



After Q16. See CoA, bcover.

FANAC 87

July 1962

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LUNACON: 1962

IT BEGAN sometime after 1 PM Sunday 29 April at Adelphi Hall, 74 Fifth Ave., NYC. Despite the posh-sounding address, it was a hall much like that used for the previous Lunacons, notable mainly for also being the address of the Summerhill Society. Harriet Kolchak was collecting admission fees at the foyer of the con hall. I can't be more definite as to the time, as I got there late, slipping into my seat and recognizing fifteen or twenty old friends while Sam was moderating (strange word under the circls) a panel on "The Contributions of Fan Mags." Sam distinguished himself as a connoisseur of something or other by praising LIGHTHOUSE in his introduction of Terry Carr, for its "nice clear reproduction--you can actually read it", though without mentioning who did the nice clear mimeography. JVTaurasi, who qualified as a faned by his having kept up some model railroading fmz called TINPLATE since 1955, and some sf-oriented zine whose name somehow escapes us for the moment, trotted out the old traditional line that Faneds Should Stick To Stf & Not Inflict Other Interests On Stfans. Ho-hum. Terry, in what seemed loose but brilliantly insightful ramblings, brought out the idea that fmz need not be rigidly stf-centered but might well now--even as in the past--serve as a series of forums for new or developing writers. (I might add that James Blish would agree with him, as Blish's own TUMBRILS was hardly stf-centered; and we have the more modern instances of MZB, Terry Carr himself, Poul Anderson (in SMORGASBORD), AJBudrys (in DUBIOUS), Larry Shaw (with various zines), etc.) Terry raised the question of whether the very name of science fiction fanzines might not be a misnomer, despite the gradual and increasing return of fans to stf. (This related closely to a point Del Rey made later on.) A much chastened GCWillick tried to convince us that fmz criticism of stf, by fans and specifically by faneds, was & is usually invalid because by amateurs rather than Professionals--a position which struck this writer as a bit too much that of the Fawning Acolyte. Jack Chalker, who looked much younger than we would have expected, took GCW to task on grounds that the fmz audience consisted of customers of those same prozines and therefore that their views could be very important--even as is true of the audience of any writer; a point most tellingly made by Blish in the last couple of WARHOONS. When SaModerator called for questions from the floor, DAWollheim pointed out that fmz did offer a modicum of discipline to faneds; Lester del Rey--easily the star of this interplay, even as last

year's--pointed out (like various Seacon panelists) that the slushpile, not the fmz, provided, albeit in small numbers, the major prozine contacts with new writers. At 1¢-2¢/word, editors can be more discriminating than faneds who might have to twist their friends' arms to get material.

After the panel, the usual presentation of a plaque from the Lunarians took place. This time it was to Frederik Pohl, GoH, and read TO FREDERIK POHL / WHOSE RISE FROM THE RANK OF SCIENCE FICTION FAN / TO RENOWNED AUTHOR AND ACCLAIMED ANTHOLOGIST / AND EDITOR OF SCIENCE FICTION, HAS PROVEN INSPIRATIONAL / THE LUNARIANS - LUNACON 1962. Pohl's acceptance was followed by his GoH speech. In the former, he expressed impressment that his name was spelled right, and mentioned that he was running for the office of ~~President~~ ~~of the~~ coroner in Monmouth County, NJ--quite appropriate to his editorial occupation. In his main speech, he expressed the act of faith that stf is not dead. To his mind, stf reflects what people think might happen, not what they believe will; stf is becoming Bigger and Better, via different media (I think he was groping toward my insight that it's becoming one among many mainstream techniques rather than an exclusive little genre as formerly) and with increasing population. Granted the sine wave in prozine issues & sales, he thinks we've passed the low point. Among other plugs for Galaxy, he mentioned forthcoming stories by Heinlein, del Rey, Hal Clement, Poul Anderson, etc., together with some good slushpile material. He believed it was significant that many who'd claimed to have abandoned stf are now returning to it. He emphasized that fmz criticism--apt and inept alike--is often the only worthwhile criticism a pro ever gets. After the inevitable allusion (apropos of this and other forms of criticism as well as of published stories) to Sturgeon's Law, he ended with a "Vote for Me for Coroner" plug.

There followed some of Belle Dietz's traditional muffins and coffee; not at all bad. Then the auction, highlighted by Frank Prieto vainly bidding me up to \$13 for a large pile of extremely rare VAPAZines from the collection of Fred Pohl. Afterwards came the equally traditional Sam & Chris slides. They were billed as experimental unpublished color artwork of Virgil Finlay, and from what little I saw, it is no great surprise that they remained unpublished; I didn't bother to sit through the entire showing. Out in the hall, the Fanoclasts were having a sort of junior Intervention of their own. Fun, too, even tho' they didn't arrive at any Great Decisions.

