

Published weekly by Terry Carr and Ron Ellick,  
both at 2315 Dwight Way, Berkeley 4, Calif.  
News, commentary, and money to defray expenses  
gladly received. Since Ron is gone this  
weekend, this issue is all done by Carr.

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DETROIT FANDOM hasn't been loafing either. Also received this week was a circular from them, calling for supporters and enclosing postcards for replies. I signed it with a note that I'd support them, but Ron is waiting a bit longer before deciding between Detroit and Chicago. This promises to be an interesting campaign.

SPEAKING OF ROTSLER, he has a piece called "Cathedral" which will be in the 77th Annual Painting and Sculpture Exhibition of the San Francisco Art Association on April 9. He kindly sent us an invitation, which we intend to use. I must see what Bill's conception of a Cathedral is.

RON BENNETT'S PLOY is out again, and it strikes me as easily the best PLOY to date. Fine cover by Atom, numerous interiors by Bill Harry, whose shading-wheel work is a joy to behold, and all sorts of Loncon coverage by Sid Birchby, Pete Daniels (fan extraordinaire as well as trumpeter with the Merseysippi Jazz Band, which played at the con), Archie Mercer (who missed it due to illness, but received a box loaded with souvenirs from the attendees), and Sandra Lawrence. "Phoenix" has his fine column here again, and Sandy Sanderson begins a new one with a blast at Eric Bentcliffe, which prompts me to wonder why there are so few feuds in Anglofandom--we hear of the Wansboroughs and other obnoxious types.



but always, it seems, in nothing stronger than a humorous vein. Well, anyway, the upcoming Sanderson-Bentcliffe feud promises to be a wowser. PLOY is highly recommended. 15¢, four for 50¢ to Stateside representative Bob Pavlat, 6001 43rd Ave., Hyattsville, Maryland, or write directly to Ron Bennett, 7 Southway, Arthurs Ave, Harrogate, Yorkshire, England.

LET'S BE FAIR ABOUT THIS, and quote the other side of the controversy over the WSFS. Len Moffatt says, "The 'movement' to 'dissolve' the WSFS is one of the silliest things I ever heard of. The WSFS hasn't had a fair chance to prove itself; hasn't been around long enough. Only reason I can think of for considering such a move is that the Directors of the Society might try to run things, dictate to convention committees, control all the membership money, etc. And, according to the By Laws, it is impossible for the Directors or the Advisors to do anything except act as service people for the committee. It is the committee who runs the conventions, handles the money, just like it always has been. To my mind, the world organization provides two valuable things: (1) a source of information, service, advice and the like for the committee putting on the annual convention; (2) a framework or pattern for each succeeding convention and con-committee to follow, so they don't have to waste time starting from scratch each year, as they have in the past.

"My first fear when I heard about the WSFS and the fact that we would be holding the SOLACON under its 'parentship' was that some of these wheels in the Society might try to dictate to us, tell us how to run the show--or else. But nothing like that has happened or is likely to happen. On the contrary we have received nothing but help, info, advice (and a mess of memberships) from these people acting in their capacity as officers of the WSFS. Maybe they would have done the same for us without having titles and a world organization but the fact is we were not in contact with any of them until they approached us in their official capacity. None of them have ever insisted that we do things their way; we have used some of their advice to good advantage and when we ignored their advice there were no hard feelings or threats to 'do this or else.' So why are some fans so worked up over the thing?" So says Len Moffatt, committee member of the SOLACON. Any comments?

TOM CONDIT, whose address is Apt. #9, 64 Thompson St., New York 12, N. Y., says, "...you might run a notice in FANAC that I will endeavor to respond to any fanzines and/or letters anyone would send me, as that empty mailbox is a damn depressing sight..." Tom is an insane former Califan whose writings have appeared in such incomparable fanzines as MANA and INNUENDO, and who has written an article on Frisco fandom as he remembers it for METROFAN. "Libelled you all, naturally," he says.

