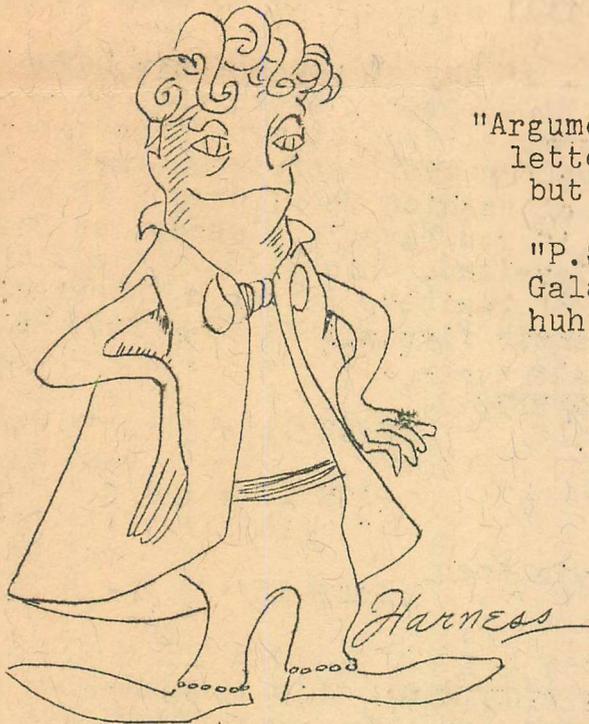


TIGHTBEAM NO. 35

JAN. 1966



"Arguments? Controversy? Interesting letters? You won't find them here... but welcome to Tightbeam anyway..."

"P.S. How would I look in the 1966 Galaxy of Fashions Show? Nuthin', huh?!"

HARRY WARNER, JR., 423 SUMMIT AVE., HAGERSTOWN, MD. 21740

In this latest Tightbeam, Paul Herkart seems to be pinning down this elusive problem: should fantasy be an overall name for all types of fiction in which fans are apt to be interested, or should it serve as the name of one great set of fiction types with science fiction as the name for the other batch of sorts of stories? In the earliest years of fandom, fantasy seems to have had the former association: witness the frequency with which the word appears in titles of famous pioneer fanzines like Fantasy Magazine and The Fantasy Fan, while Gernsback was careful to name his pro-sponsored organization the Science Fiction League. I feel that there are good reasons for fans to continue to use fantasy in that first sense, mainly because there is no other convenient word to substitute for it except maybe imaginative fiction. And all fiction is imaginative in goal if not in practice. But if we should decide to settle on fantasy as the overall word, we ought to be more careful about what we call science fiction. Gernsback set a very bad example that most fans and other readers have blindly followed down through the years. He called science fiction all sorts of stories that didn't really fit that definition because they had nothing to do with science. An EESmith space opera is obviously science fiction. But many other stories that are grouped as science fiction should be called what they really are: future fiction when the story takes place at some future date but has no dependence on science for its events; imaginative journeys, when we're talking about yarns in which the action occurs in undiscovered points of interest on earth; utopian fiction, when the mechanism by which the hero gets to the utopia is not a detailed feat of science and the utopia is not dependent on advanced scientific techniques; prehistorical fiction, when the story goes into a past so distant that no written evidence of the era exists.

The remarks about worldcon vs. national con are pretty close to my own way of thinking. I'd like to see a genuine worldcon, international through a rotation plan among the continents, and official recognition of the de facto situation in which the Phillycon, Westcon, and Midwestcon are really national cons even though we call them regional events. There is no reason why the United States should have one con with precedence over other cons each year, because science fiction conventions (oops, fantasy conventions) do not involve elections important policy decisions, and similar activities like the conventions of various fraternal and veterans' organizations.

I'll probably be the only person in the NFFF to say a good word for this hint that the organization could function without a president. Increasingly, the presidency of organizations is becoming a post for use as a symbol, public relations purposes, reward for service rendered, or other purposes, while the real power and importance lies in an executive secretary or chairman of a board. If the NFFF should ever get up enough energy to try to revise its constitution, consideration might be given to rearranging duties so that the president will be intended as someone who can make a good impression at worldcons, a fan respected enough to be heeded if he must arbitrate some grave organizational crisis, while the board chooses someone to do the million and one jobs like persuading people to work on committees, goading projects toward completion, and such things. In short, the president could be someone with little time but much influence, while the chief executive officer should be someone with plenty of time and energy even if he has a beard four feet long or has had four divorces in the past six months.

HARRY WARNER, concl:

I know another potential fan at Michigan State whom Don D'Amassa and the other fans there may not have contacted. He is Steve Badrich, a Hagerstown teen-ager who has begun his freshman year there on a big scholarship deal. He has bought a few fanzines, has learned at my knee some of the more believable facts about fandom, but has never become active, mainly because he wanted to be sure to keep up his marks in high school.

