



tightbeam 11

the official letterzine of the
National Fantasy Fan Federation.
This issue edited by Al Lewis,
1825 Greenfield Ave., Los Angeles
25, California.

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The Editor for the next issue:

RAY C. HIGGS
813 EASTERN AVE.
CONNERSVILLE, INDIANA

Deadline: February 15, 1962

The Editor for the following
issue (May) will be:

Bill Donaho
1441 8th St.
Berkeley 10, Calif.

Deadline: April 21, 1962

RENEWAL TIME is here again. This
is your last N3F publication
unless you get your 1962 dues in
to Janie Lamb post haste. Dues
are \$1.60 per year to:

Janie Lamb
Route 1, Box 364
Heiskell, Tenn.

Cover: Bjo; LASFStetnered by
Jack Harness and Fred Patten.

@@This is the Editor, his mark, which
occurs at the close of every letter
herein. The Editor has the last word,
every time, and his vehemence and prolix-
ity are restrained only by the knowledge
that somebody else gets the last word
next time, and are apt to edit him as he
deserves. This is my second TIGHTBEAM;
I did Number 7 last May, and had lots of
fun--and if I have less this time, it is
because I don't have Jack Harness's two
wonderful electrics at hand. This issue
is being cut on Ron Ellik's Royal Stan-
dard, a superior machine even without
automation and assorted weird keys.

There
was a comparatively sparse showing this
issue, and every letter received got
printed, albeit with editing. There has
been some comment in the pages of TIGHT-
BEAM about how to edit: to me there is
only one criterion: good judgement. Some
letters were cut because of length. All
writers tend to use filler which is super-
fluous. A couple were cut because the
material they contained seemed to me not
to be of general interest, and one had
to be somewhat rewritten because of per-
fectly execrable grammar and sentence
structure. That is what an editor is
for, and sacred as a writer's words may
seem to him, few things fail to be im-
proved by pruning, and that is the
editor's job. If he has good judgement
he is a good editor; if his judgement is
poor he is a bad one, but editor he must
be.

Burroughs Bibliophiles may receive
some enjoyment from a small flap that
erupted in the Los Angeles suburb of
Downey this past week. A school librarian,
jealously carrying out her duties as pro-
tector of the morals of America's youth
ordered all the Tarzan books removed from
the library shelves. Reason: Tarzan and
Jane were not legally married. She also
had the works of Zane Grey taken from the
shelves because she "discovered some
cuss words." All is well, however: the
School Board overruled her and unanimously
voted to return them. Silvertip and the
Gomangani may continue to ravage the minds
of impressionable young America with their
polluted morals.

Now on to the letters, and
maybe we can stir a bit of debate with a
poke at everybody's favorite target...@@

AL HALEVY
1855 Woodland Ave.
Palo Alto, Calif.

At the Baycon I joined the N3F. Although I had heard rumors of the existence of this group for some time, I really knew nothing about it, and, to be perfectly honest, I didn't think I wanted to. However, being a curious sort of guy, when Ellik dropped around and asked me if I wanted to join, I said what the hell, it was only a couple of bucks, and joined.

Ellik wasn't very specific about the functions of the group—he just said that it was a group of fans who liked to correspond. What that meant I didn't really know then, but I do now.

After a week or so I discovered that there existed a **Welcome Committee* which "welcomed" new members. They did this by writing postcards, letters, notes, etc. to the new member (me, that is) telling said individual (me, again) how wonderful it was that he (that is, me) had joined the N 3F. In many ways these letters were works of art. It takes real artistic ability to write letters which contain not one iota of information or interest. And the letters certainly had this in common.

Now don't get me wrong—I think these letters were fascinating, and I'm not being facetious or sarcastic. I'm just trying to look at them as a new member and as a guy who is curious (after all, I joined the N3F because I was curious). I was curious about the type of person in N3F, and of the type of correspondence that these people wrote. After all, I've been around fans for quite a few years, and, by-and-large, I've found them very interesting people. Since I have had some correspondence with fans, and what little I've had I've really enjoyed, I wanted to enjoy a little more of it. But, and this is important, I don't want to correspond for the sake of corresponding, that is, for the sake of writing a letter to someone.

My general impression of the letters I've gotten from the **Welcome Committee** is that the people who write these letters would save money (for postage) if they would just sit down at their typewriters and learn typing some other way —I mean you don't have to write letters to learn typing— you can always open up the latest issue of Analog and copy the words on a page (that way you really could get something worthwhile out of the magazine.) It seems to me, and now I'm looking at the letters I received as a psychologist, that the letters really describe the people who wrote them.

Consider if you will that at least a half-dozen of them made no pretense of being a personalized letter to me —they were simply done by mimeo. In other words, I, me, as an individual, did not warrant anything more than a standard form (was this form 223 or 1565?) I receive hundreds of such letters every year from companies who solicit my business. But I've never had the pleasure of receiving them from an individual except in very special cases. And like the companies who solicit my business, it is apparent that the people who correspond to me via this mass-produced letter, also wanted to solicit my business. They made that very clear, as did the people who did not use a standard form. What they wanted was simple—someone to write to them.

Several of the letters came from people who said that all they did every free minute of their time was to write letters. And many of them admitted they could hardly keep up with it. In fact, that was why some of them had finally decided to use a standard form. It seemed to me as I read these letters, that writing had no longer become a pleasurable or relaxing hobby for these writers, but a part-time (and even full-time) occupation. And it was also obvious that it wasn't fun anymore for some of these people —it was work.

4 I have usually considered that writing letters to people, as opposed to business institutions, is something that I should get pleasure out of doing. This holds not only for writing them, but also for reading them. I have no reason to assume that it does not hold for the members of the N3F also. Assuming therefore, that it does hold for the members of the N3F, I've begun to ask myself what type of person would get pleasure out of writing standard-form letters, and presumably getting them in reply. Need I go on? One can learn a great deal about a person from his letters—that's why books are published that contain only correspondence of some writer—and I don't think the members of the N3F are an exception here either.

And what of the content of these letters? Well, of course, the standard-form letters could say very little. Times do change while the standard-form does not, and you really can't say anything which is about the here-and-now, the what-I-feel type. But there were, after all, quite a few other letters which were not standard forms.

I have one recommendation to make to those people who didn't use a standard-form letter. Use one—it's much easier, and quicker. I mean...well, you know, a personalized letter contains personal material, and even here there just wasn't any. I really can't blame anyone for not including personalized material—after all, how personal can you possibly get when you write 7 hours of letters per day? It is difficult to write letters to other people with real conviction and feeling. I mean, the essence of good writing, whatever it be, is the ability to reduce one's essence—feelings, thoughts, ideas, etc.—to words. And anyone who could do this for 7 hours a day would do this to make money. Nuts to writing letters!

I don't think the members of the **Welcome Committee** should be good writers—there really aren't many of them. But they should be interesting writers. And they should be able to say something significant. Writing for the sake of composing sentences is not writing—it is simply an exercise in English. I had enough of that in grammar and high schools.

The simple fact is that volume of letters will not make up for quality of letters. And I won't answer any of the letters I received from the **Welcome Committee**. I'm not interested in corresponding for the sake of corresponding. I have many other things to do which are much more important, and finally I consider writing letters work unless I can find something interesting in the exchange of views.

Having said all this, I would like to thank all the people who sent me a letter, both personalized and impersonalized, and tell you that I will send them my form 1822 when I've composed it.

@@I asked for this letter. Al was bitching to me this summer about the impression he had gotten of the N3F, and I asked him to put his complaints in a letter, and see what sort of response it drew. One letter he did not mention was the four-pager which seemed oblivious of the difference between a philologist and a physiologist. While I wait for the anguished screams of indignation from the direction of the Welcommittee, I will just mention that Dr. haLevy is Chairman of the Elves, Gnomes, and Little Men's Science Fiction, Chowder, and Marching Society of Berkeley. He is an ardent fantasy enthusiast, and his study of the mythological derivations of the names used in Tolkein's Lord of the Rings has been submitted to Advent for consideration for publication. He will speak on "Mythology in Modern Fantasy" at next year's Westercon in Los Angeles. (plug)@@

STAN WOOLSTON
12832 Westlake St.
Garden Grove, Calif.

