

# ABANICO #2

november 1961

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ABANICO, Volume 1, Number 2, for November, 1961 — is edited by Bill Bowers, 3271 Shelhart Rd., Village of Norton, Barber-ton, Ohio, USA. Thish puvlished and Gestetnered by; J Arthur Hayes, R.R. # 3, Bancroft, Ont., Canada. ABAN. is available for trades; CONTRIBUTIONS, ART ORK, letters of comment; or 15 cents per copy; 8 for \$1.00. ABANICO is published bi-monthly and the deadline for nextish is December 16, 1961. In case you're wondering -- on the address lable -- "t" means: either we trade, or I'd lile to trade; "s" means sample; a number is that of your lastish; a blank means I ran out of ideas by the time I got to you; and Seth, if you don't know what that "c" means..... Published in Canada.

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"Tis pleasant, sure, to see one's name in print:  
A book's a book, although there's nothing in't.

— Byron.

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# MEANDERINGS

AND I WAS SAYING TO MYSELF, "IT'S JUST ABOUT TIME FOR ANOTHER 'ABANICO'...."

Well; here I am again... Now isn't that a great way to start off an editorial? Worthy of Ted Pauls or Redd Boggs at their best, I should think. Oh.... It isn't?

It seems that altho ABAN I didn't make too big a splash (to state the obvious), it didn't completely flop, either. The returns are still slowly trickling in, but as of this writing, I've recieved acknowledgements in one form or another to approximately half the copies I sent out; which is one hell of a lot better than I expected. I hope someone replies to thish....

DEPT. OF USEFUL OR USELESS INFORMATION, DEPENDING ON HOW YOU LOOK AT IT....

Altho Marion Bradley instructs us not to comment on poor repro; etc., there's really not much I can do about it -- after all, it's all my fault. So all I'll say is that the page in the lettercol done in Pica is to test the stenciling abilities of my non-stenciling Underwood portable. It skips and double-images's quite easily, so I might trade it in....

Grateful thanks are herely made to Art Hayes for finding the time necessary to Gestetner thish. I hope next ish to have the right type of stencils to do justice to his machine. Also, between now and nextish, I hope to get some shading plates, etc., and so, I am now soliciting artwork. Aren't you all thrilled to pieces -- or something?

Thish looks like it's going to be mainly by me again, unless some miracles happen within the next week. Seth Johnson has promised to do a column for me -- I don't know if it will start thish or next; probably the latter. Also Big Hearted Howard has promised to do an article on rare books/magazines when he finds time. Have asked a couple of people to do something for me, but the results if forthcoming will be in the nextish. I have also had several questions as to what kind of material I want. So, to One and All: I'd like to have around two more columns to go along with Seth's; if you're interested, contact me and I'll let you know what kind I want. Also, I want artwork, tho as I'm rather picky, I'll probably use little. But you can always try. I don't intend to run v e r y much fiction besides my own, but contributions in this area and also a few pieces of faan-fiction will be welcomed -- as will verse of almost any length. I will take articles of almost any type, with the exception of a few areas that I haven't the slightest interest in -- jazz, comics, and 'pure' science mainly. I would like some articles on fan history, fans in forgien countries, and so forth. But on any subject, send those contribs in -- after all, you can't lose more than the postage....

EVER WONDER HOW A STF STORY CAME TO BE WRITTEN, LIKE I HAVE?

...I was made the pleasant offer, by Cele Goldsmith at Ziff-Davis, of writing a cover-story for their publication. The gimmick: The cover painting, an aerial view of Manhattan Island, with a swarm of flying saucers descending upon it, had already been photographed, with a



reasonably ambiguous title already in use. See, in science fiction magazines, possibly in others, the cover picture does not always come After the story is written. Sometimes the photographer has a deadline to meet, so they have to make up a title, stick it onto the painting, and photograph the whole, before the cover story is even written.

So I was assigned to the aforementioned picture, which already bore the title "Doomsday Army". I brought a photostat of the original home with me, and sat and stared at it.

That's when I thought: Here's my chance to try writing without knowing my story in advance. So I grabbed a sheet of paper, typed in this ready-made title, rolled the carriage down four spaces, and dashed off my opening line.

Then I stared at the page, bewildered. I had written about a woman, Martha Coyne, who was stirring a lamb stew in her kitchen. What this had to do with invading saucers I had no idea. I went on, adding detail. She asks her husband to help her, since the cookbook pages keep closing, and she wants him to prop them open. He is watching a football game, however, and can't be bothered doing all that work, so he takes the easy way out: He tears out the page with the recipe, leaves it on the stove before her, and goes back in to his televised game.

Thus far, the whole thing was stream-of-consciousness. One line nudged me into the next one, with no idea of where I was heading. One thing, though, was certain: I was no nearer an alien invasion than I had been before. What to do? What to do?

I sat back and pondered. Invasion, TV set is on, man watching set is the type who takes the quickest steps to solving problems (the torn page) even if they're not the most sensible...

H'mm. The football game is immediately interrupted by a news bulletin, the subject being this fleet sighted off Battery Park in Manhattan. Good! The aliens are in; now how do I get the hero (our page tearer) in with them? The wife says, worriedly, that this looks dangerous for humanity. He says nonsense, if it were, his National Guard unit would have called him up. At which point, of course, the phone rings.

Well, before I knew it, Harry Coyne, this easiest-solution-to-a-problem character, is captaining the troops who surround the landing place of these saucers, which have landed in Battery Park, not side by side, but one atop the other. like flapjacks.

So far, the story is trite, though. Too many alien-landing stories around. I needed a twist. Then I thought of it. The ships open, simultaneously, from top to bottom in this stack, and out steps, not a horde of invaders, but one gigantic alien, who has apparently been flown in in sections in each caucer.

Interested? Well, Cele Goldsmith was. At any rate, my "Doomsday Army" sold to Ziff-Davis for \$150. Writing time: two days. Plotting time: maybe ten minutes, between bursts of stream-of-consciousness writing.

