

S.F. WEEKLY 205

formerly DEGLER!

NOVEMBER 13, 1967

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ANALOG DISTRIBUTION REPORT: The figures below are from the Ownership, Management and Circulation figures required of the monthly magazines, as published in the December 1965, 1966 and 1967 issues of Analog.

	1965	1966	1967
Paid Circulation:			
Through Dealers, Newsstands, etc.	61,162	61,583	63,041
Mail Subscriptions	24,722	27,245	31,745
Free Distribution	1,697	1,047	990
Total Paid Distribution	85,884	88,828	94,786
Total Distribution	87,581	89,875	95,776

All figures are those given for the average number of copies of each issue during the preceding 12 months, giving a fairly graphic portrait of sales and circulation increase. Clearly, Analog is the leader of the field; with circulation approaching 100,000, it is far ahead of any other magazine in the field. Particularly of interest to the readers of SFVI -- and to two other sf magazine editors who receive this publication -- are the figures for subscribers. Analog has featured a prepaid subscription form in most issues of the magazine for the last dozen months or so, and it seems that this pays off. With a subscription growth rate of 25% of 1965 figures in only 2 years, Analog now has, presumably, the highest subscription rate of any magazine in the field. Newsstand sales have, however, generally kept at the same level. With the same generally chaotic distribution problems that have existed for the last decade, over-the-counter sales cannot be expected to grow by any large percentage.

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GEORGE SALTER DEAD: DESIGNED FANTASY & SCIENCE FICTION: George Salter, designer of books, book jackets, and other publications, died in New York on October 31st at the age of 70. He began to design book jackets for Simon & Schuster in 1935, and through his career worked for Knopf, Random House, Viking, Mercury Publications, and other publishers. He designed The Magazine of Fantasy & Science Fiction from cover logo, layout and type styles through the F&SF script-title and even the basic layout of the type pages, and did numerous covers for the magazine. The last cover he did appeared on the February 1966 issue. Mr. Salter taught at Cooper Union, Columbia and NYU, and designed the trademarks for Lincoln Center, the 20th Century Fund, and others.

 Swing At St. LouisCon -- Support St. Louis For '69!!!

160 ATTEND PHILLYCON: Approximately 160 registered for the 1967 Phillycon, held over the weekend of November 11-12 at the Hotel Sylvania in the heart of Philadelphia. The program, hosted by Tom Purdom and J.B. Post, was based on the idea that, two years before man lands on the moon, it might be interesting to have background on the moon, plus discussions of the earliest days of the idea of space travel and science fiction. Attendees included Lester and Evelyn del Rey, Roger and Judy Zelazny, Frederik and Carol Pohl, Ted & Robin White, Judy Lynn Benjamin of Galaxy, James and Judy Blish, Robert & Barbara Silverberg, Andy Silverberg, Alex Panshin, L. Sprague de Camp, Jay Kay Klein, Dick Yngvi, and a host of others. Lester del Rey was, as usual, Superb. The PhillyCon had several parties, including one hosted by the convention committee, one hosted by a crew up from Baltimore, and one hosted by a motley crew of Columbus in '69ers, as well as the usual Charlie and Marsha Brown orgy and the usual Harriet Kolchak hot-dog and sauerkraut fest. This was, basically, one of the best PhillyCons ever held, and this writer plans to be back there next year.

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CONVENTION SITE COMMITTEE FORMED: It has been brought to our attention, per our recent editorial on the rotation plan, that a committee was formed at the NYCon to investigate to means of consite voting for the American worldcon held after a foreign convention, as will happen in 1970 at Heidelberg, assuming that city wins its bid for 1970. The committee consists of Ray Fisher, chairman; Brian Burley, Frank Dietz, Jim Groves, Trevor Hearnden, Robert Hillis, Archie Mercer and Waldemar Kunning, committee members.

Letters on the rotation plan in response to our editorial have been few and far between; we will print what we have as soon as possible.