Afterwards came a debate between Lester del Rey and Randy Garrett; Randy wasn't nearly so outclassed as we'd feared, partly because there wasn't much real basis for argument between the panelists. Del Rey emphasized that he wasn't up in arms against dowsing so much as against 'witchcraft in stf', i.e. psi of the variety lately featured in Anal O G (as he kept calling it), and he was against this latter largely because it was a gimmick--a convenient substitute for plot or thought on the writers' part as well as a vehicle/stimulus/soundboard for increasingly overdone polemics by JWChod Jr., for whom the difference between science-fiction and science-fact was sometimes hard to tell. In the midst of numerous unmerciful chops at ASFF, he claimed that the paranormal was basically a part not of stf but of fantasy, comparable with dream stories.

Randy--who started out by confessing that he and Larry Harris had begun Kenneth J Malone as an idiot superman, part of a lampoon, but that they were induced by JWGjr to do rewriting under all but irresistible ~~pressure~~ ~~pressure~~ claimed that he was trying to make witchcraft, in the sense of the Old Religion and its associated paranormal techniques, into a scientifically valid framework in terms of its given postulates; its success could be decided only by his readers. He loudly denied that he would write about dowsing rods.

Del Rey made the excellent point that art consisted largely in overcoming limitations accepted for the purposes of the game. Only certain kinds of sound can be produced by piano or violin (as against the organ, etc.); in the same way structural requirements (= limitations) in poetry gave it the possibility of becoming art. The same could hold true in stf; but lazy writers didn't play the game--instead, they refused to work within the limitations of the genre (unlike Hal Clement, Clarke, &c.). Fans, in becoming sophisticated, have tended to increase their demands, their criteria of acceptability of a piece of stf. Simple ideas are therefore often disregarded--resulting too often in discarding the baby with the bathwater. Magic in stf was not automatically objectionable--Hal Clement was

an absolute archetype of a writer who knew how it could and should be used--but psionics was, in its present form, automatically a misuse of magic. Randy agreed, conceding gladly that without agreed-on limitations there would be no story. He admitted to having tried to write a story without such limitations--but never again.

During the question period, Joy K.G.C. Sanderson, whom we all know and love from the HARAKKUK lettercol as well as ~~APX~~, tried to bring home the notion that stf really doesn't know what it's talking about, by asking "What is electricity?". Del Rey defined it handily in terms of what it does. Larry McCombs, momentarily diverting his attention from a couple of *girls*, made the interesting point that magic with 100% predictable results from standardized procedures automatically becomes science and can be used as almost a definition for the latter. This elicited a Randy Garrettism to the effect that a basic rule of magic is: "never conjure chickens till they're hatched" (groans) and a generalization that "Why?" is a question leading to science, "Why not?" to magic. On this note the formal program ended, and the con broke up into a lot of long pent-up socializing and cliquing. Jon White--a very personable young neo--peddled INSIDEs and bought other fmz. I made some new friends and met again many old ones. From der voodvork oudt came Wilimczyk, Art Saha, Ken Beale, and Calvin Thomas Beck with his inevitable mama. From der slanshacks oudt came, too, most of the local BNFs, WKF's, enthusiastic neos and others; and for me the con' didn't break up till late that night when McCombs, Anna Moore, Jon White, ~~Andy Main~~, and various others finally left a dinner-and-gabfest at ~~Ted White's~~.

--wb

THE BROYLES FANDIRECTORY 1962 will be priced at \$1 or more, to offset increased costs due to a far larger number of entries than lasttime. Prepaid copies at \$1 will be guaranteed earliest delivery via 1st class mail. Better hurry; it's worth it. (Sorry I couldn't get a FANAC out in time to carry your rider, Lloyd.) For info write Lloyd Broyles, Rte 6, Bx 453P, Waco, Texas. # Gerfandom is also getting into the act: THOMAS SCHLUECK, 3 Hannover, Altenbekener Damm 10, W. Germany, is occupied with the big Gerfan project of pubbing a similar Fandirectory. Fans outside Germany are welcome to send in data: name, exact address, birthdate, profession/occupation, year of entry into fandom, taperecorder speeds, special interests in fandom, memberships, special interests outside fandom. The directory will probably cost about 35¢.

