

FOCAL POINT, Volume 2, Number 19, a fanzine of news, views, and reviews, is edited by rich brown (410 61st St., Apt. D4, Brooklyn, N.Y. 11220) and Arnie Katz (59 Livingston St., Apt. 6B, Brooklyn, N.Y. 11201). Assistant Editor: Colleen Brown. Invaluable Help: Joyce Fisher. Published bi-weekly, it is available for news, all-for-all trades (both editors, please), or 6/\$1. Illustrations by Jay Kinney and Bill Rotsler. Support the Shaw Fund! December 7, 1970.

#### TORONTO IN '73 COMMITTEE PROPOSES FMZ INDEX

The Toronto bidding committee and the Ontario Science Fiction Club are considering using the facilities of the Spaced Out Library branch of the Toronto Public Library

system to establish a cross-referenced fanzine index. Before embarking on such a demanding project, though, the group wants to be sure there is sufficient faanish demand and that cooperation will be forthcoming.

They would like fans and fanzine editors who will support the project, principally by subscribing to the two or three yearly mailings at an anticipated cost of \$1.50 and sending copies of their fanzines to the Spaced Out Library to make compilation of the most complete index possible. Faneds who contribute their fanzines to the index will get free copies of the mailings.

Those interested should write to the Toronto in '73 Committee, 18 Glen Manor Drive, Toronto 13, Ontario, Canada.

**PRESICON** The PresiCon, Presidents' Day Science Fiction Conference with Emil Petaja as Guest of Honor is scheduled for February 12-15 at the Airport Marina Hotel, 8601 Lincoln Blvd., Los Angeles, California 90045. Advance membership is \$3 until February 1 and \$5 thereafter. Further information is available from Bruce Pelz, P. O. Box 1, Santa Monica, California 90406.

**BOSKONE VIII** "My World and Welcome To It" will be one of the main program items at BOSKONE VIII, scheduled for March 12-14 in Andover, Mass. Larry Niven's "Known Universe" series, ending with his novel Ringworld will be the common subject for anyone wishing to illustrate a character or scene from any one book. Two winners will be chosen by Larry Niven; one winner will be for the rendering closest to what he originally had in mind when he wrote and the other will be for the one that he likes the best. Winners will receive plaques, and all entrants will get pictures of themselves with Larry and their entry. More information on this item from Karen Blank, 996 Walnut St., Newton Highlands, Mass.

Memberships in the Boskone are \$3 if ordered now from Jill Trugman, 108 Harwich Rd., Chestnut Hill, Mass. Memberships go up to \$4 at the door.

MONDO-CON Gale Burnick, chairman of the MondoCon, scheduled for New York's Statler Hilton, January 22-24, protests our intimation last issue that \$20 for a single and \$28 for a double are exorbitant rates. She says that the Commodore only offered \$17 and \$24. The Commodore, site of next year's Lunacon, however, wanted a rental fee on meeting rooms three times as large as what the Statler was asking.

Gale also announced that Mondo Con will feature a film program, all 8mm to avoid union problems. The program will feature "Metropolis", which should gladden the hearts of all film fans.

COMIX GREEN LANTERN sales are up; the comic is operating in the black, and the social commentary featured in its pages has touched off something of a mini-renaissance for comics. One product of the increase in interest was an appearance by Carmine Infantino and Denny O'Neil on the Alex Bennet talk show on New York's WMCA radio. On the show Denny and Carmine talked with Yakov Kohn of The East Village Other and, by long distance, to Tim Leary in Algiers. ::: Roy Thomas and Chris Steinbrunner were also on the radio, Jack O'Brien's show on WOR, discussing the recently published All In Color For A Dime, edited by Don Thompson and Dick Lupoff and published by Nostalgia Press (buy two copies today). ::: AQUAMAN is being dropped by National. ::: YOUNG LUST, an adults-only underground satire on romance comics by Jay Kinney and Bill Griffith, is available from Company and Sons, 275 Capp St., San Francisco, Ca. 94110 for 50¢ plus 15¢ postage or at your favorite local hip bookstore.

ENGAGED Joe Staton, New York fan and well known fan cartoonist, and Hilary Wolford have announced their engagement. They plan to marry in mid-April.

