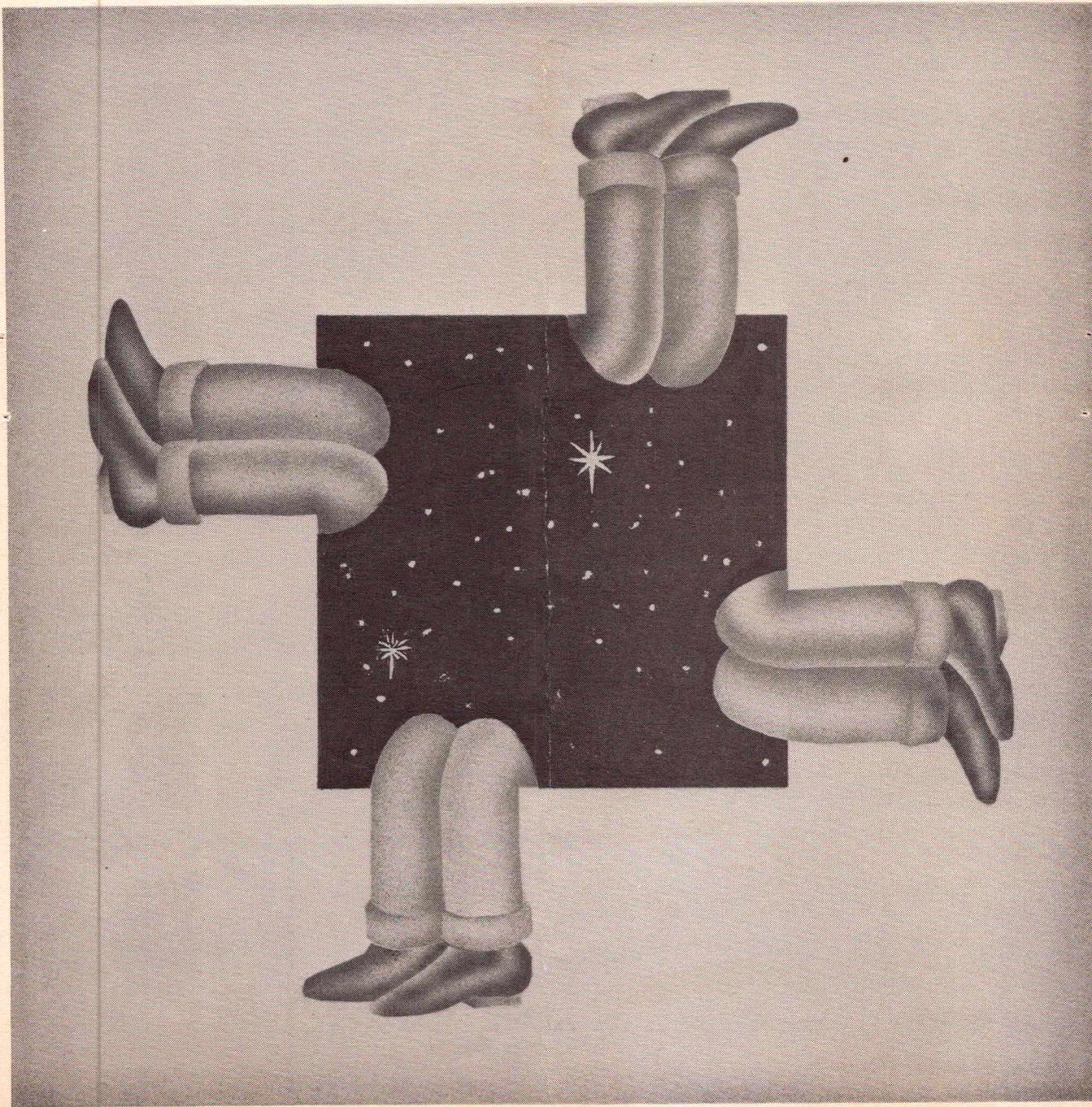
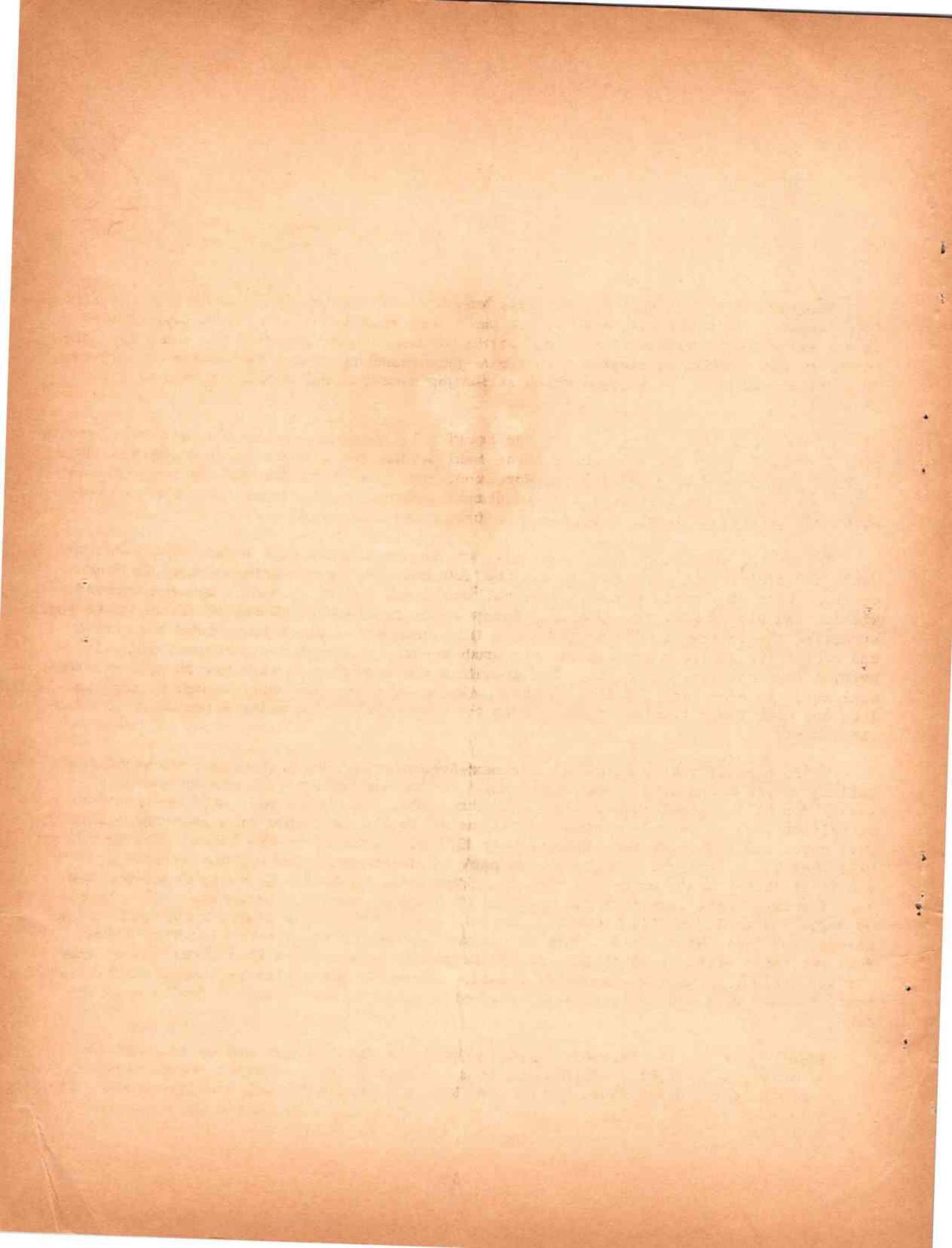


FOCAL POINT

1971 Fournal



July 1971



26

FOCAL POINT

The results of the 1971 Egoboo Poll, honoring the best of 1970's fanac, are a little late, folks. I'd wager that some of you won't even remember the Good Old Days of 1970 as you stand in the middle of 1971 and strain to recall what happened two years ago. Fortunately, the FANNUAL is blessed with a nine-page round up of the fan events of 1970 by FP's editor emeritus, rich brown which should jog memories and provide a context for these results.

At the risk of flouting current fan practice by admitting my fallibility, the fact is that I screwed up by not publishing these results with the promptness they merited. The FANNUAL should have been out for the Noreascon, and here it is already the beginning of July. Oh, there were extenuating circumstances galore, but I'm very sorry that publication was delayed so long. I hope you'll forgive me this slip.

The second edition of the Egoboo Poll was the most successful survey ever taken to honor fan achievement exclusively, and the 130 fans who voted represent an excellent cross section of fanzine fandom. The poll could not have been such a rousing success without the aid of many fine people. Though rich resigned as FO co-editor, he wrote and stenciled the review of 1970 which graces this fanzine. Jay Kinney wrote the artist and cartoonist sections and did the air brush cover. Joyce also contributed mightily, writing some entries, stenciling, and providing the inspiration that finally got the Fannual out. In addition, I'd like to thank all the fans who were good enough to send ballots out with their fanzines to help keep the Egoboo Poll from being a parochial one-fanzine survey.

We're already making plans for the next Egoboo Poll, the ballots for which will be mailing around LACon time. John Berry has made the suggestion that the Egoboo Poll should run by fan years rather than calendar years. The third poll will therefore be a transition between the old system and the one we expect to follow in succeeding years. It will cover all fanac for the calendar year 1971 plus 1972 up to the LaCon. The fourth poll will then honor fan achievement for the period between the LACon and the Torcon II. To see to it that I don't backslide with the third poll, an Ad Hoc Advisory Committee has been formed to make sure that the next set of results comes out promptly. It's chaired by Joyce and includes Bill & Charlene Kunkel, John Berry, Chris Couch, Terry Hughes, Jay Kinney, and Ross Chamberlain. They've pledged to see the results of the third Egoboo Poll published within a short time after the voting deadline and have already made dire threats against my well-being should I fail. If you've got a fanzine coming out between Sept. 1 and Nov. 1 and would like to carry poll ballots, let me know and I'll send them along.

