



FOCAL POINT, Volume 2, Number 24, a fanzine of news, views, and reviews, is edited by Arnie Katz (59 Livingston St., Apt. 6B, Brooklyn, N.Y. 11201) and rich brown (410 61st St., Apt. D4, Brooklyn, N.Y. 11220). Assistant Editor Colleen Brown. Invaluable Help Joyce Fisher. Australian Agent: John Bangsund, (1/8 Bundalohn Ct., St. Kilda, Vict. 3182, Australia. 12/A\$3.) Published bi-weekly, it is available for news, all-for-all trades (both editors, please) or 6/\$1. Illustrations by Jay Kinney and Steve Stiles. Vote in the Egoboo Poll! February 15, 1971.

LOWNDES MAGAZINES FOLD! THE MAGAZINE OF HORROR, BIZARRE FANTASY, STARTLING MYSTERY, and EXPLORING THE UNKNOWN, all published by Health Knowledge, have ceased publication. Robert A.W. Lowndes, the line's resourceful editor, has been let go by the company. THRILLING WESTERN, another fiction magazine, had recently had its last round-up.

The Lowndes magazines had been cursed with abysmal distribution throughout their existence and the fact that they have been suspended is not as surprising as the fact that they continued as long as they did.

ULTIMATE ON THE ROPES? Though the ax hasn't fallen yet, Ultimate Publications, publishers of AMAZING, FANTASTIC, and a host of reprint titles "edited" by FOCAL POINT's own Arnie Katz is experiencing difficulties.

Chief stumbling block is distribution, the perennial bugaboo of small-circulation magazines. The latest hassle is that a new distribution combine is forming on the West Coast, and Ultimate has been informed that it will henceforth have no comprehensive distribution on the Coast for its reprint titles. Further AMAZING will have only half the number of copies distributed on the West Coast as was formerly the case.

Latest circulation figures also show that the Recession has gotten in some choice licks at Ultimate. Reprint titles which had been selling 20-22,000 plummeted to below 15,000 with the issue which went off-sale one month ago.

C.C.MACAPP DEAD Carroll M. Capps, who wrote science fiction under the pseudonym "C.C. MacApp" died on January 15. Estimates are that he was approximately 53 years old. Capps retired from business after a number of years of ill health. He spent several months in a VA hospital last summer, but was released some time ago and had been working. Three months before his death, he delivered Bumsider, a new novel, to Lancer Books. Doubleday is believed to have another unpublished book, perhaps in first draft form. Henry Morrison, the late author's agent, stated that no further unpublished works are known.



**KEITH LAUMER HAS STROKE** Keith Laumer, well-known sf writer, suffered a cerebral concussion at his home in Florida on February 2. Other than that he was, at last report, completely paralyzed on one side, no details of his condition are yet available.

**DILLONS OUT AS ACE SPECIAL ILLUSTRATORS** Leo and Dianne Dillon, gallery artists who had been doing the covers for the Ace Specials, have been replaced. Ace decided that their work, though incontrovertably of high quality, did not say "science fiction" to a sufficient number of readers.

The replacement is Davis Meltzer, who has also gotten the assignment of replacing Steele Savage on the Heinlein covers. Meltzer, an unknown, landed his job by bringing by some samples to the Ace office. The samples were so good that he was immediately given assignments for Ace, the latest of which are the Specials and Heinleins. Which is why you've never heard of him before.

**WINNIE FOLDS** WINNIE, the West Coast newszine edited for 52 issues by Mike Ward then turned over to Randall Millen, has published a 53rd issue largely to announce that it is folding completely. Millen cites himself as the prime cause of the zine's demise: "The team of capable persons who, under an incapable Editor, took over from Michael Ward, intended a great deal for WINNIE: but the folly of one person brought those intentions to naught." Mike had to resume editorship to bring the final issue out. As editors who have often thought of procrastinating ourselves, we sympathize with Randy.

**AVRAM DAVIDSON TO BE PRO GoH AT SF-CON '71/WESTERCON 24** Avram Davidson, sf author and the man who spellbinked all of fandom in the mid-60s while the editor of F&SF, will be the pro guest of honor at SF-CON '71/WESTERCON 24 over the July 4th weekend at the San Francisco Airport's Hilton Inn. Don Simpson will be fan guest of honor. There are presently more than 200 registered, and attendance is anticipated at around 800. Memberships are \$4 until June 1, \$5 thereafter. For membership or further information write: Secretariat, 3 Las Palomas, Orinda, Calif. 94563; make checks payable to SAMPO PRODUCTIONS.

