

FOCAL POINT



FOCAL POINT, Volume 2, Number 16, a fanzine of news, views, and reviews, is edited by rich brown (410 - 61st St., Apt D4, Brooklyn, N.Y. 11220) and Arnie Katz (59 Livingston St., Apt 6B, Brooklyn, N.Y. 11201). Assistant Editor: Colleen Brown. Invaluable Help: Joyce Fisher. Published bi-weekly, it is available for news, all-for-all trades (both editors, please), or 6/\$1. Illustrations by Jay Kinney, Joe Staton, and Steve Stiles. Support the Shaw Fund! October 26, 1970.

HEALTH KNOWLEDGE IN THROES OF REORGANIZATION Health Knowledge, Inc., publishers of
MAGAZINE OF HORROR, STARTLING MYSTERY
STORIES, WEIRD TERROR TALES, AND BIZARRE FANTASY TALES, as well as the true-strange
magazine, EXPLORING THE UNKNOWN was forced to cease publishing in June. Attempts at
reorganization proceeded slowly over the summer, complicated by the fact that Acme
News, the parent company of Health Knowledge, was forced into bankruptcy by its credit-
ors.

According to official word from Robert A.W. Lowndes, a means of resuming operation
seems to have been found. MAGAZINE OF HORROR, STARTLING MYSTERY STORIES, BIZARRE FAN-
TASY TALES, and EXPLORING THE UNKNOWN will continue as bi-monthlies. MOH and ETU will
be paired, the other two titles coming out in the alternate months. WEIRD TERROR
TALES, has, for the foreseeable future, been shelved.

A usually reliable source offers the report, thus far unconfirmed, that WEIRD TERROR
TALES is folding because the company with which Health Knowledge is going to merge
publishes black and white comic books like Warren's CREEPY. The new partners are
alleged to feel that WEIRD TERROR TALES is a duplication of and competitor to their
existing publications.

INNUENDO TO APPEAR Terry Carr has announced plans to publish INNUENDO #12 for the
benefit of the Bob Shaw Fund, probably before the end of the
year. Asked for details, Terry stated that the next INN would be "INNUENDO-sized" and
would feature "INNUENDO type material". He then trailed off into sweeping generalities.
He was, however, firm on one point; all those who do not have material in the issue will
have to pay \$2. to get a copy. All proceeds go to the Bob Shaw Fund.

INNUENDO, in its first 11 issues, was the vehicle for a style of urbane faanishness
which places it among the top fanzines of all time. This is one zine that hardly needs
FOCAL POINT's recommendation, which we give, anyway. Send \$2 per copy to: Terry Carr,
35 Pierrepont St., Brooklyn, N.Y. 11201.

CENTAUR PRESS READYING TWO NEW PAPERBACKS Despite reports of its demise, Centaur
Books is still in business, with two new
titles rolling off the presses now. J. Allen Dunn's The Treasure of Atlantis and
Robert E. Howard's The Hand of Kane should be arriving in stores soon, and two more
titles are planned for early 1971 release. Charles Collins, co-owner of Centaur, also
reports that several original manuscripts are presently being considered for eventual
publication. An anthology called Swordsmen and Supermen is also in the offing.

BANGSUND TO PUBLISHING AUSTRALIAN YEARBOOK, DIRECTORY

John Bangsund has announced his intention to publish

AUSTRALIAN SCIENCE FICTION YEARBOOK:1970 and AUSTRALIAN SCIENCE FICTION DIRECTORY:1970. Publication date for the two volumes is January 1971. Both will be photo-offset, profusely illustrated, and run approximately 120 pages each. Price after December 1 is \$1.25 per volume in the U.S. Before that date the books are roughly \$1.90 for the two.

AUSTRALIAN SF YEARBOOK will survey current trends and doings in science fiction with the accent on Australia, but also including reports of science fiction and fandom in other countries. Among contributors who have already been announced are Ursula K. LeGuin and A. Bertram Chandler.

AUSTRALIAN SF DIRECTORY will contain accounts of club doings, reports on Australian conventions, lists of Hugo, Nebula, and Ditmar award winners, bibliographies of Australian pro and fan publishing, and other related items. Also included will be directories of clubs and organizations, Australian authors, fans, and students, and current publications. Orders may be sent to John Bangsund 1/8 Bundalohm Ct., St. Kilda, Victoria 3182 Australia.

NEW DIMENSIONS FOLDS NEW DIMENSIONS, an Orbit-type paperback collection of all new stories edited by Bob Silverberg for Avon has folded with its first issue. The reason cited for discontinuation was Avon's failure to honor a verbal agreement on terms. The first -- and last -- issue will appear this coming Spring.

JIM TRUPIN LEAVES SIGNET (Revisited) Jim Trupin, formerly editor of Signet's sf line, has moved to Fawcett where he will be editing the Fawcett Premier series. The Premier line is similar to Signet's Mentor series of paperbacks. The longest list of errors found in our first report of this item submitted by keen-eyed readers will receive no award. At least we acknowledge and current our mistakes. That's what we tell ourselves.

SECONDARY UNIVERSE III RATED ONLY PARTIAL SUCCESS While the Secondary Universe Conference, held at Queensborough Community College, Bayside, N.Y., October 16-18 expected 350 people, estimates of attendance placed the actual figure at less than 180. Secondary Universe is an attempt to provide contact between science fictions fans and pros and scholars interested in science fiction, for the benefit of both groups.

The reason for the disappointing attendance is not precisely known, but the out-of-the-way location in Queens and the tone of the event were probably contributing factors. The program was characterized by an academic approach to science fiction, including the reading of appropriate scholarly papers, though admittedly there were the extras found at the bigger conventions, banquet, costume ball, all-night movies, etc. The number of professional sf writers, especially considering the size of the convention, was quite large. Among those present included Alex Panshin, Jack Williamson, Fred Pohl, and Hal Clement.

EUROCON The first European convention (Eurocon) will be held in Trieste, Italy, at the site of the sf film festival. The con program is scheduled for Friday and Saturday afternoon and Sunday morning and afternoon so that fans may attend the Festival at no extra charge. The idea of the EuroCon -- a rotating con among European fandoms -- was discussed extensively and gotten underway by fans from Belgium, France, Italy, the Netherlands, Rumania, Spain, Sweden, the U.K. and Germany at Heicon.

It was agreed, at least for the beginning, that the Eurocon will be held every two years.

commencing in 1972, except that when a worldcon is held in Europe, no Eurocon will be held. An interim committee, representing the participating countries, is now working on such matters as Eurocon voting rules, a rotation system, and an awards structure.