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Change of Address: David C. Piper, 24 Dawlish Drive, Ruislip Manor, Middx., England

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Must Renew This Issue: Mike Deckinger, Joe L. Hensley, Arnie Katz, Judith Merrill, Alex Panshin, and Stephen Raney. Please renew immediately.

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BONESTELL PAINTING ON DISPLAY AT HAYDEN PLANETARIUM: 42 paintings by Chesley Bonestell are now on display ~~at~~ the Hayden Planetarium in New York. The paintings, worth \$225,000 and loaned to the Planetarium by the Smithsonian Institution, are on view until late January. Bonestell collaborated with Willy Ley and Werner Von Braun on their earlier space books, and many of his color paintings are available in the 1951 book, The Conquest of Space, published by Viking. Bonestell, 81, now lives in Berkeley, California.

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A REPORT FROM THE NYCON COMMITTEE: "We've received reports from the midwest that Dick Schultz is irresponsibly spreading false rumors about the NYCon 3 Committee. Specifically, he is asking, "Where's the money from the NYCon3?" and "Howcum Ted White just bought a 1967 Lincoln Continental?"

The monies earned by the convention are presently the responsibility of Treasurer John Boardman, who has them banked in the NYCon 3 savings account. The bill from the Statler Hilton came in at the end of October, and not all other outstanding bills are as yet in. Until these bills can be settled, the account will be maintained. Once all bills have been paid, the remaining monies will be used to publish a PROCEEDINGS OF THE NYCON 3, and will be settled upon the usual fannish charities, the Baycon, etc. A financial report will be included in the NYCon 3 FINAL REPORT, which is scheduled to be mailed out with the Baycon's 2nd Progress Report, to all members of both the Baycon and the NYCon 3 sometime shortly after the end of the year.

Secondly, Ted White did not buy a new car. Last March he bought a used 1961 Lincoln, which he managed to pay for entirely from his earnings as a writer. This car was at the Midwescon as well as the Disclave. We are not aware of whether Schultz is originating these rumors or only passing them along. But there are those among us who would be pleased to shut his mouth for him if he should be encountered in the near future --*The Black Hand*

-- The NYCon 3 Committee"

I (Dave Van Arnam, 1730 Harrison Ave,
Apt 353, Bronx, NY 10453) forgot to
mention a few things last issue
about my New Books, mainly about
STAR GLADIATOR.

FIRST DRAFT #190

Vol. 32, No. 4

3 Nov 67

First off (and for those of you who
remember THE READER'S GUIDE TO
TARZAN'S AFRICA, we will pause briefly
for a few jolly ho-ho-ho's), there
is the little matter that STAR G is
only the first of, hopefully, many
books I intend to set in the multiwave-

The 69th Worldcon is in 2011
- the '69 Worldcon shd be in
St Louis!

drive universe. (As a matter of fact, I have four making the rounds
now, and two of them may start series of their own.) The reason, if
anyone is exercised by this, is that this is the kind of thing I most
like to read, in the action-adventure-and-yet-partly-serious vein that
I am currently attempting to work. For instance, the fact that Asimov's
robot stories are set in the same universe as the Foundation Series
does much, for me, to counteract the rather dull aspect of the inter-
mediate stories (CAVES OF STEEL, and the one about kert, and the murder
mystery about agoraphobia -- so dull on one level that I can't even
remember their names for the moment) which show how the two major
series tie together. Using the same universe means one can spend more
time on the story -- both as author and reader -- without having to go
through the process of creating an entirely new background every time;
this in my opinion produces better and more interesting stories.

I hasten to add that I am not denigrating those authors whose fertility
of invention is good enough to enable them to create an entirely new,
entirely different universe for each novel (Heinlein is the best exam-
ple, tho some of his books tie together; del Rey painstakingly invents
a new method of faster-than-light travel every time he wants to use
one; Brunner is fantastically inventive; etc.). I have every intention
of keeping at writing for the rest of my life, and I have no intention
of writing multiwave stories throughout that period. But right now
I'm attempting to learn my craft. Ezra Pound in HOW TO READ relays
the classic definition that (in my transmutation, anyway) art has three
purposes: to teach, to move emotionally, and/or to delight. (The
'and/or' is my glose.) It happens that I don't believe that any art
shd explicitly teach; as for the other two aims, tho I'm hardly yet
creating art, moving and delighting one's readers strikes me as admir-
able goals for any writer. Certainly they are included in my goals.