Several letters in this issue wrestle with the question of how to interest in active fandom the people who just read science fiction. After many years of wondering about this very point, I've decided that one of the biggest problems, and one that is hardly capable of being solved, is the widespread prejudice against letter-writing. Very few people write letters these days, except when it's part of a vocation or an assignment in school. That's why no mail order advertising campaign would dare to operate without printed forms on which potential customers can respond with no more effort than checking a couple of little boxes and signing a name. Increasingly you'll find your name and address already filled in on these forms. I think this is a major reason why recruitment is difficult in fandom: unless a person is for some reason completely fascinated by this possible new hobby, he's not going to go to the enormous amount of trouble that most people imagine letter-writing to be to find correspondents or send off for fanzines or ask for details about the NFFF. Maybe we need a new kind of welcome in the NFFF: one that would do all the necessary correspondence for the potential fans for the first three months or so.

{{ Another reason I've found in recruiting readers of s.f. into fandom, is the fact that a lot of them don't WANT to join a hobby-sideline that will interfere with their enjoyment of reading s.f. stories. ## On your last idea, Harry, I doubt very much if it would work -- it's bad enough for the fans to do their own correspondence, much less adding new members letters to the pile! The story-& round-robins help the new Neffers a lot better in that respect. --BEM}}

RALEIGH M. ROARK, 5020 E. MERCER WAY, MERCER ISLAND, WASH. 98040

Jeffrey Rensch: On collecting trivia--if you think about it, the vast majority of collections are absurd wastes of time and money. Stamp collecting? Ecchh! Matchbooks, butterflies, snuff boxes? Ridiculous! What about art collectors who can't tell a real classic from a forgery, and yet for some irrational reason prefer the real master? How about book and prozine collectors who maybe read 10% of what they buy and yet would be outraged at the idea of just buying up a bunch of old hygiene texts cheap and putting science-fictiony dust jackets on them? Or to carry things to an extreme, dig P.K. Dick's The Man in the High Castle with the Japanese tourist collecting bubblegum cards and milk bottle caps. Basically, collecting is a sort of disease related to Brain Fever, and highly contagious; while collectors themselves are all mad.....I agree that special effects are not everything in a science fiction movie, but I feel that they count for a lot. When you examine George Pal's plots closely, they're pretty dumb; but he embellishes them with so much gorgeous drapery that who cares? The Birds had no plot to speak of; it was originally a short story, and was a very chilling radio play, but without the painstaking special effects work (and buckets of gore, of course) it could hardly have made a decent full-length movie. Forbidden Planet had a quite adult plot, but it was overwhelmed by the scenery; who cares

RALEIGH ROARK, concl:

what the plot was, when there was another juicy feast for the eyeballs coming up? I think the best balance between futuristic sets and the rest of the film was in "1984". The film was black and white, and the sets were properly drab. No beautiful cities, hooracious rayguns ((??)), be-dezined & bedecked brain-burning machines to delight the eye, just the grey, bleak, ugly world that Orwell meant to portray. It was an excellent film, but by no means a particularly comfortable film. I will agree with you in regards to Outer Limits, however; they had some magnificent Bem costumes, but the plots were so childish it was revolting.

Earl Thompson: I agree that the N3F should be more widely advertised. I was interested in contacting fandom for a couple of years but never knew quite how to start or where to begin. It seems to me that the obvious place to start advertising is in the prozines, particularly the ones which have reasonably-priced classified sections; I'm sure the additional members would more than pay for the cost...

Phil Kohn: I think the question you raised in regards to the tax/legal status of the N3F is a valid one, and makes me wonder why we don't make the N3F into a non-profit organization. If we're ever going to get any money-making schemes going this would seem to be a logical, if not necessary, step. A full-time secretary sounds like a great idea, though I can't imagine any project that would bring in \$800. a month for the club...

James Lewis McElroy, Jr.: Correction--Bradbury was a poet. He is now a rather mediocre hack writer who is making more money and no doubt having more fun than most poets aspire to...

Tom Sampson: While I completely disagree with your views on religion, censorship, and the Destiny of Man (holding all three to be hypocritical humbug!), I see little to be gained in arguing with you concerning them since they all ultimately boil down to Faith, which lies at the base of Christian theology; in essence, it would just be a "'tis/'tain't" argument between those with faith and those without, about as profitable as arguing whether or not there are green polka-dot caterpillars on the flip side of Titan-- even less profitable, since the latter can someday be ascertained while the former can never be proven one way or the other... ..in regards to Heinlein, he is writing sheer drivel compared with what he can write and has written in the past. I used to look forward to each new book he wrote, but now I dread discovering what new low he has sunk to in pounding his politico-philosophical drum and indulging his own peculiar fantasies rather than his readers'...

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WRITE TO TIGHTBEAM NOW! WRITE TO TIGHTBEAM NOW! WRITE TO TIGHTBEAM NOW!
The next editor of TIGHTBEAM (#36, due in March) is Greg Shaw, 2545
Lexington Way, San Bruno, Calif. Don't make Greg wait for letters -- thus making his TB come out late, too. Write to him now. Let's get TB back on schedule, where it belongs. I'm sure he (and all the other Neffers) will appreciate it very much.

While we're giving plugs.... Have you joined the TRICON yet? Get on the shtick! You can join by sending either \$3. (for attendees') or \$2. for a membership to: 24TH World Science Fiction Convention, P.O. Box 1372, Cleveland, Ohio 44103.

