

In mid-year Willis' former CONFUSION column was revived as an occasional entry in FANAC, and it appeared five times during the year. Walt's major column, "The Harp That Once Or Twice," was dormant during the year because of the lagging schedule of OOPSIA, where it was to appear, so "Plinth" was a vehicle for his shorter and/or topical articles. Willis has always had a trenchant typewriter (I believe Trenchant typewriters are a brand sold only in Ireland), and he was at his best injecting the needle into John W. Campbell, Dave Prosser, and others, as well as reporting on the doings of the Wheels of IF. More recently, "The Harp" has found a regular home in WARHOON, and WAW's major writing now appears there. "The Warier Bard," a short column much like "Plinth," appears occasionally in AXE.

THE SQUIRREL CAGE, by Ron Ellik (26 points)

Ron Ellik's chatty, informal style of writing looks easy to produce, but it really isn't. The kind of writing he has done for Shaggy has apparently inspired quite a bit of imitation — in Shaggy and elsewhere — but little or none of it has matched up to the original. The fact of the matter is that if you want to write like Ron Ellik you have to be Ron Ellik, and it's obvious that not many people are willing to go to those lengths. There are other witty people in fandom, other friendly ones, other intelligent ones — but, significantly, no one else has kidded the pants off the N3F and remained on such good terms with its members. This may be simply because while he was kidding the club Ron was also contributing a substantial amount of work within the organization. However, I prefer to believe that it's just because Ron Ellik's activities are always surrounded by a strange aura of whimsicality. Even the N3F has no defense against a big bushy tail.

ALL OUR YESTERDAYS, by Harry Warner (21 points)

Harry Warner must surely be fandom's favorite fanhistorian; he combines the careful research of a Moskowitz with the stylistic quality and precision of a Bergeron and the interest-quotient of a Grennell. "All Our Yesterdays" appeared first in Max Keasler's FANVARIETY and OPUS in the early 1950's and was revived for INNUEENDO in 1958. (Since Inn's demise, it has been appearing in VOID.) Two installments appeared in Inn in 1960; the first dealt at some length with Moskowitz's The Immortal Storm, praising it with faint damns and making some excellent points about how fanhistory should be handled and why (TIS was used as an example of the proper method, for the most part); the second column dealt in a similar manner with Ency's FANCYCLOPEDIA II. Though these were presented as columns, either one of them could have been a major article in any fanzine, and the overall quality of these comparatively short pieces have caused many fans to look forward with relish to

HISTORICAL NOTE

AND CONCLUSION

The preceeding pages were stencilled by Terry Carr sometime in 1961. In September of 1963 I "rescued" them from Terry while I was in New York, promising to finish the issue and get it published. As of now, the beginning of April 1964, it is quite clear that I too will continue to procrastinate on finishing this zine, and the run-off pages will sit around the place and haunt me for years -- if the finishing of the zine calls for more complete writeups of the winners as was done with the first few categories. However, I have decided to list the rest of the winners, call it quits, and get this piece of almost forgotten history distributed immediately. My apologies to Terry Carr for a promise unkept, but at least I got the stuff run and out at last.

----- Bruce Pelz, 7 April 1964

BEST FAN WRITER

1. Terry Carr 224
2. Harry Warner 196
3. Walt Willis 165
4. John Berry 152
5. Redd Boggs 104

(Runners-up:

Tucker 67, Grennell 50,
Ellik 49, Leman 48,
F.M. Busby 41)

MOST OVERRATED FAN WRITER

1. John Berry 16

(Runners-up: Deckinger 14, Castillo 10)

BEST NEW FAN

1. Andy Main 47
1. Walter Breen 47

(Runners-up: Berman 14,
Wanshel 12)

NUMBER ONE FAN FACE

1. Terry Carr 68½
2. Bjo 55
3. Earl Kemp 47

(Runners-up: Eney 43,
Ellik 41, F.M. Busby 39)

MOST IMPORTANT EVENT IN THE HISTORY OF FANDOM

1. Founding of FAPA 7

(Runners-up: Founding of AMZ 6;
Founding of SFL 6; TAFF 4;
Establishment of letter-
cols in the pmz 4)

FAPA: "The APAs are the binding force which builds and maintains tradition and continuity in fandom, far moreso than subzines have, or could." (Art Rapp)

AMAZING: "All those nuts wandering around needed a focal point, a lettercol to find out about others, to be able to read SF in their 'own' mag, etc." (Rotsler)

SFL: "The SFL organized fandom for the first time apart from the magazine letter columns. The whole fan club movement began here ... This gathering together of fans in groups was a necessary prelude to organizing conventions ..." (Albert Lewis)