BURLEYS TO HOLD OPEN PARTY A tree-trimming party, open to fans, will be held at the home of Brian and Sherna Burley in Hackettstown, New Jersey, on Friday, December 18. While the party is, as mentioned, open to all fans, calling in advance of actual arrival would be greatly appreciated.

LA Forry Ackerman hosted a combination 54th Birthday and Thanksgiving Party at his home on Saturday, November 21. Among the fifty or so attendees were Roubin Mamouljian, Morris Scott Dollens, Mr. and Mrs. Robert Bloch, Walt Liebscher, A. E. van Vogt, Mr. and Mrs. Theodore Sturgeon, Mari-Beth Colvin (nee Wheeler), and Mr. and Mrs. Kris Neville. ::: E. Mayne Hull, science fiction authoress and wife of A. E. van Vogt, is recuperating nicely from recent minor surgery.

DECEASED Ted Borth, long-time fringe fan, OSFA member, and convention attender, died of a heart attack in Poplar Bluff, Mo., after a brief illness. Ted and his wife, Francis, had been marginally concerned with fandom since the early 50's when he first became aware of fandom through his friendship with Ray Fisher and Max Keasler. In recent years his fannish activity had been confined to membership in St. Louis' Saturday People, and attendance of local conventions.

SP4 John Ayotte, 301 42 2242, COB USASAFS Herzo, APO N.Y. 09352  
Gordon & Becky Linzner, 83-10 118th Street, Apt. 4M, Kew Gardens, New York  
Robert Schoenfeld, 1121 North & South, St. Louis, Mo. 63130

# SHAW FUND NEWS

\$447.00 is the new total in the Bob Shaw Fund account, up a bit from last issues \$385.00. YOUR help is needed to meet the Fund's \$1000 goal to bring BoSh to the Noreascon. You can do your part by sending your contribution to rich brown at 410-61st St., Apt.D4, Brooklyn, N.Y. 11220. Naturally, we'd also like to hear from anyone planning a special issue or with some auction material to donate.

**SPECIAL BOSH FANZINES** The following fanzines are those which have been published or will be published to benefit the Bob Shaw Fund. Fanzines 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.) Material by the Irish John Berry, Calvin Demmon, Greg Shaw, Lee Lavell, Earl Evers and Arnie Katz.

\* FOCAL POINT 12.5, \$1, rich brown(410-61st St. Apt. D4, B'klyn,NY 11220). Material by Burbee, Boggs, BoSh, Dewey, Demmon, White, Katz, Stiles and rich & Colleen Brown.

METANOIA #9, 50¢, Greg & Suzy Shaw(64 Taylor Dr., Fairfax, Calif. 94930). Always a fine fanzine, this one promises to be something special in more than name only, as "stellar" as the editors can make it -- and that's quite a bit, actually.

THE ENCHANTED DUPLICATOR, \$1, Arnie Katz, Apt. 6-B, 59 Livingston St., B'klyn,NY 11201. Written by Bob Shaw and Walt Willis and long out of print With superb illos by Ross Chamberlain.

INNUENDO, \$2, Terry Carr, 35 Pierrepont St., B'klyn, NY 11201. A revival of one of the two or three top fanzines of all time.

BEABOHEMA #13, \$1, Frank Lunney, Box 551, Lehigh University, Bethlehem, Pa. A Hugo contender going fannish -- and doing well at it.

INFINITUM #5, 50¢, Dave Lewton, 735 E. Kessler Blvd., Indianapolis, Ind. 46220. Material on hand from Jim & Lee Lavell, Arnie Katz, Leon Taylor and Lewton himself.

NOPE #12, 50¢, Jay Kinney, 215 Willoughby Ave., Apt.1212, B'klyn,NY 11205. To feature a comic strip by Steve Stiles, art by Crumb and Deitch and articles by Ted White and Arnie Katz.

TRANSLATIONS #2, \$1, John-Henri Holmberg, c/o Thomas Mellgren, Nedre Slottsgatten 16, 752 20 Uppsala, Sweden. Guaranteed to be at least 100pp which will feature the best of Scandanavian fandom. (Members of FAPA will get the fanzine free, but if any of them would like a second copy, they can obtain one for the stated amount.)