CLAY HAMLIN, SOUTHWEST HARBOR, MAINE

Some comments last issue about the directors, and their relationship to the separationist movement in N'apa. They are generally wrong, mostly from lack of information. Just in case any of the members may be interested in the way the directorate functions, and to clear up some points that have been assumed, but are not actually completely so, maybe I can explain a little.

Stephen Barr states that the directors never took an interest in N'apa, even when it was getting started. No so, and easily proven. The Directors, and the President, were MEMBERS of N'apa when it started, and there have been at least two elected officers members ever since. Indifference? Well, hardly.

More up to date, the very first thing when we heard of this movement last year, was the directors volunteering to rejoin in case it went through, to help them over the hard times it might bring for a little while. Not mentioned, so obvious it did not NEED to be mentioned, was that if the separationists should decide they had to swipe the treasury, was that the club would appropriate whatever funds were needed to make sure that every remaining member would get full value for the dues they had paid. Individuals may be dishonest, the N3F will not be, and one of the club responsibilities is to make sure that no member is victimized of what they have paid for, by the dishonesty of some other fan, where the club is responsible for supporting an activity.

When a member joins N'apa, he is entitled to four mailings, subject to the rules that you must give a certain amount of personal activity of your own to remain a member. This also is guaranteed to you by N3F. The club promises you this much, and also the opportunity to kick out the rascals on the directorate if you are unhappy still.

Another point was mentioned. That a member of N'apa (why not name him, Roy Tackett) sent out a mimeoed letter about a comment he had received from one of the directors (I'm not ashamed to say it was from me), where the tone of this letter was indifference to N'apa. What was not mentioned, anywhere I have seen so far, was that my letter was about three pages long, a personal letter not official, or speaking for the directors in any way, and that the supposed "indifference" was inferred from a single paragraph of that whole letter, the rest of what it contained was not even suggested. Whether it actually suggested what I really wrote can be seen from the fact that when I first heard of this mimeoed sheet, it was very difficult indeed for me to figure out why in the world I would ever write such a sentence as the one quoted, it was so far from the actual tone of that letter in some ways that it did not hardly seem to make sense to me that I would have written it. Specifically, it was the summing up of considerable other material that replied to a single sentence Roy made, that could very easily be construed as a threat. Specifically, that if the directors would appropriate forty dollars to the N'apa treasury, Roy might consider not supporting this movement to separate the group from N3F.

The indifference assumed from my reply was probably there, it came from Roy's not knowing that the directors had already made it clear that they would support N'apa no matter what they might do, we were not going to let down the members of that group in any way, and we are not now, whatever happens. Knowing this to be club policy, who wouldn't be indifferent? It was perfectly clear that N3F would be around long after these others were forgotten, and so would N'apa, and the most that any of that

CLAY HAMLIN, cont:

group had to gain was a reputation in fandom for dishonesty.

Not that the directors expect such a thing to happen, which is one more reason why the official action has been nothing more than making clear to the members of N'apa the club policy as it relates to that group, and one small change in the N3F by-laws to correct something that seemed a weakness in spelling out this policy. And most likely, nothing WILL be done, it depends completely on circumstances, and official policy seems to be more "minimum necessary action" -- don't do anything drastic until it is forced on us. After all, directors are supposed to settle emergencies, not create them.

Let's leave Steve alone for a while then, and pick on John Kusske a little bit. Why have the numbers of new members of N3F been declining the past few years? For the last four years, it hasn't, check the rosters. Why are so many members of N'apa considering separation? The directors' opinion, and a valid one I think, is that there are not over five, possibly six, which are considering it, actively. They have just made so much noise that it is assumed that others will go along, figuring that it is a way that things are going, and they prefer to be on the winning side. Or more exactly, maybe, that there is some legitimate gripe with the directors and that we simply don't seem to care. This could be right, too, but to my own knowledge, none of them have written the directors with specific gripes, except Roy Tackett (and his solution being quite ridiculous) and Fred Patton (who was sensible, in wanting to stop this whole fuss, and probably hurting himself with some few of the more violent opponents of the club, by trying to work out a solution that will cause the least hard feelings among everyone). But all the rest, it seems as though they just have not learned yet that the directors are here to give them a hearing, and will willingly do so if you give them a chance. Half the action of any directorate is to listen to gripes from the members, and take action to correct them. From the three years I have served as a director, with the fourth coming up immediately, it is safe to say that every year will see one emergency situation, likely to turn into a feud, and even a disaster for the club if allowed to continue. Also, at least two cases of collapse of some important activity, whether it be TNFF, Tightbeam, the Welcommittee, or N'apa.

Those are the bad parts, they balance off rather well. Some thoughtful and able fan will give us a pleasant surprise now and then. Art Hayes published some fine indexes for the club, Al Lewis did well by us that way too, this year it was Don Franson & Mike Viggiano, who quietly but competently got that index of title changes published, and gave the club one of the biggest boosts in years by it. It could be Don Miller, who just as competently got the Games Bureau functioning well and both the collectors bureau and the Tape Bureau did as well, unnoticed by a lot of people except those directly involved. Mustn't forget either Elinor Poland, or Ann Chamberlain, or Elaine Wojceichowski, and especially we can't overlook Wally Gonser.