Regardless of tastes of a few members that dis- 5
courage anything fannish in a fanzine, I suppose
most of us would favor it. But at times other
subjects do come up, and, being human, we "sound
off" about them. In a personal zine, as many fans have, this can be carried
to whatever extreme they want; as a rule the people reading the zine find
out in a hurry if the material fits in with their special interests. Of
course in a fanclub you expect to get material of a more fannish and stfnish
nature; I would think most members of the N3F so consider the letterzine and
the official organ THE NATIONAL FANTASY FAN.

Donaho's the second person to
volunteer to edit a future issue of this zine--good for him. My fannish
interests are somewhat wide and I think most fans' are, though not carbon
copies of each other by any means. The fact is that fans are more or less
thinking people who use the "tools of fandom" for their own enjoyment. So
if they "own" a fanzine, they put in it what they want; they contribute to
N3F or another club what they wish to, and by that much enrich whatever they
become involved in. I doubt someone actively growing in interest will be so
bored to insist on being churlish attackers of what others do on the principle
that they have to do what someone says they have to do or they aren't fans.
Surely Jimmy Taurasi and others mentioned by Donaho don't fit in there.

The
Detention "discussion" by Jean Young and Randy Garrett: was that the same
night-extension in which Randy Garrett, at dawn, decided that the con hadn't
tossed a rune out of the window, and on a sheet of paper provided by "pack-
rat" Woolston he and others proceeded to write in various runic alphabets
their messages before he cast it to the Winds. Randy is the dedicated,
intellectual type, you know; his argument style proves it...

Ken Gentry is
only one of the newer Neffers that seem ready to speak up and act up, for
the betterment of the club, and in expressing views of a wide nature. The
older fans better watch out or there will be more young views than old (as
if that would necessarily be a libility). Quite a few threaten to speak out
but don't; if they do, I suggest letters to directors as well as future
TIGHTBEAMS.

Snort. Idea of putting Janie Lamb's address for return of any
issue of TIGHTBEAM with improper adress and so not delivered for any reason
is old custom in N3F, even if sometimes overlooked. That doesn't make her
editor; it gives her the privilege of paying the "postage guaranteed" for
returning the copy, and lets her know when an address is invalid. Too, she
may have new address, and be able to send on pronto.

WHO'S WHO IN SF FANDOM
deserves the recognition given it by Hayes, both for its merit as a publi-
cation and as an idea carried to a fine conclusion. Collins indexes are
fine fait accompli, too.

Art Hayes has done what others have done in the past:
exceed the size of the zine the money allowed by the treasury would pay for.
Like others, he paid part of the expenses himself. This deserves a nod of
thanks. But as we can't expect others to do the same, maybe it is time for
a dues raise. If so, we might consider raising initial dues, and retaining
the \$1.60 for the follow-up amounts. Then, if this is sufficient, it should
by contrast serve to keep more people as members--and a member helps pay for
expenses as well as serving for at least occasional additions of members by
having newcomers ask about the club even if they aren't sought out by the
older member. I favor an almost inactive member over no member at all--in
N3F proper, not in N'APA. For after a fan drops out, for whatever reason, the
contact is snapped--and continuity is easier to sustain than for re-contact

6 to be made when time and circumstances permit.

Besides liking THRU THE HAZE, I'd like to help Art out each issue. Funny idea, gathering news and information; it takes people. Or fans. Imagination is needed, though, to know what news is. So--a challenge. Quite a few members write Art; I'd like to know they were including news.

Idea: list of Pick-a-Book and others who can give fans what they might need, maybe in Kaymar's section in TNFF. Cheap paper sources, where a fan can get a publisher for his fanzine for a price, etc., stationery, and maybe even prozine art for the fan's walls--or even new art from fan-art group. Bookclubs and other fanclubs too might be included. Having information handy helps make fanning easy; such a list should help in its way.

In closing: I favor an all-letter letterzine, no genzine in conflict. The by-mail auction might work; sort of hope it gets support.

@@As a member of the Directorate, I'd like to emphasize Stan's point that when you have ideas, suggestions, or complaints, write to one of the Directors. We are, after all, supposed to be running the club for YOU. There are some other views on the dues problem elsewhere in thish.@@

BILL WARREN
Sherry Ross, Rm. 68
University of Oregon
Eugene, Oregon

My reason for writing this letter is that (1) I am trying to build up correspondents; (2) I want to sound off; (3) I want to introduce myself; (4) I want to see something of mine in a fanzine.

To begin with, I'll say that I am a college freshman of 18, male, pale, definitely a neo, and a new neffer.

First of all, in my explanation of myself, I would like to say that my main love is collecting and reading pb's and hb's in the line (naturally) of scifi and fantasy; so far I have around 400 and have read around 900. I have all the ones I own indexed and arranged around the walls of my room at home, but am rapidly running out of space. I specialize somewhat in books that become movies and movies that become books; of these I have around 45 so far. My favorite authors and the ones I have the most books by don't always coincide, due to scarcity, prolifity, and such things. It goes almost without saying that I consider Robert A. Heinlein to be one of my favorite authors; I also like Ray Bradbury, Theodore Sturgeon, Richard Matheson, John Wyndham, Fredric Brown, Robert Sheckley, "Murray Leinster," and Arthur C. Clarke and Isaac Asimov. In the editing line I like Groff Conklin and Judith Merrill best.

From my index box, by the number of books it would appear as though I like James Blish, while in actuality I do not. (Very much.) Also, it would seem as though I liked H. G. Wells. I wonder why that is?

All, in all, though, I guess I'm not very discerning, for (other than Dean Owen; but I won't count him if you won't) I like all sf and f authors, and can't think of any I really wouldn't read. So maybe I'm not very bright; at least I enjoy reading sf.

My main interest is science fiction and fantasy films. As I have told everyone on the Welcommittee who wrote to me, don't get me wrong. For the most part, if these movies were written up in books, they would be rather smelly and would undoubtedly fail. But these films are not literature; they are not intended to be. All they are meant to do is entertian, which they do quite well, in my book.

Art Hayes told me, to get reaction, to list my favorite and least favorite scifi films, so I shall do so. My favorite sci-fi films: The Day the Earth Stood Still, Destination Moon, War of the Worlds,

Them!, Invasion of the Body-Snatchers, The Fly, A Journey to the Center of the Earth, 20,000 Leagues Under the Sea; The World, the Flesh, and the Devil; The ID Man (an anonymous but good film); Master of the World, The Fabulous World of Jules Verne, and last but certainly not least, Forbidden Planet. I have seen this latter film 8 times, and, though acting and writing aren't much, I could see it 8 more times merely for the spectacle. From England, I have very much enjoyed The Creeping Unknown, Village of the Damned, and X-The Unknown.

My least favorite scifi films have been The Attack of the 50-Foot Woman, The Cyclops, The Amazing Colossal Man, Terror from the Year 5,000, and, the worst film ever made, Teenagers From Outer Space.

In the fantasy-film line, I have liked such things as Richard Matheson's House of Usher, and The Pit and the Pendulum. My favorite horror films are from England and Hammer films (I disagree very much with Charles Beaumont and F&SF's "Seeing I") who have provided us with such new films as Revenge of Frankenstein, The Man Who Could Cheat Death, The Mummy, The Curse of the Werewolf, Horror of Dracula, and Brides of Dracula.

Now, please, somebody politely tell me that I am plumb out of my head so I can get a good argument going. I like to argue about sf, books and films.