**HUBBARD THREATENS MOSKOWITZ WITH SUIT** is probably the way the story's headline should have read. No court proceedings have actually been instigated against SaMoskowitz by Scientology yet.

**ANOTHER CORRECTION** Mrs. Kathleen Malley, Senior Editor at Paperback Library, was somewhat alarmed to find from the last issue of FOCAL POINT that Paperback Library had been "bought out by William Forlags AB". She writes: "After brushing up my Swedish and checking with the managing editor, I can now assure you det var inte sant; we haven't been. William Forlags AB and Paperback Library share a parent company, Kinney Service. :: While I don't expect this technicality to be of burning importance to anyone but the editors of the firms involved, I would appreciate it if you could explain that Paperback Library is still an independent market for sf authors and agents." Done -- with apologies for fuzzing over the distinction.

**PRESS REVIEW** William Rotsler, who has had more art published in fanzines than you could shake a stick at, broadens his coverage to the entire world with a 4pp strip in the current issue of ADAM (BEDSIDE?) READER. :: Chelsea Quinn Yarbro, for whom the term "fake-pro" was coined, was written up in a piece called "Science Fiction Star" in the Jan. 21, 1971 issue of The San Francisco Chronicle.

COA:: William E. Schaub, Box 1898 New College, Sarasota, FL 33578  
Creath Thorne, Route 3, Box 80, Savannah, MO 64485  
Mike Ward, 447 Lerida Ave., Los Altos, CA 94022



# SHAW NEWS

\$1050 is the new total in the Bob Shaw Fund, up from last issue's \$1045 only marginally. No further direct contributions are being sought for the fund. But please note: If you have paid for already-published special BoSh fmz and have not received them, or requested the 20 free fmz along with a contribution of \$1 or more but have yet to receive them, please contact rich brown (address below). Ok?

SPECIAL BOSH FMZ      The following fmz are those which have been or soon will be published to benefit the Fund. Fmz marked with an asterisk have already been published and will be sent to you as soon as your money is received.

\*MICROCOSM #14, 50¢, Dave Burton, 5422 Kenyon Dr., Indianapolis, Ind.  
\*FOCAL POINT 12.5, \$1, rich brown, 410-61st St., Apt. D4, Brooklyn NY 11220.  
\*APA-L #289, \$2, Fred Patten, 11863 W. Jefferson Blvd., LA, Calif. 90230.  
The Enchanted Duplicator, \$1, Arnie Katz, Apt. 6B, 59 Livingston St., Brooklyn, NY 11201  
INNUENDO, \$2, Terry Carr, 35 Pierrepont St., Brooklyn, NY 11201  
METANOIA #9, 50¢, Greg & Suzy Shaw, 64 Taylor Dr., Fairfax, Calif. 94930.  
BEABOHEMA #13, \$1, Frank Lunney, Box 551, Lehigh Univ., Bethlehem, Pa.  
INFINITUM #5, 50¢, Dave Lewton, 735 E. Kessler Blvd, Indianapolis, Ind. 46220.  
NOPE #12, 50¢, Jay Kinney, 215 Willoughby Ave., Apt. 1212, Brooklyn NY 11205.  
TRANSLATIONS #2, \$1, John-Henri Holmberg, c/o Thomas Mellgren, Nedre Slottsgatten 16, 752 20 Uppsala, SWEDEN

CLOSED AUCTIONS      Lenny Kaye still has not sent us \$8.50 for his MOJO NAVIGATOR R&R NEWS. :: Richard Bergeron will receive the complete set of SLANT when he sends us \$65. :: Robert Whitaker owes the fund \$52 for A BOOK OF WEIRD TALES #1, The Boats of "Glen Carriq", and FUTURIA FANTASIA #1. :: Steve Stiles will receive MIRACLE SCIENCE & FANTASY STORIES #2 when he sends us \$4. :: Joseph Pate also owes the fund \$4, for WARHOON 15 & 17. :: Tom Mullen has won a first issue of UNKNOWN for his bid of \$13. :: Chester E. Lee owes the fund \$2.50 for NEKROMANTIION #1.