But what about the directors themselves, you may ask? Well, Ed Meskys has got a really big one under cover, practically his own effort for a whole year, to the club, and it is likely to take you by storm when it is finally finished as much as Don Franson's index. Jack Chalker is taking his time (couldn't help needing time, considering what is demanded of him) but slowly and surely still getting to another item that should be popular. I have even got one of my own in the

CLAY HAMLIN, concl:

works, a small thing, but real soon now you will find something nice in TNFF that should be rather interesting.

The thing is, things are not dead, they are merely slow, and can hardly help it, doing the work by mail is not conducive of great speed.

And look, Mr. Kusske, if a neo can not find out about fandom, or some activity to please him, it is his own fault for not even looking. It seems your own activity consisted of looking to N'apa, and stopping there, without even trying to find out what else might be going on. Not a particularly good basis for dismissing the directors as not doing anything constructive. As for BNF's smirking when the clubs name is mentioned, have you looked at the roster lately, and seen how many BNF's are members of the club? As far as that goes, you need look no further than the issue of Tightbeam you were published in. I am quite sure you will recognize those names of Harry Warner and Bob Coulson. You won't find much better or bigger name fans than those two. As for your offer to take over a bureau, if I know Stan, he won't hesitate a moment in taking you up on that one. How about the story contest even. I've been looking for a couple of years now for someone competent to take that one over, got another and possibly more valuable activity in mind and never dared to mention it from simple lack of time to run the thing.

But remember, members and activities come and go, but N3F just goes on, good times and bad. New members, same old gripes, and as it goes along the griper turns out to do a little something, gets to be well known, gets elected as a director, and then the newcomers gripe about him, and his stodgy stick-in-the-mud attitude that won't let anything new and worthwhile get going. True, John, but only because they have seen too many fine ideas flop because some one member took it over and then suddenly lost interest, or was forced out of activity, just when it started to get some worthwhile results. Feuds can be handled, preferably before they develop, lack of activity and gafia, that is harder, you pick up the pieces and try to start over again. Two years from now, when you have served a sentence on the directors (I hope) let us know if your opinions on the state of the club may have changed.

PAUL CRAWFORD, 505 N. WEST ST., VISALIA, CALIF. 93277

Greg Wolford: OUTER LIMITS had at least six of their fifty shows that didn't use BEMS, and they were even halfway decent. They were "100 Days of the Dragon," about the Asian plot to overthrow our government by a presidential impersonator; "The Sixth Finger", about an evolved man with fully developed psi powers (he was bug-headed, not bug-eyed); "The Borderland", which involved an inter-dimensional device; "Controlled Experiment" with two visiting Martians and a time-control device; "Demon With a Glass Hand", about a guy who was transported from the future for a reason unknown to him, and later discovers he's a robot; and the "Inheritors", a two-parter which, I think, was one of the best SF shows ever on TV, even though the ending was a little bit of a let-down.

Since 1950 there have been at least 11 sf shows on TV, four of which were aimed primarily at a juvenile audience (TOM CORBETT, SPACE PATROL, CAPTAIN VIDEO, and ROCKY JONES--SPACE RANGER), five were mainly for adults (TALES OF TOMORROW, OUT THERE, SCIENCE FICTION THEATRE, MEN IN SPACE, and TWILIGHT ZONE), and two defy classification into either category (OUTER LIMITS and VOYAGE TO THE BOTTOM OF THE SEA). Of the adult shows, SF THEATRE and MEN IN SPACE are

PAUL CRAWFORD, concl:

thought to have been dropped because they were to tame (neither got any further than the moon, though MEN IN SPACE had some of the best sets and effects of any show--probably because they were done by Bonnestell). The others, I guess, just had general lack of interest. (I think VOYAGE should be stopped for the sheer idiocy of it.) ((Hear! Hear! I concur with that opinion, myself. The plots & dialogue on that show are sheer drivel.--BEM))

So SF on TV has just been a series of abortive efforts. Some have suggested that the reasons are low budgets, lack of freedom, and producers' idiocy. I wish they would try to get themselves some science fiction writers instead of the hacks that are now, apparently, in the majority.

With the new season another series begins, starring June Lockhart. She may be better LOST IN SPACE than with Lassie... Personally, I think that an anthology series has more versatility and potential than a straight series with regular characters--but hopefully LOST IN SPACE may turn out to be pretty good. ((I doubt it.--BEM))

IRVIN M. KOCH, 835 CHATT. BNK. BLG., CHATTANOOGA, TENN.

Tom Sampson: Which Kapa Alpha do you belong to? I know of three, and there are probably more. K.A. Society, K.A. Order, and K.A. Association-- the first two are social fraternities (upon which facet of American life I have some violent opinions which don't belong here now), the last is some kind of honor, professional, or recognition group. Which one are you?