FOCAL POINT 26, the Fannual, is edited by Arnie Katz, 59 Livingston St., Apt 6B, Brooklyn, N.Y. 11201. Editors emeritus are rich brown & Mike McInerney. Invaluable Helpers: Joyce Katz, Jay Kinney, Bill & Charlene Kunkel, and Ross Chamberlain
Published July 4, 1972.

VOTERS

The 1971 Egoboo Poll, as mentioned previously, had the largest turn out of any survey concerning fan achievement exclusively. Much as I'd like to thank all the people who took the time to fill out ballots individually, a simple listing will have to suffice. Voting were:

A. Katz, D. Hulvey, Linda Bushyager, M. Deckinger, G. de la Ree, F. Lunney, R. Tackett, J. Lapidus, B. Silverberg, J. Katz, E. Bryant, G. Shaw, G. Senda, K. Beale, R. Wilson, D. Malone, D. Ellington, E. Finkelstein, A. Svoboda, D. Lundry, G. Calkins, W. Rotsler, T. Carr, R. Geis, B. Telzer, H. Luttrell, L. Luttrell, R. Lichtman, M. Glicksohn, G. Canfield, C. Carr, D. Stever, D. Bisenieks, L. Propp, A. Schuster, L. Sapiro, S. Stiles, J. Kinney, M. Glycer, S. Glicksohn, C. Thorne, J. Evers, E. Evers, D. Lewton, L. Tuttle, r. brown, G. Eklund, F. Bailey, J. Ingham, M. Dobson, R. Labonte, R. Whitaker, M. Carlson, J. Holmberg, R. Bergeron, R. Fuentes, A. Porter, C. Canfield, J. Soyer, G. Ptacek, B. Burley, L. Herndon, R. Ullyot, T. Pauls, P. Weston, B. Simpson, S. Miesel, J. Yates, G. Benford, I. Koch, C. Chauvin, R. Sneary, T. Hughes, F. Wyatt, R. Larson, J. Berry, T. Perry, R. Bryant, S. Coleman, R. Stooker, J. Schwab, J. Chalmers, M. Phillips, R. Schoolcraft, J. Cawston, D. Linegang, E. Smith, D. Miller, R. Boggs, L. Hickman, R. Berman, B. Tucker, V. Augstkalns, R. Chapdelaine, C. Couch, N. Goldfarb, J. Benford, C. Brown, J. Pearson, D. Lien, T. Digby, J. Benford, D. Fratz, W. Straw, A. Saha, J. Warneck, E. Connor, F. Jenkins, C. Brown, D. Goble, B. Gillam, P. Anderson, H. Davis, D. Brown, J. Summers, T. Trimbath, M. Sutter, K. Wong, K. Rockow, J. Foyster, D. Abe, G. Stiles, D. Heinz, T. Chapdelaine, R. Rauch, L. Torline, K. Fletcher, A. Roberts, B. Capron

All entries were written by me, Arnie Katz, except those labeled otherwise. Runners-up were listed where they compiled significant totals. Self-votes were not counted.

1970

AND ALL THAT

--compiled & edited
by rich brown--

CONVENTIONS & CONFERENCES

Our records of conventions and conferences in 1970 are far from complete. Several had already taken place by the time FOCAL POINT saw its maiden issue during the year, and others were not reported to us for one reason or another.

The first convention-like event we had the opportunity to report on was the Science Fiction Writers of America's 1970 "Awards" Banquet at New York's Les Champs restaurant. It was a pretty miserable affair: Lousy food, worse service, an off-night for Isaac Asimov as toastmaster, the anticlimactic handling of the awards presentation and a distasteful decision to award Walker the Nebula for publishing Left Hand of Darkness because Walker and Ace had published it "simultaneously" (when in fact Walker reprinted the book from Ace, and Terry Carr deserved sole editorial credit) were factors marring an otherwise normal, drab evening. Besides Left Hand of Darkness (LeGuinn), the Nebulas went to "A Boy and His Dog" (Ellison), "Time Considered as a Helix of Semi-Precious Stones" (Delany) and "Passengers" (Silverberg).

The first SFCon, held March 27-29 at the Hilton Hotel in San Francisco, was attended by about 250 and was notable, among other things, for its presentation of several simultaneous programs, so that convention-goers could pick and choose the items they thought they might most enjoy. It was also notable for the fact that one of its scheduled speakers, Chip Delany, never showed up; George Clayton Johnson filled in in his stead and was reportedly the hit of the convention.

Boskone, at Boston's Statler Hilton, drew 370 attendees and while it was somewhat disappointing due to the absence of many fannish maintays, it had an excellent film program and an Art Show--the first for an East Coast regional--that was both large and good.

Lunacon, with a paid attendance of 737 and total registration of 789, became the largest sf regional in history. Poor timing flawed several program items--Hal Clement's slide-show talk in the afternoon, without facilities to keep out the sunlight; discovering, at 2:45, that the room Asimov was to give his GoH talk in had to be cleared by 3:00, etc.--but the parties were large, numerous and enjoyable.

The Disclave, May 15-17, was highlighted by a performance of Alex Gilliland's "Inside 2001: A Space Opera," and the 130 attendees also enjoyed Murray Leinster's GoH speech and an art show. There were a couple of discordant notes: Roger Zelazny collapsed and somehow managed to bite his knuckle, giving on-lookers the impression he was hemorrhaging; he was rushed to a hospital, given tests, and released shortly thereafter. And

Robin White had her purse snatched; fannish persuaders of the culprit were threatened by a bystander on the street with a gun, but managed to keep him from using it and finally so rattled the thief by their chase that he dropped the pocketbook.

The first Bouchercon, honoring the late Anthony Boucher, was held May 29-31 at the Miramar Hotel in Santa Monica, Calif. It was a pleasant affair with about 85 or so in attendance, and was highlighted by Robert Bloch's speech about his friendship with Tony.

Norwestercon, with about 130 on hand on the same dates as the Bouchercon, was held at the Heathman House in Portland, Ore. It was highlighted by a GoH speech by Frank Herbert, a wedding (two members of the Society of Strangers), a sword fighting tourney, and five of Portland's Finest stopping by to keep a rock band from playing because nearby theatre patrons had complained they'd tuned up too loud.

Multicon '70, the fifth annual Southwestercon June 20-21, drew over 500 to the Skirvin Hotel in Oklahoma City. Although Reed Crandall, one of the con's four guests of honor, was unable to attend, R.H. Lafferty, Jim Harmon and Buster Crabbe acquitted themselves well, with Harmon's banquet speech "The Value of Nostalgia" being one of the high points of the con.

The Milford Writers Conference, the most prestigious and envied such affair in prodom, was held June 26-28 at the home of Damon & Kate Knight. Attendees included the Carrs, Emshwillers, Bucks, Norman Spinrad, Charles Platt, Keith Laumer, Jim Sallis, Gordon Dickson and Gardner Dozois. Besides story discussions, there was a showing of Ed Emsh's films and the gathering of an impromptu rock group made up of some of the guests.

On the same dates as the MWC, approximately 150 fen were attending the Midwestcon at Cincinnati's Carrousel Motel -- a substantial drop in attendance from previous years. Bob Tucker acquitted himself notably as toastmaster and while weather was gloomy early Friday, most of the weekend featured the sunny weather which makes the favorite Midwestcon passtime, Chaos in the Pool, possible. St. Louis fan Ron Whittington drove from St. Louis to Cincinnati, arrived early Friday, found in the first 40 minutes of attendance that the only people he knew were Hank & Lesleigh Lutrell, so he got back into his car and went home. Do you believe that?

The New York Comicon, held the July 4th weekend at the Statler Hilton, drew 2000+ paid attendance the first day, with most estimates of attendance pegged considerably higher. The Academy of Comic Book Arts presentation was one of the more interesting events, with a panel discussion moderated by Stan Lee with Dan DeCarlo, Sergio Aragones, Gil Kane, Gray Morrow and Denny O'Neil as panelists, although only pros and invited guests attended. The Alley Awards (comicon's equivalent to the Hugo) were not presented or announced, but rather were slipped furtively into the hands of the winners, it was reported.

At the same time, July 3-5, the Westercon was being held at the Francisco Torres Hotel in Goleta, Calif. Attendance was around 520; membership was 619. There were Plenty Movies, panels, seminars, presentation of the Invisible Little Man Award (to Fritz Lang of "Metropolis" fame), an over-sold banquet (with talk by fan GoH Rick Sneary, pro GoH Jack Williamson and Ray Bradbury), a highly successful Art Show, a tourney, a masquerade, and a new Westercon passtime: Skinny-dipping in the pool.

The Pecon, set for July 10-12 at the Sands Motel in Peoria, Ill., may have been a hoax as far as this editor knows; we don't know of anyone who attended, but it promised a whizz-bang lineup of guests -- Wilson Tucker

as Pro Guest of Honor, Bob Tucker as Fan GoH and Hoy Ping Pont as Special GoH.

Ozarkon, July 31-Aug. 2, drew about 75 people to the Sheraton Jefferson Hotel despite a seeming inability to publish correct information concerning the date of the affair. It was still a modest, if not spectacular, success, highlighted by Alex Panshin's GoH speech, the full text of which appeared in a subsequent instalment of his FANTASTIC column.

AgaCon, held in Atlanta, Ga., Aug. 14-16 at the Howell House Hotel claimed registration of 155, of which no more than 70 were visible at any one time, eyewitnesses reported. Despite some disorganization, consensus among attendees was that it may have been the best DeepSouthCon ever. GoH Sam Moskowitz was awarded the 1970 Rebel Award for services to Southern Fandom (Sam's The Immortal Storm was published by the Atlanta group in the early 50s) while the Phoenix Awards, for the best pro writing and illustration by a southern fan, went to Richard Meredith (We All Died at Breakaway Station) and Jeff Jones, respectively.

The Toronto Fan Fair drew 450 fans Aug. 21-23 to the King Edward Sheraton Hotel, more than double the expected attendance. High points were an Art Show with close to 200 entries, a banquet brunch at which Alex Panshin debunked the Gernsback Delusion (the idea that sf is important because of its predictive aspects) and a house detective who, after he told some fans getting ready to watch a screening of "Forbidden Planet" that they should kindly be quiet, sat down to watch it with them.