## SPECIAL BOSH FUND OFFERS

20 FREE fanzines from recent years will be sent to anyone who donates \$1 or more to the

Fund. When sending rich brown your contribution, merely indicate that you want the free fmz and he'll pass your name along to Terry Carr, who's making the offer. .. LIFETIME SUBS TO SFR are being sold to benefit the BoSh Fund by Dick Geis (Box 3116, Santa Monica, Calif. 90403) for \$30. Send your checks or moneyorders, made out to rich brown, to Dick Geis so he can mark you a lifetime subscriber. .. BACK ISSUES of FOCAL POINT are being sold, 5/\$1, to benefit the Fund. Issues available are Vol. 2, Nos. 3, 5 and 7-17 (exclusive of 12.5). Issues 16 and 17 were larger sized issues and hence a premium is charged, counting any order of those issues as if they were two issues. Send your \$\$ to rich brown, specifying the issues you want.

## BOSH FUND AUCTIONS

All bids for the auctions listed below, both old and new, should be sent to Colleen Brown (same address as rich brown). Send no money, unless specified, just a bid on the items you want. We are asking that bids be submitted in increments of at least 50¢ on items under \$10 and \$1 on items over that.

## CLOSED AUCTIONS

Don Fitch still owes us \$14 for the Terry Carr Sampler. This is the third time we've mentioned it. : Joseph Pate owes us \$14 for THE COMPLETE FAN, closed out two issues ago, and PANIC BUTTON #16 and QUANDRY #10. : Lenny Kaye will receive his MOJO-NAVIGATOR R&S NEWS when he sends us \$8.50. : Richard Whitaker should send us \$50 for his run of WARHOON. : Chester E. Lee will receive his FANHISTORYs and NEKROMANTIKON when he sends us \$12.75. : As you can see, quite a number of items were closed out from last issue.

## AUCTIONS STILL ON

The following items are still receiving bids. The asterisked items have not received bids since last issue and will be closed out if further bids have not been received by December 15.

\* DIMENSIONS 14, 15, ELLISON WONDERLAND 1-3, CRYSTAL BALLING SCIENCE-FANTASY BULLETIN and VECTOR. Current top bid is \$30 by Rick Pohlman.

\* A complete file of SLANT, donated by BoSh. John Bangsund has bid \$50.

\* THE SCIENCE FICTION FAN #1, donated by John Nleminiski. Current top bidder is Richard Bergeron at \$5.

\* SPACESHIP 21, donated by Lee Hoffman. Top bidder is John Leavitt at \$3.

\* REMEMBRANCE OF THINGS PAST VIII, a 182pp selection from the pages of SPACEWAY. Current high bidder is Chester E. Lee at \$6.50.

\* WHY IS A FAN?, the second SaFari Annual, donated by Richard Bergeron. Colleen Brown has bid \$3 for the issue.

FUTURIA FANTASIA #1, donated by Lee Hoffman. 4e Ackerman has bid \$37.

Three copies of THE GOON GOES WEST, donated by Buz & Elinor Busby. The top three bids are from Barry Gillam (\$5.50), Richard Labonte (\$5) and Richard Bergeron (\$5).

QUANDRY #13 (the QUANNISH), donated by Dick Bergeron. Missing page 40, "A Dream," by Dave English. rich brown has bid \$7 for the issue.

STAR TREK CONCORDANCE and six film clips from Star Trek, donated by John & Bjo Trimble Current high bidder is David Stever at \$12 for the two.

DON FORD'S TAFF REPORT, published in two volumes and donated by the publisher. Five copies are up for bids and we have bids from John Leavitt (\$4), Chester E. Lee (\$4), Richard Bergeron (\$3), Arnie Katz (\$3) and rich brown (\$3).

HOWARD PHILLIPS LOVECRAFT: A TENTATIVE BIBLIOGRAPHY, published by F.T. Laney and Bill Evans in 1943, donated by Dick Ellington. Current top bid is \$2 by rich brown.