Phil Kohn: We have a full-time secretary for all practical purposes. Her name is Janie Lamb and she also works for the Knox County Courts Office or something like that. She is all that keeps this outfit intact when the publishers don't publish, the Presidents are Fafiated and the Directors & Bureau heads are Gafiated or just plain gone.

Also, Dirksen's ammendment wouldn't disinfanchise Urbanites from the state government any more than some states are from the national government. The framers of the constitution had reasons for allowing one house of legislature to be apportioned on grounds other than by population. It would take a million words to discuss these reasons, but the affect on one house was all the ammendment would have brought about.

Rumor has it that next year over sixty percent of the membership will vote in the election and two people will again run for every elective office-- actively. GREAT!!! ((Where in hell did you get this info? Did Ghod tell you? (Not that I'd mind seeing it happen, of course -- but it seems highly unlikely it ever will.)--BEM))

STAN WOOLSTON, 12832 WESTLAKE ST., GARDEN GROVE, CALIF. 92640

Halp! I told Wally Weber that when a job wasn't done by someone else (such as doing publicity for the club) the President had to do it-- so he listed me as head of the Public Relations department. It's logical, of course--but I'd much rather work with someone than bear the title for the job. There must be someone in the club who would find writing news items or articles about the club interesting!

John Kusske: You ask for a job in N3F. How about managing the Wel-committee? That is a responsible position; Ann Chamberlain writes me she will be glad to be "assistant" to someone who might take on the job, but that right now she doesn't have the time to head it herself. There's the

STAN WOOLSTON, concl:

Follow-up Bureau; Len Bailes resigned from this a short time ago. Members (including the new ones) sometimes are eager to do something in the club, and this Bureau is there to register those requests to participate. But that isn't all: when done well it will help the various heads of Bureaus (and the President) locate people for the activities of the club.

I see from the information flyer of the 24th World SF Convention that L. Sprague de Camp is to be guest of honor this year. I've enjoyed many of his stories--perhaps his fantasies more than his SF-- and I hope I can get to the Tricon to hear him. This sheet doesn't say much about the program, but of course later releases will go into more details in this. I note that what IS mentioned is the banquet, parties and the details of location and prices. Even if all programming could be done so early, it would probably be wise to speak of the fun aspects of the meetings--I wonder how many habitual con-goers attend them for the parties and bull-sessions without attending the program at all? I like a good program with a variety of auxiliary "things to do", like looking over artwork, visiting display tables (or having things on display), etc. This year there'll be a "Galaxy Style Show", I hear--which might be as interesting as the usual dress-up ball, or perhaps more so. Designing a costume, or describing one, with it being made into a pattern by "experts", is a different approach--and one that promises to bring color and drama with it. ((Ed. note: See the Galaxy Style Show information by Bjo somewhere in this issue, and then CONTRIBUTE SKETCHES!--BEM))

Say, are you tired of reading my letters in TIGHTBEAM? I would not write so often if it wasn't that letters are needed and others may not send in letters in time. Why not write in, at least once? You might even start a little campaign; get one of your correspondents to write, too, and maybe get another of THEIR correspondents to write. If this happened the next editor would not have room for me-- or at least it could be condensed into a few words.

Prediction: the January 1966 TIGHTBEAM will be delayed. I won't blame Bill Mallardi ((Hey! That's me!--BEM)) if it is, either: that's the trouble with having previous issues late. I predict, though, he will get it out with very little delay, so the next issue (put out by Greg Shaw, 2545 Lexington Way, San Bruno, Calif. 90295), may come out on time in March.

-Needed: TIGHTBEAM editors. Needed: fans who can publish TIGHTBEAM for the final 4 issues--every other month, from May to the November issue. YOU might be the one who will have your name listed as editor--if you will just write the President. Yes. Halp!

FRED COOK, 503 TERRILL ST., GRAND HAVEN, MICHIGAN 49417

I've been collecting and reading Science Fiction since 1939 and have decided that it's about time that the collection started standing on its own two feet (or rather about fifty feet of shelf space). ((Ed. note: I think it would be a very interesting project if everyone who wrote in to TB next issue would mention how much room their own collections take... the comparisons would probably be rather surprising. (Don't ask me about mine tho -- I'll blush with shame.) --BEM)) I'm planning to issue my own index to the magazines and have completed what I call the Wonder Group, that is: Air Wonder, Science Wonder, Wonder, Thrilling Wonder, the Quarterlies, the Annuals, Startling, Captain Future, Fantastic Story and

FRED COOK, concl:
Space Stories.

This is going to conflict a bit with the index to be published by the MIT group, but they are only trying to duplicate what Don Day did in his index from the early days to 1950, with their listing from 1951 further on up the line.

My index is set up completely in a different manner than Don Day's index. I've always thought that it would be nice to have an index to use as a tool in finding out just what stories are in the magazines that are offered for sale. Also, if I bought a magazine in order to get a special story by a special author, I would have liked to know what else came along with the package.

I have indexed the magazines first by Table Of Contents and then indexed each year by author. At the end of each magazine's run, I have indexed the complete run by author with all the stories and the issues in which each appeared. The index will have 225 pages and sell for \$5.00. It will be offset and done professionally and is at the printers now.