Two non-cons were held over the Labor Day weekend. On the East Coast some 30 fen attended one at the home of Brian & Sherna Burley; it was relaxed, informal, with the event of the weekend being a Great Frisbee Fling -- several regulation frisbies, a miniature one, and two plastic garbage can lids filled the New Jersey air. Meanwhile, the NonCon West at Bill Donaho's drew some 20 fans from as far as New York (Steve Stiles), Seattle (the Busbixii) and Los Angeles (Bill Rotsler), as well as the BArea, to splash in Bill's pool and sauna complex.

Mythcon, the first convention held by the California Mythpoeic Society, in conjunction with Tolkien Conference III, took place Sept. 4-7 on the campus of Harvey Mudd College, Claremont, drawing about 200-250. Program items included papers on Tolkien, Lewis, Williams and other fantasy, plus films, music, tournaments, a masquerade and an exceptional art show. The high point, however, was two fine programs presented by the but-recently-formed Performing Arts Workshop of the Mythpoeic Society.

Secondary Universe Conference III, held at Queensborough Community College, Bayside, N.Y., Oct. 16-18, was rated only a partial success: Attendance was around 180, or roughly half of what had been anticipated. The out-of-the-way location and the tone of the event -- an academic approach to sf, characterized by reading of appropriate scholarly papers on the subject -- may have been factors. However, there was also a banquet, costume ball and all-night movies as at larger conventions, and the number of professional sf writers in attendance was proportionately large.

The Philcon, grand-dad of East Coast regionals, was held Nov. 13-15 at the Hotel Sheraton and drew a record crowd in excess of 400. There were all-night movies, speeches by such as GoH Larry Niven, and a jam-packed "Meet the Pros" party, but overall the convention was rather mediocre. Tensions left over from years past, the failure of the growing party scene at Philcons to overcome the competition of a con-sponsored party, and the fact that everything closes Sunday in Philadelphia combined with a few other factors to offset the con's good points and produce a decidedly uneven affair.

These were all conventions held here in the U.S. There was, of course, a major convention outside the U.S. -- the World Convention at Heidelberg, Germany. The Heicon came quite close to early estimates of 800 attendance and 1200 registered. Early on, Lester Del Ray had to resign as toastmaster for the convention and John Brunner was named to serve in his stead. Guests of Honor whose speeches highlighted the con were Robert Silverberg (U.S.), E.C. Tubb (U.K.) and Herbert W. Franke (Germany).

Los Angeles won an unopposed victory at Heicon to hold the '72 convention; a bid from Northern California never materialized. The rotation plan was changed again at Heicon, this time back to the familiar three-year swing, with out-of-the-North-American-continent bids allowed in any year rather than having a slot of its own every 5 years in the rotation.

Hugos awarded at Heicon went to Left Hand of Darkness by Ursula K. LeGuin, "Ship of Shadows" by Fritz Leiber, "Time Considered as a Helix of Semi-Precious Stones" by Samuel Delany, F&SF, SF REVIEW, Bob Tucker (fan-writer), Kelly Freas (artist), Tim Kirk (fanartist) and Apollo XI (drama).

Delany's story was ineligible to receive the Hugo under the rules, since it was first published in NEW WORLDS in 1968 and reprinted in "World's Best SF" in 1969; it was eligible to win the Nebula, which it already had, causing some to wonder if maybe fans aren't sheep. Although this was discussed in FOCAL POINT and SF REVIEW, among other places, nothing resulted from the discussions and presumably nothing will.

PROFESSIONAL SF

The professional sf world began to feel the recession early in 1970, and indeed cannot be said to have recovered thus far in 1971. A few new prozines appeared and a few new book publishing ventures attempted to get off the ground, but by and large more failed than succeeded and quite a bit of editorial musical chairs was played. The news was more often bad than good.

Don Bensen left Berkley Books in May, apparently as the result of a disagreement. Tony Rosburgh took over at BB in July, while Don turned up at Ballentine in August to edit a new line, Beagle Books, which was expected to contain some sf although it was described as a "general" line. George Young, who may be remembered by some as having attended Baycon in 1968, was appointed editor-in-chief at Ballentine in May.

Early in the year Dell Books announced a cut in its scheduled 24 titles a year to six annually. Jim Trupin, formerly editor of Signet's sf line, moved to Fawcett in October where he took over the Premier series, which is similar in scope to Signet's Mentor paperbacks.

Perry Chapdelaine announced in the early months of 1970 that he had formed a new paperback company that was looking for stockholders (\$50,000 for 40% of the company or 29 stockholders to cough up \$1,852 for 1.48% of the ownership) but apparently had no, or too few, takers.

KNIGHT MAGAZINE, long a steady sf market, returned to pulp format early in the year and reported that it was no longer interested in buying science fiction.

Edward Ferman replaced Joseph Ferman as president and publisher of Mercury Press, Inc., early in September; Joseph Ferman continued to serve as board chairman and in a consulting capacity. VENTURE, F&SF's companion magazine, ceased publication the following month. Poor sales were reported to have been the major factor determining the second demise of VENTURE; it was reported that sales never went over 20,000.

Health, Knowledge, Inc., publishers of MAGAZINE OF HORROR, STARTLING MYSTERY STORIES, WEIRD TERROR TALES and BIZARRE FANTASY TALES (which was a new magazine in 1970, with its first issue in the Fall), as well as the true-strange EXPLORING THE UNKNOWN, was forced to cease publication in June. Attempts to reorganize proceeded slowly over the Summer, complicated by the fact that Acme News, parent company of Health Knowledge, was forced into bankruptcy by its creditors. Robert A.W. Lowndes, editor of the publications, subsequently reported that a means of resuming operation had been found: WEIRD TERROR TALES was shelved, but the other magazines continued as bi-monthlies, with MOH and ETU paired one month and SMS and BFT paired the next. The magazines only barely survived 1970, however, and folded early in 1971.

GALAXY and its companion magazines also stumbled on the rocky road of the recession. GALAXY went bi-monthly with the Aug.-Sept. issue, raised the price to 75¢ and the size to 192 pages; the same policy carried over to IF, WORLDS OF TOMORROW and WORLDS OF FANTASY, with the latter two going to quarterly publication. GALAXY returned to monthly publication with the December issue; WORLDS OF TOMORROW, however, ceased publication largely due to distribution difficulties.

VISION OF TOMORROW, the fledgling prozine edited by England's Phil Harbottle and published by Ron Graham of Australia, did not survive its September issue. It simply did not have the distribution to make continuation economically feasible. SWORDS & SORCERY, a projected companion magazine scheduled to debut in the Fall, was also scratched, along with plans for a line of paperback reprints.

Not all of prodom's problems were recession-caused. NEW DIMENSIONS, an Orbit-type paperback collection of all-new stories, edited by Robert Silverberg for Avon, folded with its first issue (scheduled for Spring, 1971, release). The reason cited was Avon's failure to honor verbal agreements on terms. A like-mannered dispute caused Tom Disch to vow he'd give up writing sf (proportedly over Doubleday's handling of "Camp Concentration") but he subsequently said he might do one more novel.

On June 26 the Spanish police seized all copies of NUEVA DIMENSION No. 14, charging the publishers with "offenses against the Spanish state"; the issue was pulped, and the publishers subject to jail and/or fine. ND had been cited as perhaps the most distinguished sf magazine in the world as regards typography, selection, world coverage and artistic tastes; the story which appears to have given offense was one dealing with Basques and a time machine -- a humorous yarn with no political overtones. The mere word "Basque", apparently, was enough of a no-no.

Again, Dangerous Visions, originally scheduled to appear in late Fall from Doubleday, was rescheduled for reasons unknown for Jan., 1971, publication. It was then postponed again to May, 1971, although all the material was in, because Harlan Ellison hadn't written the introductions.

The field was also lessened by five deaths in the course of the year. Guy Endore, author of "The Werewolf of Paris," died on Feb. 12 at the age of 69. Arthur K Barnes, a popular sf author of the 30s and 40s, died in Sunland, Calif., at the age of 59, and J.W. Swanson, author of "Godel Numbers" in the March, 1969, GALAXY, also died, both early in the year. John Giunta, well-known artist in both the fan and pro fields, illustrating such prozines as WEIRD TALES, ASTONISHING, SUPER SCIENCE and VENTURE, died of a stroke at the age of 50 on Nov. 6. And Savage Steel, an artist for many long-ago sf pulps who had gained considerable attention in 1970 as the cover artist for the Ace series of Heinlein reprints and Ballentine's series of Brunner reissues, died of a heart attack Dec. 5.

The news wasn't all bad on the professional front -- just the majority of it. Two new prozines, besides BIZARRE FANTASY TALES, got under way during the year: QUARK, originally to have been titled WARP, a paperback quarterly edited by Sam Delany and Marilyn Hacker, and FORGOTTEN FANTASY, specializing in reprinting sf and fantasy of earlier eras. QUARK was something of a disappointment as it could only marginally be considered sf.

NEW WORLDS, which had weathered so many storms, came through another in July-August, narrowly escaping bankruptcy. To avert the prospect, Mike Morcock came to this country to arrange a deal whereby both American and British publishers would produce a quarterly paperback edition.

Bill Crawford, publisher of SPACEWAYS, took over the publication of COVEN 13; along about August the magazine's name was changed to WITCHCRAFT & SORCERY and it went to a 96-page, 8½x11 format. The subsequent issue, W&S #5, the first under the aegis of editor Gerry Page, was liberally sprinkled with fan names: a novelette by Dave English (whose drawings were faunched-for by fanzine editors of the 50s and early 60s) and a short story by former LA fan Edith Ogutsch in collaboration with Ross Rocklyne. The art staff was totally fan: Tim Kirk, Steve Fabian, Jerry Burge, R.E. Jennings and D. Bruce Berry.

With its December issue (on the stands in September), ADVENTURE, formerly a large-size slick men's magazine, was transformed into a digest-sized all-fiction publication, selling for 50¢ and running about 96 pages. It was actively seeking good detective and sf fiction.