PANIC BUTTON #6-15, donated by Dick Ellington. A single copy of this semi-pro humor fanzine was just sold at auction for \$6.50. rich brown has bid \$15 for this set.

NEW AUCTIONS      The following items are being put out for bids with this issue. The same general "rules" apply to new auctions as they do to old auctions, save that you need not go over the "minimum" bid.

WILD HAIR #3, published in 1949 by Charles Burbee, Cyrus Condra, Roger Graham, F. Towner Laney, Bill Rotsler, Sydney Stibbard and Art Widner; donated by Richard Bergeron. This is truly a classic fanzine, in fine condition, with contributions by all the editors. This issue contains Burbee's classic "I Was The Captain Of A Spaceship." rich brown has bid \$5 for the issue but hardly expects to get away with it for that.

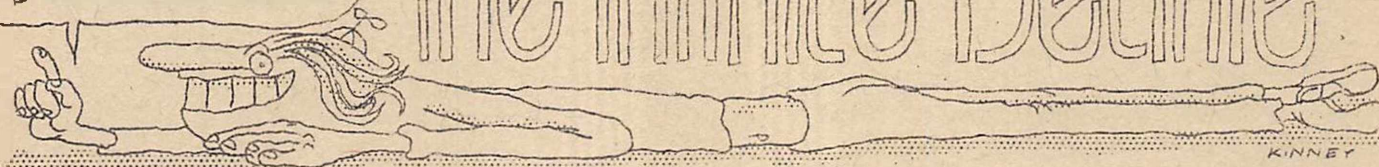
A COMPLETE set of LIGHTHOUSE (#1-15), more than 700pp of fine faanish material, edited by Terry Carr (and co-edited by Pete Graham for issues #3-14), donated by Richard Bergeron -- in mint condition. Besides fabulous editorial columns by Carr and Graham ("Tailgate Ramble" and "Minor Drag", respectively), there were regular columns by Walt Willis ("The Perforated Finger"), Bill Rotsler ("The Cookie Jar"), Ted White ("FAPA Wry"), George Metzger ("Our Man in George Metzger") and Gary Deindorfer ("Big Dorf Special"). Some of the fannish classics that appeared in LIGHTHOUSE included Ted White's expose of the hydra club, Pete Graham's Fan Survey, Terry Carr's "Blind Clarinet", Graham's legendary expose of Towner Hall, Alva Rogers' fanhistory, Philip K. Dick's "Drugs, Hallucinations and the Quest for Reality," Pat Lupoff's "Only One for a Dime," Terry Carr on working at Scott Meredith's, Trina & Art Castillo's "Life and Hard Times of the Poo," Carl Brandon's "1926 and All That," masterful stencil art by Sylvia White, and Jack Gaughan on Hannes Bok plus fine original art by Bok. There was other major material by Phil Dick, Ted White, Harlan Ellison, Tom Ditsch, Greg Benford, Gina Clarke, Charles Burbee, Carl Brandon, Ray Nelson, Richard Bergeron, Walter Breen, Carol Carr, Dick Lupoff, Same Delany, Fritz Leiber, Joanna Russ and Alex Panshin, among others, plus superlative art and cartoons by Cynthia Goldstone, Steve Stiles, Dave Rike, Ray Nelson, Bjo, Andy Reiss, Lee Hoffman, Bill Rotsler, George Metzger, Dan Adkins, Dave English and Colin Cameron. rich brown has bid \$25 for the set.

(Terry Carr has said he'll pay \$5 for a copy of LIGHTHOUSE #12, ~~himself~~.)

Keep those bids coming in!

HERE'S KOOKIE  
TERRY CARR  
WITH ANOTHER  
BOFFO COLUMN!

# The Infinite Beanie



Last year Norm Spinrad came through town on his way to Europe and we got together a party: and at the party we fell to talk of the Milford Mafia. Fred Pohl at that time was kicking up a behind-the-scenes rumpus in SFWA about how the Milford Mafia was an Evil Force and Conspiracy to Control the Nebulas or some such: he was going all out against the Milford Mafia. "But you know, there really is a Milford Mafia," Norm told us. "Apparently they have one guy in Milford, who controls all the pinball machines or something. But I got this fantasy, see: This guy hears that Fred Pohl is going around badmouthing the Milford Mafia, so he calls headquarters about it and next thing you know there's this gravelly-voiced torpedo in Fred's office, leaning on him...."