English, Fench, and the language of the host country will be the offical tongues at Eurocons. While the secon consite, for 1974, has not as yet been determined, Brussels has announced its intention of bidding. Supporting memberships in the first Eurocon are available from Michel Feron, Grand-Place 7, B-4280 Hannut, Belgium for \$2.
(source: BELGIAN NEWS SHEET)

ENGLAND TO BID FOR WORLDCON? The latest issue of SPECULATION (and a letter from Pete (TAFF) Weston) contain the suggestion that the time may be ripe for another convention in England, specifically the Birmingham area, for 1975. To quote from Pete's letter:

"There will be one overseas worldcon at most during this period and what I want to know is the opinion of FP readers about the ethics of England placing a bid. Australia, of course, has already announced for 1975 and Stockholm for 1976. I'm on good terms with the bidders in the other countries, but at the same time nevertheless would like to see a worldcon in England, if anywhere, and feel it has been a long time since 1965!

"I know there is a tradition of wide-open bidding, but since both Sweden and Australia got in before us, and neither have previously had a worldcon in their countries, I can't help feeling guilty that England might torpedo their proposals. What I would like is some advice on whether or not we should form a committee and make our intentions official -- at the risk of perhaps losing a few friendships."

FOCAL POINT readers with thoughts on this subject can send them to Pete Weston, 31 Pinewall Ave., Birmingham 30 U.K. or you can send them to us at FOCAL POINT and we'll run as much on the controversy as possible.

APAC The 17th mailing of MYRIAD ran to 136 pages. Egoboo Poll results show Stven Carlberg the top point-getter, with Gary Steele a distant second. The roster has some vacancies, and further information can be obtained from Stven Carlberg, PO Box 1958, Sarasota, Fla. 33578.

LOS ANGELES Perhaps the most important slanshack since Mathom house is in birth in Los Angeles. On November 1, John and Bjo Trimble, Alicia Austin, and George Barr will move into a rambling old house which features a huge attic studio perfect for the three artists.

DALLAS George Proctor, a fan who published a few zines for SFPA and others in the 1963-64 period surfaced in Dallas as a reporter for the Dallas Morning News. He attended a meeting of the Dallas SF Society, wrote an enthusiastic article for the paper, and a flurry of new DaSFS members was the result.

Alicia Austin, 869 Irolo, Los Angeles, Ca 90005 (effective November 1)
George Barr, 869 Irolo, Los Angeles, Ca 90005 (effective November 1)
Stven Carlberg, PO Box 1958, Sarasota, Fla. 33578
Larry and Noreen Shaw, 6234 Lemona, Van Nuys, Ca . 91401
John and Bjo Trimble, 869 Irola, Los Angeles, Ca 90005 (effective November 1)
Ted and Robin White, 1014 North Tuckahoe, Falls Church, Va. 22046

BOSH FUND NEWS

\$265.65 is currently on hand in the Bob Shaw Fund bank account, up from \$250.00 in the last reporting. YOUR help is needed to meet the Fund's \$1000 goal to bring BoSh to the Noreascon. You can do your part by sending your contribution to rich brown at 410 - 61st St., Apt. D4, Brooklyn, NY 11220.

Special BoSh Fanzines

INNUENDO Terry Carr is reviving INNUENDO -- one of the two or three top fanzines of all time, in our estimation -- to benefit the Bob Shaw Fund. Copies will be \$2 each from Terry (35 Pierrepont St., Brooklyn, NY 11201) and worth it -- and a fine way to support the Fund.

MICROCOSM #14 is a Special Bob Shaw issue, impeccably mimeographed in a fannish shade of green, containing material by the Irish John Berry, Calvin Demmon, Greg Shaw, Lee Lavell, Earl Evers and Arnie Katz. This issue is obtainable for 50¢ from editor Dave Burton (5422 Kenyon Dr., Indianapolis, Ind.). All proceeds go to the Shaw Fund.

FOCAL POINT 12.5 is available from rich brown (410 - 61st St., Apt. D4, Brooklyn, NY 11220) for \$1. This 52pp fanzine contains material by Burbee, Boggs, Shaw, Dewey, Demmon, White, Katz, Stiles and rich & Colleen Brown.

THE ENCHANTED DUPLICATOR written by Bob Shaw and Walt Willis, will soon be published in a new edition with superlative illustrations by Ross Chamberlain. Copies are \$1, and money to reserve yours now should be sent to Arnie Katz (Apt. 6-B, 59 Livingston St., Brooklyn, NY 11201). Do it now!

BEABOHEMA #13 will be a Special Issue for the Fund. Send editor Frank Lunney (Box 551, Lehigh University, Bethlehem, Pa. 18015) \$1 to reserve a copy of that issue.

INFINITUM 5 soon to be available from Dave Lewton (735 E. Kessler Blvd., Indianapolis, Ind. 46220) will have material by Jim & Lee Lavell, Arnie Katz, Leon Taylor and Lewton himself. Your 50¢ not only gets you the issue but also brings BoSh closer to Boston.

NOPE 12 will be yet another Special Issue for the Shaw Fund. Always a fine fanzine, NOPE's special issue will feature a comic strip by Steve Stiles, art by Crumb and Deitch, and articles by writers like Ted White and Arnie Katz. Send 50¢ to Jay Kinney, 215 Willoughby Ave., Apt. 1212, Brooklyn, NY 11205.

Special BoSh Fund Offers

20 FREE FANZINES from recent years will be sent to anyone who donates \$1 or more to the Fund. When sending rich brown your contributions, merely indicate that you want the free fanzines and he'll

pass your name and address along to Terry Carr, who's making the offer.

LIFETIME SUBS TO SFR are being sold to benefit the Bob Shaw Fund by Dick Geis (Box 3116, Santa Monica, Calif. 90403) for \$30. SFR has won two Hugos and is one of the most widely read fmz going. Need we say more?

BACK ISSUES of FOCAL POINT are being sold, 5/\$1, first-come first-served (so in any list of five, please name two alternates) to benefit the Shaw Fund. The issues available are Vol. 2 Nos. 3, 5, and 7-15. For this offer, send your \$\$ to rich brown, specifying the issues you want.