(Jack Sharkey, "Tell the Truth and Sell"; WRITER'S DIGEST, July 1961)

That you might be interested in the above, so there it is. He does have a point there tho; at least that's the way I write fiction and verse -- just start with a sentence, and build up on it. I can't plot out a story ahead of time; I've tried and the result I get has absolutely no connection with my prearranged plot.

Incidentally, the title of the above article comes from Jack's revelation that he "makes approximately \$6.00 of the total sale by simply telling the truth: I didn't know where the character got his motivation, for two 1c-a-word pages."



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Seth Johnson's column is in -- don't blame him for the title; it's my fault (so there, Eney!). Coming next ish: a fmz review column by....Buck Coulson!

This, fans, slans, and Buck Coulson, is the first and the last issue of ABANICO-Justified (tho, of course, I still haven't justified its existence). So feast your blearily blood-shot eyes on those beautifully evened right-hand margins -- 'cause they're the last you're gonna see here.... But I did have to do it once if only to prove to myself that it Can Be Done!

NOW APPEARING IN RING ONE, FOLKS: THE HECTO VERSUS THE GEL-DUPER. GET YOU'RE TICKETS RIGHT HERE, BOYS; FOR IT'S GONNA BE A GREAT BATTLE!

Actually, there's nothing to it. As I understand it, a hecto has a slab of gelatin in a tray, while a gel-duper uses paper-backed strips of gelatin letting you run as many pages, one after another, as you have strips. So, now that we've settled that one, we go on to....

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REVISTA -- Condensed. Well, wadda 'ya know -- I actually have gotten a few fanzines in the last six weeks -- tho not all in trade -- so many in fact, that I'm not going to be able to review them but instead go like this: G<sup>2</sup> #'s 1, 2, & 3 (Gibsons) - Best so far: Robbie's Baycon report in # 2, and Alva Rogers' <sup>1</sup>/<sub>2</sub> page illo in # 3. // FANAC #'s 76 & 77 (Walter Breen) - Well, I enjoyed my first two issues, but where are you Walter? // HALFANTHOL (the first one)(Don Fitch) - Well Don, like I told you, I liked the Lichtman/Haydock articles, if that's any consolation. And I now agree with you about Barr, since I got the AMRA's. // BANE # 5 (Vic Ryan) - A good (are there any bad?) Prosser cover is always a nice way to start off a fanzine. Quite a bit of material in the BANISH, but tops is MZBradley's article on fanzines. // COSMAG/SFD : Nov 51 & May 52 - Two I bought from Jerry Burge. Seems things weren't too different in those days. // AXE #'s 11, 12, & 13 (Shaws) - Seems as if everyone should have heard about AXE by now! // SCIENCE-FICTION TIMES #'s 365, 366, 367, 368, & 370 (Taurasi) - We seemed to be going right along there, but Something Must Have Happened. What? // XERO # 6 (Lupoffs) - THEY'RE CHARGING MONEY!!! Oh well, if they're all this good (and BIG), they'll be worth it. The Willish -- you should have it. // FANTASMACORIQUE # 3 (Scott Neilsen) - It's nice to get back to science fiction once in a while; tho what connection the best piece in the ish (Avram Davidson's) has with stf, I haven't quite figured out yet. // VAUX HALL FANATIC : 9th & 10th N'APA Mailings - Seth Johnson. // BINGE # 1 (SFAPA)(Mike Padgett) - Ray Nelson's piece of fiction is fairly good -- and I think Clayton Hamlin's trying to liven fandom up a bit; he says among other things: "Richard (≠ Shaver ≠) is one of the truly great authors of science fiction." Mike probably wants to floor the SFAPA before it even gets started. What say, Mike? // HARVERINGS #'s 6 & 7 (Ethel Lindsay) - Say, maybe that's what I ought to do? // THE SCENE # 5 (Robert Shea) - Nothing at all about science fiction (what's that?), but the long play sure proves that humor isn't dead in the world, after all. // AMRA - Vol 2 #'s 4, 5, 6, 8, 11, 12, 13, 14, 15, & 16 (George Scithers -- or somebody) - Artwork isn't dead either! // THE MONDAY EVENING GHOST # 12 (Bob Jennings) - I like -- the long editorial and the con report. I no like the artwork. // KIPPLE # 17 (Ted Pauls) - KIPPLE's great stature os raised again with the first appearance of...guess who? Now, F&SF can't claim having discovered me! // FYI # 1 (Bob Tucker) - Ah! My name in print again! I think every fanzine should devote at least a full page when they mention my name. And everyone said "Amen!" // MENACE OF THE LASFS #'s 28 & 29 (Bruce Pelz) - T'aint much to it, but it do be interesting. // THE NATIONAL FANTASY FAN Vol 20 # 3 (Ralph Holland) - It must have had some effect -- I joined. // THE FANTASY COLLECTOR Vol 3 # 12 (G. A. Bibby) - Ads. // VENTURA # 1 (Phil Harrell) - A Prosser cover, and a round robin that beats many a pro story I've read. // VOID # 26 (Ted White & Co.) - Well, getting two copies is better than getting none, but what do I do with the extra one, Ted? These editorials, I