@I am one of those who makes a point of missing most of the abominable clap that Hollywood designates as science fiction, yet I am pleased to note that I have seen all but two on your Hollywood "best" list, and missed all of those on your "worst" list. However, in diligently avoiding all of those things with the atrocious titles, I have also missed every single one of the fantasies. I will agree with your appraisal of most of those above, but I'd like to add three favorites of my own: King Kong, Things to Come, and one that I find missing from almost all lists simply because it was not billed as scifi when released, Alec Guinness's The Man in the White Suit, a story that is simon-pure gadget science fiction, and which, to me, captures the spirit and the sense of wonder that is an essential ingredient of all good science fiction better than anything else that has appeared since the recent boom, with the possible exception of Disney's magnificent Nautilus.@

PAT SCOTT
Box 401
Anacortes, Wash.

GHU'S LEXICON is a lovely little booklet and I'm very glad to have it but what is all this jazz about neos needing so much instruction in the intricacies of fannish language? Are fans really such a bunch of low grade morons as all that? Most fannish words are obvious in themselves if not in context. And any neo who doesn't know what a BEM is should be stripped of his beany.

Re the satellite program: don't you love the way the administration keeps giving out notices assuring the public unctuously that they won't give up trying to use the good ol' Atlas.

Do inactive ENF's give off poison gasses or something? It's hard to find any other reasons why they would do any harm in N3F. If one or two were to join the organization with the idea in mind of committing malicious mischief they could no doubt do considerable harm, but how someone can be at the sametime inactive and harmful has always escaped me. I know this is a time-worn organizational saw, but I think, particularly in this case, that it just does not make sense.

So far as advertisers getting too much power over a publication they can only do so if the publication in question lets them. In other words if they value the

8 money brought in by advertising more than they value their editorial policy. Otherwise if the advertiser gives you any guff you can just tell them what they can do with their business. If you should (most unlikely) lose all your advertisers this way, well, you're still no worse off than you were to begin with.

I know there has been much criticism of editors who intersperse their comments among the letters they publish. Personally I prefer even the method of putting the editorial comments within the actual letter to that of saving all comment to the end. The reader (this one anyway) has the same sort of problem Art Hayes was complaining of in the connection, only in reverse, kind of. One can't remember what the comments are commenting on, more often than not. I think the best method is to make the comments on each letter directly after it.

@@Writing comments depends a bit on the letter being commented on. It is very easy to write sarcastic and witty cracks if one can insert them into the body of the letter; if one must wait until the end one has got to write paragraphs that make sense. If the letter itself is well-organized this is easy to do. If the letter itself is chaotic, the comments tend to be chaotic, too. But if the letter is that chaotic, it should have been edited or tossed out completely in the first place. A well-written letter will bring forth well-written comment, and they will both be interesting reading. But much of the commentary that goes into fanzine letter-columns (including this one) is largely filler, and if it were missing altogether would hardly be missed.@@

MICHAEL D. KURMAN
231 S.W. 51 Court
Miami 44, Florida

Well, TIGHTBEAM #10 was quite meaty, being in two sections, and totalling 46 pages in all. The repro was good except in a few rare parts, and on the whole it was extremely interesting.

I agree with Franson completely with his views about not turning TIGHTBEAM into a genzine, and the dues. TB is fine as it is, and extraordinarily popular. so why try to ruin things? Let well enough alone. But as to cutting letters or not including some at all, that is definitely wrong. When an editor takes on the job of printing a zine, he knows it's going to be a lot of work, and when he sees the tremendous stack of letters that arrives he tends to take the easy way out. I'm not saying this was the truth in Bob Lambeck's case, since he did give us a beautifully reproduced and large JANEY'S JOURNAL; maybe he just didn't have the time to do a good job. And Ed Meskys took long enough, but he got everything in without much help, which is admirable. But letters definitely should be included if and when received. If cutting is necessary, cut the parts of lesser importance, or take a few lines from each part. But don't do something like Lambeck did with Harrell's letter--cut a big 6-pager down to $\frac{1}{4}$ of a page. I mean, that's going just a little too far, don't you think? Again, I'm not saying it was Bob's fault, but this should not happen again in the future.

As to the dues, I'm all for it. \$2.00 the first year; a buck each successive year. What could be better? As Don says, it gives the first year member the initiative to stay on. I'm pretty sure we're the largest club in fandom right now, and we could grow even larger.

Re

Rev. Moorhead's annoyance at Lambeck's long rebuttals: I don't think he should be annoyed at all. The editor volunteers to take on the tremendous job of putting out a zine. Why shouldn't he have the right to insert his comments wherever and whenever he pleases? After all, it's HIS zine for that issue.

And Larry Crilly -- whadya mean straight s-f stories don't belong

in a fanzine?!? What's a fanzine, anyway? A fan magazine. Published by, for, and about science-fiction fans. A fanzine should have material by the fan - their efforts. Which certainly includes stories! What say, Larry?

Was joyful about going to New York this year. I'll probably be there again this summer. And if I am, some of you N.Y. area fan can be expecting a call or visit from me.

@@Offhand, I would say that there may well have been only $\frac{1}{4}$ usable page in a 6 page letter from Phil Harrell (Hi, Phil!) Phil has a bad habit (and he is not alone) of writing remarks that are esoteric unless one has the previous letter to refer to. Remember that it is two months between letter-zines, and you have got to remind the reader of the subject under discussion, otherwise the remark is intelligible to two people, the person making it and the person to whom it is addressed. The primary responsibility of a letterzine editor is to the reader, not to the writer of the letter. Fans also have a tendency to chatter and be quite wordy--which makes for dull reading. An editor has got to use judgement, and his judgement is hardly infallible, but he has no obligation whatever to print anything simply because it was submitted. In fact, because he is editor, he has a positive obligation to edit, if that is what is necessary to create a readable fanzine. 'Course he can only edit what he has been sent. A letter that is thoughtful or funny, but above all that is well-organized and flows from point to point as though it were intended to will almost always be printed as completely as the editor can manage.

Actual expense of TIGHTBEAM plus TNFF runs about \$1.41 per member per year. That leaves about 9¢ or 19¢ per member to finance such things as the Art Show Trophy, the Story Contest prizes, the Coffee Room at the Worldcons, and publications. At the moment we are working off a surplus created by the non-publication of POSTWARP for a protracted period under Alan J. Lewis, and the return of the treasury with which Marian Mallinger had absconded some years back. Thanks to the generosity of the Seacon committee, we should experience no difficulty meeting our obligations this year, even with an active publications program. However, at the current rate of expenditure 1962 will see that surplus getting low. \$1 per year for renewals will not even begin to cover expenses, and a dues raise seems necessary if we are to maintain the outside activities which have for the first time in years, brought the N3F to the attention of fandom in a favorable light. After TNFF and TIGHTBEAM, the Coffee Room is the biggest item in our budget, and is the very best public-relations gimmick we've got--and, as the con reports will tell you, is fulfilling a real fannish need. My own thoughts are running in the direction of \$2.00 a year, \$3.50 for two, whether new or renewal. A constitutional amendment may be submitted to the membership later in the year for consideration; some discussion by letter to the Directors or by letter to TIGHTBEAM would aid the Directorate in drawing up an acceptable motion for submission. Now a brief pause for commercial and then on to Phil Harrell's letter (what's left of it)...@@

WHO'S WHO IN S-F FANDOM

The most up-to-date and complete fan listing in years, containing all sorts of useful information supplied by over 300 fans. Ron Bennet called it "the sercon publication of 1961". Beautifully photo-offset, this is a must publication. 50 cents per copy and well worth it. Write to: Lloyd Douglas Broyles, Route 6, Box 453P, Waco, Texas.

10 PHIL HARRELL
2632 Vincent Ave.
Norfolk 9, Va.

First, I'd like to thank Art Hayes for rescuing the honor of the last TB. Even tho he did edit my letters he did it tastefully, and even tho some esotericisms did manage to creep by him he did print most of what I wanted printed. I kept a carbon this time so I can see what got the axe, but all in all he got in the gist of what I wanted to say so I'm appeased.