BoSh Fund Auctions

ALL BIDS for the auctions listed, both old and new, should be sent to Colleen Brown (410 - 61st St., Apt. D-4, Brooklyn NY 11220). Send no money, unless specified, just a bid on the items you want. To expedite matters we are asking that bids be submitted in increments of 50¢ on items under \$10 and of \$1 on items over that. For example, if you want to bid on an item that already has a bid of \$3 on it, you must bid at least \$3.50 to top it; on an item already bid \$15, you must bid at least \$16.

OLD AUCTIONS The Terry Carr Sampler, donated by Terry Carr, has been sold to Don Fitch for \$8.

AUCTIONS STILL ON The following items are still receiving bids. The asterisked items have not received bids since last issue and will be closed out at bid price if further bids have not been received by November 4.

* THE COMPLETE FAAN, donated by Ed Reed, stands at \$1, the high bid from Joseph Pate.

* HARLEQUIN, donated by Ed Reed, has a bid of \$1.55 from Chester E. Lee.

* MOJO-NAVIGATOR ROCK & ROLL NEWS Nos. 8-13, donated by Greg Shaw. Current high bid is \$6.35, from Chester E. Lee.

* CRAWDADDY, two issues: No. 9, May '67, and No. 14, April '68, donated by Greg Shaw. Don Fitch has entered a bid of \$6 for the two.

* THE PANIC BUTTON #16, donated by Lee Hoffman. No one has topped FOCAL POINT co-editor rich brown's bid of \$5. You still have time to do so.

A complete file of SLANT, donated by Bob Shaw himself, is the object of furious bidding. The current high bidder is John Bangsund at \$41.

WARHOON #7-26 inclusive, donated by Dick Bergeron, is currently up to \$41 also, thanks to Forry Ackerman.

FUTURIA FANTASIA #1, donated by Lee Hoffman, has a current high bid of \$27 from Forry Ackerman.

FANHISTORY #1-3, donated by Lee Hoffman, and #4 (VOID 29), donated by Ted White. Current high bidder is Forry Ackerman at \$9.

DIMENSIONS 14, 15, ELLISON WONDERLAND 1-to-3, CRYSTAL BALLING SCIENCE FANTASY BULLETIN, and VECTOR. Current high bidder is Karen Lorenz at \$20.

THE SCIENCE FICTION FAN #1, donated by John Nieminiski. Top bid is from Terry Carr at \$3.50.

Three copies of THE GOON GOES WEST, donated by Buz & Elinor Busby. The top three bids are from John Bangsund (\$4), Richard Bergeron (\$3.50) and Joseph Pate (\$3).

QUANDRY #10, donated by Lee Hoffman. Top bidder is Richard Bergeron at \$5.50.

New BoSh Fund Auctions

STAR TREK CONCORDANCE, donated by John & Bjo Trimble. 84pp, offset, illustrated by some of fandom's best artists, the concordance tells you virtually everything you could hope to know about STAR TREK episodes through the first two seasons. The book is easily worth the \$5 minimum bid to any STAR TREK fan. Also, as a separate item donated by the Trimbles, are six film clips from STAR TREK, featuring Mr. Spock, Sulu, Capt. Kirk and others. Minimum bid on the clips is \$3.

REMEMBRANCE OF THINGS PAST VIII, a selection from the pages of SPACEWAY, a 182pp anthology of that elder fanzine, is donated by Dick Bergeron. This collection was distributed through the 100th FAPA mailing, extracting the best items from Warner's leading fanzine of the late 30s and early 40s. A treasure trove for the fan historian. You'll have to top FOCAL POINT co-editor Arnie Katz's bid of \$5 on this one.

QUANDRY #13, donated by Dick Bergeron. The 13th issue was the QUANNISH; a 99 page issue of one of the best fanzines ever published. It contains a double helping of Willis, plus the editor, Lee Hoffman, and JoKe, Bob Shaw, MZB, Redd Boggs, Bob Tucker, and Shelvy, among others. Although this copy is missing page 40 -- "A Dream" by Dave English, according to the contents page -- FOCAL POINT co-editor rich brown has bid \$5 for the issue.

THE NEKROMANTIKON #1, the printed fanzine by Manly Bannister, donated by Lee Hoffman. This classic fan-fiction fanzine, published in Spring, 1950, combining mimeo with printing, features editor Bannister's "Cry Wolf!" The wrap-around cover is broken at the spine. Minimum bid: \$2.

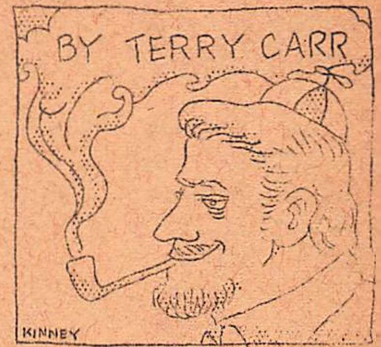
SPACESHIP 21, edited by Bob Silverberg, donated by Lee Hoffman. Contributors to this, the fourth anniversary of Bob's fanzine in 1953, besides the editor himself included Redd Boggs, Dean A. Grennell, Norman G. Browne, Dave Mason, Charles Wells and Roger Dard, among others. Minimum bid: \$2.

WHY IS A FAN?, the second SaFari annual, edited by Earl Kemp, donated by Richard Bergeron. Published in an edition of 225 copies in the early 1960s, this symposium contains replies from a cross-section of fandom trying to arrive at an answer to the question, why is a fan a fan?, among others. There are no Final Answers in its 64pp, but there is some fine reading. Minimum bid: \$3.

Keep those bids, and auction items, coming in!

THE INFINITE BEANIE

bits and pieces from correspondence



David Frye, on his album I Am the President, has a segment in which Nixon calls in his head narc and says he wants to find out what all this marijuana business is about anyhow. "Give me a roofer," he says, and he smokes it and begins to feel "very up close," until finally he thinks he's "having a bum voyage." It's a very funny bit -- well, David Frye's a funny man -- and it gave rise to a rash of "Nixonisms" between me and some others, mostly F. M. Busby.

For instance, when Nixon wants to get going on something, he says, "Let's get it up." And when he's confused about something he takes a walk at dawn to gather up his head.

The other day Nixon said, "I want to be very down in front about this: I consider the budget for the Department of Education to be a political tear-away."

Nixon doesn't know "where it's to," as Buz suggested; that's because he's never managed to make points. Probably doesn't even know any retailers, let alone pushy people. Which is just as well; it would be a bad view if our president got broken. That could disfigure a lot of people.