like. // Now comes a bunch of FAPA surplus stock that I bought from Marion Bradley, including such as: LIGHTHOUSE # 3 (Graham & Carr) - Like man, I like that cover -- Atom's illos, too. And Pete, your story is as good as any I've read anywhere -- wish I could write half that good. I'd like to trade with you two, if possible? // And here are some one-sheeters: WHAT AM I DOING HERE (Rike); LAUNDRY MARK # 7 (?); MONSTER-TIMES # 1 (// Taurasi); A BCD FANZINE PRIMER (Caughran); SILLY SEASONVILLE (Trimble); and something called THE NO HOLDS BARRED GUIDE // HORIZONS # 87 (Harry Warner) - The story wasn't anything great, but it was readable, which I appreciate. I found your account of Hagerstown interesting -- I like this type of article when it is well written. And, if it's possible, I'd like to trade with HORIZONS, Harry. // FANTASY AMATEUR (?) May 1961 (Jack Speer) - The most realistic piece of faan-fiction I've read, even if I did skip the "reprint". // A PROPOS DE RIEN # 7 (Jim Caughran). // SERCON'S BANE # 7 (F.M. Busby) - Ah ha! Another con report. (Well...I like them.) // LIMBO #'s 4, 5, 6, & 7 (Rike & Donaho) - Mostly Donaho's Mailing Comments. // LE MOINDRE #'s 22 & 23 (Boyd Raeburn). // SCIENCE-FICTION TIMES - The Pittcon edition. // REVOLTING DEVELOPMENT - FAPA Mailing # 94 (Martin Elger) - It is. // BANDWAGON # 8 (Dick Ryan). // TARGET: FAPA (Eney) - Two issues: one with the two Pittcon reports; the other with a multilithed (?) cover and proposed FAPA Constitution (Ha! Now I know all!). // And that finishes FAPA. // YANDRO # 104 (Coulsons) - An article by Ed Wood that ought to stir up some kind of a reaction, and a good piece of verse by George Barr. // Next, a bunch from Seth Johnson's Fanzine Clearing House, excluding a couple duplicates: THE EXPOSITION BOULEVARD EXPOSE # 28 (Ivor Darreg) - So there are mundane apa's after all? This one's from the American Amateur Press Association, and seems to be mainly about music. Ivor invites inquiries as to what "this kind of free press 'is all about'" -- and I just might take him up on that. // TIGHTBEAM : March 61 (4) NSF revolving editorship letter zine. // EXPLORER Vol 11 # 1 (Art Hayes) OO of the ISFCC. // MEMORITOR #14 (Art Hayes) - Lot of stuff; haven't had time to read it yet. // OBELISK # 1 (Lenny Kaye) - Another Prosser cover -- while you're in the business, Dave....? Then we have a piece of artwork (?) on every page, which sort of ruins the impression the cover gives, quite fast. A couple fair pieces of fiction and a couple good poems, but most interesting is the article on Argentina stf. // CADENZA # 2 (Charles Wells) - So this is THAT piece of fiction -- somehow, I was expecting something else. If all faan-fiction was this good, I'd ditch stf mighty quick! // LOQUAMUT # 1 (SFAPA)(David Hulan) - Maybe I'm on somewhat of a poetry kick lately, but I liked both the poems -- especially the first. Again, I'd like to trade if you're willing? // MIAFAN # 3 (Michael Kurman) - Nothing much of note, but Peter Maurer's column was interesting. // THE SOUTHERN FAN Vol 2 # 1 (L D Broyles) - OO of the SFG. Shucks, I'm gonna have to move South of the Mason-Dixon line. // ROVER # 12 (Art Hayes) - Both articles -- one of the development of stf, the other on stf art; are very good. // CARHOON # 12 (Richard Bergeron) - Maybe not the world's best fmz, but she shore 'nuff do come close. Yes, I'd like to trade. // CHANGE # 48 (Art Coulter) - Synergetics I don't dig... // NO PLACE # 5 N'APA (F.M. Busby). // CACTUS # 6 (Sedolin) - Very good cover this ish by Bo Stenfors. John Berry: good. // And that, I think, ends the bunch from Seth. // Next, a couple of FAPAZines that I forgot, being: DAY\*STAR Aug 61 & CATCH TRAP # 95 (MZBradley) - Both good -- but especially Juanita Coulson's trapeze illos in the latter. // THE VINEGAR WORM Vol 2 # 1 (Bob Leman) - This is the first I've read by Bob, but his reputation preceeded him, and he lives up to it quite easily. One just seems to roll along easily when reading his writings. And another good piece of faan-fiction -- maybe there's hope yet? This is another apa zine I'd especially like to trade with. // PARSECTION # 9 (George Willick) - And here I have a very difficult decision to make -- usually in a art folio I can easily pick one drawing which is (to me) the best in the lot. But here I find my opinion wavering between Dick Shultz's piece and Dave Prosser's; if compelled to chose one, I'd probably take Dick's, because of the coloring scheme and its simplicity. // THE HOWARD COLLECTOR (Glenn Lord) - This has convinced me that I must get a letterpress, or else....(what?). Even if you're not the slightest bit interested in Howard (you fuool!) but you'd like a beautiful piece of workmanship, you should get this. I hope Glenn gets enough support so

(Continued on Page 10)



needing correction, and in a way I suppose this is necessary if you're to have a plot worth publishing. After all, frustration, contest, and adventure are the basis of literary entertainment, and in a society where all conflicts are resolved there wouldn't be much in the way of contests as we know them.

For instance, we might postulate that the future society would have such a high psychological and social knowledge that no one would grow up inhibited, neurotic warped, or anything but well adjusted and happy.

And sometimes I wonder if that last paragraph wouldn't be within the know how of our present technology, and know how and total knowledge of man's mind. Trouble is, the knowledge of mind is divided between so many schools and methods that none of them have the whole truth, and it's impossible for even highly trained psychiatrists to know which is true and which is false. So they experiment and continue using methods already discredited, such as prefrontal lobotomies which transform a raving maniac into something resembling a vegetable more than anything else. Fine for the orderlies, keepers, and attendants I suppose, but not so hot for the patient.

But will the day come when this patient is caught before he gets beyond the aid of modern psychiatry, and thus, no mental hospitals needed? I read in one article by Albert Deutsch (in the newspaper, P.M., published in New York during, before, and shortly after WWII) that 90% of all sex offenders and psychopaths had a record of self commitment to one institution or another, and was discharged, not because of cure, but merely because there was an urgent need for the bed for a worse case -- and thus the psycho was let go to get worse and worse, till some girl or child paid with her life for societies crime of negligence.