Despite rumors of its demise, Centaur Books continued in business, with two new titles rolling off the presses in early November: J. Allen Dunn's The Treasure of Atlantis and Robert E. Howard's The Hand of Kane.

Gordon Dickson was elected president of the SFWA over Harlan Ellison in June; Tom Purdom bested Kate Wilhelm in the vice presidential contest, and Quinn Yarbrow won the post of secretary over Don Thompson. In the same election, a proposition to hold a referendum to see if the members thought the jobs of secretary and treasurer should be handled by separate people passed with only one negative vote. In the course of the year SFWA set up a speaker's bureau, for groups wanting sf pros to talk, with speakers fees in the \$100-\$500 (plus expenses) range. The group also announced a boycott of The Making of 2001, which was sold to Signet for an estimated \$10,000, because it did not compensate writers whose manuscripts were solicited and printed, and because the book lacked copyright protection.

Harlan Ellison either did or did not renounce a) fandom, or b) conventions, or c) both of the above.

On March 19 an organizational meeting established the Academy of Comic Book Arts, "open to those who have achieved professional status in the industry." A constitution drafted by Allyn Brodsky and Jim Warren was approved at the second meeting. Officers, elected June 4, were: Stan Lee, president; Neal Adams, vice president; Mimi Gold, secretary, and Allyn Brodsky, treasurer. In addition, Dick Giordano, Archie Goodwin, Gray Morrow, Denny O'Neil and Roy Thomas were named to the board of directors. The Awards Committee, under the chairmanship of Archie Goodwin, set plans in August to inaugurate and establish a series of 15 awards. The proposal carried three awards under the category Humor -- penciller, inker and writer -- and a like trio for Drama, together with awards for best letterer, colorist, foreign comic book, outstanding talent, a Hall of Fame award, plus special awards for best continued feature and individual story and a special recognition award much like the special Hugo.

FANDOM

In May, fandom celebrated its 40th anniversary or sorts. The publication generally acknowledged to have been the first fanzine, THE COMET, was published in May, 1930. Ray Palmer, who was even then destined to go on to greater fame & notoriety when he introduced the Shaver Mystery to the unsuspecting world as the editor of AMAZING STORIES, was the microcosm's first editor.

While the mimeod COMET was credited with being the first fanzine, some argument could be made regarding its carbon-reproduced antecedents, circulated by fans in the late 20s, including COSMIC STORIES and COSMIC STORIES QUARTERLY, produced by the creators of Superman, Jerry Siegel and Joe Shuster. SF author Jack Williamson also published one as, for that matter, did Ray Palmer.

While only one general fanzine -- and that Linda Bushyager's GRANFALLOON -- was published to mark the occasion, it was that early in the year that fandom's bent towards a fannish resurgence could be seen: NOPE made its only appearance around that time, METANOIA and MICROCOSM, two light but well-written fannish zines, were starting to hit their stride; EGOBOO saw another issue just a bit after that, while BEABOHEMA was in the process of switching its emphasis from an imitation SFR cut-and-slash style to a lighter, more fannish mode; and eventually, of course, WARHOON came along to show what could be done with one brilliantly-edited and produced issue. (See our poll results for that.)

FOCAL POINT, we hasten to add, was coming out at that time, too: Having lain dormant since the mid-60s, it rose like a Phoenix on its ash and began publication in March, 1970, under the aegis of Brown & Katz. FP published 21 issues in 1970, totaling 274 pages, and was honored to have regular contributions from Terry Carr ("The Infinite Beanie"), Bob Shaw ("BoSh Tosh"), Steve Stiles ("Harrison Country"), Harry Warner, Jr. ("All Our Yesterdays"), as well as reviews and original contributions by Ted White, Greg Benford, John D. Berry, Jay Kinney, Calvin Demmon, Colleen Brown and Bruce Telzer. FOCAL POINT took over the Egoboo Poll (the results of which you're reading now, or at least soon will be) from EGOBOO and distributed its first ballots on Dec. 21.

The first Egoboo Poll results, produced by EGOBOO editors John D. Berry and Ted White in June, showed SFR to be the top fanzine, Harry Warner Jr. to be the best current fan writer, Steve Fabian top fanartist and William Rotsler best fan cartoonist in 1969. "The Harp That Once or Twice," Willis' column in WARHOON, was voted the year's best column, Richard Delap was voted best critic/reviewer, Bob Tucker topped the list of humorists, and Number One Fan Face was split between Dick Geis and Terry Carr. Jay Kinney won as best new fan and HYPHEN topped the list of fanzines most fans would like to see revived. Harry Warner's Advent-published All Our Yesterdays won best single publication, and it tied with St. Louiscon as the single most important fannish event. Not surprisingly, St. Louiscon was voted the best con of the year. On the negative side, J.J. Pierce won as most pretentious fan, and RIVERSIDE QUARTERLY topped the list of most pretentious fanzines.

Charlie Brown, Bill Rotsler and Elliot Shorter ran for TAFF in 1970, and in a hard-fought contest Elliot came out the winner and attended Heicon. Calvin Demmon won the Jack Gaughin painting that was raffled for TAFF. Another race was slated, to bring a European fan to the states to attend Nor-eascon, with Pete Weston and Terry Jeeves filing before the end of the year and two others joining in before the deadline closed.

The Bob Shaw Fund, to bring long-time superfan and rising sf pro Bob

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Shaw to the Noreascon, was by far the event of the year for us at FOCAL POINT -- and it seems to have placed quite high in that category for the rest of fandom, too, if these Egoboo Poll results can be taken to mean anything. First announced in August, the Fund had only \$625 on hand at the end of the year -- but of course went quite a bit over its \$1,000 goal by the time it came to a close.

The culmination is yet to come, when Bob gets over here for a couple of weeks of fan-gabbing, beer drinking and punning, to attend the Noreascon.

The Fund had its moment of bitterness in an argument that took up six or seven pages in FOCAL POINT and about the same number in LOCUS. Fortunately, an anonymous benefactor appeared out of nowhere and offered to bribe us (FP and LOCUS both) with a \$300 contribution to the Fund if we'd stop. LOCUS did, and we did, and the Fund was \$300 closer to its goal. So even the emnity had its Good Side.

The Bob Shaw Fund Committee was made up of rich brown and Arnie Katz (co-chairmen), Richard Bergeron, Terry Carr, Steve Stiles, Joyce Fisher, Colleen Brown, Ray Fisher, F.M. Busby, John D. Berry and Bruce Pelz.

On the West Coast, the LASFS Building Fund reached \$10,000 at the end of March. The fund grew fatter during the year, of course, but the \$10,000 figure was considered the minimum necessary to begin negotiations to buy fandom's oldest regularly meeting club a meeting place of it's own.

Jane Gallion, on the strength of her Essex House book "Biker" was selected to be GoH for the 1970 LASFS Fanquet, the annual dinner the club gives to honor one of their members who has crashed the pro barrier.

One of the first fan centers to have a slan-shack, and one of the last, Los Angeles was again in the latter position as of Nov. 1, when John & Bjo Trimble, Alicia Austin and George Barr moved into a rambling, old house on Irolo Street which featured a huge attic studio perfect for the three artists.

Other regional areas are hard to pin down with noteworthy items, although there were easily half a dozen fans in various parts of the country who narrowly averted disaster by escaping from auto accidents, a burning building, and various and sundry unnatural and natural catastrophes.

New York City underwent character changes. Dick and Pat Lupoff, frequent visitors to the City from upstate Poughkeepsie, moved to the BArea. Alex and Cory Panshin left Brooklyn Heights for a lovely carriage house in Pennsylvania. Les & Sandi Gerber moved to upstate New York, and Ted & Robin White left Brooklyn for Falls Church, Va. All have been sorely missed. The influx has brought Jay Kinney, Joe Staton and Joyce Fisher all to live in various parts of Brooklyn, so it's not all been in one direction.

WINNIE, FOCAL POINT's friendly competition out on the West Coast, folded as the year came to a close. Mike Ward turned his publication over to Randall Millen, who failed to publish On Time; he published one issue to explain that WINNIE had, in fact, folded, and had not been carried on as promised.

REAP, the Roek Enthusiasts' Amateur Press, had its first mailing in 1970 which ran 80 pages. But 1970 was not the year of the apa. To be sure, the apas carried on, and a good deal of fanac was channeled into them, but the overall impression given by the overwhelming majority of zines published strictly for apa circulation was that they lacked lustre.

In Toronto in '73 bidding committee proposed, at year-end, using the facilities of the Spaced Out Library branch of the Toronto Public Library system to establish a cross-referenced fanzine index. Also at year-end,

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Jim Young, chairman of the Minneapolis in '73 bidding committee, announced that Minneapolis was withdrawing from the contest. Generally acknowledged to have been the frontrunner during the early stages of the bidding in a two-city race with Dallas, many observers felt that the Minneapolis bid had gone flat during the year due to virtual silence on the part of the Minneapolis committee.

In the Pacific Northwest, the Nameless Ones, long-established Seattle fan club, suspended meetings at the end of the year after 21 years of operation. The club pursued an open membership policy while holding meetings at the homes of various members; while the two aspects were not always compatible, it was not until recently that the club suffered a larger-than-usual Barbarian Invasion. The feeling seemed to be that, though another club might rise eventually, the Nameless Ones, as it had existed since 1950, was to be no more.

Also in 1970, there were three fan deaths, six marriages and seven births, according to our admittedly incomplete records.

PIED

P.A.M. Terry, Australia's most controversial fan, on Jan. 31, at the age of 86.

George Nims Raybin, of cancer, at Mt. Eden Hospital in the Bronx, on June 17. Most famous in fandom for his role as lawyer for the ill-starred World Science Fiction Society, Inc., his primary fanac after that was in running the N3F Recruiters' Bureau and attending Lunarians.

Ted Borth, long-time fringe-fan, OCFA member, and convention attendee, of a heart attack in Poplar Bluff, Mo., in November. He and his wife, Francis, came into fandom in the early 50s as a result of his friendship with Ray Fisher and Max Keasler.