Actually, Nixonisms aren't confined to David Frye and his followers. In Woodstock, one of the cats from the Hogg Farm announced his belief that "There's no such thing as a bum trip. What we're talking about is hobo voyages."

Carol and I visit Leo and Diane Dillon fairly often, since they live nearby and are very groovy people. Leo is a man with an instant fantasy-trip for all occasions. The first time I met him he immediately began to describe his plan for making a shoe with a false bottom, or a false top, or whatever. The foot went into the bottom, but the top half was covered by a flap that could be raised by a string that ran up inside the pantsleg to one's hand in the pocket. The idea is that you're standing there talking prosaically with someone, and you pull up on the string so that the top of your shoe peels back, revealing inside...a fried egg.

This kind of humor takes a mind that's a bit warped, as you can see, but it's my kind of warpage. On one recent visit we started talking about the myth of alligators in the New York sewers (you know the story: parents used to give their kids baby alligators but then they'd start to grow and the parents would realize that if they didn't do something soon they'd have a full-grown alligator in the house, so they'd flush the alligator tads down the toilets into the sewer system, where they'd grow up). "But what in the world do you suppose they'd live on, down there in the sewers?" I asked. "Oh...rats and things like that." "Rats," I mused. "How would they catch them, I wonder. Do you suppose they run them down?" "That's exactly it!" Leo said. "They're trained, by the Department of Sanitation, to catch rats. That's the real reason we have alligators in our sewers." After which I went off into a fantasy about the home of the chief of the

Dept. of Sanitation having a sign on its front door saying, "WARNING: These Premises Protected By Attack Alligators," and by that time, as you can see, things were getting pretty strange.

People like to tell Dan Curran stories so much that he's going to become a legend in his own time, and he doesn't even write for fanzines. When a bunch of us Berkeleyites went up to Seattle in 1960 to visit the Busbys and welcome Dick and Pat Lupoff to the west coast we were driving Bill Donaho's car, which was a bit aged and venerable and even a trifle doddering: it reminded me of Ron Ellik's onetime used Chevvy named Surge from the expression "Listen to that surge of power" as we'd limp and gasp away from a stoplight. Anyhow, along about southern Washington we became sufficiently short on fresh drivers that I got the wheel -- I was then operating on a learner's permit and had not much experience. But what the hell, it was nice straight two-lane highway in flat country, and not much traffic till I came up to a farmer who was evidently out to study the different varieties of grasses alongside the highway. I followed him for fifteen minutes or half an hour at 40 mph till the car's occupants became vocally restive. "Pass him, pass him!"

Shyly refraining from mentioning that I'd never passed another car on the highway I crept up behind him and took off. Floored the accelerator and we chugged into the left-hand lane. That car could probably go zero to sixty in ten minutes, I'd bet; as we drew abreast of the other car we could've had a hand or two of hearts, or put out a oneshot. But then -- ah, then: dead ahead of me I discovered, much too close to allow me to get by the other car at our rate of acceleration, that the road became Divided, with a Traffic Island in the middle and all. So with my fantastically fast reflexes I braked and slid back in behind the other car just in time, while Miriam slid to the floor and Bill remained impassively white-faced. Two minutes of silence followed, after which Dan Curran said mildly, "Just as you pulled out to pass I could see from back here a sign saying Divided Highway 1,000 Feet: I guess you couldn't see it from up in front."

"Why didn't you tell me?" I asked.

"Well," he said reasonably, "I didn't want to make you nervous."

The editor of Belmont Books told Harlan and me at lunch that they were publishing a sword-and-sorcery novel by an imitator of Lin Carter. Good god, who was it, we asked, stunned at the concept. Gardner F. Fox, she said. We explained about how it was the other way around and all. But wow, what a mindblower of a concept: a generation of Lin Carter imitators. "IN THE TRADITION OF THONGOR OF LEMURIA!"

My current ambition in life is to learn to spell "karma." Seems like every time I type it, it comes out "kharma." Which is to be avoided, of course, because that's a different word: "kharma" is what determines whether or not you win the EGOBOO Poll.

I didn't tell that Dan Curran story to put him down, by the way: he was really being considerate, and he was right too: if he'd said as I was pulling out to pass that there was a sign saying not to I'd've been hopelessly confused. How'd a stupid sign know I was going to try to pass here? How does it know whether or not it's safe? Where's the brake pedal?

Somebody, in a discussion of Black Studies, Gay Studies and such, came up with the idea of a course called Head Studies, which grabs my imagination. Roll is called verbally and everyone answers "Here!" Except for the A student, who says, "Everywhere."

The Revolution, or revolution, is taking place within the science fiction ranks too: a surprising number of the writers I know are into grass, acid, psilocybin and the other psychedelics.

One writer said to me, "You know what I think would be really groovy? I think it would be just great if I could turn my father on!"

"Hey, that's tremendous!" I said. "Tremendous!"

He frowned. "What do you mean? You've never even met my father."

"No, I don't mean that. It's the concept that grabs me. I can see this whole underground culture gradually expanding to become the pattern for the whole country, with its different mores and social patterns, and even some of the psychological patterns would be different. Instead of the Freudian thing of wanting to kill your father, in this world you'd only want to turn him on.

My friend went away grumbling, but I still think it's a nice idea. Heavy, too.

After we saw Me, Natalie, which is a Really Bad picture, we were talking over coffee and Carol said that the Acid Sequence in movies these days seems to have taken the place of the Dream Sequence in previous movies. We got to talking about all the cliches of current filmmaking, like the slow-motion running through the fields or streets sequences when boy and girl have just fallen in love (or screwed), the split-screen scenes as in Charly especially, the sound-over fades from scene to scene, and so on. I fantasized Hamlet as it would be made today. The play-within-a-play sequence would be done with split-screen in three parts: one rectangle of the screen shows Hamlet and Ophelia, a second shows the actors, the third shows King Claudius and Gertrude. And in the scene where Hamlet is railing at Gertrude in her room while Polonius hides behind the curtain, Hamlet notices movements of the curtain in strobe-flash cuts during the main action, so he stabs Polonius through the curtain, Polonius' dead body falls out and: freeze shot for five seconds. But my favorite is the scene in which Ophelia is floating in the bullrushes, and it's shot soft-focus in beautiful golden sunlight while on the soundtrack Judy Collins sings Both Sides Now.