Sid Coleman was in town one weekend and he told a marvelous story which I'll now rerender weakly. I'd just told him Walt Willis's anecdote about getting a transatlantic phonecall from Harlan while Ken Bulmer or someone was visiting, and Ken was most impressed: he asked Walt if he often got calls from the States and Walt replied, "Only when it's important."

Sid said the best chance he'd ever had to be impressive like that was once when he'd been invited to speak at a physics conference in Europe and they'd asked him for the title of his talk and in typical Sid fashion he'd forgotten to reply. So one morning there's Sid, happily asleep with this young lady he'd been dating for a couple of weeks, and the phone rings. "Will you answer it, please?" he asks her, and she does. Mutter mutter on the phone and her eyes get wide and she says, "It's long distance, from Geneva." Grumpily Sid sits up and takes the phone: the caller is the head of the physics conference, and he says he must have the title of Sid's talk right now, he's frantic. Sid says, "For Christ's sake, Carlo, it's seven o'clock in the morning here -- call me back at noon!" and he hangs up.

"Now that was one impressed girl," Sid chortled.

Saturday around noon Tom Disch called and said he was depressed and didn't know what to do with himself and we invited him over. The four of us sat around all day and all night talking, sometimes being serious and sometimes being silly. Tom Disch is a good person to sit around and do nothing with, even when he's depressed (though actually that went away before long). We worked out fantasies like the Worst Possible Encounter Group, where you're locked into a room with all these people you can't stand, and the group leader is a damned tape recorder that can't adjust its program when one encounter game after another goes awry, and the doors won't open till the whole weekend's over. But Tom said that although that

would truly be horrible, he wouldn't really mind it all that much, since "I'm addicted to adrenalin, and it doesn't matter what particular emotion it is that gives it to me. My favorite reading matter are the headlines in the morning paper; they never fail me."

We also talked about our nominations for the program of The Most Disastrously Bad Convention In History. I don't remember the whole list of things, but it was stuff like Piers Anthony as Guest of Honor, Hal Clement as toastmaster, the First Fandom Hall of Fame award going to Robert Moore Williams, and like that. One special panel we figured out would have rarely seen but fascinating writers and speakers like Kurt Vonnegut, Peter S. Beagle and, say, Stanley Kubrick, only the panel would be moderated by Sam Moskowitz, who wouldn't let anyone else say anything.

Speaking of awful conventions reminds me of the NyCon3 in 1967, which wasn't an awful con at all, but had been expected to be in some quarters, on the basis of New York fandom's past record of interclub feuding. However, all went marvelously well right up to the banquet, the high point and touchstone of all worldcons, when suddenly there was Moskowitz telling his infinite oompah joke while Lester del Rey waited to give his GoH talk and Harlan as toastmaster insulted everybody and tried to drown out Sam with theremin music from a tape recorder, and suddenly everything was an absolute shambles. After the banquet we came across Ted White, who was co-chairman of the con, and Sid told him, "Ted, I wouldn't have believed it if I hadn't seen it myself -- you snatched defeat from the jaws of victory."

I haven't read more than a scene or two of the new Heinlein cause uncelebre, but I'm kind of bemused at the number of people who are putting it down for too much dialogue, and "lack of action." Most stories do the majority of their moving while the characters are talking, as I discovered while teaching myself to speed-read stories without reading fast: my technique is to read the dialogue, skim the narrative to find out where people are standing (scene changes, etc.), and when a fight or one of the limited number of other things that pass for "action" in sf starts up, I just skip to the end of that scene to find out who won. But I guess there are two ways of looking at stories, either as a lot of talk that fills in between action or as a series of action scenes to illustrate what's put forth in the dialogue.