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Odd, but I had been reading Science Fiction and Fantasy for thirty years before I ever found out that there was a local fan club meeting in Newark. I often wonder how many other people like my self all over the country would be interested in learning about fandom if only there were some way of getting word to them that there was such a thing as fandom. At the DETENTION I asked the professional sf editors panel just why it is that they refuse to publish letters talking about fan activities, organizations, or projects. All of them replied that they couldn't give publicity to one without incurring the enmity of all others who did not receive publicity. Thus, they publicize the world cons, and nothing else. They may pub a letter from a fan mentioning his fan group or activity, but if they do, they will delete all mention of fanac from the published version.

Robert W Lowndes once wrote in one of his editorials, that when the fans first started writing to the editors, they were discussing the sf stories in the zines and thus the editors were even anxious to help them along. However, today few of the fanzines have anything to say about the stories in the prozines. Thus, the proeds lost interest in fandom altogether.

Sometimes I think the smart thing for the proeds to do would be to start fanzines of their own, and just mail to their subscribers and those sending letters of comment on their prozine. Then they would have a listening post which would give them a pretty good idea of just who the sf reading public was accepting or rejecting -- their stories, authors, features, and departments. And in these fanzines they could publicize every fan organ that felt like sending them a notice of their activities. Result might be a much bigger fandom and one more aggressive in promoting sales of the prozines to boot.

(Concluded on Page 10)



# QUOTES OF

with no apologies

## NOTE

to Ted Pauls....

...but some to Jeff Wanshel...

"We thought the basic idea for ESCAPE! was good too, otherwise we would never have published it. The trouble lay with the fact that we tried to appeal to too large a group, and didn't provide enough material on one subject to warrant a comic book reader let's say, spending his 25¢ on ESCAPE when he could get a giant annual comic for the same price. This at least is my interpretation of why it failed."

--- from a letter by Larry Byrd

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"Few fanz names mean anything -- but they seem to have to have the word "fan" in them to reassure us that they are fanzines."

--- from a postcard by Don Fitch

- o -

"Is there a Conan story about a barbarian who gains entrance to a walled city ruled by a beautiful queen, rescues someone and so forth? As far as I'm concerned, all Conan stories are like that. I'm not a Conan expert; haven't read all the stories and don't intend to. But your description certainly sounds like a typical Conan Tale. (I still haven't figured out what story this was that I read 3 or 4 yrs ago. I think it was a short story -- rather than a novel. And recently, I read someplace about a Poul Anderson tale titled "The Barbarian", or some-

thing ((that was in about the 6th or 7th BEST FROM F&SF)), but haven't been able to get down to the library lately to check. BB 1) .... A few of the fans are turning against Campbell now. Not so much for Dianetics as for all this fuss about psi stories and the Dean Drive. The thing is, Campbell is still revered for the issues of ASTOUNDING he put out in the early 1940's -- say from 1939 to 1944. I have most of them and I'll agree that there's never been another magazine to equal it. Of course, you don't have to buy the magazines to read the stories--something like 90% of the fiction in those issues have been anthologized. ... Campbell's policies are almost solely responsible for the change in quality in stuff between the stuff of the '30's and that of the '40's and '50's. So the fans allow him a few mistakes. The Shaver Mystery was no worse than Dianetics -- but Palmer didn't have any reputation to support him. The mags he edited had done nothing but turn out incredible amounts of bad science fiction, so when he took up with Shaver the fans decided it was the last straw. The thing is, Palmer never published what veteran fans consider a good science fiction magazine. He had some good stories in OTHER WORLDS, but his average was never very high; almost all the long stories in the mag were pure crud. He did have some good long stories in the old FANTASTIC ADVENTURES, but again, there were so many bad ones that the average wasn't too good. And the old pulp AMAZING turned out some of the worst science fiction ever printed. And Palmer com-



f a n a t i c a l l y

y o u r s . . .

a

column

by...

SETH JOHNSON

JUST FINISHED reading STRANGER IN A STRANGE LAND by Heinlein. The plot concerns a baby left on Mars and raised to adulthood by the Martians, after which the young adult is returned to Earth. The plot revolves about the reactions of this person raised with Martian morals (no sex as we know it on Mars). Thus the lad is puzzled about lots of things, and has a lot of powers such as the ability to make things dissapear by an act of will; he also has a habit of going into catatonic trances when flustrated too greatly. All of which, creates problems for his friend and protector, and his harem.

Heinlein also postulates a religion going back to Astarte and some of the fertility cults of Phoenicia and Asia, thousands of years ago. The sort of church male fen might get enthusiastic about, but which might prove revolting to some of the femme fen. But, then again, maybe not as much as one might imagine -- for femme fen sure vary on that topic.

I suspect I got far more enjoyment out of the book by reason of my interest in Theosophy, Black and White magic, and background as a Talbot Mundy fan, many years ago when Mundy held forth in ARGOSY and BLUE BOOK. And incidentally, Mundy was quite an authority on occult Eastern beliefs and cults, having spent a large part of his life in India. I just wonder if Mundy had any influence on Heinlein in the writing of STRANGER IN A STRANGE LAND.

Yet, in spite of the fact that Heinlein has a tendency to make soap box oratory out of the book, I found it fascinating from beginning to end. It is, incidentally, a Doubleday SF Book Club edition, and available to members for \$1.69.

But Heinlein of late has been using his novels to put across some idea or another. In STARSHIP TROOPER, he was advocating that no one be a real citizen who had not served his country in the armed services, or some such capacity. I'm beginning to wonder if one of these days friend Heinlein will come out with a non-fiction book on his political and economic ideas. It would be interesting to learn what the man really thinks, and where the propaganda leaves off and the story begins or ends -- or both.

However, Heinlein is but a mild offender in this respect compared to Ayn Rand, author of THE FOUNTAINHEAD and ATLAS SHRUGGED. Both are terrific novels incidentally, and the second is laid about a hundred years in the future, so might possibly be classified as science fiction. It concerns the geniuses and finaciers and entrepreneurs of the world withdrawing altogether from society till society falls apart without them.