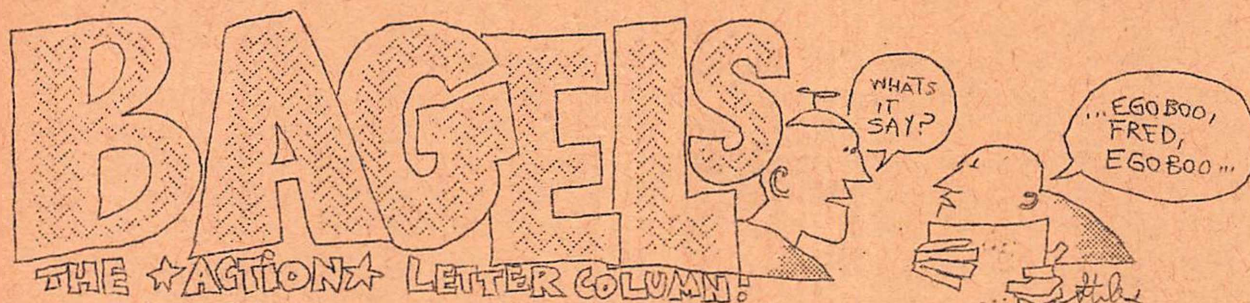
Pete Graham, who has a dirty mind, has been entertaining this fantasy about a merger between one of the world's largest shipping lines and a fsmous international airline. The firms in question are Cunard Lines and Air Lingus, and Pete says he likes to imagine what the title of the merged company might be.

Viva, who is Andy Warhol's favorite sex superstar, turns me off incredibly: she looks like a female skeleton who likes looking that way, if that conveys anything to you. She's the kind of woman who'd be committing a sex crime by submitting to rape.

Carol and I sometimes watch shows like Julia and Mod Squad because, as Alex Panshin might put it, they give us good information: it's shows like these that bear the TV burden of trying to show anything at all about "the Negro condition," so they're like news bulletins every week letting us know what the Great Unwashed are being told about blacks this week. It's fascinating. On Mod Squad rich-boy dropout Pete mutters, "...and then the maid locked me in the closet..." and blonde Julie says, "Well, at least you had a maid," and Line says with his casual intensity, "Yeah, and at least you had a closet." Then on to Julia, where son Corey has just been called a n----- for the first time and Diahann Carroll utters a grief-stricken little "Oh." while whipping up duckling flambé for lunch. Marilyn Delany once said, "Sydney Poitier has done for the American Negro what Doris Day did for women"- this seems to have left Diahann Carroll looking for some kind of niche in between them.

BAGELS

THE ★ACTION★ LETTER COLUMN!



JOHN D. BERRY, Mayfield House, Stanford, Calif.

I don't know what it is about FOCAL POINT that makes me leap right up and want to write a letter of comment on each and every issue, but somehow it has this effect, while even my favorite other fanzines sit unanswered for an issue or two. You've hit that ole plane that Greg once talked about: the point where your fingers faunch to type a few paragraphs of witty stuff in reply to each issue of the fanzine. As a matter of fact, I'm surprised you haven't gotten just that from Greg, and from Jim, too--last time I saw Jim he exclaimed over how good FOCAL POINT is, and it seems to me Greg said the same. Hell, you sparked a response in Burbee. He commented on EGOBOO 11, too, and seemed to want to see more. Dare we hope...? ((We hope Burb does what he wants to do, and that what he wants is what we want, too.--rwb))

Harry Warner's column is a bit suspect in my mind. It reads too much like the kind of comments Harry makes about a mediocre fanzine today that he will always find nice things to say about. Since I've never seen LIGHT, I don't know whether my impression is true or not, but certainly I'd prefer it if Harry would only write about those fanzines in AOY that are above the arbitrary line of quality below which he substitutes kind comments for real criticism. I agree with Terry's objection to the column on SPACESHIP -- it seemed sketchy even to me, and I've never read SPACESHIP either -- but that particular column suffered from it more than most do. Still, it's a valid criticism of an otherwise fine column.

Oh yes, Terry should be complimented for a lovely line like, "If you print the above and it causes Harry to give up his column, I'll commit suicide by falling on my FANAC Hugo."

You have answered a question for me that I have long wondered about, on your back page. I'm writing a paper for a film course that I took an Incomplete in last spring at Stanford on sf film, and the only book I've found dealing directly with the subject is John Baxter's Science Fiction in Cinema, from The International Film Guide Series, published by A.S. Barnes & Co., NY, and A. Zwemmer Ltd., London. Ever since first buying the book, I've been wondering if that were the Very Same John Baxter Who...although I don't know a whole helluva lot about Baxter, except that he had a column in WARHOON a few years back. There were little clues to the fact that the author might be Australian, but I wasn't sure until I saw your news item in FP. The book's meat is contained in the first section, I think, where Baxter insists that sf film should be judged on its own standards, rather than on the standards of either sf or film. He says some interesting things, and he evaluates all the flicks discussed in this light, but most of the rest of the book is just plot summaries and remarks on technique that repeat what he said to begin with. It's a lightweight book, although a useful one. But the fact that Baxter is a fan gives me an interesting bit of insight, and I'll use that fact in the paper (for which I'm using lots of fan sources).

Rich, I disagree completely with your comments on Tuckerisms. The use of someone's name for a character who bears no resemblance to him has always bothered me, because I find it hard to forget the real person while

reading about the fictional character of that name. Usually this doesn't worry me that much, but the ultimate example I think is a story Bill Rotsler said he's written, in which he uses "Harlan Ellison" as the protagonist. But it's not the real Harlan, just someone named "Harlan Ellison." Now, I don't know about you, or Bill, but I find it awfully hard to imagine anyone with that name who is not The Harlan Ellison. As Ellison himself pointed out in a recent "Glass Teat" column, it's a very improbable name. But when you get to actually inserting a fan personality into a story, not just a name, then I consider that a legitimate device--just the same as any author writing in people he knows or has observed. Captain Rotsler in LeeH's The Caves of Karst is a fine example; Rotsler fit the role, so I simply imagined him in it. I had more trouble fitting Mike McInerney to the role he got in that book, but in that case it seemed that LeeH used Mike's name and appearance but not his personality.

Now, in the case of Old Man Tucker in Ted's book...I thought it worked beautifully. Ted created a perfectly legitimate character, and I don't think he left too much of the characterization to the memories of those of us who know Tucker (always a problem when you're writing in real people that some of your audience will recognize). That's a real person in there, that Old Man Tucker, and he works well in the context of the book. If I were Tucker, I'd be pleased. And I count it as a positive point for Ted, not a negative one.