MARRIED

Danny Forlich, president of the New Orleans group, and Mary Doucet, on May 23.

Keith Wilson and Maureen Bourns, Canadian fans, on May 30.

Sandy Cohen and Leslie Swigert, both active LA fans, on June 20.

Wally Weber, Seattle fan, and Patricia Priest, on July 4.

John Ayotte, mainstay of Columbus fandom, to a non-fan, Teresa, on Sept. 12.

David Book, collaborator with Greg Benford on science articles, to a girl named Zebra, on Sept. 20. No kidding.

BORN

Dominick James Benford, to Jim & Hilary Benford, on Jan. 30.

Erik Ross Bigglestone, to Clint & Janet Bigglestone, on March 20.

Mitchell Edward Lewis, to Albert & Linda Lewis, on April 2.

Casson Hardy Demmon, to Calvin & Wilma Demmon, on June 11.

Emerald Dawn, to Lon & Kathy Atkins, on July 18.

Arielle Broneta (Kitten), to Ted & Robin White, on Aug. 28.

Erika Cornell, to the Barry Malzbergs, on Sept. 10.

And while a great deal more happened in 1970, easily enough to fill another 90 pages, what has gone before will have to serve as highlights of fandom's 40th year and sf in 1970.

--rich brown, 1971.

BEST FANZINE

1. SCIENCE FICTION REVIEW (714)

Dick Geis

SFR maintained its position as the number one fanzine with the publication of seven hefty issues in 1970. Even more devoted to

the discussion of science fiction than it had been in the earlier years of its second incarnation, SFR worked it self up, through advertising and promotion directed at non-fan sf readers to a circulations which passed 1,300 by the end of the year.

At times it seemed as though every piece of new science fiction found some sort of mention in the pages of SFR. Each issue featured multitudinous reviews of contemporary sf by an equally multitudinous reviewing staff led by Ted Pauls, Richard Delap, Paul Walker, John Boardman, and Fred Patten, but including many others. Geis also got his say about science fiction in his "...And Then I Read" column, while prozines were analyzed by Banks Mebane in "The Banks Deposit".

Besides reviews, SFR had many popular columns including Ted White's "The Trenchant Bludgeon", John Brunner's "Noise Level", and Poul Anderson's "Berr Mutterings". Geis was one of his own foremost contributors, as his "Dialog" was one of the longest running as well as best received features SFR printed in 1970.

Among SFR's 1970 highlights were "Chewing Gun for the Vulgar", a critical article on Robert Heinlein by Franz Rottensteiner, with an accompanying reply by RAH maven Alex Panshin, a cartoon war between Mike Gilbert and Tim Kirk (a sort of junior-grade Bode-Gaughan match-up), and the text of Damon Knight's 1970 Balticon speech.

Art was capably handled by Grant Canfield, Tim Kirk, and Bill Rotsler, with frequent contributions from Mike Gilbert, Jack Gaughan, and Jay Kinney.

Near the end of the year, some quarters voiced the feeling that SFR might have lost its relevance to the mainstream of active fanzine fandom, but it's clear that for 1970, SFR was clearly the top fanzine in the opinion of most fans.

2. FOCAL POINT (512)

Arnie Katz and rich brown

When rich brown and Arnie Katz revived FOCAL POINT in April, they referred to it as a newszine which would also carry inter-

esting non-news material. Within its first few issues, FP had moved beyond the initial conception to become a new type of fanzine, combining aspects of the genzine and the newszine.

Pre-eminent among the columns were "The Infinite Beanie" by Terry Carr and "All Our Yesterdays" by Harry Warner, both of which placed high in the "Best Column category. "The Infinite Beanie" is my personal all-time favorite column, and "All Ouryesterdays" is the best fan historical series ever written. Other frequent contributors were Bob Shaw, Ted White, Greg Benford, John Berry, and, of course, the editoris.

Fine fannish art work was also part of the FP scene as Jay Kinney, Ross Chamberlain, Bill Rotslers, Steve Stiles, Joe Staton, and ATom combined to produce consistantly fine (and funny) illos. (JKATZ)

3. WARHOON (409)
Richard Bergeron

WARHOON had only one issue in 1970, but it was memorable enough to cause fans to vote it into third place in the Best Fanzine Category. Dick Bergeron was noted for publishing a fanzine filled with Deep Thoughts when WRHN won its Hugo in 1962, but he has adopted a more freewheeling and fannish approach for this series of issues. Yet somehow he managed to keep WARHOON's unique flavor and aura of irreproachable quality.

WARHOON is the elder statesman of faanish fandom, each issue an inspiration to seek after Trufandom. Certainly, there is no fanzine in contemporary fandom which is held in higher esteem by the Fannish Insurgents. It is the sort of publication one can point to and say with pride, "This, by Ghu, is a Fanzine!."

4. SPECULATION (348)
Pete Weston

SPECULATION has never been acclaimed the top fanzine, but, by the same token, it has rated with the best in the field for an uncommonly long time, at least five years. During that time, it has also stood as the one science fiction-oriented fanzine which could consistantly command the respect of fannish fandom.

Why? Well, because it's a good fanzine, meyer. It is serious without being dull, smoothly produced without reeking overly of pseudo-professionalism (despite the occasional paid ad), and is published by an editor who seems proud to consider himself a fan.

Among SPEC's fine 1970 roster of contributors were Fred Pojl, Mike Morcock, and Chris Priest who all wrote columns and such as James Blish and Ken and Pamela Bulmer who review books from time to time. Among the highlights last year were the proceedings of the Speculation Conference, with material by Blish, Bulmer, and Aldiss, which was published in the Sept. 1970 issue.

5. LOCUS (336)
Charlie and Dena Brown

LOCUS, New York's other newszine, also had its adherents in 1970. Many considered its coverage, particularly of the professional sf world the best available and certainly the most exhaustive.

8. METANOIA (222)

Greg Shaw

Greg Shaw's return to fan activity last year was cause for rejoicing among the faithful, as METANOIA began to pop into fannish

mailboxes with commendable frequency. Some fanzines owe their existence to fannish trends, but there are others, like MET, which are themselves the architects of those trends. This informal and personal zine so caught the fannish fancy that a wave of similar personalzines was spawned in its wake. This was, of course, a distinct change in direction after several years of 100-page monsters.

Greg himself was the star of METANOIA in 1970, though a few outside contributions were printed and there was a lengthy letter column filled with messages from fandom's great and famous.

The essence of MET is Greg's editorial section called "Neighbor Stories". He may not have originally intended that his accounts of the strange characters who live near him become a regular feature, but reader response was so heavy that there was usually at least one such story per issue. Another staple was Greg's commentary on rock music, which seems to be a passion equal to or greater than fandom for him.

9. EGOBOO (219)

John D. Berry and Ted White

For a supposedly frequent fanzine, EGOBOO isn't published very often. It did come out frequently enough to place in the top ten,

despite a circulation far lower than most of the other high finishers. Not that three issues in a year isn't a respectable record, but one would wish to receive a fanzine this good as frequently as possible.

John in "Maverick" and Ted in "White Trash" provide chatty, sometimes controversial commentary on everything from TAFF to rock, including cons, fanzines, and sometimes even *science fiction*.

Since the rest of the zine is taken up with one of the best lettercols in fandom, there isn't room for many outside contributions. What does appear is always good. In 1970, EGOBOO published prime stuff Calvin Demmon, George Clayton Johnson, Bill Rotzler, and Arnie Katz.

10. YANDRO (211)

Buck and Juanita Coulson

YANDRO showed no signs of faltering as it passed its 200th issue in 1970. The schedule may have slipped a bit in

recent years, but the fare is substantially the same as YAN printed in the mid-1960's. Buck and Juanita do editorials, there's a lively letter column, Buck has book and fanzine reviews, and the issues are rounded off by a selection of articles, amateur fiction, and poetry.

YANDRO gained somewhat in popularity in 1970, primarily due to the discovery of Liz Fishman, who quickly became the zine's Star Columnist. Her column took fandom by storm, scoring well in this poll and earning her a Fanwriter Hugo nomination

almost before fans were really aware that she was among them.

With the Coulsons' son Bruce already appearing in the zine as a columnist, the future of fandom's longest running genzine seems assured. The Tenth Egoboo Poll will probably see YANDRO just as popular as ever.

THE SECOND TEN

11. BEABOHEMA, Frank Lunney (145)
 12. NOPE, Jay Kinney (112)
 13. WSFA JOURNAL, Don Miller (100)
 14. SF COMMENTARY, Bruce Gillespie (80)
 15. ZEEN, Earl & Jan Evers (72)
 16. CROSSROADS, Al Snider (69)
 17. MICROCOSM, Dave Burton (68)
 18. GRANFALLOON, Linda Bushyager (64)
 19. STARLING, Hank & Lesleigh Luttrell (63)
 20. ALGOL, Andy Porter (61)
-
21. HORIZONS, Warner (50); 22. EMBELYON, Levels (48); 23. TRUMPET, Reamy (45);
 24. RIVERSIDE QUARTERLY, Sapiro (43); 25. (tie) GILGAMESH, Carr and SAND-
WORM, Vardeman (39); 27. MOBIUS TRIP, Conner (37); 28. (tie) LUNA (Dietz) and
THE NEW ELLIPTIC, Glycer (36); 30. ERBDOM, Cazadesseus (33); 31. MYTHLORE,
GoodKnight (28); 32. POTLATCH, JKatz (27); 33. (tie) ANOMALY, WINNIE, and
THE HOWARD COLLECTOR (26).

BEST FANWRITER

1. HARRY WARNER

There's been much fannish banter to the effect that your fanzine isn't Official until you've received a letter of comment from Harry Warner. As true as this may be, owing to Harry's well-known devotion to the art of fanzine letterhacking, it shouldn't obscure the fact that he's just as good qualitatively as he is quantitatively. What makes Harry a Ghodsent to faneds is not so much that he can be counted upon for a letter as that he can be counted upon for an excellent letter, full of perception, wit, and fuel for further discussion.