I have a comparable index to ASTOUNDING ready to be printed and am half-way thru one for AMAZING and FANTASTIC and have already given proof sheets for them to Joe Ross to help in his excellent editing of the magazine. Needless to say, the birth of these two indices depend on how the first is received.

JANIE LAMB, ROUTE 1, BOX 364, HEISKELL, TENN.

The question is being asked, why haven't we had as many new members in 1965 as in 1964? We had 10 more new members in 1964 than in 1965. Possibly one of the reasons is, the world convention was held out of the states in 1965. We usually get several new members at cons. In 1964 we got exactly 10 new members at the con. We'll have to wait and see how many renewals we get of the '65 members. Each year we lose members who do not renew, some have renewed already, some always wait for an invitation, or perhaps we should say a reminder.

Regardless of how hard the president has tried this past year, the club zines have continued to be late, this cuts into the communication between officers and members. Our membership roster was supposed to have been published with the December TNFF so members could see their standing. At this writing (Jan 4th) no TNFF has appeared, this will cause us to have to write each member who needs to renew. One part of the club breaks down and it places hardships on the others. We need for this year someone to publish TNFF, publishers for TB, so will someone of the critics volunteer for these jobs? We need critics, but have plenty of those, we need workers, and have such a few.

I'd like to see some of those with the eternal comment "N3F has done nothing for me" break it down into what they expect N3F to do for them. It's a hobby, and a hobby is to amuse. What does a football game do for you? What does a movie do for you? Comparing the cost of N3F dues with a football ticket you will find N3F is cheaper, and the enjoyment lasts longer. If you know something the officers should do then try telling them.

PAUL HEMMES, 1358 WAUKAZOO Dr., HOLLAND, MICH. 49423

A true fan, to me, is a fan who will go to the corners of the earth (and that's a bit exaggerated) to find other fan and talk to them of hobbies and to have a generally good time in the company of the fan. Of course, some don't get that chance, so they still contact other fans, as many

PAUL HEMMES, concl:

as they can, by the mail. That's me. I'm not making any claims to being a TRUE fan, but I do have my share of correspondents. As far as SF is concerned, is there any standard by which you can judge the true fan of SCIENCE FICTION?

Isaac Asimov is the most incomparable author in the science fiction field. I also maintain that Heinlein as well as Bradbury come very close to Asimov. But this is all personal tastes, eh? By the way, The Hobbit is a novel of novels.

JOHN KUSSKE, JR., 522 9TH AVE. WEST, ALEXANDRIA, MINN. 56308

Dear Tightbeam: Your issue number thirty-four reached me just today, and seeing that it's undernourished and skinny, I've decided to Write a Meaty Tightbeam Letter Just like in the good Old Days.

I'm not really sure, Dear Tightbeam, whether this will be published by Bill Mallardi or not. Bill puts out very nice DOUBLE:BILL's, yes precious, when we sees them, and he used to do an entertaining N'APazine.

We're sure that he'll do a fine job on TIGHTBEAM. ((Correction: I have never in my life pubbed a N'apazine -- you've got me confused with my co-editor, Bill Bowers, who is currently in the Air Force. HE had the N'apazines. When I'm old & grey I may join an Apa -- right now I'm a full-fledged GENzine fan. --BEM))

The first letter in Cindy Heap's TB would be a very good place for me to start commenting. PAUL HERKART...it is my opinion that the West-ercon served very well to replace the worldcon which was held in London (I wasn't at the Westercon, you understand, but all the con reports are very complementary). What's so hot about a worldcon anyway? Besides giving out the Hugo's they don't accomplish much that a regional con doesn't. My field isn't cons, though...I've never been to one (a situation that I want to correct in the very near future so's I can meet all you Fine people and Pussycats).

If Science Fiction is what you say it is, PAUL HERKART, I don't want any part of it. I know what I like...mainly the stuff that Heinlein, Anderson sometimes, and Simak write, and I don't particularly care what it is called. Like if somebody told me that I had to Love Something Because It Is Science Fiction, I would tell him to jump.

Ok, on to HARRIETT KOLCHAK: Hmmm, you've written a letter that seems to be almost impossible to comment on. I've never read any Santesson nor have I seen his anthology. Oh well, my reading these days is confined to my Class assignments (yesss, we're in College), a few scattered mysteries, and an occasional dose of L*I*T*E*R*A*T*U*R*E, picked up On My Own.

Then skipping the Fine Platform Written by Yours Truly the wise reader comes upon JAMES McELROY who tells the world in his very first sentence that Ray Bradbury is a poet. Well, Jim, he may be a poet, but I'd say that he's a damn poor one. Bradbury's stories bore me, mainly because he's writing significantly mainly for the sake of significance, and that angers me. Many of Ray's stories I wouldn't consider printing in one of my fanzines. (This goes for lots of professional sf writers, by the way)

Hey, a genuine HARRY WARNER letter in thisish of TB! He surely writes nice stuff. There, fandom, is where poetry lies--in HARRY WARNER's loc's rather than in Ray Bradbury's stories. (I guess it just

JOHN KUSSKE, concl:

depends on what field of literature you like: Me, I prefer a good mailing comment or a loc to any story of equal level of writing.)