I should write Jay and thank him for writing the reply to Linda Bushyager's comments on the EGOBOO Poll, but in case I don't get around to it, you might convey those thanks to him. It was a good evaluation. I whipped off a 3-page letter to Linda when I got that issue of GRANFALLOON, and most of the letter was in reply to her gruntings. I was kind of surprised to see Linda coming out strongly in favor of such lousy fanzines. What's a bit ironic is that, after arguing over the EGOBOO Poll and all, it looks like I'm never going to get the results written up. I have all the ballots and counts and such, but I just have no interest in Writing It Up. I chose my priorities, putting regular issues of EGOBOO above Special Projects like this, but it's too bad I couldn't do both.

Say, in FP, there's something that croggles me. The Ax. Do you mean to tell me with a straight face that you're going to cut your own Editor Emeritus off your mlg list if he doesn't cough up?

Crass commercialism....

Burn this letter after reading. I have made an astounding new discovery, but one that must never leak out to the less responsible elements of fandom. In previous issues of your fanzine (I have been reading FOCAL POINT for fifty years, but this is the first time I've written to your fanzine) you reported the progress of my experience with Orange Julius in its many forms, and you also printed the warning of John and Bjo Trimble that I not tamper with the balance of the Universe by mixing this liquid with Foreign Substances of a suspicious nature.

But I have discovered a new thrill! The Pineapple Julius! Ah, how fandom would rock, if only it knew. But you be careful; don't let a word of this leak out. Who can tell what dangers this knowledge could bring in untutored hands? Who indeed?

((Some of fandom's most amusing history can be read from the pages of SCIENCE FANTASY BULLETIN -- to name just one example of a mediocre fanzine that should not escape Harry's gaze. What you say may be partly true by virtue of the fact that AOY is appearing in FP, and although we've tried to dissuade Harry from thinking in that way, he may feel a little cramped for space when he realizes he'll be appearing in a 12pp fanzine. We occasion-

ally break out of that mold, such as this issue, which we hope will set pipples' minds at rest about at least medium-lengthy contributions. :: See my comments to Ted, last issue, about Tuckerisms. Some of the same answers I think, apply. I don't totally disagree with your comments -- I also enjoyed Rotsler and McInerney in LeeH's book, although I believe that McInerney comes closer to being Mike than you think, and for much the same reasons as you suggest here. But I still have to say I think Old Man Tucker was Too Close, considering that he was forced to be, in the context of the book, someone with human failings that are not those of the Real Tucker. Do you not realize the necessity of the disclaimer in each work of fiction that goes "any resemblance between characters herein and real persons, living or dead, is purely coincidental"? :: No, it's a Standing Policy (as opposed to a Laying Policy -- the kind we're most prone to have) not to cut Editor Emeriti from the FOCAL POINT mailing list. We were just trying to probe him into maybe writing us some news or something. Maybe you can explain it to us, John, why it is that hardly any California fans ever write simple letters? :: Listen to us, John D. Berry, and listen well. If you wake up some morning and find the entire world covered with Pineapple slime, it will not be us that people blame, but yourself. You will be condemned and torn down, and on the site will be built a Dad's Old Fashioned Root Beer stand! --rwb))

RICHARD BERGERON, 11 East 68th St., New York City, NY 10021

QUIP 13 was a fine issue -- as was the BoSh issue of FOCAL POINT. I guess FP is now the best newszine since FANAC. ((Thank you.--rwb))

Jay Kinney's defense of Wrhn's standing in the EGOBOO Poll is almost as egoboosting as the poll itself. I might note in passing that Linda Bushyager could have complained about "The Harp That Once or Twice" winning as Best Column. It hasn't been seen since the last issue of Wrhn. I'm afraid, though, that my sympathies are with Linda in the matter of inactive fans and fanzines winning polls which are specifically intended to cover activity during a given period -- like, say, 1969 in the case of the EGOBOO Poll. If I'd been super active during the year I'd be disappointed to see VOM and QUANDRY copping the honors in a poll intended to give some idea of the relative standings of SFR, QUIP, Wrhn, GRANFALLOON, BEABOHEMA, etc.

But much as I might agree with Linda I'm afraid her gripe has nothing to do with Wrhn. Jay makes the most telling point when he reminds her "that every fan can't receive every fanzine and be aware of every pice of fan writing around." Wrhn 26 (some 60 pages featuring the above-mentioned Willis, Bob Shaw, Bloch and a cast of thousands) is dated February 1969. I was sure Linda had been sent a copy but a check of the listing indicates I did not or neglected to add her name to the record. At any rate, the issue was reviewed at length in a dozen or so places, including John Berry's fine "Club House" and mentioned prominently in Benford's survey of the 1969 (I think) scene in fanzines.

LINDA BUSHYAGER, 5620 Darlington Rd., Pittsburgh, Pa. 15217

I enjoyed Jay Kinney's rebuttal to my column "Gruntle"; the illo was rather cute. Unfortunately, Jay didn't have nearly as effective a reply as one John Berry sent to me as a LoC for GRANFALLOON. John used logic, facts, and yet managed to remain nice throughout (as well as admitting that in a few points I may have been right).

Jay definitely presented a good case for Ted White's appearance in the Best Fan Writer category. I was really off my tree then, for I had completely forgotten his fine BEABOHEMA article, as well as several SFR appearances.

But I still think Jay is wrong about WARHOON. This is a great fan-

zine, but no matter how much Bergeron is working on it at home, if it hasn't appeared in a year and a half, it is just not a current fanzine. When it appears it will be due for praise, and no doubt lots of it. I could have thousands of pages of GRANFALLOON at home on stencil, but as long as no one else saw it it couldn't possibly win votes.

John Berry also pointed out several other fallacies in my article which I agree with such as several Terry Carr articles and and letters which I didn't realize existed. But John does concede that Terry hasn't really been very active recently.

Jay's mention of Barr's beautiful artwork brings up a very vital point. What is the Best Fan Artist award for? I argued with Mike Glicksohn on this very point: "Does one Alicia Austin illo that is better than any other illo seen all year entitle her to win the fan artist Hugo? Even if it is all that was published?" Austin and Barr could probably draw something that would be more outstanding than anything Gilbert, Fabian or Kirk could come up with. Barr's cover on TRUMPET 9 is an example. It was probably the best single piece of fan art in the last five years. But we are voting for a FAN ARTIST award. It is for the entire scope of work by an artist in the last year, not for an individual piece of work. Maybe I am hung up on quantity, as John Berry suggests, but I do think a certain amount is important. Compare that one Barr illo to the hundreds of Mike Gilbert drawing seen in fanzines. Perhaps no one Gilbert matched the Barr's quality, but the range of very good drawings he produced, combined with the fantastic amount and work involved mark Gilbert as a deserving Fan Artist, rather than Barr. Activity has got to count for something.