His "All Our Yesterdays" column aside, Harry's non-letter fanwriting consisted of four issues of HORIZONS (less the pages for Ed Martin) in FAPA and his landmark biography of Walt Willis in WARHOON, "A Wealth of Fable". The Willis biog is, to my knowledge, unique in fandom, recounting the life and times of a fannish great.

HORIZONS remains at the top of FAPA's poll as does Harry in virtually every other category, a testimony to the high opinion in which his fellow FAPAns hold him.

2. TERRY CARR (545)

It may have been placing first in the "Fan Face" category of the first Egoboo Poll that nudged Terry back into actifandom, but whatever it was, Fandom was definitely the richer for it.

One of the most versatile fanwriters, Terry doesn't confine his writing to any one mode or topic. In 1970, he wrote on such varied themes as old fan polls, science fiction, the state of fandom, and various funny things that happened to him on the way to the typewriter.

His "The Fannish i" column in WARHOON was one of the best pieces to appear all year. His discussion of the decline of fannish standards was a needed push in the right direction during a period in which fandom was struggling to find itself.

His major 1970 fanac was his ultra-frequent "The Infinite Beanie", but he also published DIASPAR and GILGAMESH and was represented in EGOBOO, METANOIA, and CRY.

3. TED WHITE (449)

The quantity was sown from recent years, but the quality was still top notch. Work on his prozines, becoming a father, and moving back to Falls Church all took their toll

on Ted's fanatic, but when he did have time for fanwriting, he showed the form that won him the fanwriter Hugo at the Baycon.

Ted is known as a fan with strong reasoned opinions on almost every subject. Add to this his willingness to write forthrightly about those opinions, and you have the makings of a first class personal essayist. Even when you don't agree with Ted, he's one of the most stimulating writers in fandom.

Not that Ted is all trenchant bludgeoning. He's just as likely to write something pleasantly anecdotal. One of his best lighter pieces was his reminiscence about his first meeting with Bob Shaw, which Ted wrote for the special Bob Shaw issue of FOCAL POINT.

Author of two popular columns "The Trenchant Bludgeon" for SFR and "White Trash" for EGOBOO, plus a host of LoCs and articles, Ted continues to rank as a fanwriting favorite.

4. BOB SHAW (248)

Bob responded to the promptings of his many admirers in fandom with a greater production of his wry articles than has been seen in fandom since the last spate of HYPHENS in the early 1960's. Never a prolific writer for fanzines, Bosh has made his reputation through the awesome quality of his work rather than its quantity.

His principal outlets in 1970 were WARHOON and FOCAL POINT which carried column titled, respectively, "The Mortal Gael" and "Bosh Tosh". He also made featured appearances in zines like SFR, for which he wrote "Speculations on Fan Mortality". In this piece, Bob wrestled with the problem of what makes some youngsters stick with science fiction, while others drop it in favor of puberty.

5. DICK GEIS (210)

Dick Geis has made a fanwriting career out of talking to himself in print. His "Dialog" column consists of lively interchanges between the allegedly sober Geis and his mad-cap alter ego on such subjects as science fiction, Hugos, and SFR itself.

In addition to the "Dialog", Dick does a news and notes column "Monolog" and a section of books reviews for SFR. Occasionally he will appear in another fanzine, usually with a letter, but it is in the pages of his own zine that Dick has built the following which has put him into the upper echelons of fanwriting popularity.

6. BOB TUCKER (155)

Bob Tucker is a Living Legend, part Elder Ghod, part Fannish Institution, and part homespun gadfly. In these days in which his articles appear with distressing infrequency, the arrival of a fanzine including a bit of Tucker is cause for celebration.

Most of Bob's writing appeared in LOCUS, where he does a column, and GRANFALLOON in 1970. There are many editors who look upon Charlie Brown and Linda Bushyager's talent for coaxing material from Tucker with envy.

Bob is another outstanding proof that outstanding quality will get you further than mere quantity. Except, of course, that everyone always wants Bob Tucker to write more.

7. ARNIE KATZ (143)

Arnie devoted most of his writing to contributing to his fledgling fanzine in 1970, and his efforts had something to do with the fact that FOCAL POINT rated as well as it did on this poll. Still, he managed to have some fine material in zines like NOPE, EGOBOO, and my own POTLATCH during the year.

Besides writing a lot of FP's news, he did a wide variety of material including fanzine reviews, his "Among the Cosmen" series, faan fiction and much else. He even did a few (gasp) book teviews.

Having established himself as a dependable producer of high quality fanwriting and as the ranking craftsman among the fans who have become active since the early 1960's, Arnie seems headed for even greater triumphs in the coming year. (JKATZ)

8. GREG SHAW (142)

Apart from his writing in his personalzine METANOIA, Greg's main outlet for fannish writing in 1970 seemed to be that scion of MET, Dave Burton's MICROCOSM.

His main topics were his life and times, rock, fandom, and interesting opinions on the Now Culture.

One of his most interesting efforst was his column in MICRO #13 in which he talked about the possibility of pirate radio and television coming to this country, and what the consequences might be. In this piece, Greg gave much information not generally known, plus his own thoughtful opinions. The column was written in the conversational, easy-going style that has become his trademark. In short, a very paragon among fan articles, and an example of why Greg rates so highly.

9. JOHN D. BERRY (134)

The Laney of the '70's has proved himself one of fandom's most adept puncturers of fuggheaded notions. Fandom always needs someone who has the courage to announce that that Emperor has no clothes. Johnny seems to perform this needed service more effectively (and entertainingly) than anyone of his fan generation.

In his "Maverick" editorial column in EGOBOO, he discussed the habit of European fans of swiping art and written material from U.S. zines without asking or acknowledging the source and the fallacious conception of TAFF as a means through which an unknown fan can make himself a reputation.

John isn't a fannish porcupine, however. He can also write warmly and humanly with equal skill as he did in his non-con and SFCon reports or his articles about his many travels.

To top it off, John is a talented humorist. There was much Funny Stuff in "Maverick" to set off the fannish social criticism, and his contributions to other fanzines often exhibited his lively sense of humor.

10. GREG BENFORD (136) Greg was one of the most widely read fan-writers last year, as he spread his material among a range of fanzines instead of just sticking with one or two. He had contributions in most of the high quality mags, including SFR, BEABOHEMA, OUTWORLDS, ALGOL, and FOCAL POINT.

He wore many different hats in 1970, reviewing fanzines, commenting upon science fiction and the writing thereof and waxing humorous on the subject of Women's Lib.

His peripetetic column, "Thoughts While Typing" was especially well received, as Greg displayed his versatility by tailoring each installment to fit the fanzine in which it appeared.

THE SECOND TEN

11. LIZ FISHMAN (132)
12. PIERS ANTHONY (106)
13. CALVIN DEMMON (97)
14. TED PAULS (84)
15. RICHARD BERGERON (77)
16. PERRY CHAPDELEINE (70)
17. BUCK COULSON (65)
18. RICH BROWN (63)
19. ANDY OFFUTT (61)
20. RICHARD DELAP (60)

21. Alexis Gilliland (56); 22. ROSEMARY ULLYOT (53); 23. REDD BOGGS (45); 24. BILL BOWERS (38); 25. (tie) POUL ANDERSON & PAUL WALKER (37); 26. J. J. PIERCE (36); 27. (tie) CHARLIE BROWN & SANDRA MIESEL (34); 29. LEON TAYLOR (30); 30. (tie) NORM CLARKE, BRUCE GILLESPIE & MIKE GLICKSOHN (24).

BEST CRITIC

1. TED PAULS (232)

Ted Pauls was the runaway winner in the 1971 Egoboo Poll's category for Best Critic and Reviewer of 1970, pulling nearly twice as many votes as the second-place finisher.

Though there may be someone somewhere who would dispute the statement, it is fairly safe to say that Ted Pauls' reviews in various lengths appeared in all science fiction-oriented fanzines last year. His three main forums were LOCUS, which carried his capsule reviews, SFR, which ran comments of medium length, and OUTWORLDS, which featured his column "Est Modus In Rebus."

2. PAUL WALKER (123)

The most New Wave of the top-rated reviewers, Paul Walker was one of the mainstays of the reviewing staff which was the very core of SCIENCE FICTION REVIEW.

Writing his comments on current science fiction in a somewhat more colorful and individual style than some of his fellow reviewers, Paul established himself as a member of the charmed circle of the most popular fan reviewers in what was his first full year of sustained fanac.

3. RICHARD DELAP (95)

Of the reviewers chosen to the Top Five, Richard Delap is perhaps the most far-ranging. Prozines as well as paperbacks and hardcovers are grist for his critical mill.

Though he appeared frequently in SFR (as did all the winners, an example of that fanzine's dominant position among science fiction-oriented fanzines), Richard's major reviews appeared in two other fanzines; GRANFALLOON and THE WSFA JOURNAL.

His WSFA JOURNAL reviews represent a truly Herculean undertaking, an attempt to review every prozine published last year. GRANFALLOON carried "The Alien Ratfink", Richard's review column, one of the longest running such columns in fandom.

4. ALEX PANSHIN (81)

Some fans' accomplishments loom so towering that they have to do very little in order to retain their position. Alex Panshin, winner of the 1967 fanwriter Hugo, is a case in point.

The brilliance of his criticism is so universally acknowledged in fandom that it only took a little reminder -- one short piece in SFR -- to get Alex enough votes to stay in the top five.

Alex's reviews are original in thought and careful in composition. His writing is the most skillful of any contemporary fan reviewer, and he ranks near the top on any all-time list, as well. In fact, Alex Panshin's reviews could (and should) serve as models for those fans who want to write sf criticism.

5. DICK GEIS (72)

The ringmaster of SFR joined his contributors in the winners circle in the 1971 Egoboo Poll. In both "...And Then I read" and "Dialog", Geis presented his views on the contemporary sf scene.

The most outstanding thing about Geis' reviewing is his vivid prose style. With so many reviews hitting a bland sameness, his work stands out through the force of the personality he pours into it.