Sometimes though, I miss the old utopian novels like LOOKING BACKWARDS FROM 2000, by Bellamy. Stories of future worlds where it really was perfect and all problems had been solved. Somehow, the modern sf author finds it reprehensible to postulate a civilization where there isn't something radically wrong



pounds his felony by his insufferable bragging about his material -- bragging that is composed of outright lies. When he was editing AMAZING, he bragged about what great material he was running. When he left AMAZING to start OTHER WORLDS, he admitted to the fans that he'd been turning out tripe, but said that the publisher wanted that kind of material and now that he was publishing his own stuff things would be different. They weren't different; he kept on turning out crud and telling the readers it was great fiction. Again to the fans he admitted that he was lying in his editorials, but said it was because he couldn't afford to buy very many good stories (probably true). The fans didn't blame him so much for printing bad material as they did for lying about it."

--- from a letter by Buck Coulson

(- All this is the result of a simple statement I made to the effect that from what little I knew of either, I'd take the Shaver Mystery to Dianetics any day! Seriously no, even if this is 'old hat' to many of you, it isn't to me -- besides, it's probably the nearest thing to an article I'll get out of Buck; tho I hope I'm wrong on that. BB -)

- o -

"ESCAPE... intended to bring to light a lot of hidden possibilities lacking a fandom, to present to fans a variety assortment of material. It didn't make a hit, and there never was a second issue. There is no place in fandom for revolution; for a clean sweep, ridding it of its foul remnants, as indeed it has. I, therefore, accompanied by all those who worked on ERROR and ESCAPE with me made a pioneer effort and dis-associated ourselves from fandom. We are indeed fans of Sci-fi. We are also fantasy lovers, but we do not care for stale methods, and more stale people whom we have found in our contacts with fandom."

--- an earlier letter from Larry Byrd

I am not reprinting all of Larry's letter, as I have no desire to start a fan feud in my pages. Comments will be welcomed on this part tho. BB -)

"I don't know about other fans; I guess a lot of them objected to Palmer's presentation of the Shaver Mystery as "True Fact". That was before my day (though I have some of the magazines now, and the stories are absolutely awful), but I object to an editor who is continually telling his readers -- with exclamation points yet!--- about how wonderful his magazine is. Even if the mag is good (and none of Palmer's have been exceptional) I prefer to make up my own mind, not have the editor do it for me. If Rap had kept his big mouth shut about what a wonderful editor he was, the fans would probably have been willing to agree that he did a fair sort of a job."

-- an earlier letter from Buck Coulson

(I hope none of the writers represented in this column are found at my door with murderous intent shining in their eyes; tho of course I would be glad to see them otherwise. As it is, these excerpts are from letters written before anyone knew I was going to publish a fanzine of my own. So they expressed their feelings quite freely. I felt that some of you might be interested in them, so I hope that the column is not a complete waste of space. It ((the column)) may be continued with excerpts from other places -- local newspapers, shop magazine, etc. -- then again, it might not. BB -)

# T R A N S I T

Let us say that  
We are born but  
A brief instant.

For a short time,  
All is very fine;  
Things of every kind.

An end of gladness  
Comes with sadness;  
And you are less.

Life is ebbing fast;  
A dim shadow's cast,  
Foretells the blast.

oee wnn lawrence

- o -



FANATICALLY YOURS

(Concluded from Page 7)

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And that's about it for this round. This column is something in the way of an experiment on both my part and that of Bill Bowers. What I'd like to get now is a reaction from readers. I'd like to know just what they would prefer to see me hold forth on, if at all-- there are so many topics of general interest to fans that it's hard to know just what to write about.

SO.... If you like this column -- if you have an idea of what it should be and how it should be written and why -- I'd be glad to hear from you. I reserve of course, the right to publish anything you might write, but at the same time promise to answer any and all letters and discuss things at greater length with the individual, even if the discussion is of such a nature that it might not be of interest to others or particularly publishable.

---Seth A. Johnson

MEANDERINGS

(Concluded from Page 5)

that THO will continue. // And last, but far from least: THE NATIONAL FANTASY FAN Vol 20 # 5 (Holland) - Including an article by Eney on the W.S.F.A. And riding with it, THRU THE HAZE (Hayes) - Sorta newszine. // DEPT. OF LATE - LATE ARRIVALS: FANFARONADE #'s 1, 2, & 3 (Jeff Manshel) - Like, he is a pretty good writer, after all! // And here's FANAC # 78 with THE ADMIRABLE CRYCON riding along (Walter Breen) - I couldn't disagree more with Walter's evaluation of the respective merits of the CANTICLE and ROGUE MOON, but the report was most interesting and, I assume, very complete -- being 16 pages in length. // Egads! That in a month and a half....whew!

Yes, Virginia -- I too get fanzines....

///

Because of the announcement made by Art Hayes in the above mentioned THRU THE HAZE, and in a personal letter to me, stating that he couldn't take on any commitments beyond this year (and tho the next ish of ABAN should be out near the end of December, but probably won't until January) I'm going to try and get some means of reproduction of my own for nextish. Probably a ditto, since I had much better success with the gel-duper than I seem to be having with these stencils. I don't particularly care for the printwork a ditto produces, but the artwork is easier to produce and, I think, looks better than mimeoed artwork. So... If any of you foreign fans want to get ABANICO free (I don't really know why you should but you can't tell about some people!) for a long time to come, just send me a couple yellow and brown ditto masters. Or, I'll even buy them.

I'm sorry, but this is a bit late due to a bit of fasia induced by the flue in the past week. I'd intended to compare the Bradbury profiles in AMAZING and ROGUE -- but I'll simply say that I liked the ROGUE profile best, for, while I can not say that I care for any of his writings, I do find his life interesting. And there were other things I'd planned on talking about....next time, maybe....