AUCTIONS STILL ON      The following items are still receiving bids. Items which are asterisked have not received bids since last issue and will be closed out if no further bids are received by February 23.

\* WILD HAIR #3, donated by Richard Bergeron. Bruce Robbins has bid \$10.

\*FANTASY MAGAZINE, June 1936, donated by Forry Ackerman. Bruce Robbins has bid \$10 for the issue.

\*"THRU THE DRAGON GLASS" by A. Merrit, 24pp, printed, donated by Forry Ackerman. Bruce Robbins is the current high bidder at \$8.

THE MAGAZINE OF FANTASY & SCIENCE FICTION, donated by Andy Main. The set is complete from the first issue in Fall, 1949, through March, 1958. 1959 is complete but the set has only 8 issues from the beginning of 1960 through May, 1963. From May, 1963 to the end of 1968 only four issues are missing. Dale Leifeste has bid \$65 for the set.

SPACESHIP 21, donated by Lee Hoffman. Robert Whitaker has bid \$4.50.



SCIENCE FICTION FIVE-YEARLY #4, donated by Lee Hoffman. Chester E. Lee is the current high bidder @ \$4.50.

THE ARKHAM SAMPLER, Winter, 1949, donated by Forry Ackerman. The "all sf" issue. Robert Whitaker is top bidder at \$6.

FEN CRITTUR COMICAL BOOKS, donated by Richard Bergeron, written by Willis & Shaw. Joanne Burger has bid \$4.

UNKNOWN WORLDS, June, August, October, 1943, sewn together, donated by Robert Whitaker. Small areas chipped on June and October covers. Edwin L. Murray has bid \$5.

THREE pen & ink drawings by Vincent DiFate, framed, contributed by the artist. One appeared in ANALOG. Joanne Burger has bid \$4.

REMEMBRANCE OF THINGS PAST VII, 182pp from the pages of SPACEWAYS. Robert Whitaker is the current high bidder @ \$8.50.

FIVE COPIES of Don Ford's TAFF report, two volumes, donated by Lynn Hickman. We have bids from Paul Anderson (\$8), Joanne Burger (\$5), Joseph Pate (\$4.50), John Leavitt (\$4) and Chester Lee (\$4).

A COMPLETE set of LIGHTHOUSE (#1-15), donated by Richard Bergeron -- in mint condition. Robert Whitaker has bid \$47 for the set.

QUANDRY #14, donated by Lee Hoffman. rich brown has bid \$3.50.

TWO ORIGINAL Rotsler-Kirk collaborations, full page. Both of high fanzine quality. Neither have been published. Chester E. Lee has bid \$6 for the pair.

THREE COPIES of THE GOON GOES WEST, donated by FM & Elinor Busby. The top three bids are from Paul Anderson (\$10), Robert Whitaker (\$8) and Joanne Burger (\$8).

THE WHITE SYBIL by Clark Ashton Smith b/w MEN OF AVALON by David H. Keller, donated by Forry Ackerman. Printed. Robert Whitaker is the current high bidder @ \$8.50.

QUANDRY #13, donated by Richard Bergeron. Missing page 40, "A Dream" by David English. rich brown has bid \$12 for the issue.

HOWARD PHILLIPS LOVECRAFT: A TENTATIVE BIBLIOGRAPHY, donated by Dick Ellington. Robert Whitaker has bid \$6.

FAMOUS MONSTERS OF FILMLAND #2, contributed by Forry Ackerman. Fair condition. Robert Whitaker has bid \$4 for the issue.

FANCIFUL TALES, Vol. 1, Fall, 1936, donated by Forry Ackerman. rich brown is top bidder at \$11.

SEND YOUR BIDS for the BoSh Fund auctions to Colleen Brown, 410 - 61st St., Apt. D4, Brooklyn, NY 11220. Send no money unless asked; just a bid on the items you want. We ask that bids be submitted in increments of 50¢ on items under \$10, \$1 on items over that.





# The Infinite Beanie

A COLUMN BY  
tetzy catt

KINNEY

Talking with Carol over dinner last night, I discovered myself launching into a Carr Scientific Sortie. You've all heard of the famous Carr Scientific Sorties, or maybe you haven't. No matter. I said to Carol, "I have a new explanation for senility."

She said "Oh?"