I didn't have this uninterest in action scenes when I was first reading sf, naturally, which probably explains my fond memories of bylines like Emmett McDowell and Alexander Blade. Back in ought-forty-nine when Bill Collins and I used to spend long phone conversations talking about the plot of this mammoth novel we were going to collaborate on and in the course of the narrative we'd span the whole of human history and prehistory not to mention the future unto the ultimateness of eternity, when as I recall time would curve back on itself and the story would start again, only we'd stop there and sell the thing to Ray Palmer...well, back when we were talking about that novel we used to vie for the chapters that would have the most action. "No no, let me do the battle with the sabertooth tiger, I write action scenes better'n anything." "Well, okay, but I get to do the space battle where Arl throws a sun at the enemy."

I must have strayed from the true path of space opera somewhere along the way.

We bought headphones a few months ago (Fishers), and they were a revelation: stereo sound became s-t-e-r-e-o indeed, and many almost inaudible things on records suddenly became hearable. Including, unfortunately, pre-echo from the next band over before a track would start: but that's of minor importance. Weirder is the fact that the headphones pick up some ham radio operator in the background between tracks and even during quiet portions of the music itself. He speaks in a Mexican accent, but I assume he lives somewhere around here. Fortunately he isn't on the air very often.

Right now I'm undergoing withdrawal symptoms, since my amplifier's in the shop for a couple of weeks. Before it went out I used to wear the headphones all the time I was home, walking around the apartment trailing the cord (as Carol described it) like some electronic ghost rattling his chains.

Speaking of quotes I like, as I was a page or so ago, Dick Lupoff used to come up with some of the damndest things when we'd be sitting around breathing improved air. My favorite one was: "Oscar Wilde was just a mnemonic hook on which to hang Aubrey Beardsley."

A few years ago at a Milford Conference a bunch of us were going out to a wonderful French restaurant situated off some back road in the middle of nowhere, and not knowing the route well I told Damon I'd follow him. So we got in our rented-for-the-weekend Detroit monster (our VW of the time then being in the shop for repairs) and soon out of the house came Damon and Kate et cie, piled into their car and drove off slowly, heading into Milford since the restaurant was on the other side of town. Went two blocks nice and slow, then made a right turn onto a sidestreet; I followed. One block, then another right turn; I followed. Another block and another right turn and again I followed, but wondering now because this brought us right back to where we'd passed a minute before. Then Damon stopped, got out of his car and peered back at us. He walked tentatively toward us, then grinned with relief and said, "Oh, it's you. We were looking for your Volks and didn't see it, but there was this stranger's car following us all around the block!"

I guess when you live in the same town with the Milford Mafia you get a little jumpy.

The following is an actual unretouched verbatim account of a conversation at the dinnertable chez Carrs one night:

Terry: The placemats are wrinkled, did you notice?

Carol: Sure. That's because you put them near the window where they get wrinkled.

Terry: I didn't put them there, you did.

Carol: Well, maybe so. But I put them there temporarily and you're the one who left them there.

# BAGELS

BOYD RAEBURN, 189 Maxome Ave., Willowdale, Ont., Canada

While passing through Kennedy airport on my way to Venezuela, I phoned Arnie's number to find out the Hugo results. Andy Porter answered the phone. I told him I was on my way to the Caracascon. "You're kidding, aren't you?" said Andy, "there is no such con?" I admitted he was correct. However, one morning when passing through the lobby of the Tamanaco Hotel, I noticed a bunch of people (Spanish speaking) amongst which was scattered Beards and Hair and Bright Clothes. I've been going to conventions long enough to recognize Fans when I see them. Why, there was even the Bright-Eyed Neo talking to a Pro. They were still around the lobby that evening, some carrying Printed Matter. Obviously it was a Fan Convention of some sort. I wonder when they'll make a bid for the Worldcon?