EGOBOO IS WHERE YOU FIND IT: My poem "These Our Games", which got into PANIC BUTTON, also won a prize in the state-wide poet laureate contest 18 May 62 (one of 5 prizewinners among 247 entries). The contest was open to UC students on all campuses; sponsored by fatcat Fred E. Reed (UC 103). A copy now reposes in the UC library, Berkeley.

BEANIE by Ray Nelson



POSTER (THE MAGNIFICENT) DEL REY was GoH at Mensa's meeting Fri 29 June at Willkie Memorial Bldg, 20 W 40, NYC. His purpose in coming was to deliver a shaped charge into the concept of IQ tests central to the whole Mensa idea. (Cf. FANAC 80; "We may have to disband the Society after he's had a go at us."--Peter Sturgeon, brother of Ted, in American M ACTIVITIES REPORT, 6/62.) Del Rey began by outlining the history of IQ tests from Binet's earliest researches to date, apropos of showing that there are serious theoretical weaknesses in them. Apropos of the well-known limitation of most tests--the too-low top--he made the point that tests should be constructed by people of equal or preferably higher ability compared to the top level of those same tests; those constructed by lesser minds almost certainly would include unnoticed goofs. (Banesh Hoffman has already attacked in detail the limitations of the usual multiple-choice exams confronting first-rate minds, who see more in the questions and therefore more ambiguities, more reasons to be indecisive about the correct vs. the tester-desired answers.) Who can adequately test IQ 200+ types, let alone Odd Johns? And validation of any and all such tests, for predictive value in life situations, would require nothing less than lifelong followups, on a sample of about 100,000 in the USA, not limited to collegians or public figures. Tests designed for the young may be ill-adapted for measuring adults. Tests of this sort usually fail to differentiate between acquisition and application of knowledge. Use of dexedrine or other central nervous system stimulants can temporarily raise one's one-time scores but decrease one's capacity and efficiency in life-situation work, whereas tranquilizers lower one-time scores much more than they lower work efficiency. Tests generally fail to take account of cultural or language barriers, major or minor. Del Rey suggested that what IQ tests actually measure is ability to be conditioned, or (as schools are basically conditioning factories, though in some circumstances they need not be) educability up to a certain level. They do not test integration of knowledge, awareness or use of subtleties, nuances of meanings, abstracting power, creative imagination, etc. ((Graduate Record exams do sometimes explore these areas. wb)), judgment, drive or flexibility. Proofs were plentiful: a computer can be and apparently has been programmed to pass an IQ test without advance knowledge of the individual questions; testmakers often failed to take into account alternative replies which would be correct according to stereotyped or more imaginative understanding of the categories of thought investigated (e.g. Ted Sturgeon's instance of morals v. ethics, or the famous--and to many victims infamous--geographical problem of naming the longest river, which involved as clearcut a confusion of name and thing on the testmaker's part as Korzybski could ever have wished to use as a horrible example of unsane elementalism.). Del Rey's ideal of a really high-level test would emphasize, among other things, power of abstraction, ability to handle life problems, ethical/social problems, etc. "Creativity is the perception and solution of problems not forced on one by life situations," said he, and this variable would also be stressed. He then asked if the M's incongruous assembled would consider themselves among the upper 2% of happy people in the USA...and followed this up with a distinction between the "merely intelligent person" and the "intellectual", apparently under the impression that Mensa is likely to attract mainly the former. The former is basically a fact-gatherer, a logic-chopper, an academic type; the "intellectual", in LdR's sense, emphasizes relatedness among facts, depends on accurate intuitive jumps, unsystematic but highly relationship-oriented accretion and discretion, discrimination among similars. ((The Cattell III test used by Mensa does in fact attempt to use these variables, with dubious success.)) And may their tribe increase.

Regrettably, most of the questions after his speech were not nearly of the calibre of the speech--which was fantastically great to a degree that this summary can only hint at--and some questions were disappointingly fuggheaded: apparently some Ms were actually feeling threatened by this attack on their claim to status. I sat back and smiled, knowing well that his critique, though accurately aimed (and not really new: parts of it earlier appeared in the works of Terman, Hollingworth, Wechsler, RBCattell, Banesh Hoffman, Olaf Stapledon--in Odd John--and JTM'Intosh--in World Out of Mind, as well as Heinlein in Gulf.), did not really constitute an attack on hIQ individuals or their modus vivendi. Lester and Mrs. del Rey, Perdita Girsdansky and fringe-fan friends and I ended up at a local cafeteria where the more fannish talk went on into all hours. My only regret is that the speech wasn't taped; I hope Lester will sometime get it into print.