And at this time in my career, it seems to me I can more readily
attain those two goals, at least, by constructing a common background
for most of my current writing. I find the multiwave drive personally
convincing, and I am also well satisfied that the nature of its dis-
covery is such that it becomes convincing that Man thereafter becomes
the major power in the galaxy. (The theory is that no other ftl drive
is possible in the 'real' universe of these stories, and that humans
are the first to discover how to use the multiwave, giving them the
permanent jump on every other race in the galaxy.) Having then worked
out a universe with its details fitting into place and ticking away
like a well-tuned clock, as it were, I'm loathe to pass up the oppor-
tunity to pick up on all the superb stories to be told about such a
universe.

Null-Q Press
Undecided Publication #288

Well, that's a long prolog for a short point, which is that reading STAR G in print jolted me into realizing that, if I've finally accepted Ted White's belief that a writer can't write well if he doesn't believe in what he's writing, I'm going to have to do a kind of 'reader's guide' to my own works as they come out, or I'll never be able to keep the details straight.

This is hardly earthshaking, I know, and yet I recall Asimov saying somewhere that one of the most difficult aspects of working on a new story was the laborious job of going back and rereading all the previous stories in the series to get the details straight again and to avoid contradictions. Possibly I may have misunderstood him, and he had a kind of file on the 'reader's guide' type of details, and was rereading for a subtler kind of continuity than I am here concerned with. But on face value, he cd certainly have used a guide to his own works.

At any rate, I'm going to do an index to STAR G, and to the rest of the stories as they appear in print, a la READER'S GUIDE TO BARSOOM AND AMTOR. I intend to make an index card for every character, place, and thing invented in the story that is capable of being indexed; then I shall type up an alphabetical flat list.

The thought that is nagging at me, however, is whether I shd have the damn thing published in some fanzine after making it up. I rather think not, at least for the present. This is partly because the kind of remarks for each entry I intend to make will pretty much give away the plot and other surprises of the story, and while this is also true in a way for many entries in THE READER'S GUIDE TO BARSOOM AND AMTOR, ERB's books have been around long enough that people go to RGBA, generally, only after they have read the books in question. STAR G, on the other hand, has only just come out, and I like it well enough to wait for people to read it in sufficient numbers and, hopefully, then to clamor for a guide...

(I might note here that RGBA has long been out of print, and that the Tarzan guide still languishes about half-way to completion, to forestall queries on these purely fan-projects of mine; I have an apartment full of Cindywife, girlchild, two full-grown cats, and three kittens, all delectable and all constantly and urgently in need of food and suchlike other necessary impedimenta, and hence I'm concentrating on writing-for-pay, for now. But as soon as I get organized...)

One unfortunate contradiction has already crept in, by the way, and it is entirely my fault. Long after the ms for STAR G was irretrievably in the printer's hands, I got into a discussion with Prof John Boardman and happened to mention that Jonnath, the hero of STAR G, comes from Kalvar, a planet whose gravity is two Earth-G's, and that the Kalvaran are a human people who have been genetically and scientifically modified to withstand this gravity. To be more precise, they are my version of Doc Smith's Valerians. John viewed this as, charitably, extremely unlikely, and demonstrated to me that at the most, Kalvar might be $1\frac{1}{2}$ Earth-G's. He was so convincing that I decided that he was right, and Kalvar indeed is a $1\frac{1}{2}$ -G planet. Unfortunately this came too late to change it in the book, and there we have the genesis of a genuine Contradiction, because in the rest of the books it will be $1\frac{1}{2}$ Gs. *sigh* Unless somebody else out there -- Tom Digby? -- can work out a way for a 2-G world 5,000 years from now to produce the Kalvaran I wrote of... And this has been Dave Van Arnam talking to his typer for the 190th time in 190 weeks, hoping you are the sane...