Bill



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HOWARD DeVORE You think your scar--  
4705 Weddel St., oh for Stf was hard.  
Dearborn, Mich. you haven't seen  
anything. I discov-  
ered WONDER STORIES (yes, "Wonder Stor-  
ies") back in 1936. There was one  
monthly and two bi-monthlys on the  
market in those days. Your allowance  
of 50¢ would have seemed fabulous to  
me at that time, my usual procedure  
was to acquire 7¢ from some odd source  
and walk roughly a mile to the nearest  
used magazine store to buy my store of  
reading matter. I almost invariably  
chose a back issue of WONDER because  
the AMAZINGs and ASTOUNDINGs sold for  
a dime! It must have been two years  
later then I bought my first issue  
that hadn't passed through other hands.  
The twenty cents spent on that ASTOUN-  
DING would have bought 3 WONDERS, but  
already I recognized the difference in  
quality.

Incidentally, your title "Scientific-  
tion" was the proposed title for Gern-  
sback's first magazine, for some un-  
known reason he titled it AMAZING  
STORIES instead. If I recall right,  
his original circular, explaining the  
magazine even listed it as "Scienti-  
fiction".

You ask about an ideal magazine.  
Uncle Hugo had it, a large 8 x 11,  
with probably 120 pages (I have no in-  
clination to run upstairs and look)

printed on heavy paper, abounding  
in illustrations, full page & small  
inserts. This presented novels that  
were novels, it was entirely possible  
to get 100,000 words in the novel --  
room to stretch out in. He called it  
AMAZING STORIES QUARTERLY. It must  
have weighed over a pound and been  
well over three quarters of an inch  
thick!

It's too bad that so little good  
material was being written.

(+ According to my source of informat-  
ion -- Sam's article in the Sept. '60  
AMAZING; he did send out a circular in  
1924, announcing SCIENTIFICTION. That  
is the reason I added that line, "After  
all, it was the title he had planned  
to use on his first stf mag...." I  
haven't heard of anyone copyrighting  
it, so I imagine it should be public  
domain. // I've only a few of the old  
pulp ((besides 5 of the last 6 FUs))  
and tho I've read only a very little  
of the fiction -- a large portion of  
it seeming unreadable just by glancing  
at the first coupla paragraphs -- I do  
prefer the pulp-size better than the  
digest. Somehow, the pulp-size just  
sorta seems right for a stfmag -- and  
I mean that as no insult to the field.  
After all, I read ((or rather, did))  
all the stfmags myself! // One thing,  
before I forget: I will of course let  
LOCs as they are((other than editing))



with one exception. One of my pet peeves being people who just will not capitalize or indicate in some accepted way the names of proz and fmz, they will find them all dully capitalized here. BB ♪) /??/

DON FITCH ...That's why I started 3908 Frijo, ed to publish "1" -- Covina, Calif. in order to trade and avoid the chore of writing letters of comment. Like this one. Why am I writing it then? Well, I know from experience that the period immediately following the posting of one's first fanzine is one of depression and of wondering what people thought about it.

I tend to agree with Roy Tackett that there are entirely too damn many fanzines being published; it's impossible to keep up with all of them, however much one may want to, and there simply isn't enough good fan-written material to go around. The average neoish faned is lucky indeed if he gets one fairly good contribution from a well-known writer in each issue, and it's pretty difficult to sustain an interest in fanzines when they are 75% utter crud.

Some first issues are much like this, lovingly gotten together by eager neos who have importuned bnfs until they have assembled 40 pages or so of second- and third-rate material by famous names. The reader usually remains unimpressed; and the first issue is often the last. ABANICO, fortunately, does not fall into this category; it is a modest, not-too-strained, editorially written thing much like the early issues of BHISMILLAH, and which might very well develop into the highly personal and individualistic type of fanzine which I most prefer. You don't write with the intensity, frankness, and utter goshwowness of Andy Main, but then you may be less likely to burn yourself out and gasp quite so rapidly. I think, judging from this issue, that you will be a valuable addition to fandom. (♫ The first Award to Those Who Have Contributated Most to Bill Bowers' Ego -- is hereby duly awarded. BB ♪)

I would suggest that you keep ABANICO small at first -- no larger than

this issue or even smaller if there isn't enough material -- avoid padding. By all means put in lots of your own material (with a few well-selected outside contributions to avoid making it exclusively a personalzine, but not so many that it loses its character as an individzine) -- even nattering, but don't compose on master -- work out a first draft, let it stand a week, and revise what then seems worth publishing.

Bravo! Another Finlay fan -- he may not be much of an artist, as the experts say, but he does have an absorbing technique -- or did -- I think less highly of his recent work. The current approximation among fanartists is George Barr.

(♫ That's why I started ABAN, too -- to trade and avoid loc's -- however, even tho I am getting some trades, I seem to be writing as many or more loc's as ever. Oh well, it's fun anyway you look at it! // I don't know exactly how you would describe the emotion I felt when I finally got ABAN 1 out; there was relief at getting it out and dissatisfaction over its material, etc. But you're right about that wondering what people tho about it; everyone who's ever put out a fmz ((and who's human)) doubtless knows how I felt. So that makes these letters doubly appreciated -- knowing that they took time that could have been used on more valuable things, to write to me! // Of course there are too many fmz being pubbed -- that's why I'm putting out ABAN -- to get as many as I can. // I can't make any promises on how future issues ((or even this, as of this writing)) will turn out -- I'll just let it evolve in its own way. But I'm always open to suggestions -- there's no one less perfect than I. // The first ish didn't contain "40 pages" and "material by famous names" because I didn't have the nerve and/or the patience to wait on it. // I personally consider Larry Ivie ((having seen, it is true, very little of Barr's work)) the best fanartist, but I am willing to say that Barr is "good" -- but who the hell is an art "expert" if I may ask? BB ♪)

BUCK COULSON Fans will put out fanzines, it seems. The re-  
Wabash, Ind. production of ABANICO



looks like hectograph — rather good hectograph, at least in our copy. A "gel-duper" sounds like the same thing, frankly. Maybe hectograph is technically a brand name? I don't really think so but it could be. Spirit duplicators are usually known as "ditto" in fandom, but the name is technically copyrighted by the Ditto Corporation. And "multilith" is actually restricted to machines put out by the Multigraph Corporation, though fans use it to refer to any machine of the same type put out by any company. So maybe hectograph is a brand name for one type of gelatine duplicator. (It's a nice theory, anyway; too bad I don't believe it.) (See editorial, where ye ed reveals All about gel-dupers -- if he doesn't forget. BB')

I think you were smart in switching to the 8 $\frac{1}{2}$  x 11 size. Aside from the problem of layout, half-sized zines have never been very popular except for the lithographed or photo-offset varieties.