Then there was the supplement.....BHOY! talk about fun, be reading along on a letter (Dick Eney for instance) and turn to the next page and nothing! I finally found it three pages over. Then I reread my old letter and came up with the choice phrase "...you're missing something with Jack..." "...talk about descent into the maelstrom really makes those old brain cells perk." But they were at least there (the letters I mean) which is more than you can say about Bob Lambeck's TB and they WERE readable. Maybe Art did shorten my two letters a bit, but I consider the editing reasonable. I mean 6 pages is rather long for a Letterzine, and anyway he got most of what I wanted to say in anyway. I have no grotch with Art Hayes on his last issue of TIGHTBEAM. Art Hayes is a Ghood Man.

I.F. (Intergalactic Federation) is a more or less private joke between us, I.F. being the sworn enemy of the Saturnalia, and allies of THE ODD ONES and since Art has chosen to bring it out into the light of print, may I inform him that his very sneaky p*l*x*y to get me to be at odds with the ODD ONES will not work, as why should I.F. want to eliminate the ODD ONES especially when we're on the same side? Surely Art you can come up with a better ploy than that. We did get rid of the BEMS (I know I am the only true BEM. LONG LIVE THE HARRELLING BEM...but that's digressing) I'll also have Art know that it was the Odd Ones that helped break the curse he had laid. Fout on Saturnalia!!!

@@There follows a long esoteric paragraph of in-group references about Saturnalians and Odd Ones, and some assorted other remarks. Fans seem to be the only people who prolong a major occupation with imaginary worlds into adult hood. Saturnalians and Odd Ones have their precise equivalent here in Los Angeles in the Coventry group. I have a thundering lack of fascination with either, but if you are interested you can write Art Hayes and Clayton Hamlin for the first bunch, or their analogues Bruce Pelz and Ted Johnstone for the second. I have sometimes wondered, however, what if the Bronte sisters had discovered Fandom?....@@

WESTERCON XV

The Fifteenth Annual West Coast Science-Fantasy Conference will be held at the Alexandria Hotel in Los Angeles on June 31 and July 1, 1962. Guest of Honor will be Jack Vance, and Fan Guest of Honor will be Alva Rogers. \$1.00 gets you a membership, progress reports, the program booklet, and all the con news. Send \$1.00 now to Wm. B. Ellern, Treasurer, Westercon XV, PO Box 54207, Terminal Annex, Los Angeles 54, Calif.

CHICON III

The 20th Anniversary World Science Fiction Convention will be held in Chicago at the Pick-Congress Hotel, August 31-September 3, 1962. Guest of Honor will be Theodore Sturgeon. Send \$2.00 to George W. Price, PO Box 4864, Chicago 80, Illinois.

JAMES MCLEAN
P.O. Box 401
Anacortes, Wash.

The big thing to get off my chest is an abject and sincere apology for a really bad bit of Gafiation. As most will recall, I'm the one behind the "Let's correspond with Russian stfen" project that raised a little dust a while back. My motives in plumping for it were firstly, that it seemed a damned interesting thing on the face of it: here we are reading of alien societies, radically variant, technologically advanced cultures, every month or so for Ghu knows how long with the greatest interest; yet we have one on the same planet with us, both reasonably alien and quite advanced in technology, with which, by the coincidence of a widespread interest among its members in stf and considerable encouragement by the respective governments of "cultural exchanges" we can enter into fairly extensive communication. This strongly appealed to my "intellectual curiosity," a perhaps excessively dominant trait in my makeup--though I naturally don't regard it as so. Secondly, I thought that in view of the current near-critical conflict between the two societies, any heightened understanding and mutual appreciation that might result for some of the people participating would be, tho admittedly without significant effect on any national scale, a good thing per se.

After joining the N3F for the express purpose of putting this into action--the US State Dept. wanted a "recognized and established organization in the field" to sponsor any officially approved project-- I was given every conceivable assistance by the officers of the club in getting my idea to the membership and getting it put into action, if membership approval and interest would follow. Many members objected; an alternative was proposed: a project of corresponding with non-US fen, excluding the Commie countries and not needing State Dept. approval. Questionnaires went out, were completed and sent to me by a fair number of members, and told a pretty plain story: too many disapproved of any contact with Russia; a few were interested in projects involving other countries, but hardly enough to justify the labor needed to get one going, and I just plain wasn't particularly curious about British, Austiran, German, and French fen --there's too little difference in social attitudes, mental organization, and the like--and so lacked the personal involvement that alone can make any serious fanac worthwhile.

And unfortunately for the peace of my soul, at just that time, considerably disappointed with the whole affair, I got a chance to make a trip to Mexico with a friend and lusuriate in the deepest sort of Gafia. I took off without writing anyone of my decision to drop the project, and without answering any of the many members who sent in their questionnaires. I've been back a few months now and conscience, prodded by the issues of TNFF and TB received by a fannish friend of the family, Pat Scott, staying with us, has finally stung me into mustering some shame-faced sort of apology to all those Neffers who so willingly gave me ahand, for having dropped out, leaving everything hanging without saying a word. I hope the fannish understanding and tolerance of the G afiated will bring forgiveness.

Having swallowed my dish of crow--a tough and stringy bird however served, maybe I can add a few comments on the last (#10) issue of TB. (By the way, my year's dues are going in to Janie Lamb in this mail, so I'll be a member again and proper pubbing material before the next TB goes out).

Mainly, Phil Kohn: The most interesting letter and certainly the meatiest by my admittedly abnormal criteria. YES, by Ghu, the IES is important! Or the idea, and what I'd heard of its tentative activities and plans before this horrible travesty of a professional journal was spawned. It's really difficult to overvalue the role of a proper IES and its publications could play now, and I must admit to much less real interest in its worth to the world, and the

12 like, tho that's strong enuf, than a pure damned selfish yearning to see the ideas I love so much to wrk on shared with those who are in this respect my kind and to get the pleasure --than which there is for me no higher-- of receiving and exploring new ones of like nature. For sketchy, meager scraps of this sort of thing I've read stf since I was nine, haunted libraries, crossed the country to see people who seemed to have something new going. Here is the true adventure of man; physical travel is adventure just to the degree it partakes of this, provides new data, new information that makes man the most powerful and capable life-form on the planet. Santesson, though my acquaintance with psychotherapy leads me to conclude he's not necessarily an e.t., is a real Person from Porlock all right. Last ish of IES giving quotes from your letter to him show he's been told this in more or less definite and unmistakable terms by quite a few people. As a person, I have no doubt that he's a good sort and quite likeable; I read his Fantastic Universe when he was pro-editing and to the degree he showed himself in his choices of stories and articles and in his personal remarks I developed a liking for the man; but consider Ray Palmer of whom I'm really fond: a darned good stf editor --however you cut it, a lovable fellow with a great willingness to tolerate seemingly (even really!) crackpot ideas, a personality the stf field is much the richer for having had within it; but he would have been an utter, absolute total flop as editor of the IES Journal, a devastating liability.

And however much I might have regard for Santesson's feelings should these remarks get to him (and I've written him personally along these lines, so they will if he reads his mail), I think the IES far more important than his feelings, and will say flatly that he appears little more fitted for the job than Palmer. He does not seem capable of appreciating the requirements of his job--and they were made clear enough by Campbell--; much less of fulfilling them; the aim, the goal of the IES, which made it so unique and promising a venture, is something he obviously understands none too well and considers relatively secondary to his putting out a non-fiction zine with a pro look that satisfies his editorial instincts as a one-time selector of articles for a commercial stfmag. By his criteria, which I can easily see and appreciate (in their place), he's doing a really fine job. But as an editor of IES he's a hopeless incompetent, destructive Person from Porlock, so much so that I hope for the sake of my continuing to hold a relatively good opinion of him in other spheres that he was drafted to the job by misguided persons overvaluing the need for professional editing experience, rather than being a volunteer. A telling example of a situation where all the warm-hearted humanity and good-fellowship and general all-round decency in the world cannot make up for the specific capacities and abilities required by a job which must be done one way and right to be done at all.

If he can't be removed and properly replaced an alternative IES publication should certainly be set up. We have the addresses of the original IES members in the back issues of Logic at Work; a little time, a little interest from someone with am-pubbing equipment, a little money for a paper, ink, and postage (I would be willing to finance an initial ish or two completely, write articles, cut stencils) and it could be done.