"Yes," I said. "See, it's a matter of brain cells, which are used for storing memories information, that kind of thing. There are a lot of brain cells in the brain, which can sort of be considered a community of these cells. But as a person gets older, he has more and more stuff to remember, so he needs more and more brain cells. Now, scientists know that a single cell exhibits behavior patterns that are reflected in the larger world of animals and even human beings -- energy intake, reproduction and so forth. So what we essentially have here, in the brain of an older person, is a community of very small beings, or things, and it's getting crowded."

"Crowded," Carol said.

"Right, crowded. Because older people have all this information to store in their brains, so they have to manufacture all these extra brain cells. So we have an overpopulated community. And of course we know from studies of animals and even human beings that in overpopulated communities the individuals take to killing each other, or even killing themselves, and that the birth rate, or rate of reproduction, goes down. You know that from the animal behaviorists, for instance."

"Sure," Carol said.

"Well, that's the cause of senility. These people's brain cells are dying like flies, and there are no new little brain cells coming along to learn the business, so all sorts of information is lost and thus older people suffer what we call senility. You see what I mean?"

Carol said, "Yes. But think of it this way. Suppose the brain cells don't increase in number; instead, each little cell just has more to remember and do. Brain cells have a lot more stuff to do than just remembering, you know. And when they do this stuff, they move around, spinning and wiggling. But when a person gets older, his brain cells have so much stored in them that they're fat. So even though there aren't any more brain cells, things are still crowded, because all the little brain cells are now big fat brain cells. In fact, things are so crowded that these brain cells don't have any elbow room and they can't wiggle and turn around like they do when they're working. So they just can't work much anymore. And that's why."

I thought about her explanation for awhile and then I said, "You know, you may be on to something. See, it's an illustration of the yin-yang principle. That's what the yin-yang symbol is all about; it's a closed circle, representing a finite community, and inside it is a dark part and a light part. Now, what this means is that the



dark part represents stuff and the light part represents space, you know, room to move. So that's what yin and yang are: stuff and room. We need them both."

"I think you've discovered something," Carol said.

"Yes, I do too," I said.

"I think you've discovered the Carr Metaphysical Sortie," Carol said.

The Infinite Beanie's Occasional Award for Memorable Journalism goes this issue to Sam Moskowitz, who on the front page of the latest LUNA MONTHLY begins an obituary for John Giunta with this paragraph:

John Giunta, science fiction illustrator, comic magazine artist, editor, and active science fiction fan of 30 years past, suffered a stroke at the age of 50 in his room at the Village Plaza Hotel, New York City, on November 6, 1970. He died within eight hours after being removed to a hospital. The announcement of his death was made by his nephew Aldo Giunta who had one story, "Jingle in the Jungle" published in the June 1957 issue of If, and who also had several pieces of fiction in various fan magazines.

The punctuation is of course sic, but I've found that it isn't necessary to a full appreciation of this paragraph's qualities. I've read this paragraph aloud, or others have read it to me, over half a dozen times this past week, and it always gets lots of laughs. In fact, it's the best thing of its kind since the first two pages of Norman Spinrad's The Men in the Jungle.

When a man dies, his obituary shouldn't be written in such a way that it causes people to laugh.

We had a sort of convention in New York a couple of weeks ago. It was called the Mondo-Con, and it was the only convention I've ever heard of where even the con chairman, or chairlady in this case, said she wasn't too interested in going to hear the program.

Well, it wasn't that bad by any means, at least the small part of it that I saw. Carol and I got to the Statler-Hilton about 3:30 Saturday afternoon, by which time Harlan Ellison had finished his speech (a tame one, I was told) and the speakers' table was occupied by a panel discussing conventions. Despite even the presence of Ginger Buchanan on the panel it didn't seem very interesting, so we made our way back out to the huckster rooms and said hello to various people. Jay Haldeman was ensconced behind a table full of sf paperbacks, and I asked him if he'd decided to become a filthy huckster or if he was just minding the store for someone else. "No, it's my stuff all right," he said. "I just thought as long as we were coming here I'd get rid of some of the crap I've collected." I shook my head at him. "Jay," I said, "you're going to have to learn that the hard sell just doesn't work anymore."