I suppose every fan has his own idea of the prefect prozine. I'd like to see something along the lines of SCIENCE FICTION PLUS, as far as layout and size, with the artists of the various del Rey-edited mags of the last boom (Ebel, Eberle, Krenkel, Freas, Beecham, Tyler, Orban) plus Finlay, Barr and Adkins. (Grosser is good, but his specialty is pure fantasy, not science fiction -- he'd have been great in WEIRD TALES.) Then I'd put Doc Lowndes in as editor and give him a budget of 5¢ (minimum) to 10¢ per word for stories. Monthly, of course, and about 96 pages, which is enough for the large-sized mag...maybe 120 pages, if we're going to get carried away. No restrictions as to length of material; anything from a Fred Brown vignette to a serialization of the new novel Tolkien is reportedly working on.

Actually, the only real objection to your choice is that you don't mention paper quality -- if you're going to have a digest-sized mag as thick as GALAXY you want better paper than GALAXY is presently using so it won't start coming apart on your shelves. My choice would be either slick paper or the "book paper" used in the last couple of issues of SF PLUS. Of course, you take up a lot of things like edit-

orial, contents page, author's profile etc., which I'm indifferent to -- if a mag has them it's all right, if it doesn't have them, I don't care. I'm interested in the fiction and the illustrations --and of course a book review column. Other columns I can take or leave alone (including a fan column)

As for sf versus stf; sf is as easy to say, but it isn't as short. It has two syllables while stf has one -- and the trend in fandom, as in the world in general, is to shorten everything as much as possible. Why say "esoff" when you can say the same thing as "stef" in less time? What are we saving time for? Bring that up some other day....the urge is to shorten things, as evidenced in the nicknames that spring up for every fanzine with a title over one syllable long.

(Incidentally, that shortened form -- "gel-duper" -- isn't my idea; it's all Chuck Devine's fault. // It is easier -- or rather was, last ish -- but, on a gel-duper you don't need tracing plates, etc. -- and here you do. But I haven't got 'em, because I can't find 'em. So this is being done mainly, if not entirely, thru the use of a typer -- including headings. Maybe you can do it with a pencil on a piece of cardboard, or maybe you can't, but I haven't the nerve to try. Besides, why invest in all of that stuff when I don't know how the next ish of ABAN will be produced -- it might be printed for all I know. // I have managed to get 4 ish of SCIENCE FICTION PLUS, but am rather disappointed in them. I liked some of the artwork ((especially, Finlay's full-pager in the last ish)), and the little dodads about the author of each story, but overall, it didn't live up to my expectations. // About Fred Brown and vignettes: that's the form I think he ought to stick to, rather than trying things like THE MIND THING. I have NIGHTMARES AND GEEZENSTACKS, and while I haven't read the time to read it all, what I have read has convinced me that he's the best in this form, and this form is the best for him in stf. Of course, he might be a great novel writer in the mystery field, but he isn't in stf. // Who the hell's Tolkien, anyways? // I didn't include type of paper because I didn't think about it -- and anyhow, I know even less about that than I do the ot-



her things, // What shelves? My bookcase is stuffed with prozines and they are now piling up outside it, My table/desk has over 200 p-b's piled on it, with my entire collection of fmz, etc. A little table to the side holds my 18 hard-cover books, and on them are piled FANCY II, CONVENTION ANNUAL 1; The ATOM ANTHOLOGY, and the Tuck HANDBOOK. This place is a mess.... Incidentally, the change in typer size at this point is due to the purchase of my own typer. I may be able to swipe the ole family one from my sister long enuf to do part of the next lettercol -- but I can't guarantee it. Oh well, this Pica type face should be easier to read. BB :)

SETH JOHNSON When I was a kid there was no science fiction in 339 Stiles St., the libraries save for Bourroughs' Mars stories and Vaux Hall, N.J. Jules Verne and possibly Tom Swift could be considered the science fiction of that day. Youth of today have some wonderful advantages that way. They can go to a library and get up to a hundred hardcovers of sf that they haven't read yet. If I went there there would be perhaps one or two juveniles that I hadn't already read in mag or pocketbook. That's what comes of devouring all sf since 1919.

Well if you produced ABANICO on hecto gel (: another name yet!! BB :) I have to hand it to you. Either that or I just happened to get the first sheets off the gel for all pages. Congratulations on a fine job there. Mighty few neos learn to turn out clear copy on very first hecto zine. I still can't do it as a matter of fact. Art Hayes turns out my N'APA zine for me with his gestetner, and all I do is type the stencils.

Well I got an entirely different idea for worlds best prozine in sf. Should be published weekly like the old AGOSY ALLSTORY WEEKLY by Munsey Publications. Should start serial of book length book or novel with every issue and wind up one in the same issue. Should be at least four such serials running simultaneously. Idea is to provide market for sf authors to write novels and long stories for. As of now few people care for serials because the darn things come a month apart, but with a weekly even a six part serial would still only take a month and a half to complete.

Oh yes, the thing would be pulp with some sort of pen and ink illo for each story and a color cover front and back. Also some leading fan conducting a column about fandom. Also the publishers would produce a fanzine on their own hook just to print all the LOCs that come in and to publicize all the fannish projects going on at all times. Notices of local meetings, new fanzines, apa group notices and so forth. This would be sent to all letterhacks who wrote to the editor plus the subscribers to the zine itself. As for the title I would like BLOOD AND THUNDER OF OUTER SPACE. Or RIDING FIRE TO OTHER WORLDS.