THE SECOND FIVE

6. BUCK COULSON (57)

7. TED WHITE (41)

8. FRED PATTEN (33)

9. BRUCE GILLESPIE (31)

10. JOE SANDERS (28)

BEST FAN HUMORIST

1. TERRY CARR (133)

Terry's forte as a humorist is his ability to capture and communicate conversational humor, though he is also able to produce excellent work in many other genres. Evolving from the streamlined, Burbee-esque prose of his INNUENDO days, Terry has fleshed out his writing in such a manner that the reader can immediately picture himself as a quiet listener as such characters as Carol Carr, Sid Coleman, Leo Dillon, and, of course, Terry himself, go through their paces.

Besides the many humorous installments of "The Infinite Beanie", one of Terry's most amusing bits appeared as part of his WARHOON column; his musings on the subject of what would happen if fandom took over television.

2. BOB SHAW (100)

When such a superfan as Willis can say in print that he thinks Bob Shaw is the better writer, you are dealing with a very highpowered fan talent, indeed.

Bosh, no doubt loathe to make a liar out of his fellow Belfaster (WAW;s already been a harp once or twice) gave support to Willis' statement with a string of humorous pieces in 1970. One of the best -- and a fine example of the understated Shavian approach -- was his "Bosh Tosh" dealing with a visit Bob made to one of his old drinking buddies. Expecting to have a rousing time, he found instead that his old friend had become a stodge and settled so far into the middle class muddle that there was virtually no contact between them. The piece is funny, but it also said something about life and about people. This ability to communicate something worthwhile while keeping the audience in stitches is what separates Bob from the also-rans and places him among the best fan humorists.

3. LIZ FISHMAN (77)

Of the talented fans who entered the hobby in 1970, Liz Fishman has thus far won the greatest amount of popularity. Bursting immediately into full flight in her column, "Through The Wringer", Liz gained a Hugo nomination the first time out.

If Liz hadn't had a horrible little brother, it would probably have been necessary to invent him, since that sibling figures prominently in her gentle, low-key humorous writing. In fact, her little brother is featured so prominently that he's almost as well known as the writing member of the Fishman family.

4. BOB TUCKER (61)

Bob Tucker practically invented fan-nish humor before many of today's acti-fans were even born, but he's still right up there today, as his poll finish indic-ates.

One of the least malicious people in fandom, Bob is nevertheless no shrinking vio-let when it comes to pointing out the fantasies and foibles which exist in fandom, as they do everywhere. He is the consummate master at knowing exactly how much to say, and if he has ever been guilty of overkill or knocking someone who's already down, it has dropped from notice.

Tucker doesn't have to bury someone under a welter of works. Bob can say more in two trenchant sentences than many a would-be satirist can say in two pages. It is this economy that makes him so devastating. His ability to be so funny in such a compact space is what has made him one of fandom's all time great humorous writers.

5. ARNIE KATZ (54)

Arnie laid back a little in 1970, producing a smaller number of humorous articles than he did in 1969, when he placed second in this category.

Arnie has mastered many forms of humor, but he excels at the anecdote. His flair for the counterpoint of narrative and dialog plus his inventive sense of humor have made him one of the best at this type of writing.

One of his best pieces was "Katzenjammer", printed in EGOBOO. This column con-tained two of his funniest bits, a discussion of the way fandom is retrogressing and a satire on Dick Geis' dialog editorials in which Arnie is beset by Geis' alter ego. (JKATZ)

THE SECOND FIVE

6. CALVIN DEMMON (53)
7. ROSEMARY ULLYOT (46)
8. RICHARD GEIS (44)
9. JOHN D. BERRY (29)
10. GREG SHAW (23)

MOST IMPORTANT EVENT

1. HEICON (36)

The worldcon is automatically one of the biggest fannish events of the year by the mere fact of its existence. Hugos and other awards are given, major speeches are presented, and other things of importance to fandom take place at the annual gatherings.

Many feel that the 1970 worldcon had special credentials that made it the supreme event of the fan year. Heicon was the first worldcon held in a non-English-speaking country and also the first worldcon held in continental Europe. Americans flocked to this first non-U. S. worldcon in the 1970's in unprecedented numbers, creating the first truly international convention.

The German fans showed they were capable of keeping all the fannish flags flying. They put on a convention which honored tradition, while at the same time having a uniquely German flavor.

The success of the Heicon in pleasing American fandom can in part be measured by the overwhelming margin by which he topped the poll in this category.

2. THE BOB SHAW FUND (12)

The BoSh Fund was started by co-chairmen Rich Brown and Arnie Katz to bring longtime BNF Bob Shaw to the Noreascon. All fandom pitched in to make this Fund a success, and BoSh was certainly a lively addition to the Noreascon.

3. THE FANNISH RESURGENCE (5)

A new trend became evident during the closing months of 1970, the rebirth of faanish fandom, led by such fanzines as FOCAL POINT, METANOIA, EGOBOO, MICROCOSM, ZEEN, BEABOHEMA, and NOPE. It suddenly seemed as though a significant portion of active fandom was sated with sf discussion and struck out in a new direction.

BEST FANARTIST

BY
JAY
KINNEY

1. Alicia Austin (339 Points) Managing to capture the fickle eyes of fandom in a relatively short time, Alicia is the most recent of the top five artists and the most popular. While others are known mainly through single styles, Alicia has more than one, perhaps her most spectacular being a neo-pastiche of Aubrey Beardsley. Austin work has appeared in both fanzines and convention art shows, her single most notorious work to date being the erotic drawings in *ENERGUMEN* 3. The 1971 Hugo winner for fan artist, much of her art on display at the Con exhibited a sensitivity to color rivaling her delicate line work. This last year has also seen Alicia making strides forward in the professional art area, certainly a promising development.
2. Tim Kirk (242 Points) Equally at home doing both cartoons and more serious illustration, Tim pulled a second place in both categories. (See Top Cartoonists, next page.) The bulk of his early serious art work was fantasy illustration where he often employed ink wash for added depth. Whereas in his cartoons his characters often loom larger than life, his fantasy illustrations seemed to favor large majestic landscapes with the people played down. Possibly Tim's most spectacular work has been his color paintings. The recent Noreascon art show was graced by a number of these wry pieces.
3. George Barr (161 Points) George Barr's long-lasting popularity and quality shines through when it is realized that he was No. 1 in the FANAC Poll of 1961 and is "still up there" 10 years later. Barr, though appearing in fanzines less than any of the others in the top five, has regularly enthralled fans with his entrys in con art shows, his work for the Dallascon bid, numerous posters and his pro work. Barr's work is distinguished in appearance with careful lines complemented by detailed shading. His forte is fantasy and Sword & Sorcery art, and he perhaps shines his most in color, his colored ball-point pen drawings being particularly notable.
4. Steve Fabian (153 Points) Steve would probably have been just as at home in the old pulps as in fanzines. Upon first seeing his art one is reminded almost immediately of Virgil Finlay, though Fabian usually has used stipple board where Finlay produced his pointillistic effects by hand. Yet Fabian has developed his own style and approach and stands well apart from much of the early SF art. Fabian has given his attention almost entirely to serious SF illos, turning out some particularly nice covers for SFR and much art for *OUTWORLDS*, *GRANFALLOON*, etc.
5. Mike Gilbert (115 Points) Mike Gilbert, one of fandom's most prolific artists, has turned out a good amount of both serious and rather humorous art over the past year. Though some would argue that Gilbert is too stylistically close to his mentors, Gaughan and Schoenherr, even to the extent of using the Gaughan italic script in his illustration captions, one can't argue with his steady production and popularity. Much of Mike's more serious drawings fit into a skeleton future world that thrives in his head and this adds at times a Tolkein or Heinlein-esque touch to his work. Recently Mike has entered the pro field and is in the process of carving out a living as an illustrator.

BEST FAN CARTOONIST

BY JAY KINNEY

1. William Rotsler (422 Points)

Probably no other one cartoonist has affected fanzine appearance in the past couple of years as much as William Rotsler. Bill's prolificness and great generosity with his art has resulted in most every fanzine worth its salt, and a few not worth their salt, having the Rotsler touch. Rotsler's cartoons exist as a sort of short-cut to his subconscious -- a region where subtle ironies and symbolic landscapes predominate over belly-laughs. Outside of fandom, Rotsler makes bread viz girlie-mag and skin-flick photography, a lucrative profession in the current American limbo. Bill's instantly recognizable cartoons have recently found their way into SCREW and ADAM allowing ever-increasing numbers of non-fans enjoyment. Testimony to the Rotsler popularity is the fact that within the confines of a 5-point category Bill got the highest point total of anyone in the poll, 422. In other words, if the Best Cartoonist category were a 10-point category, Bill would have polled an amazing 844 points. It's well into 1971 now and the Rotsler flood shows no sign of drying up; it's a good bet that he'll continue to produce for as long in the future as he has in the past -- and that's quite a stretch!

2. Tim Kirk (253 Points)

Tim Kirk is the only fan to appear in the top five of both the Best Artist and Best Cartoonist categories. An honor which is well deserved. Tim's work in 1970 continued to exhibit the unerring wit and feeling and solid style of a self-assured cartoonist. Very rare is the Kirk cartoon which doesn't "Connect" with the reader. Kirk's animals, aliens, demons and humans carry the flavor of both Disney and Harrison Cady, masters of personification and fantasy. Of special note have been Tim's full page cartoons in SFR satirizing events and people. The Kirk cartoon is characterized by a thin pen line instantly recognizable.

3. Jay Kinney (153 Points)

Jay's strong placing on the 1971 Egoboo Poll only confirms his standing as the foremost young fannish cartoonist. Rare indeed is the fabulous fannish fanzine which lacks his humorous, well-drawn illustrations. His style is an effective blend of fannishness and the underground (not surprising, since he's a well-known underground cartoonist) and has made quite a hit with today's hip, young fannish fans. When the enthusiasm is upon him, Jay is as prolific as anyone in fandom, and his cartoons have graced virtually every fanzine from POTLATCH to SCIENCE FICTION REVIEW. (A Katz)

4. Steve Stiles (145 Points)

One of the most delightful fixtures of the New York fan scene and the only NY fan cartoonist to remain in both fandom and NY for so long and still stay relatively sane is Steve Stiles. Steve is a master of both ditto and mimeo art whose on-stencil art usually beats out most electro-stencilled art around. Stile's cartoons are invariably non-linear, unlogical, and hilarious, packed full of detailed tones, shading plates and cross-hatching. Steve's work has tended to appear mainly in New York fanzines such as FOCAL POINT, POTLATCH and LOCUS, FAPA, various con booklets, and of course the inimitable TAFF TERROR TALES.