TAILGATE SCRAMBLE: Katya, neofan wife of Dave Hulan, is expecting a little neo of her own in November. "The fannish thing to do?" says Dave. # Former San Jose fan PAGE BROWNTON (pubbed TELLUS, 1954-55) appeared on KPFA's "Midnight Special" folkmusic show, 10 March 62, playing guitar and autoharp and singing with some young lady; "hone of it very good--his voice and music tend to drone on&on" (thanx, Dave Rike). # PHILIP K DICK ought to put in a claim for royalties on this one: "Foster, You're Dead" was pirated in MOSCOW BRESS REVIEW, a Sunday-supplement kind of publication paying 20¢/word, goshwow. (Thanx, KPFA) # Congrats, Berkeley & LA fans of college age & inclination: Univ of Cal's Board of Regents has abolished compulsory ROTC. From next Sept. (1962, that is) on, students will no longer be required to take the traditional bugaboo. The Regents fondly hope that juniors and seniors will be motivated to take the course on a voluntary basis. (One might recall the old dictionary definition of "fondly"...) # Jerry DeMuth, 1044 Nordale Ave., Dayton 20, Ohio, desperately needs a copy of PANIC BUTTON 6 with his article on Ingmar Bergman. # HABAKKUK columnist EUNICE REARDON was named publicity director for the NY Summer Festival. (But no, don't blame her for the weather.) # EARL KEMP joined the Regency Books staff. Cheers. # MARION ZIMMER BRADLEY signed a contract for "Sword of Aldones", official first book in the Darkover-AlMerdin mythos. Ace Books, pubdate probably sometime in Sept. or thereabouts. Says Marion: "I'm literally purring!" Judging by the other hints, this should really be a treat for the sword-&-sorcery crowd; for details on why, try to beg, borrow or steal a copy of ANDURIL #1. # CHARLES WELLS isn't folding CADENZA after all, it seems: Good, say I. CW made Phi Beta Kappa and has won a \$2400 fellowship at Duke Univ. to work towards his M.A. in math. (No, probably not to validate the JERhine researches.) Cheers. # Little Men director AL HALEVY stepped down after a 3-year reign; Dr. PAUL HEALY elected by acclamation to replace him. # FANAC's British Agent, ARCHIE MERCER, has severed his nine-year connection with Malleable Iron Works, North Hykeham; his 434/4 Newark Road address remains valid for the moment. "It is his intention (~~to~~Famous Last Words) to keep up with essential fanac, as interpreted by himself." We assume that this includes the position of British Agent for so many fmz... # In & after PANIC BUTTON 9, LES NIRENBERG will pay from \$1 to \$7 for MSS., articles and cartoons; humorous or satirical stuff mostly wanted, sercon, faanish or stf-centered work not especially wanted unless of probable interest to a 60% nonfan readership; MSS. requiring extensive editing not wanted. Artists requested to send descriptions and gaglines for cartoons. Payment on publication. (1217 Weston Road, Toronto 15, Ontario, Canada.) We are reminded of Bob Shea's new policy of paying for material accepted for his busmen's holiday fmz, THE SCENE. # LEO MARGULIES says that WEIRD TALES's revival isn't completely worked out as yet; the new issue may be out in a few months, consisting of about half reprints from earlier WTs and half new materials. # Our new NY phonebook contains the following listing:
Stewart bhob: 237W10 WA4-8699
(But it may not be of too much use to call: last I heard, bhob's phone was being shut off.) Even e.e. cummings and damon knight couldn't get the phone company to give them their lower-case due! # JUSTICE LEAGUE OF AMERICA #10 (a comicbook, yes, but read on) has a lovecraftish story complete with Elder Gods and all, and some menace finding a copy of the Necronomicon...and in fact HPL is mentioned.(Thanx, Mike McInerney). It's a few months old, but maybe still available somewhere. # TED COGSWELL writes that PITECS is "closing editorial shop" for a year or so, pending completion of his dissertation. # DON STUDEBAKER reports that he has just completed his first opera libretto, non-stfnal, "Day of Opening" (one-actor); about integration. Composers who can set words to music for stage production should contact him. He will also write libretti for composers in close collaboration. (Listening, Pal Jesus gang?) # TRAGEDY AT DONAHO'S: 28 July at a GGFS meeting there, some hit&run driver ran over their cat Muff-Muff. My condolences. # NORM METCALF and friends have obtained a printing press, stuck away in a basement garage near UC campus. They're pubbing PARTICLE, a student (math undergrad, mostly) mag; no news about NEW FRONTIERS, dammit. # The rumors that I have become Walter Beardless are without foundation; see you at the Chicon with proof. # The AEVanVOGT story "Himself", 1st ptd in Scientific American (Hoffman advt), has reappeared in Fortune.

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