As for the editorials they should be in the back of the zine and should never be limited in any way and guest editorials would of course be welcome.

And the heck with short novelettes and the like. The market is gutted with the darn things already. Better specialize in really long stories like the Ring Trilogy by Tolkien or PATH OF THE MASTERS, by Johnson. Even the hard covers are beginning to look like short stories nowadays. (: The "line of thish". BB :)

As for artists, I don't think I'd want any one or a half dozen of them to be the main backbone of the zine. Much rather they used



best of all artists, and even selected from the fan art exhibits at the world-cons if possible.

Nope. Seperate fandom from the general readership. If they are interest ed enough to write to the editor or subscribe then they would get that super fan-zine with all the things dear to a fannish heart. However, it is not fair to inflict this stuff on the general reader who shells out his hard earned dough to be entertained and not to read about the goings on in room parties at the last convention or who sawed Courtney's boat type thing.

However, the slick paper at the center could be devoted to some artwork portraying other worlds, bizarre scenes and people and aliens and all in gorgeous technicolor.

DEAD (I think he means "Leap", but I'm not sure -- tho this title applies just as well, at that. BB I) was rather morbid. And not developed enough to develop suspense and thus all that was left was sort of a bad taste. If you must have morbid stuff have it written by people who know how to exploit it. Like Poe for instance.

(I Un' huh, I'll run right down and see Edgar Allen first thing in the morning. Seriously tho, Mr Johnson, I'll have you know that Buck Coulson said he might have printed it if I had submitted it to him. So don't you go criticizing the nearest thing I've gotten to breaking YAN -- ya hear? Incidentally, "Leap" ((as the series in KIPPLE, tho two years latter)) was also written as an English class assignment. In this case, it was to write a paragraph of your own making in two versions; one as colorful as you could meke it, the other using only one syllable words or something. ((The one you saw is the "colorful" one, in case you had any doubts.)) It didn't have to be a story as such, but I tried to at least make it something! // I did do a rather good job on ABAN 1, if I do say so myself. The first 30 copies were as good as any dittoed zine I've seen; 30-40 were still good, and 40-50 still legible. So, as I've only sent o u t somewhere between 40-50 copies, everyone should have a legible copy. And I did try to make each individual copy as nearly even thruout as possible. // I don't think it would be right for me to comment on these ideas for "the perfect zine" because they are perfectly individual opinions, and I made my own stand perfectly ((okay, so I forgot the paper, Buck)) clear in ABAN 1 -- even tho some of my ideas are changing already. Still, you can't realize how interesting your views are to me, so keep them coming.

Well, I'm back to the old typer again; I traded for awhile.... BB I)

ART HAYES If all SF promags stopped but one, we would be stu k' with that one. R.R. #3, No group, specially no individual, would be satisfied with any one Bancroft, format. Your ideas of the ideal zine sound very good, but I still Ontario, doubt that it would please the whole works. That zine would get Canada. more letters on cutting out the Fandom bit, than on anything else. The readers would want the extra wordage in SF stories. At the present, in a promag, I skip entirely the reviews they have, even if by damon knight. Just a list of those avilable would be just as good as an opinated review that is actually meaningless to the readers.

CASE CLOSED. And I consider the Lieutenant to be absolutly useless in his capacity. Sure, they could keep it hushed up, but that body should have been examined by others more qualified to than he.

(I Sure, but that would have meant more people seeing it, and a much greater chance of word leaking to the general public -- the result of which would no doubt have been rather explosive -- or numbed. Actually, "CC" wasn't meant to be a "great" piece of fiction. I thot it readable, and so used it as a space fillier. BB I)



RANDY SCOTT            You will probably receive screams of outrage on your method  
3248 Porter Lane,    of duplication, but not from me! The repro was entirely leg-  
Ventura, Calif.      ible; the print is a rather "soft" purple, but completely re-  
                         adable--easier to read than some dittoing I've seen (namely,  
HEPTAGON). I was very pleased to see that it was hectoed -- it's the first h'd  
zine I've read.

So yur first fmz was YANDRO, and yu shortchanged RSC 5¢! Same here! back in  
'58.

Yu dig Finlay art, eh? He illos for an astrology mag -- I looked at a copy  
on the stand today. F&rgit the title, but it's unmistakable. Beautiful art,  
much better than the stuff he does for the stfmags! YU must've never seen any  
of Kelly Freas' artwork? Pity. He's terrif. Hope he comes back to the stfield  
soon.

(+ So he does -- Finlay, I mean. Ran, you've done me a greater favor than you  
realize by mentioning that astrology mag. I've never been interested in that  
type stuff anymore than I have in the occult, and Palmer's brainstorm. But, I  
intend to pick up every copy of this ASTROLOGY--YOUR DAILY HOROSCOPE from now  
on. True, why pay 35¢ for something you'll probably be throwing away after you  
have removed the cover and four interillos -- but Finlay is that good! Mr Fitch  
and anyone else who 'dig's Finlay art', I'd reccomend you try and get this mag.  
Of the four interillos in the Oct ish, all could be classified as fantasy, and  
two are downright science fictional -- only the cover is mundane. And they are  
better than a majority ((tho not all)) of his stfmag work. // Freas: I've seen  
a bit of his work on some MAD's, and he's good. However, he is not Virgil Fin-  
lay! // And speaking of artists, leave us not forget one Ran Scott. He's no  
Finlay either, but he is constantly improving, and some of the other artists 'd  
better get a move on 'em. Take a look at PARSECTION 9 -- for some reason, his  
best work seems to appear in FAR. BB +)

Also, since lastish, I've had letters and postcard's from the following people ;  
some about ABAN, others not: GEORGE SCITHERS; BILL DONAHO; RALPH HOLLAND; GLENN  
LORD; PHIL HARRELL; LYNN HICKMAN; PAUL SHINGLETON, JR.; CHUCK DEVINE (thank's a  
lot for the artwork, Chuck!); RICHARD LOETZ; and ROBERT JOSEPH.

So long, and take it easy all -- see you .

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