@@The problem of gafiating project heads has always been one of the big problems of the N3F, and members will probably appreciate knowing what happened in this particular instance. As I understand, the IES is in serious financial trouble because Santesson blew most of the funds so he could pay pro rates to one of his Favorites, Iva son, for an article in the last issue--which may indeed be the last issue. If the group is to be saved, the "gentleman amateurs" will have to do it--as amateurs, and as a labor of love. Those interested contact James McLean@@

THOMAS ARMISTEAD
Quarters 3202
Carswell AFB
Ft. Worth, Texas

J. ARTHUR HAYES: YOU ARE A NASTY MAN!! You said 13
that you printed all letters to TB, but you don't.
My beautiful, gigantic, wonderful letter. Two
large pages of typescript forgotten! Ohmygood-
ness. It was so...so...WITTY!

All is furguv,
however, since I have a sneaking suspicion that the New Frontiers P.O. has
something to do with it. In the envelope with the TB letter was a personal
letter and Art hasn't acknowledged that either. So...

Introductions are forth-
coming I suppose. Tho much of the last (sniff) letter was devoted to such as
that. Anyway: I am a young fan; I am 14 years old, just turning that on Nov-
ember 16. And thank you N3F for the card, and also to you most especially
Marijane Johnson. I am a 9th grader, make pretty good grades (all A's last
time, but that was a fluke). Like science, mathematics, etc. Probably going
to be a doctor as an occupation.

Even tho it may not sound like it, Art, I
really did like your ish of TB. The index really got me tho. How about the
rest of you TB editors doing that. It really helps you to find things you
need. How about the rest of you TB editors doing that. It really helps you
to find things you need. To me it was Old Books.

I am not going to get in a
feud for or against Lambeck. I could not make out the ish, but what I could
make out is what I disagree with. I was always under the impression that
Bradbury wrote Fantasy, not stf. How much can an editor cut someone's let-
ter? Not fanzine editors at the moment, but TB editors. After all, in the
gigantic Hayes ish, only 23 people wrote in: LESS THAN A TENTH OF THE MEM-
BERSHIP!! What if everyone wrote in? What would you do then?

Now to the meat:
TAFF: I wouldn't pay \$5 to TAFF. For one thing, I don't have \$5. If I did I
would spend it wisely on books. I do have \$1, and I will give this much to
TAFF. Have some consideration for unemployed persons; we aren't all rich, like
unto you.

WELCOMMITTEE: This is a fine idea, but it must be larger to work
effectively. If you don't have enuf people to work it, might as well close
the whole thing down. I support the idea of publications that are not free!
I could do with a handbook on FanPubbing, and other stuff like that.

REV. MOOR-
HEAD: You couldn't have stated my opinion more fully! I think that when a
person fails to get a letter in a zine devoted to letters and gets his letters
pubbed in a zine with a small letter-col, he suspects something wrong at the
crossing!

MEMBERSHIP YEAR: Leave it like it is, the Secretary probably pleads.
It would add at least \$6 to expenses to just send a POSTCARD telling people
to renew. And that's what you'd have to do. Now everyone knows when to
renew.

FAANISHNESS: Come off it people! Faanishness ain't like this!

@@A Handbook on Fanpublishing may be in the works if the Directorate can
get the set-up of the Publications Department thrashed out to everyone's
satisfaction. Just as soon as this gets into the mail I will start cut-
ting stencils on an Index to the Science Fiction Magazines 1961. Price
will be announced later, if interested let me know. All the information
is compiled and this will be out late January or early February. SILME,
the Art Quarterly, available from Bjo Trimble, 222 S. Gramercy Place,
Los Angeles 4, Calif. has just published its first issue, containing
an excellent article by Juanita Coulson on stencilling art for mimeo,
which should be of interest to fan pubbers. Sub is \$1.50 per year.@@

14 HOWARD DEVORE
4705 Weddel St.
Dearborn, Mich.

I quite agree that a club exists because the members wish to provide benefits for each other. The real question is, what shall these benefits be, and how shall they be provided. Some of you will recall "The Little Monsters of America" of some 8-10 years ago. This club founded and supported by Lynn H. Hickman folded about 1955 or so.

-Some years later he told me, and I quote: The Little Monsters folded because of the correspondence situation. I'd get letters from juveniles, where they had nothing to say, but expected long letters from me, and were insulted if I didn't send them. I also folded it to dissolve any connection with the BSAW who expected me to supply free fanzines to their members but wouldn't help with the costs."

The N3F's supply of money, time, and effort will always be limited. We must operate under this basis and supply what is most wanted and needed, being practical at all times. While there is no direct relationship I see some resemblance to the proposed "Fan Awards" of Mr. George Willick. In this case a single individual has tried to promote his own opinions and force them upon fandom. There seems to be no great demand for such awards, just as there is no great demand for a new N3F fanzine, but a single individual can stir up considerable fuss if he tries hard.

Before we reach any decision of the due date for renewal dues I suggest that we check with the secretary and see what she thinks. Until she protests I am against any change that might complicate the situation.

On advertising in N3F publications. I am neither for or against such features but tell you frankly, that from the standpoint of an advertiser it is probably futile. I like to consider myself a fair-sized dealer; I have on occasion made as high as \$100 profit in a single day. I have advertised in N3F publications and have made as high as (a maximum case) \$4 profit in one month. (On the other hand I have also advertised in various fan publications and not even recovered the price of the adv.) I usually run ads for the "promotion value." They seldom pay off in cash. This is especially true of Convention Booklets, etc. Believe me, no publisher expects to recover his money on these direct ads. It is a donation, pure and simple, for the good will it generates and possibly for the privilege of placing his name before future buyers.

It is my belief that fanzine ads. etc. should be free or reasonably priced while professional adverts might be accepted but not promoted.

@@Janie Lamb, N3F treasurer, has expressed herself forcefully against altering the membership year. It should be remembered that the situation in the N3F, which publishes its two OO's each bimonthly, is not the same as the situation in the apas where the membership lists must be gone over only once a quarter, and where the membership is, at most, less than half.***Consensus seems to be that TIGHTBEAM should in no case be touched to make way for an N3F genzine, that if the N3F sponsors a genzine, it had better be an awfully good one, but that there are plenty of genzines now and one more genzine of merely average to good quality is neither needed nor wanted, and lastly, there seems to be total disagreement over how the magazine is to be financed, and what control the organization is to exert over the editor. From here, the N3F genzine idea looks dead, at least for the moment. @@

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BALLOT WITH
THIS ISSUE - USE IT!

DON FRANSON
6543 B abcock Ave.
North Hollywood, Calif.

Thanks to everyone who voted for me as Director, 15
and I mean that literally; I needed your vote.
This was the closest election in recent years,
I guess, though I don't have past figures handy.

Sometimes close elections mean an era of good feeling, as there is no pride on the part of an easy victor, nor resentment by the overwhelmingly defeated. Also there is no mandate --and I am not going to try to figure out who voted for whom and why they did. I will do the best I can to please all the members. I will do this in the best way I know how --which may not be anybody else's idea of the best way. I won't promise to answer letters, but will consider them and study them. The best way to complain is in TIGHTBEAM, anyway --then one man's opinion will get to all the membership, and to the officers. I have always backed TIGHTBEAM as an open forum.

In World War II there was an armed services newspaper called Stars and Stripes, which had a letter column of complaints from G.I.'s called "B-Bag". It was just a place to spout off, and everyone thought it fine as that. After the war, it was learned that the commanding general read it every day, and tried to do something about justified complaints.

Ralph Holland has come up with some objections to changing the dues system from the calendar-year plan to an anniversary of membership date. The main objection is that there would be too much work for both the Secretary-Treasurer and the Official Editor. I'll buy that, as the last thing I want to do is to make more work for everyone. As a compromise, I'll back the \$2 per year, \$3.50 for two years, with adjustments of 50¢ a quarter instead of 40¢, retaining the calendar year, until somebody comes up with an answer to Ralph's objections, which I presume he is putting in this TIGHTBEAM.