ALEXIS GILLILAND (61 Points)

The last few years have seen many a cartoon in the corner of the page of your favorite fanzine with an AG signature. With a crisp simplicity rivaling Rotsler's, Alex has been producing increasingly apt cartoons, sometimes funny, sometimes just decorative. 1971 has seen increasing productivity and popularity for Gilliland.

BEST NEW FAN

1. Liz Fishman (8)

Those who've read the results this far won't be surprised to learn that Liz Fishman tied for top honors in the "Best New Fan" category. Usually it takes a neofan several years to achieve even a modicum of popularity, but Liz hit the egoboo jackpot her first year. I can't remember when a first-year fan has scored so resoundingly on one of these polls.

2. Grant Canfield (8)

Fan artists are always at a premium, and good new ones like Grant Canfield are always welcome in the microcosm. Grant was introduced in Al Snider's fanzine CROSSROADS! but quickly extended his activity to virtually every top fanzine. One of the best things about Grant as a fanartist is that his style is still evolving and changing. Many "artists" in fandom can only draw one or two different illos, so it's refreshing to find one with a real drive to expand his repertoire and master his craft.

3. (tie) Jonh Ingham & Leon Taylor (4); 5. Tom Foster (3); 6. (tie) D. Lewton, G.C. Johnson, Jeff Cochran, and Dave Burton (2)

BEST SINGLE PUBLICATION

1. WARHOON #27 (30)
Richard Bergeron

It's a fannish cliché that, in these years of infrequent publication for WARHOON, every issue of Richard Bergeron's fanzine is an Event. It also happens to be true. Bergeron's masterpiece was easily the most popular single fan publication of 1970, easily outdistancing the special Bob Shaw issue of FOCAL POINT by better than a four-to-one margin. WHRN #27 with its fine material by the likes of Shaw, Carr, Bergeron, and Willis, seems destined to be ranked among the all-time great issues of a regularly-appearing fanzine.

2. FP 12.5 (Katz/R. Brown)(7); 3. Pghlange Art Folio (Faddis) (4); 4. (tie) OUTWORLDS 4 (Bowers) and LOCUS 70 (C&D Brown) (3).

BEST COLUMN

1. The Infinite Beanie (233)
Terry Carr (in FP)

If any column deserved to be a runaway winner in a high-quality field like this, it was "The Infinite Beanie". There are

other top columns which are as well written as Terry's, but none come close to matching it in frequency. Being brilliant every two weeks is a talent few possess, but Terry has the fecundity of imagination to produce well-written and entertaining copy time after time. The fine work he presented in 1970 was an inspiration to many young fanwriters, and I believe that Terry deserves some of the credit for the rising quality of fanwriting.

2. Trenchant Bludgeon (110)
Ted White (in SFR)

Though virtually all the regular columns in SCIENCE FICTION REVIEW received significant support in the voting, Ted's

Bludgeon beat back all competition to emerge as SFR's most popular feature and the second place column over all. This is a little remarkable considering that Bludgeon was hardly the most frequent of SFR's columns and that Ted had a second column, "White Trash", in solid contention for honors. It's rendered a little less remarkable, on the other hand, by the fact that Ted is one hell of a fine writer and one who has the knack of getting readers to sit down at their typers to dash off six-page letters in response to his contributions.

3. All Our Yesterdays (90)
Harry Warner (in FP)

All Our Yesterdays has a long and meritorious history as interesting as anything Harry writes about concerning the microcosm's

past. It began in Max Keasler's fanzines OPUS/FANVARIETY, but went dormant when Max gafiated. It was revived for INNUENDO, went into VOID, and then again suspended until Harry revived it for QUIP. Since then, it has appeared more or less regularly, subject to fluctuations in the level of enthusiasm for crank turning by the publisher. During all that time, it has stood at or near the top of fannish popularity, and Harry's presentation of fanhistorical events has had much to do with keeping us in touch with our roots.

4. Through the Wringer (80)
Liz Fishman (in Yandro)

The wryly humorous "Through the Wringer" brought new life to one of fandom's oldest fanzines and won a high place for itself in

the poll in the process. The favorite installments seemed to be the ones in which Liz recounted, in heart-rendering detail, her trials and tribulations with her brother.

5. Dialog (70)
Dick Geis (in SFR)

Dick Geis pioneered the use of the dialog editorial in fandom in the fifties, and the current version continued to hold the interest

of the readers of SFR in 1970. The matching of wits between the supposedly staid Geis and his madcap alter-ego continued to bring smiles to hundreds as SFR made the transition from being a widely circulated fanzine to being a mass circulation fanzine.

6. Kumquat May (Ullyot in ENERGUMEN) (62); 7. White Trash (Ted White in EGOBOO) (60); 8. Beer Mutterings (Poul Anderson in SFR) (46); 9. (tie) Bosh Tosh (Bob Shaw in FP) & Noise Level (John Brunner in SFR) (43).

NUMBER ONE FAN FACE

1. Harry Warner (11)

The close vote in the Fan Face category testifies to the fact that we are currently

blessed with many fine fans, but it seems only fitting that Harry Warner Jr. should emerge acclaimed as #1 Fan Face. Who in fandom so richly deserves the honor? In many ways, Harry is the very model of the perfect Big Name Fan.

That Harry is an enormously talented writer is hardly news to anyone, and confirmation of the fact may be found elsewhere in this poll, but it is the intangible characteristics of Harry Warner that have elevated him to this pinnacle of distinction. Though he is one of the all-time great fanwriters, Harry is always willing to help struggling young fanzine editors. Harry seems to have a keen sense of responsibility to fans and fandom; why else would he continue to turn out those wonderful letters of comment for every fanzine that comes his way year after year? With his ability, much less effort applied to producing articles and columns would earn him far more egoboo. Harry does it, I think, because he's just naturally one of the most "giving" people in fandom. I hope he enjoys us as much as we enjoy him.

2. Terry Carr (10); 3. Dick Geis (9); 4. Ted White (7).

BEST ALL-TIME FANZINE

1. HYPHEN (290)
Walt Willis & Chuck Harris
2. WARHOON (267)
Richard Bergeron
3. SCIENCE FICTION REVIEW/PSYCHOTIC (211)
Richard Geis
4. QUANDRY (204)
Lee Hoffman
5. INNUENDO (197)
Terry Carr
6. LIGHTHOUSE (123)
Terry Carr & Pete Graham
7. (tie) VOID (94)
Ted White and Greg Benford
SLANT (94)
Walt Willis, Bob Shaw, James White
9. SHANGRI L'AFFAIRES (85)
Charles Burbee
10. YANDRO (84)
Bob & Juanita Coulson
11. SKYHOOK (Boggs) (73)
12. GRUE (Dean Grennell) (70)
13. FANAC (Terry Carr and Ron Ellik) (66)
14. Le Zombie (Tucker) (65)
15. XERO (Dick & Pat Lupoff) (61)
OOPSLA! (Gregg Calkins) (61)
17. SPACEWAYS (Harry Warner) (51)
INSIDE (Ron Smith) (51)
19. CRY (F.M. & Elinor Busby and Wally Weber)(48)
20. HORIZONS (Warner) (46)
FANTASY COMMENTATOR (Searles)(46)

HALL OF FAME

To establish a Fannish Hall of Fame, voters were asked to select the top ten fans of all time. All fans who began activity prior to January 1, 1961 were eligible for selection. The winners will be the charter group in the Fan Hall of Fame, with additional votes in future years to add to the original list of ten. Further details about this aspect of the poll will be printed in the near future.

1. Bob Tucker (512)
2. Harry Warner (485)
3. Walt Willis (426)
4. Forrest J Ackerman (313)
5. Charles Burbee (224)
6. Terry Carr (200)
7. Ted White (182)
8. Bob Shaw (145)
9. Lee Hoffman (133)
10. Francis Towner Laney (132)

RUNNERS UP

11. Bob Bloch (120)
12. Sam Moskowitz (112)
13. Bill Rotsler (98)
14. Redd Boggs (96)
15. Jack Speer (53)

BEST CRITIC/REVIEWER (1970) 1. John Foyster
2. _____
3. _____
4. _____
5. _____

BEST HUMORIST (1970) 1. Bob Shaw
2. Greg Shaw
3. Jay Kinney
4. Demmon
5. _____

BEST SINGLE FAN PUBLICATION (1970) Focal Point 12.5
Single issues of fanzines or other fan oriented publications.

MOST IMPORTANT FANNISH EVENT (1970) Bosh Fund

NUMBER ONE FAN FACE (1970) Warner
Vote for the fan you consider the leading active fan.

BEST NEW FAN (1970) _____

BEST ALL-TIME FANZINE

1. <u>Hyphen</u>	6. <u>Aphoretta</u>
2. <u>Skyhook</u>	7. <u>Innuendo</u>
3. <u>Quandry</u>	8. <u>Opsla</u>
4. <u>Slant</u>	9. <u>Void</u>
5. <u>Lighthouse</u>	10. <u>Fantasy Commentator</u>

HALL OF FAME

1. <u>WAW</u>	6. <u>A Laney</u>
2. <u>Boggs</u>	7. <u>Burbee</u>
3. <u>Warner</u>	8. <u>Bob Shaw</u>
4. <u>Tucker</u>	9. <u>Bob Bloch</u>
5. <u>Hoffman</u>	10. <u>Ackerman</u>

If there were a Fannish Hall of Fame to honor those who have greatly enriched fandom over many years of active fanning, which BNFs would you select. Limit your choices to fans whose activity began before Jan 1, 1961.

HOW LONG HAVE YOU BEEN A FANZINE FAN? 20yrs

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