You make good points, sir, about the unadvisability to restrict the subject matter of TB letters. Right now I'd judge that TIGHTBEAM is in a very poor position to reject anything sent to it. Back a couple of years ago the TB's were thick...25 or 30 pages. But today they're lucky to top 15 pages (and the letters, in my opinion, aren't nearly as good), but some people still talk piously about choosing what to publish. Well, it's nice for the executioner when the victim will hang himself. ((I'll tell you this much, John: if I ever pubbed another TB -- and was dictated to on what to publish and what to edit, I'd tell them to go to hell, ignore their orders, and pub what I felt like, even if it meant being "kicked out" of the club. Restricting discussions to s.f. only is stupid.--BEM))

TOM SAMPSON is obviously a mhadman when he states that he wants "to join FAPA, N'APA, APA 45, SAPS," and possibly others. You've got it nice now, TOM, don't ruin your whole life like I did! One or possibly two apas is enough! Don't Get Into The Habit...Stop while it's still possible.

Hmmm, I wonder who the editor who broke in so rudely just when you Were Making Your Point about Censorship (don't editors always do that) thinks will "decide" for children in the case of pornographic literature. Not the parents...often they are not aware of what and when the children are reading (don't I know) as well as where they obtained it. Oh yes, what makes you, TOM SAMPSON so sure that people are going to follow a moral "guiding hand". Sometimes a little force is needed. (We will now hear screams from 9/10's of fandom.)

As far as I can see I probably owe my origin to God, but I seriously doubt that He cares One Iota for me. I don't really know if I have a soul nor do I care. I believe in doing what I think is right, and if society disagrees with my definition of "right" it has the privilege to either imprison or execute me. Oh well, I've wandered. My destiny is to die, hopefully at the end of a Long Lifetime. I will be Eaten By Worms and all that rot afterwards, and I seriously doubt that there is any kind of afterlife. Now we will hear screams from the other 1/10 who were not offended before.

STAN WOOLSTON, glad you could make the scene. You're always Too Deep For Me in your fanzines and TB appearances, but your private letters are fine. How about opening up a little bit and letting a trace of your personality shine through in your Public Appearances?

Saay, I'm going to try an experiment. I'm going to ignore Bob Coulson completely and see how he reacts. Will he Brandish His Hugo at me or merely Snarl? Gee, it's going to be interesting...

JEFFREY RENSCH: Don't be Too Hard on Ace. In our society those who Seize The Opportunity are the ones who survive, and Ace is obviously trying it's best in a tremendously competitive field. I bought the Ace Editions because they're cheaper. ((Man, am I glad YOUR letter Is Done! What's With All these Cotton-Picking Capitals Allatime?? Cut It Out, ya hear? ## I also can't see why everyone jumped on Ace -- they offered Tolkien money, but he turned it down. Myself, I was pickled tink to see Ace come out with TLoR's and bought. 'em.--BEM))

RICH WANNEN, 6149 PERSHING AVE., ST LOUIS, MO. 63112

I'd almost forgotten that renewal time was here. I did send a check to Janie a few days ago and unless it got lost in the Christmas bustle, it should reach her next week sometime. I think there should be some notice of renewal time in the TNFFs and TBs--I don't seem to be able to find such a notice in either. So I sorta forgot until last week, when it dawned on me I hadn't renewed. I'd also like to see some mention of dues. It took a bit of cogitating to come up with the correct figure of \$1.75--I tend to forget these things as soon as I write the check and every year I've got to try to remember what the dues have become. I belong to a couple of groups and dues rates tend to get scrambled in my brain between renewals. ((The same thing happens to me every year, too, Rich. TNFF would have had a reminder to renew, but like Janie sez thish no December TNFF has arrived yet.--BEM))

A St. Louis fandom has come back into existence. About two years ago I'd started writing letters to local Neffers, agitating for a meeting of somesorts, but then I entered college and lost interest in that idea. A shorttime later one James Hall, a fan from waybackwhen, met up with Duggie Fisher, another waybackfan (who now goes under the name of Ray Fisher), and St. Louis fandom began. James' son Dave, who is a Neffer, had met Hank Luttrell, also a Neffer, so this fivesome, counting Ray Fisher's wife Joyce, decided to have a big getogether. Hank remembered my writing him so he contacted. We discussed organizing a fandom for fans in the area. We have now added James Edward Turner, Bill Scheidt, Paul Gilster, Jack Steele, and a couple of others, as dues-paying members, and a recent story in one of our newspapers on the new-born club, has resulted in a few more inquiries. We meet now about once a month (during the past summer it was every two weeks) at the various member's houses. ((Co-editor Bill Bowers, stationed at Richards-Gebaur AFB, tells me he may join your group too, Rich. --BEM))

Most meetings have just been bull sessions with a little bit of business thrown in. But recently we've been discussing the possibility of conventions in the near future. We're really hoping to a serious bid for the worldcon when it rotates our way-- that would be nice indeed. Last meeting I presented METROPOLIS, Fritz Lang's film of which I own a copy (8 millimeter print). It ran about 2½ hours and drew about five newcomers to the Fisher's flat for the showing.