I'll also have to back down on splitting the Welcommittee, which I promised in my platform --only to find that few of the others made any definite promises. Art Hayes has said that he will not split the Welcommittee, though he does not oppose (in fact he encourages) the sending out of printed literature to new members. So I propose--have proposed before--the creation of an Information center to answer questions and distribute information, but will also initiate information leaflets, which will be published by the Publications Department, thus taking this function out of the hands of the Welcommittee, which can go on as it has, with improvements as promised by Art.

Having backed down on these two points, I'm going to insist on a functioning Publications Department. Everything depends on this--my original and continuing plan is to get information leaflets written up, printed, and sent out to new members. This we are going to do, no matter how it has to be done. I have turned down the job of Publications Department, because I am essentially not a publisher and don't like to get involved in publishing. I recommend others, among them Albert Lewis, who is now doing the job anyway, as pro tem, and the first handbook will probably accompany this TIGHTBEAM. Please let us know whether you like this effort. There will be more, as the list of required pamphlets is almost endless, and the question of financing them depends on whether the Publications Department is given a free hand on the sale of these to non-members, which may finance the entire cost of some of them (such as would interest non-Neffers, like stf indexes, directories, etc.). This will have to be worked out in the coming year, so that the N3F can accomplish something in the publishing line. Incidentally, items that are considered as information leaflets for new fans will go free to all Neffers and future Neffers, through initial distribution to all and follow up to all new members as they join. They should be sold, at a nominal price, to non-Neffers, and also to Neffers who request extra copies for further distribution. The demand outside of the

16 N3F will depend on the content of the publication, and the distribution within N3F. Some publications, perhaps, will not be of interest to all Neffers, and it would be a waste of time and money to send them out to the whole roster. These should be advertised as available, either free or at a reduced price to members. An example of such a publication is the Collins Index which came with the last TIGHTBEAM. It is a useful work, and I commend Len Collins for compiling it and stencilling it, and Art Hayes for publishing it; however many copies could have been saved if it had been advertised as available on request, so that it could go to interested fans only, and perhaps be sold to non-Neffers, benefitting the treasury, and raising the prestige of the club. This is something that could have been taken care of by the Publications department, which should be at least as independent as NAPA, the Welcommittee, or the Manuscript Bureau.

Meanwhile, back at the election, the total votes (in the Presidential race) was 113--where were the other hundred or so voters? There was an opportunity to write in names, and Ralph is to be congratulated on having no "protest" opposition. I suppose this is the place to say I will support him unconditionally, but I'll be honest and say I won't support anybody unconditionally. I'm independent as a hog on ice, and will support only on issues. However, I voted for Ralph and think he's a fine President and OE. I think the new Directorate will work out very well. Alma Hill said in her platform that the last directorate was a quiet one. I don't know if it was or not, but I can predict that this one will not be quiet.

Recently the N3F has been trying to avoid controversy. A wise decision, when the controversies are sound and fury, like some of them have been in the past, and only reflect discredit on the club. However, when the issues are important, they should be heard, and should be discussed, and should be argued, and should be fought out. The only quiet reformer is a dead one.

This does not mean that all should be seriousness and argument; even in TIGHTBEAM, a forum, as I said, for all N3F issues, there should be some levity amid the gravity. See the lettercol of CRY as an example. Discuss science fiction and fantasy too. I see where the circulation of three magazines has increased slightly in the past year (I read the fine print). So much for "Who Killed Science Fiction?"--it isn't dead.

Great Ghu, I've done two pages and haven't discussed the last TIGHTBEAM. Well, others will, and it was a good job, Art.

@@The subject of the Publications Department is being furiously tossed about the Directorate at the moment. The issue, being unresolved as the 1961 Directorate leaves office, will be referred to the 1962 Directorate for decision. The new Directorate, being considerably different than the old, will probably resolve the issue in a somewhat different fashion, an interesting commentary on the vagaries of chance. At any rate, it will have been thrashed out by the time the deadline for the next TB rolls along; however, we would particularly welcome suggestions of things that the members feel would be useful to have: this Fandbook is the first of a series, but there are others on the docket, and we may just not happen to think of the item which you would find most useful. For those who don't read the fine print, but might find such things interesting, here are the circulation figures for the mags which have so far released theirs:

	1960	1961
Analog (December issue)	74,408	77,449
F&SF (January issue)	47,574	56,276
Amazing (January issue)	48,018	51,110
Fantastic (January issue)	38,759	40,292

CLAYTON HAMLIN
28 Earle Ave.
Bangor, Maine

Don't know just how to write this letter; am still 17
a bit overwhelmed after just receiving Art's mail-
ing yesterday. I just ask you to consider what
reaction something like this will have on a brand
new member of the club: not just two letterzines, but especially that remark-
able new Collins Index to Collections. With Rover still to come, and having
had a preview of at least one item in that, well, words fail me. Brother
Hayes, you did well by yourself and the N3F this time. Exclamation point.

There has recently been considerable comment in the letterzine having to
do with various personalities in the club, some good, some bad, but never,
NEVER, indifferent. Nothing wrong with that; nothing like people and their
actions to make things interesting. It happens in Directorate letters, too,
you know, and in personal letters; why not in a letterzine?

But there are a cou-
ple of points about this that don't seem to have been considered. Just consider
the names of those being commented on, for instance. Bjo, Seth Johnson, Don
Franson, Art Hayes--well, gosh, even myself at times. Now one really obvious
characteristic of all of these is that they can be considered the super active
type of fan. They have strong, even sometimes violent, opinions, and are not
a bit timid about expressing them, and, if need be, even fighting for them.
Sometimes the reactions are different; some prefer publishing their opinions
themselves; others sort of keep it to personal letters, while still others use
the pages of the letterzine to express them. But express them they surely do,
as strongly as they can manage to do. Just call them rugged individualists.

OK, people's feelings sometimes get hurt. It can't be helped, not with fans.
When a couple of these type of fan personally collide, sparks are sure to fly.
It is in the very nature of the breed. When you get involved in things of a
generally political nature, be it only fan politics, something has to give.
Of course once in a while a couple of these fit together nicely, myself and
Art, for instance, and they become really close. But it is not usual; the
general reaction is strong difference of opinions.

But you know, the club
always seems to come out ahead every time. Disagree violently on methods to
help the club, but you can't help having a lot of respect for someone that
actually goes out and DOES something to improve N3F. That is one thing that
every one of them does, in one way or another. While doing it they become
really well-known fans, not necessarily that their actions are always approved
but they build up a strong following. There are sometimes some awfully silly
ideas proposed that need to be beaten out of them. I made my own share of
them; still blush to think of the big plans for the Follow-Up Bureau, and some
of the letters that have been written are best forgotten. Right Bjo and Don?
Seth does the same, but what he does for neos to the club cannot be overstated.
Art has goofed at times, but surely no one will underrate what he has done for
the club.

All I can really say is, thank heavens for Ralph Holland; you only
need to serve a sentence on the Directorate to understand how important he is
to the smooth functioning of the club. Oh, yes, he has his own strong opinions
too; the difference is that I have yet to see when his opinion was wrong.
Simple as that. But it is not in publishing TNFF that he is important; it is
mostly in being sort of a peacemaker who can channel all the vast ideas and
enthusiasms of these individualists into some solid concrete action that makes
the difference. They fight it, but in the end things get done the right way.
And it makes for a mighty smooth working organization in the end, one where
the more ordinary rank and filer is seldom troubled by the uproar that
continually goes on among the members.

The secret is a terribly simple one; it

18 goes like this: "That is a fine idea; go right ahead and do it, and the club will offer any kind of support you need." Oh, that really puts them to work, and the club gets a bit stronger and more interesting with each one that works.

So don't get too angry with all these irritating people; it is just part of their personality, and what makes them good fans. And anyway, along with it goes an immense amount of energy and enthusiasm to really work at something. To make it work, even if the motive were only to get things out of a rut, or to show them that you can accomplish something worthwhile personally, the results are good for the N3F. Their personalities may cause roars of anguish; their methods are not always liked, but with the results no one can argue. It works, you see. As simple as that.

