

# Science Fiction VIEWSLETTER

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MARK II, # 3  
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THE FORMAL MEETING for June will be held Friday the 10th. We will meet in room 203 of the Central YMCA, 1421 Arch Street, meeting to start at 8:00 P M.

The program will be a science fiction version of the game Keep Talking as performed on TV. We did this before and its great for laughs.

THE JUNE INFORMAL MEETING will be held at The Gilded Cage, 261 South 21st Street, at 8:00 P M on the 24th.

¶ Non sum qualis eram bonae sub regno Cynarae. ¶

On Saturday, May 21st, Hal Lynch, Will Jenkins and myself set out for our nations capital (\$1.60 driving expenses). Just at the end of the Baltimore-Washington Freeway, we found the ~~Dixie~~ Diplomat Motel and that's just about all we saw of Washington. We ate lunch (\$1.70, including beer). During this traditional observance we were joined by Walter Brehm from New York. After lunch we wandered over to the Washington SF Associations suite where the main festivities took place. Among others there were Bob Pavlat and Dick Eney of Washington and Harriett Kolchak who had come down earlier.

Bill, Hal and myself made a short trip to a nearby ~~store~~ liquor store which we bought. (\$1.00 for Chianti, \$1.00 for 1/3rd of a fifth of Bourbon) (This may seem like rank extravagance to some but considering that this not only lasted for two days but in addition, enabled me to miss dinner Saturday night as well, the price was quite reasonable.) The three of us spent the remainder of the afternoon wandering between our room and the WSFA suite. I am told that many went to an Italian restaurant for dinner but I felt this expenditure was unnecessary at the time.

The party started and went on. The time was occupied with tales of Elves and Orcs. Loud and discordant folk singing was continued in spite of the protests of many. The management was not called in this time. We received two long-distance phone calls, one from Dave and Ruth Kyle up in Pottsdam N. Y. and the other from Berkely California fandom. There was, of course, no formal program. The nice thing about this type of affair is people. Congenial people who can sound interesting about sf, fantasy, and fandom at large.

The party-type festivities presumably went on all night but we did not.

In the morning we had breakfast (\$1.20) and returned to the convention suite. More conversation. After lunch (\$1.15) we left. Harriett drove back with us.

Others present at the Disclave (with no apologies granted for misspellings and omissions): Don Studebaker, Ted Pauls, Dan Grayson, Dainis Bisniek, David Beu, Bob Christenberry, Ted & Sylvia White, Phyllis & Bill Berg, Betty Ann Berg, Sandra Caton, Bob & Billie Madle, Joe Vallin, and Mike Becker.

The return journey involved dinner (\$1.80) and driving expenses (\$1.50)

The money figures given are an attempt to analyze expenses for several of you who have asked. They come out to: Driving expenses (# down, 4 back) 2.10; Room (3-way split) 6.75; Meals (4) 5.85; Liquor 2.00. Total 16.70. Actually the liquor is high as we still have the fifth of bourbon and a bottle of Chianti left belonging to the three of us.

Does Hal Lynch really love Jello?

PFC Thomas E Purdom, US 52 493 990  
Hq & Hq Co, 2d Med Tk Bn, 69th Armor,  
2d Inf Div, Ft. Benning, Ga.

Dear George:

Randall Garrett's speech at the Lunacon reminds me of that famous statement that the Patent Office should shut down because everything has been invented. If everything hasn't been discovered or invented in the real world, how can everything have been imagined in science fiction?

Recently I've been plowing through all the scientific literature I can handle. I'm amazed at how little has been used, in modern science fiction, of modern research, especially in areas like biochemistry. In one issue of Scientific American -- one article in fact -- I got two ideas for pieces of background technology (technology that can be used as the background for a story but can't form the basis of a story) and one piece of technology that immediately creates a dramatic situation.

The truth is too many SF writers aren't doing their homework. They read only SF and they get their ideas by writing variants on other people's stories. That's a bad situation. No art form can stay healthy if its practitioners lose touch with contemporary society. Who can read a story by Heinlein, Sturgeon, de Camp, Bradbury, Anderson, Oliver, etc. and not be aware that they are very well informed on the science, politics and everything else of the present day. I think this is why I found "Revolution" in the last Analog so exhilarating. Here was a writer letting his characters talk ~~it~~ right out of today's headlines, and talk well about them too.