Lester del Rey and Bob Silverberg went on at 4:00, and we went back into the con hall for that. It was kind of a mixed bag, with high points and low, but well worth it for the good stuff. Both Bob and Lester, in what Bob called a "show of solidarity for Harlan," resigned from fandom -- retroactively, they said. Bob retroactively resigned all fanac from 1962 on, and Lester declared null and void all his fanac prior to 1941, I think it was -- a peculiarly convoluted way of making such a resignation, I thought, since it left Lester able to continue his participation in fandom today. But then he's shifty, that del Rey. Even so, as Bob explained, they were "chipping pieces



out of the scroll of fandom's history, bit by bit," and they hoped to enlist other prominent people in their movement. "How about you, Hal Clement?" Bob asked. "Join our crusade to unwrite science fiction history. Think of it -- old fanzines will blink out of existence in fans' closets, Astoundings and Startlings will develop blank pages, perhaps entire conventions will be found never to have happened." "Yes," said Lester, "and Sam Moskowitz will become the author of The Immortal Lull."

But Hal declined, and the discussion took a turn in a different direction. Lester complained, "I don't see why you're turning this into a session of frivolity and decadence Bob. I thought we were going to talk about Art in Science Fiction!" And Isaac Asimov spoke up from the audience: "I thought the only Art in science fiction was Clarke," he said.

Foreheads furrowed in puzzlement or disbelief around the room, and murmurs of "What did he say?" arose. Bob Silverberg seized the opportunity. "Now wait a minute, ladies and gentlemen, I want you all to hear something. You see, there are various people in this field who have reputations that they don't seem to deserve. Take Isaac Asimov, for instance, who's sitting right over there; he has a big reputation as a wit. Now, I'd like you to know what Isaac just said. You see, Lester had just remarked that he thought we should talk about Art in Science Fiction, and Isaac...Isaac made a quip. Isaac said, 'I thought the only Art in science fiction was Clarke.' That's what he said, that famous witty man sitting over there named Isaac Asimov."

Isaac tried to make a comeback to that, but of course it was useless. "Bob Silverberg is a heck of a nice guy 99% of the time," said Lester, "but when he has a microphone in his hand, look out."

After the del Rey-Silverberg session was finished we repaired to the bar and were joined in awhile by Bob, Harlan, Lee Hoffman, Bob Toomey and Sharon Delany, an editor at Bantam. We talked about lots of highpowered proish stuff, none of which jumps up in my memory now, and then Barbara came over from another table in the bar where, she told Bob, there were two different editors who wanted to talk business with him. "I know," Bob said; "they want to sign me up to write novels for them, but I'm trying to retire, you know that." She went back to the other table and we asked Bob what in the world he meant even to suggest that he might retire: with that much ability he should stop writing? But Bob explained he just wasn't accepting any new contracts, and when he got the books written to fulfill all the contracts he already had, he'd take some time off to relax, and would only write a novel when he felt like writing a novel, nothing more.

A few minutes later he did go over to the other table for awhile, and when he came back he said, "Gee, that was exhilarating. I just turned down contracts that were offered to me by two different editors, in less than ten minutes." I said, "I have it within my power to make it three, if you like." But no no, said Bob, that wasn't necessary.

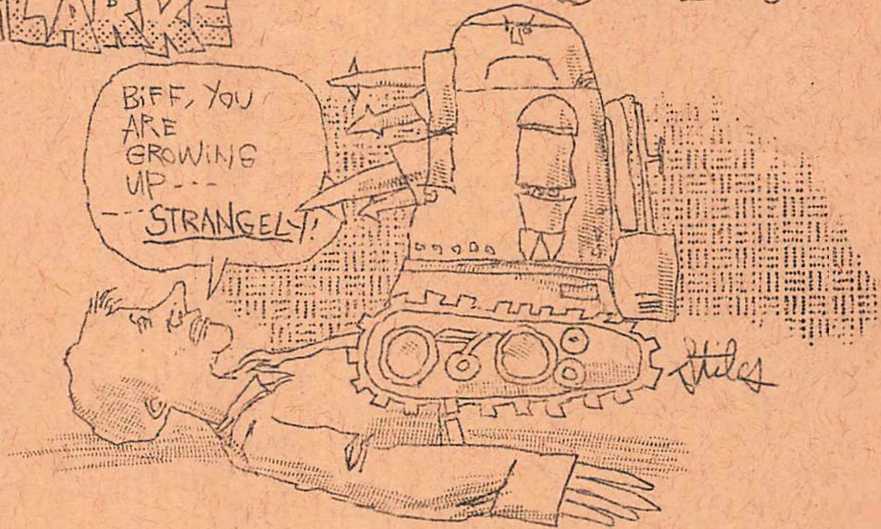
Eventually a bunch of us went to dinner at a Greek restaurant a few blocks away -- Lester, Judy-Lynn Benjamin, Isaac, Bob Toomey, LeeH, Harlan, Isaac, Silverbergs..the usual motley crew of roustabouts and ne'er-do-wells. On the way to the restaurant, running pellmell down 8th Avenue with proish dignity, several of us observed a mindblowing scene: two cops standing on the corner by a traffic light, watching a car approaching, one of them saying, "Look at him; the light's changing and he's speeding up. I'll bet he runs the red light. There! he did! Yaahaha, you ran a red light, I saw you!" and he pointed and laughed at the rapidly receding car.