While handing out pats on the back, it is long past time that someone put in a good word for the most underrated Neffer of them all, the quiet one you hardly give a second thought to ordinarily. The name is Janie Lamb.

I am very, VERY enthused at the fan fiction writing contest. Entries look really good. There really seems to be quite a number of potential pro writers here, and it is a mighty nice feeling for a person who loves science fiction to find out that there is no great cause for worry for the future.

Second the motion. Lloyd Douglas Broyles is the fan of the year, with no competition.

Just a personal note to Ed Meskys. Yes, response to JANEY'S JOURNAL was excellent and all of us involved thank you: Janey, Bob, and myself. Fans are pretty nice people perhaps more than some realize.

To Ralph Watts: write your reviews anyway. Believe me, there are many faneds who would be only too happy to print them for you. I know; enough of them ask me to write things for them. Or, do it the simple way and send them to the Manuscript Bureau. But above all, write them.

Ron Phelps: I just know you are going to hate this letter, but believe me, there is a LOT of discussion of stf going on among the members, mostly privately, though. A club zine has got to be mainly involved in club matters. But, (and this goes to all newcomers who have not been aware of the offer) my own private collection of stf books and magazines, some thirty years of them with some real treasures included, is available to these neos on loan; all you need do is pay the return postage, and make some comments on your reaction. There are an awful lot of gaps in this collection, and naturally there are some that you have to wait to get until they are returned. Old FFM's, Captain Futures, the Palmer Amazings (including Shaver; you may shudder) uncounted pocket books, including The Dying Earth, and many more almost impossible to get nowadays, right up to my own personal treasures, Doc Smith's Lensman epic, complete in six volumes. Well?

@@ Clay's offer is an incredibly generous one, and, if you take advantage of it, please make a special point of returning them--as a collector who has loaned things in the past, I know too well the pang that attends their non-return. *** The personality wrangle that unwittingly cropped up here in the pages of TIGHTBEAM was unfortunate and unpremeditated, but while opinions may be violently held, this does not make them all of equal value thereby; one must take into account not only good intentions--I think these are hardly being impugned in anyone's case--but also one's record of accomplishment, efficiency, good sense, and the standards by which one judges any human being. Now it seems appropriate that the writer of the letter which kicked this thing off back in TIGHTBEAM 7 should be the one to (I hope) close it....@@

BJO TRIMBLE
222 S. Gramercy Pl.
Los Angeles 4, Calif.

It seems to me that something could be stated in 19
simple, direct, one-syllable words without obfus-
cating the issue, as Doc Barrett once said. The
whole point of my original letter about courtesy
has been ignored in lieu of a round-robin discussion of hearing aids. Are
Neffers really trying to be obtuse, or do some of you truly believe that I am
"picking on" a fan because he has a disability?

I named several incidents of
discourtesy and childishness by Neffers, and I purposely did not name names
because it was the incident, not the person, which was noteworthy. The people
knew who they were, and if they chose to disclose their indiscretions it was
entirely their own choice.

The point concerned not the wearing of a hearing-aid,
but the use of that item as a weapon; the blatant impoliteness of taking ad-
vantage of everyone else who could not turn off a hearing-aid of their own.
The facts are that the hearing-aid wearer had his say, and refused to listen
to the rebuttal; this has nothing to do with how loud or articulate the other
speaker may or may not have been. The main point is not the infirmity of the
person in question, but his use of it as a method of getting his way at the
expense of everyone else.

It is the same thing as if one of you were to speak
your piece to the club and then plug your ears to the next speaker; the act
of discourtesy and childishness has absolutely nothing to do with any physical
problem you may or may not have.

It may seem to the newer Neffers that I am
doing nothing but carping about the bad manners of a few of our members.
Please remember that we are in a continual spotlight in fandom: the action
of ONE Neffer is taken by outsiders as the actions of us all. And there are
some in fandom who are all too ready to ignore the good and happily point out
every little bit of bad in the N3F. Therefore, I take an interest in how we
look to our "public." I want to wear an N3F ribbon with pride at a convention,
to drop into other groups and display my N3F membership without wondering if
they have already run against some Neffer who has left a sour feeling in his
wake.

Luckily, other Neffers besides the childish ones, the noisy ones, the
aggressive ones, have made themselves apparent to fandom. The talent, the ~~ct~~
activity, the enthusiasm of Neffers is making us known to fandom in a much
more pleasant light.

I am very proud to share a club with people like Ralph
Holland, Marijane Johnson, Ron Ellik, Lady Barbara Hutchins, Phil Harrell,
and so many, many, others whose talent and enthusiasm have made me happy to
be a Neffer myself.

Many of these people have been visitors to the art shows,
or guests in our home and are welcome any time. The new generation of fans
coming up is amazingly polite and a fine bunch of people. Some of them, like
Phil Harrell, with boundless enthusiasm, and seemingly unlimited faith in
people, are a real credit to our group, and should be encouraged to develop
whatever talents they have brought into the club to share with us.

@@The original essay in TIGHTBEAM 7 was a sort of an appendix to the
essay on courtesy that appeared in WHY IS A FAN? It was directed to an
N3F audience and therefore had reference to things done specifically by
members of this group. As editor, I used it as the springboard for posing
certain questions to which I, as Public Relations Director, wished to
know the answer. I found out, although the discussion wandered a bit. I
hope this puts an end to the personal angle, and we can hold the discus-
sion to issues, hereafter....but I'm not counting on it.@@

20 RON ELLIK
1825 Greenfield Ave.
Los Angeles 25, Calif.

The discussions of TAFF in recent TIGHTBEAMS makes me think that an explanation of the fundamentals of the Fund might not be out of order. Since we're in the middle of an important campaign—one which will elect a candidate to come to the 20th annual convention next Labor Day—it is important that a large group like the Neff have a good, firm, idea of what the excitement is all about.

The Trans-Atlantic Fan Fund is organized to send fans across the Atlantic to conventions, and it operates on funds donated by the large unorganized body of fandom, with additional generous help from the auctions and raffles at conventions and through donations by the convention committees themselves. The ways of raising money are many; the way of electing a candidate is simple and anyone who was a science-fiction fan before 1961 can vote; membership in the NSF before January 1961 is sufficient to qualify you.

In 1958 TAFF brought Ron Bennett over for the Solacon in Los Angeles—also called South Gate in Fifty-Eight. The next campaign was a long one, and culminated in sending Don Ford to the 1960 British National Convention. After that, almost immediately, Eric Bentcliffe was brought to the Pittcon over Labor Day of 1960. At that time, Richard Eney and I started a campaign of over a year, and just this autumn I was elected to go to the British convention in Easter of 1962.

The Fund is administered by former winners, so Eric Bentcliffe is now the British officer, and since my election, I've taken over collection of money and votes on our side of the Atlantic. The current campaign is between Ethel Lindsay and Eddie Jones, and whoever wins it will become the new British administrator, as well as being American fandom's guest at the Chicago World Science Fiction Convention, the Chicon III.

TAFF ballots are enclosed with this issue of TIGHTBEAM, along with my summary of Don Ford's and Eric Bentcliffe's 1960-1961 reports. You all know how to vote—merely contribute the minimum fee (or more—it's easier to mail a dollar bill than a fifty-cent piece), name your favorite candidate after reading the nominating platforms, and sign the ballot.

I might add that copies of Eric Bentcliffe's travelogue-cum-con report, EPITAFF, are still available, and that I'm now the US agent for it. The price is \$1.00, and all proceeds beyond publication costs of this giant pamphlet will go to the general TAFF fund. A note enclosed with your ballot, and a dollar above your contribution or ballot-fee, will have a copy on its way to you promptly.