((I'd intended to print this with your typo for Worldcon, "Eorlrdcon" intact and quip something like "No doubt as soon as the Riders of Rohan throw in their support." I still can't understand why I let a golden opportunity like that slip through my fingers.---rwb))

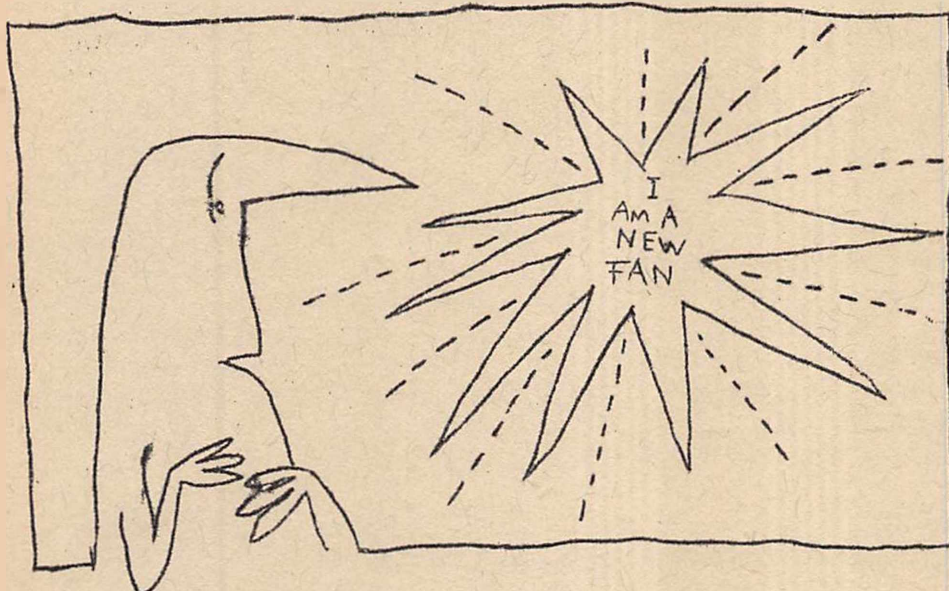
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JERRY LAPIDUS, 54 Clearview Drive, Pittsford, N.Y. 14534

Rich's Hugo comments are, of course, appropriate, and I think he's especially accurate in talking about the fanzine Hugo winners. But I have to take issue with a few of his ideas on the fan writer award, and to do this let me digress in two directions.

First, rich basically seems to feel the Hugo should be a reward (or award, whatever) for continued good work over a period of time, rather than for work done specifically in the year in question. Thus he pushes Tucker as top fanwriter and mentions as other suggested nominees Shaw, Cair, Bergeron, Benford, none of whom have had any amount of fanwork published in the last year (or more in several cases). ((Ed. Note. This is less true now than when Jerry wrote it, although it wasn't, in my opinion, completely accurate at the time.---rwb)) This is not to dispute the fact that all are good writers, and all have written excellent material in the past. But I think we have to decide whether we wish to have the award a cumulative thing, or a recognition of a single year's work. Personally, I would rather see the latter alternative, if at all possible.

Second, does anyone else agree that with the often-discussed rise of a great number of excellent fan artists, there's been a subsequent decline in the number of really active fan writers? I mean, in any given good fanzine today, you're likely to see top-quality work by Rotsler, Kirk, Austin, Gilbert, Fabian, and ConR, just to mention a few. But at the same time, very few writers seem to be turning out any equally large amounts of written material. With the exception of Harry Warner's fan history columns, it seems as if very few people are writing for more than one or two magazines. In previous days, a few giants always seemed to dominate the top fanzines around -- several of them are on rich's list of fan writers. But today, it seems as if this is no longer the case -- and this, of course,



makes the fanwriter Hugo a very difficult choice, because the voter must choose on a very limited basis.

Then there's also the old "What is a fan?" question, particularly as it relates to the question of whether a 'pro' should compete for a "fan" award. Is Tucker a pro? Is Anthony? Is Terry Carr? If the answer is yes, should they all be eligible to compete for so-called fan awards? If not, where do we draw the line...or don't we draw a line at all?