ALEX BRATMON writes, "Forrie got up last meeting (of LASFS) and read those bits you had about his Famous Monsters of Filmland in FANAC #3. He explained the reason why it wasn't a real contribution to the field of stffilms as Lupoff seemed to want it to be: 1) It was not aimed at the fan; 2) Forrie explained that he had very little control of the format of the mag; and I might add 3) What in the hell do you want for 35¢ anyway? The guy who was producing the thing had just lost \$40,000 from a book publishing fiasco, and naturally he wanted to get some of it back. So his first consideration was to get a distributor for the thing. That lowered the standards right there, for these wanted something for the average age of 14½. From all reports, it is selling okay. The first week it was out in N.Y., 300 letters were received from teenagers. If you figure that only 3% are writing, then this shows that it is doing pretty good. Another thing: if it sells well, then another issue might be put out. He says that if this is the case, he will try to improve it."



ALSO ARRIVING THIS WEEK was Lars Bourne's BRILLIG #11. In fact, the fmz arrived here the second day that Bourne himself was here, which saved me the trouble of writing a letter of comment. This issue sports an attractive Bourne-type cover, silk-screened, and the beginning of a change of policy: "BRILLIG will feature all sorts of stuff, none of it, or very little of it, related to science fiction fandom." Lars finds himself drawn to more cultural things, apparently. The change of policy seems to be for the best, anyway, since as a fannish zine BRILLIG has never been outstanding, and the two fannish items herein (by Archie Mercer and John Quagliano) are outshined by the more mundane pieces, such as Don Stuefloten's fiction piece, which, though rather overdone stylistically, isn't bad. Stuefloten seems to occupy the same position in fandom today that Don Howard Donnel occupied a few years--the fair-haired young fanwriter, inevitably compared to Bradbury (erroneously), and inevitably overrated. But Stuefloten seems to be a conscientious writer, still developing, and bids fair to turn into a good one. Other items herein of particular interest are Dick Geis' column, Mervyn Barrett's reappraisal of a jazz album that created quite a stir a decade ago, and Jerry De Muth's discussion of "Concert vs. Nightclub Jazz". None of the material is outstanding, but the whole tone of the issue seems to promise that BRILLIG is at last developing into an eminently readable fanzine.

FANZINES ARE STILL FOR SALE here--lots and lots of them, a large variety to be sold grab-bag fashion at 15 for \$1.00. Send the money to me, Terry Carr.

LARRY SHAW's INFINITY S-F, we hear, will have to go bimonthly because of "poor sales".

A NEW FANZINE on the scene is ProFANity, from Bruce Pelz, Box 3255 University Station, Gainesville, Florida. The first issue has a four-color silk-screened cover, which isn't bad, and a checklist of the works of Henry Kuttner. This latter is offered as "a tribute to a host of authors--all of whom were Henry Kuttner," and is inevitably incomplete. Nevertheless, it's not a bad job. The zine itself is very lightly mimeographed, but readable, and composed of material which is on the whole rather sercon, if you'll excuse the expression. There's an atheistic poem ("No purpose, goal, or end is served by me/Nor by the myriad other fishes in the sea./An endless chain of species there must be,/Each the pointless product of eternity..." etc.), a one-page article on "The Definition of 'Meaning'" which is rather pointless reviewing of semantic principles, a weak satire on racism (which nevertheless contains one memorable line: "Metaphors are the opiates of the people."), a review of van Vogt's "The Mind Cage" ("I suggest 'Slan' instead. It's a much better book with essentially the same plot."), some poorly-reproduced and extremely bad cartoons (including the usual "Regardless of what the archaeologists say, there ain't no Martians!" with the monster standing behind him, and the other cartoon with the moon people lined up before a telescope and the sign, "See the Mountains of the Earth."), and a mediocre story by Stan Serxner. This last is the only item in the issue which stirred my interest, and that only because I wonder if Serxner is returning to fandom. Serxner put out a zine called SIRIUS years ago and was one of my first fanspondents. He also published one of my first appearances in a fanzine, an incredibly bad story called "Infinity," as I recall. Ah, but I digress from the fanzine review. Well, let's just say that ProFANity may well develop into something (it is a better-than-average first issue), but at the present I don't recommend it.

--tgc

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