-oOo-

Art Hayes' suggestion of an inner-circle of patrons with an annual subscription fee to become special supporters of TAFF sounds very interesting, and will go on file with other ideas for altering the present organization. Right at this time, however, it can't be done, because there still exists controversies about groups having power in TAFF and vote-buying in otherwise-forgotten campaigns. Bentcliffe and I are seriously working on expansions in the realm of fund-raising—but we have to keep our eyes open to any and all possibilities of bad feeling. Meanwhile, rest assured that anyone contributing five dollars a year to TAFF will be specially blessed by the administrators and the candidates!

Art's idea of a periodic TAFF news-sheet is a far better one for the present time, and fits in well with my own ideas concerning publicity for TAFF. Here, again, we have to keep an eye on public feeling, because this would cost money—and without the inner-circle sponsors, it would have to come out of the fund itself.

Now, my circular enclosed with this

TIGHTBEAM is sponsored as a donation separate from the Fund--it isn't costing 21
TAFF anything. It is going to as many fans as possible--over five hundred,
altogether, to distribute an official breakdown of the last campaign and to
drum up votes and contributions for this one.

Also, as of my taking office,
I've been sending postcard acknowledgements to voters. This is coming out
of my pocket--and so far it's cost me eighteen cents. If 300 people vote in
this campaign (a fairly respectable number), this plan will cost me nine
dollars, spread over half a year....I think it will more than pay for itself
in added interest on the part of voters who usually feel that their ballots
have fallen into holes in the ground somewhere.

The important thing to
remember--the reason I took so quickly to postcard acknowledgements and the
reason I am so slow to publish a TAFF news-sheet--is that money in the general
Fund should go primarily to send a fan to a convention. That's why people
send in their money, and they would rightly feel a bit cheated if the monies
were used to publish a fanzine. They do, too, want to know what's going on,
and I think the postcards make a fine compromise for this campaign.

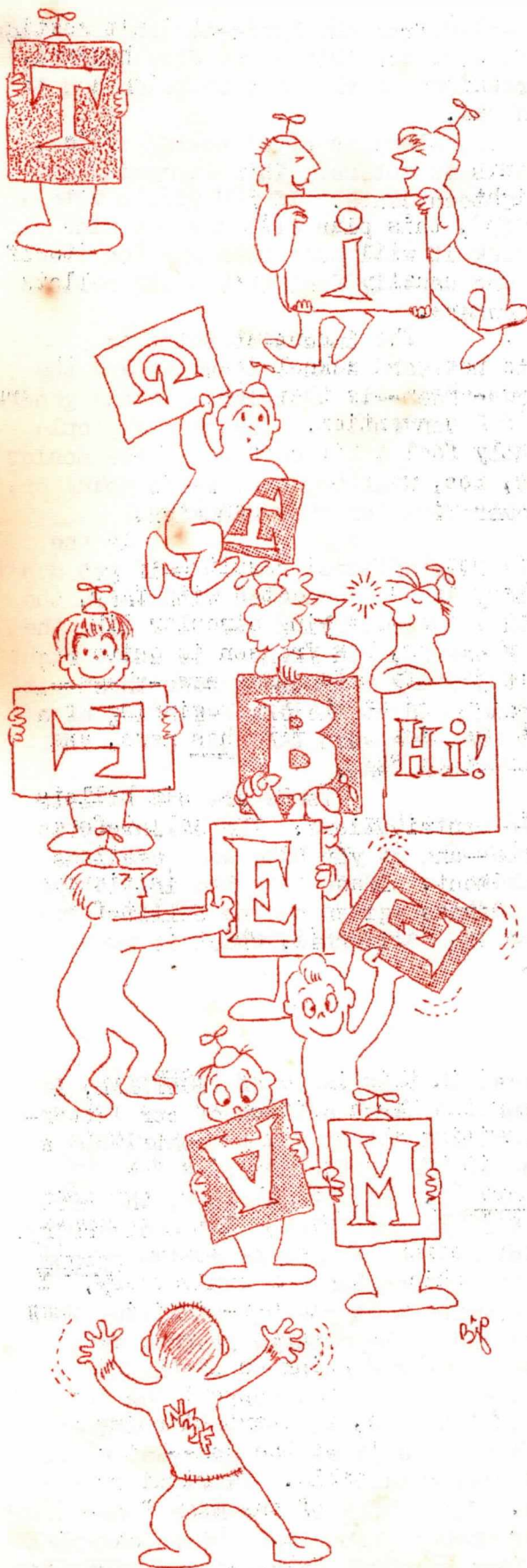
At the
end of this campaign, you will definitely hear official results--if you don't
you have your thumbs in your ears. As long as I'm connected with TAFF, the
news will go out as far as possible--with a news-carrying circular like the
present one whenever news warrants it. However, Don Franson is quite right
in thinking that news about TAFF wouldn't justify a frequent news-sheet--it
is really only towards the end of a campaign and at the very beginning of a
new one that a circular is important, at the time when TAFF has news, and
when fans are most interested in this perpetual fund.

There are six ballots
in my hands at this writing, and \$7.75 in contributions. The ballot-forms
with this fmz will make your voting simple--and if you have any questions
about TAFF, or suggestions for its improvement, please take the initiative
and write me at my permanent Long Beach address (given on the ballot-form)
or at 1825 Greenfield Avenue, Los Angeles 25, California, which is where
Al Lewis and I are living at the moment.

@@OK, fellow fen, LET'S VOTE!!! @@

RACY HIGGS
813 Eastern Ave.
Connersville, Indiana

As you will read in this issue of TIGHTBEAM, I
will be editing the March edition of our letter-
zine. I am inviting all of you to contribute a
letter--but do it NOW as the deadline for
receiving incoming letters will be February 15. As you all know, the 1962
World Con will be in Chicago; also this will be our (NFFF) 21st Anniversary.
I think it would be fitting and proper for Neffers to become active pronto
and do something a little different for the Chicon and our anniversary. I
have suggested that N3F honor our charter members at the Con--inviting them
as our Honored Guests, having the largest and best-prepared program ever
held by N3F at world-cons. We shall have something going on in the N3F
Welcome Room the clock around. We should go all out and support the Art
Show with Neffer Art. It isn't too soon, right now, to start planning as
many one-shot and special zines for display and sale at the con--but please
make them neat, and contain the best material obtainable. We might present
each Charter Member with a special award. Just think of the many "one-shots"
we could prepare pertaining to the Charter Members, and also obtain material
by them, representing some of the best zines of these folks--there were many
fine zines in them thar days. What about a special anniversary ish for both
TNFF and TIGHTBEAM? Suggestions are desired pronto. If you folks wish to



C'MON, YOU GUYS!

prove your worth before the eyes of outside fandom (and, of course, outside fandom is always at the con) come clean with your opinions, suggestions, and pet ideas. Do it in the March issue of TIGHTBEAM—and do it NOW!

@@A 21st Anniversary TNFF by all means! Suggestions to the OE, Ralph Holland, and to the pages of TIGHTBEAM. An Anniversary TB might be more difficult to manage, but if you have ideas, send them in. There is no room at all for crud and all the room in the world for special publications of merit. As Publications Director pro tem, I'd like to hear whatever you might come up with in the latter category, and I promise that anything feasible will be given consideration, and ideas passed on to those who might make the best use of them.

With this issue of TIGHTBEAM is going the first of what we hope will be a continuing series of information booklets, the Fandbook series. This one goes free to all old members, and new members as they join the club. Additional copies, at 20¢ each, may be had from the Publications Department, who is me for the purposes of getting this item out: Al Lewis, 1825 Greenfield Ave., Los Angeles 25, Calif.

We would appreciate your reactions to this—both the good and the bad. All suggestions that would help us to do a better job on the next one would be gratefully received—also any errors you spot, or additions and corrections you would like to make to our present product. Who knows? We might put out a second printing sometime.

This issue of TB has been fun to do, and I hope for another one before too very long.

Thanks go to Bjo for the cover and lettering, and to Ron Ellik (though he doesn't know it yet) who is going to help run this off.

Happy New Year!

Al Lewis
27 Dec 1961

Remember:

RAY C. HIGGS
813 Eastern Ave.
Connersville, Indiana

TIGHTBEAM 12
for March

Deadline: February 15, 1962