And I think fans appreciate this, since Tim Kirk, one of fandom's best, funniest and most prolific artists won the Hugo.

Finally, while Jay is certainly entitled to reply to my article, and in fact should have, I feel his last line was totally uncalled for, crude and plunged his article from a rational argument into the realm of personal vindictiveness.

And I think you two, as editors, should have cut that last line.

((Your argument against WARHOON is based on the fallacy that there was no issue published last year. Now that the fallacy has been exploded, it's ridiculous to carry on the argument unless you feel that the issue should have been published later in the year, or should have at least been seen by you, in order to qualify. Don't tempt us with your offer to keep a thousand pages of GRANFALLOON at home on stencil; you might take the poll by storm. I do think you're right on one point: you may be hung up on quantity. Awards, be they Hugos or fan polls, are by and large hung up on quality and hence specify "Best Fan Artist" (or fanzine, or whatever) rather than 'most prolific.' Specifically, Barr and/or Kirk are better artists than Gilbert, and tripling Gilbert's present output wouldn't change that. Quantity enters into it only when coupled with quality; in and of itself, quantity isn't -- and shouldn't be -- considered when voting for the Hugo or the fan polls. You may also be right about Jay's last line ("Excuse me. I have to take a shit."); you might be, but I don't happen to think so. There are some things in life, after all, that take priority over answering ridiculous arguments by people who really don't know what they're talking about. The way in which you dismissed the poll -- saying that it shouldn't be "taken seriously" because the "Ted White and John Berry counted ballots" and implying that people voted for their friends rather than the quality of fanac involved -- sort of disqualifies you from complaining about "personal vindictiveness," in my opinion. Now please excuse me. I have to go take a shit.--rwb))

THOUGHTS WHILE TYPING

-- GREG BENFORD

Terry Carr tells me that the 1970 Milford conference yielded up unto the multitude, aside from the usual bread and fishes, a proliferation of sf stories containging fellatio scenes. It is all the rage. Well, I know Realpolitik as well as anybody and better than most. I sat right down upon receipt of this news and rapped out a challenging story of the future which has as its (pardon) climax an obligatory cunnilingus scene. I mean, after all, I can extrapolate as well as anybody. (I began extrapolating at the age of thirteen, doctor.) I expect this story to have considerable impact on the field, if I can get it published.

(A pedantic note: The Webster's Collegiate Dictionary lists neither cunnilingus nor fellatio. I just checked.) Jesus, Daniel, how do you expect these kids to Get It On? With collies?)

Three guess what "kharma" is.

Everyone says women really prefer to talk to men, and scorn the company of "just women." Anyway, that's what I hear, moving as I do in the world of brittle sophistication. Women who are extreme on this point are called "men's women". "I'm a man's women," some forceful lesbian-looking broad will say to you. You are supposed to nod and maybe make advances. But there are some women who say this whom I like. (Among them, my wife.) I must explain to them that I don't mean to throw them willy nilly nervous nelly into limbo. Not at all. It's just that -- adopting my new role in the post-Women's Lib world -- I feel a little funny talking to women, since I never know whether they're really listening to what I have to say or are just being polite or thinking about my body.

For childhood accidents, he put, "Fell off woman at age 16."

Now that Joan and I are expecting a child early in 1971, thoughts turn to the ultimate question: obedience. Yes. I've always wished American children were reared more along the lines of the British. Seen not heard, etc. Some say this makes them dull and thick, but I, for one, like the sound of a quiet study on a summer's day, unbesmirched by the patter stumble, and crash of little feet -- much less their shrill voices. Um. And I wonder if I shall someday see my views attacked by the Children's Liberation Movement.

Mr. Natural is a queer. Pass it on.

We were in Canada (Vancouver) when the government's white paper on dope, the LeDain report, was released (or escaped). People seemed fairly reasonable about it. The report recommends (or more properly, commends) a \$100. fine for grass possession. Certainly \$100. loss in infinitely better than the current (in the US) grab bag of inequitable laws. (Which reminds me of a book I was going to write as a teenager -- there was an obviously huge market -- called The Grab Bag of Sex Facts. I wonder if Ace would be interested?) A woman bookstore owner buttonholed me and asked my reactions to the report, and used two sentences of my reply to launch into a lecture on the rot of modrun society. I think

she was really just after my body (see above).

The right to loot and pillage is the right to be free.

Hey, whatcha think you're doing?

Rearranging your magazines to give them better display. You can't sell magazines if they aren't seen, can you?

Uh, no, I guess not. But I don't like people mess aroun' with the magazines. You got this thing, this AMAZING in front of LIFE and this other one, FSF or somethin' blockin' the READER'S DIGEST.

They'll sell better that way.

Hell you say. Best of them magazines for sales is this one... hey, where'd it go?

Look back behind the HEALTH NEWS and SEXOLOGY.

Hey, they shouldn't be back there. You put them there?

Yes.

Hell, that'd cost me money, kid. This ANALOG sells a lot. All the engineers over 'ta university buys it.

I was only putting it back there for your own good. Did you ever read the editorials of this magazine?

Hell, I hadn't got time --

Then you probably aren't aware that the editor has been writing racist tracts and publishing them in here. I'm afraid he is coming to the attention of the left wing. Remember, this newsstand is only a block from Telegraph Avenue. The students might start boycotting your stand if you prominently display this magazine.

You really think so?

Well, you never know these days, do you? It might seem a little unfair to the other science fiction magazines that you display, to have ANALOG out here in front all the time. People are going to notice that. No wonder the others don't sell well.

Um. Maybe you're right. What say I take all these others...here...and move them up--

No, don't bother with those.

Why not?

Notice they've got the old covers? They're reprints. People feel cheated when they buy a magazine and find out later it's a bunch of old stuff. Bad karma associated with that.

Oh. Okay, I'll put them back. Not much space left up front anyway.... Hey, you're so hot about this, you want to buy a couple of these?

Not really. I've already bought them all this month.

Oh.

Do you carry EVERGREEN REVIEW, though?

Uh, no, I don't think so.

Okay. I'll get it someplace else. See you next month.

Uh, yeah.