Dinner was good, and so were the Pittsburgh parties we went to back at the hotel. Sunday we didn't go back; the last football game of the season was on TV and not even the promise of a Lin Carter speech could lure me away.



# 'STEF' - THE REAL STUFF...

BY NORMIN CLARKE



Some time ago I received a form letter from the University of Wisconsin, specifically from a Dr. Dennis R. Dean (fannish name, that) who is, if we are to believe him, "Assistant Professor of English, Humanities Division." Dr. Dean is engaged in a "scholarly project"; he told me so, right there in his letter. This project is an endeavour to compile "A Reader's Guide to Science Fiction", and Dr. Dean and his partner, Mr. Kenneth R. Konkol, are hoping to gather "the stated preferences of unusually informed readers". How they learned that I am an unusually informed reader, I'll never know; but I am nothing if not almost pathetically eager to be helpful in matters such as this. So, taking index finger to typer, I formulated my careful reply, as follows:

The second sheet asks you to list writers (and, if possible, works) that from your point of view constitute the "main stream" of science fiction -- those most important and influential in the development of the genre. Perhaps the first name on this list ought to be that of the man you consider the progenitor of modern science fiction.

The third sheet asks you to list writers (and if possible, works) of science fiction since World War II that, like those on the second sheet, seem most important and influential. Any elaboration upon either of these two lists would be welcome.

All of our respondents (authors and editors primarily) will receive from us a resume of the results of our investigation, if they so desire.

Sincerely yours,

Dennis R. Dean  
Assistant Professor of English  
Humanities Division

Enclosures

P.S. Postage on foreign responses will be refunded.



Norman Clarke

Name

1. A definition of "science fiction":

My definition of "science fiction" is where these guys get a rocket plane and fly off to mars or "somewheres else" where theys these gashtly monsteres that they kill them to save "earth".

Only some times they get in a "time machene" not a rakcet plane but the monstere the same, that the godd part. well, not all ways for instant i saw one where they was no monstere only a "computer" nam of Hal, did you see that one.very good colors & swell rokcet plane and ect. but not relly "sceince fiction" they did not save the "earth" in it, well that my definition of "sceince ficon";

Norman Clarke

Name

2. Development of the genre:

Genre and progenitor are 2 hard words there that of ~~wxxxx~~ which i lokked in thw dictoinry. so now i know, the dictoinray saif for genre see GENDER. so I did. there is good development of GENDER in most of the "sceince fiction" i seen, some of them are pratically nakked. and sometimes nowaday in modren movys there is almsost true to "life" seems of progeniting yes even in "scence fiction" i know this shocking but "true".



~~NORMAN CLARKE~~  
Name

3. Science fiction since World War II:

i did not know about "science fiction" when w. w. 2 was going,  
i saw it in the "news" that was the 1 with Hitler and them.  
well as I say i didn't know about "S" "F" then not until  
"IT" came from out of space which about this giant carot well  
not exactly but anyways it very evil not even atom bombs hurt  
it only all turns out "for the Best" at the end and "earth  
safe once more" that I just about pops on "my" HITPARADE.  
i seen it eight times (X) But nowadays "sci" "fi" better than  
ever it is even on the tv & everywhere so i can't say which best  
of "all". But probably Star Trek, I wrote letters to save Star  
Trek like they said to but it not on anymore, i don't know why  
not it is "FOPS". Well i will close now

ps how did you know my name.

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

FEB  
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FIRST CLASS MAIL

Mike Ward      trade  
447 Lerida Ave.  
Los Altos, Calif.  
94022