((A fan is a fan, regardless of his occupation -- be it plumber, sociologist or professional sf writer -- if he or she reacts to fandom as if he were a fan. Thus, people like Bob Tucker, Terry Carr, Bob Shaw, Ted White and Harry Warner are fans because their reaction to fandom is as fans, whereas people like Piers Anthony, Dean Koontz and Perry Chapdelaine react to fandom as pros. I wouldn't vote for the latter three on a fan poll, not just because they're pros, but because the quality of the writing they have had in fanzines has not been that high. :: I don't necessarily think the fan Hugos should be a "reward for continued good work over a period of time"; it's that type of thinking, albeit applied in another area, that probably lead to Heinlein's Starship Troopers winning the Hugo. But few fan-writers spring full-blown out of the Zeus' head of mundane, and unless someone's writing is particularly brilliant, you really have to see more than a piece or two before they make any sort of lasting impression on you. The real question here is: What do we mean by "best"? Some of the "best" writers are not overly prolific, as you suggest here; they appear only in a few fanzines or only in their own fanzines, and a lot of their best work is continued to the Apas. Fandom has just about exhausted its supply of good and prolific fan writers, as far as the Hugo is concerned. What's at issue now is whether the Hugos will, in future, be awarded to the good fan writers or the prolific fan writers that remain.--rwb))

FELICE ROLFE, Box 395, Berkeley, Calif. 94701

I'll give you another criticism for the way Hugos are awarded, and one I feel keenly: Fans don't vote for the good stuff in the year the

awards are nominated for. They are two or three years behind, usually. This is a bad scene for fans and can be very frustrating for the fanned too.

I agree with you, the Hugos as constituted are a popularity contest (whether the fanned realizes it or not), and I don't think this is a good thing. The only cure I can see for it, however, is to either (oy, split infinitive) accept it gracefully, or to appoint a committee of three or five people with impeccable taste and let them choose the Hugos. All the rules amendments in the world are not going to do a bit of good as long as ballots are cast by people who have been listening to fans like Ed Wood or Harlan Ellison, who have a particular kind of sf in mind, do not permit any other kind to be sf by definition, and carry a lot of weight in the average fan's mind. (That may be an injustice to Harlan, but I can't think of another good example of the opposite of Ed Wood at the moment.)

((Even that committee would be subject to influence by the opinions of the Woods and the Ellisons; the only advantage it might have is that the committee might at least read all the contenders and try to evaluate them against each other. It's my opinion that most people vote for the best thing they've read, whether they've read everything up for the award or not. I guess the best bet is your other alternative -- to accept it gracefully and be thankful that occassionally some outstanding items have actually won.--rwb))

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ANN CHAMBERLAIN, 4411 Van Horne Ave., El Sereno, Calif. 90032

Pointing my finger at Telzer's "Down By The Station" I am thinking -- I like that. Good cartooning, good portrait in words, of a situation that must have taken place many times since the beginning of the war in Vietnam. I should know about police officers, no matter what part of the U.S. they've been officiating in. There was a time I called one "husband". You don't see his kind around much anymore; he had seen service in both WWI and WWII, and had had a rough childhood in Norway. He couldn't see himself objectively, either. What happened to him was that the pain of life was much too big for him--he could only reflect it, not upon it. My intention was to assuage the pain and heal the hurting. It only took four years of trying to convince me that I could die that way and still bring no particular good to him that he would recognize.

What other job can a soldier do that fits his experience better than being a police officer? He has learned to handle a gun, been subjected to every distasteful discipline the military could think of. He was promised that his turn would come in due time, when he would re-issue orders, and he would have others on the jump. Those whose eyes aren't open to this "big me/little you" relationship have to be taught.

No more. You may be naive but you aren't stupid. You may look inexperienced but you know already what goes, and fair is fair not a twisted representation of the truth. Life doesn't necessarily have to consist of a series of painful experiences before you learn the pattern the whole of the life of this age is taking. There is more to winning a game than survival, but for the present we could settle for that much.

So now you know what "Down At The Station" made me think about -- not whether it had good or not so good points, but how I could relate to it. Let me say thank you, for that.

((If you'll let us say thank you, too.--rwb))

# LATE NEWS

NEW APA PROPOSED      A new apa, tentatively designated APA M, the Metropolitan Amateur Press Association is in formation under the aegis of Joyce Fisher (59 Livingston St., Apt. 6B, Brooklyn, N.Y. 11201).

The group, which would probably be monthly and organized along the lines of the current APA L and the late lamented APA F, would attempt to provide a little contact between the isolated elements of New York area fandom.

Membership is open to all fans, but fans who reside in the New York metropolitan area are most especially invited. Those interested should contact Joyce Fisher at the above address for further information.

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