(pause)

God, that's the third one of those nuts I've had this week. Maybe those magazines make them take dope or something. Don't want that kinda crowd around here. Better put these back where they were...

-- Greg Benford

SOME RECOMMENDED FANZINES

- EGOBOO, John Berry, Mayfield House, Stanford, Ca and Ted White, 1014 N Tuckahoe, Falls Church, Va 22046. Available for trade (both eds), LoC, contribution, or \$1.
comment: one of the finest of current fanzines, not unlike FP in choice of material, except, of course, for the omission of news.
- METANOIA, Greg Shaw, 64 Taylor Dr., Fairfax, Ca 94930. Available for trade, LoC, . You might try writing a nice letter and asking.
comment: a personalzine that combines discussion of topical subjects with fannishness.
- NOPE, Jay Kinney, 215 Willoughby Ave, Apt 1212, Brooklyn, N.Y. 11205
Available for trade, contribution, LoC, or 25¢.
comment: a fine humorous fanzine, combining underground comics with the best highest quality faanish writing. Easily the best ditto'd fanzine going.
- WARHOON, Richard Bergeron, 11 E 68th St., New York, NY 10021. Available for trade, contribution, LoC, or 60¢ (no larger cash orders accepted).
comment: WRHN, when it appears, is usually the best fanzine around. The zine has turned to fannishness in its last few issues, moving from a literate seriousness that sometimes got just a little out of hand. The last few issues, however, have been beyond reproach.

The above are recommended without qualification. You can send for any of them with confidence that you'll get back a fanzine fully representative of its reputation. Several other fanzines, which have not settled into reliability as yet may be mentioned in a future listing. -- Arnie Katz



-- ARNIE KATZ

GRANFALLOON #9, edited by Linda Bushyager (5620 Darlington Rd., Pittsburgh, Pa. 15217), irregular, 60¢, 4/\$2, trades, contributions, or substantial LoCs. 46pp.

Reading this issue of GRANFALLOON, which celebrates 40 years of fanzine publishing, is like digging into a poisoned birthday cake. The thought was nice, but the execution leaves something to be desired.

It isn't that this fanzine is so mindwarpingly bad. I would say that GRANFALLOON is an average fanzine which used to be a little better than it is now. What makes GF a turn-off is the large gap between Linda's opinion of her fanzine, expressed at embarrassing length in its pages, and the fanzine's actual quality.

If Richard Bergeron, Terry Carr, or Ted White want to impart a few helpful suggestions on fanzine publishing, I, for one, want to hear what they have to say. They have achieved a level of quality in their fan publishing that merits our attention when they are in the mood to pass along some of their experience. Linda Bushyager is currently publishing an over-sized unintegrated, and generally uninteresting fanzine. She should think twice before she plays Grand Old Fan with us. If I were producing GF, I would phrase any suggestions about fanzine publishing in the most modest way I could devise, instead of putting forth opinions ex cathedra, as Linda does.

Linda's advice to faneds shows plainly the illis of her fan generation, principally an over-valuation of fan material written by pro sf writers and a child-like faith in electronic stenciling. I find her admonition to never trace illos, always have them electrostenciled particularly stupid. If the electronic stencil cutter operator is good at his job, and if he cares to do his best for you, and if you have the equipment to take advantage of electrostenciling (this means a silk screen mimeo), and if you are willing to take extreme pains in mimeography, then electrostenciling can be excellent. More frequently, the operator of the cutting machine has been told (or has made the decision himself) that the maximum profit from his very expensive machine is best obtained by getting each electrostencil cut in the shortest time possible. This means cutting with a low number of lines per inch. Even if the operator is your close friend and tries his best for you, the machine itself may not be up to snuff. It is only in the last year or two that first rate machines have been marketed. Most shops are using older, inferior models, and considering the cost of such equipment, are not likely to buy better machines in a hurry. The result of these factors is that most electrostenciling is visibly poorer than the best hand-stenciling -- lines come out too thick, detail drops out, etc. I'm not saying never to use electrostenciling -- one has only to look at Ray Fisher's work to see what the process can do in skilled hands -- but a stricture against ever putting an illos on with a stylus is absurd.

Another of this issue's features is a detailed listing of Linda's favorite fanzines. It isn't very well done, nor does it give evidence of a highly developed taste. Again an

over-valuation of stf pros is apparent, with Linda observing that a particular fanzine is all right, but under-stocked with material by sf writers. In her introduction to the piece, she discusses Hugo eligibility and manages to misinterpret the rules. The rules state that a fanzine can win a Hugo if it has lasted four issues, at least one of which was published in the year being voted upon. Linda has somehow gotten the idea that the rules specify that a fanzine must have had at least one issue published in the year before the one being voted upon to be eligible. Read it again, Linda.

A columned, "gruntle" containing an attack on the EGOBOO Poll is especially noxious. Linda has a covetous eye on awards, Hugos or fan polls, and seems bent on disqualifying or discrediting anyone with a better claim to them.

Of the EGOBOO Poll she says: "Naturally one can't take the EGOBOO Poll too seriously. 33 ballots were received, and Ted White and John D. Berry counted votes." This is simply a chickenshit way of saying that John and Ted rigged the poll by cheating on the count. Linda had damn well better have more to back a charge like that than her dissatisfaction at not having covered herself and her acolytes with glory in the poll. 's one of the fans who checked and double-checked the vote for accuracy, I can testify that the poll was tabulated with complete impartiality.

On another level, her attempts to detract from Jay Kinney's victory in the Best New Fan category was also off key. The only thing that held his vote total down was that he has established himself so well, in his brief actifannish period that many who would have voted for him, including me, didn't think of him as a neofan. Jay is a fine cartoonist, publishes one of the best fanzines, NOPE, and is a promising fan writer. Who, among the newer fans, could have deserved the award more?

The catalog of sins isn't exhausted, but I'm beginning to feel bad about spending all this space on this unpleasant and unworthy fanzine. The material not written by Linda is uneven, with Silverberg's article on his oldtime fanzine SPACESHIP standing above a mediocre crop. Its appearance marred an otherwise irritating and uninteresting production.

Linda Bushyager is doing a fine job with CRANFALLOON, if her aim is to be the next fandom's horrible example.

-- Arnie Katz

FOCAL POINT
Arnie Katz
Apt. 6-B
59 Livingston St.,
Brooklyn, NY 11201



Mike Ward trade
Box 41
Menlo Park, Calif. 94025

FIRST CLASS MAIL