ED LUDWIG, 204 CAMINO SINUOSO RD., MANANA WOODS, SANTA CRUZ, CALIF. 95060

I finally found the courage to abandon a safe, secure and well-paid Civil Service job and take a plunge into the Unknown. I have been tempted to devote all my time to professional writing, but this can be a confining, lonely and, unfortunately, not too profitable task.

So Ed Ludwig is venturing into a new career--that of bookseller.

My Green Dolphin Book and Stationery Shop is scheduled to open around January 20, 1966. Address is 36 Rancho Del Mar Shopping Center, Aptos, Calif. 95003 The shop will handle books, stationery, greeting cards, office and art supplies. ((I, and I'm sure all the other Neffers, wish you success with your venture, Ed. It couldn't happen to a nicer guy.--BEM))

You stick a former stf fan-publisher-writer amid books and wholesale stationery and office supplies and printing and what happens? Of course. POLARIS, a Review of Imaginative Literature, will be forthcoming

ED LUDWIG, concl:

in the Spring of '66. This will be a quarterly, offset, modeled after my old fantastic worlds, but published with the promise it will continue. I'll need critical and newsworthy articles, off-trail fiction preferably under 3,000 words, artwork and cartoons. Minimum pay will be lousy: 1/3 cent per word. Artists are needed, and some payment, if only in subscriptions, will be made according to the nature and quality of the work.

Meanwhile, back at the bookshop, I'll be selling art supplies, prints, and original paintings. Fantasy artists are invited to send their masterpieces to me for the filthy capitalistic purpose of making money. The usual arrangement in this area is 75% to the artist, 25% to the seller. In this field I'd prefer to correspond with the artist first and, if he or she is not known to me, to see samples of their work first. The Santa Cruz-Monterey-Carmel area is thickly populated with artists but also with art-buyers. The seascape and pine-tree thing has been overdone; I think the art buyers here would welcome more imaginative creations.

Also, I need part-time help in my shop. My best possibilities at this stage of the game seem to be college students. I'm very close to the new University of California campus at Santa Cruz and the Cabrillo Junior College. If a fan is attending these colleges or planning to attend them, and needs part-time work, I'd like to hear from him.

A word of caution about employment, though. This would not be a job for a Fandom-Is-A-Way-of-Life fan. It might well include selling cookbooks, greeting cards, helping me wash windows, preparing the morning pot of coffee, and then--in our spare time--working on POLARIS, all for the same wage I'll make for myself: \$1.35 per hour.

NEFFers, you are invited to our home whenever you're around. We planned it as the House of the 21st Century, but we call it The House of a Thousand Moons. Of course, though, it's a House of the 21st Century, it has a 20th Century mortgage, but I think you'd all enjoy seeing it. The address is above. Since it's somewhat on the outskirts of civilization I suggest you call first. Telephone is Santa Cruz, 426-8912. (Sounds great -- I'll be right over.--BEM)

G*A*L*A*X*Y of FASHION (An important report from Bjo Trimble)

Galaxy Magazine is sponsoring a futuristic fashion show at Tricon, over Labor Day weekend (Sept. 2,3,4,5), 1966. Directed Luise Petti, under the auspices of Ben Jason and the Tricon, the show will be presented for the enjoyment of convention attendees as a part of the program.

A contest is now open for fashion designs of the future; not masquerade ball costumes or ordinary work clothes, but outfits which might be worn on some planet, time level, or in outer space. Ethnic costumes of Sol III past would not be acceptable, but designs based on dress of any era will be considered.

Fashion shows may be reasonably expected to display the most extreme of modern design, and is often several years ahead of everyday dress, so a science fiction fashion show would be even more extreme. What would the well-dressed space-traveller wear to: (1) hunt fernigs on Everest IV? (2) an intergalactic embassy ball? (3) make a business deal on Dendrobia? (4) impress a date from the 14th Level of Luna City? (5) go through hyperspace to visit Granny? (6) take the kids rockhounding in the year 2671? (7) vacation at Blue Sands Resort, Venus?

G*A*L*A*X*Y of FASHION, by Bjo, cont:

Everyone is eligible to enter the contest; you don't have to be an "artiste" to enter! Just sketch, or simply describe, enough of your design to give us an idea of it. The contest hinges on original ideas, not artistic ability, as our artists can recreate a good working sketch from almost any kind of drawing.

However, to encourage the artists, well-done work may be considered for the art show. And all designs, by the original designer or redrawn, depending, may be used for publication in one way or another. Some will be used for publicity. Any designs published will automatically bring a contributor's copy to the designer, whether redrawn or not.

Designs will not be returned unless a stamp (5¢ or more) is enclosed. Otherwise all sketches will be placed on the sketch table at the Tricon art show, with monies going to the designer, less the usual 15% art show commission.

There is no limit to the number of designs which may be submitted. Each and every piece of paper must have your full name and address on the back, or it will be automatically disqualified from the contest! Whole costumes or suggestions of costumes (separates; blouses, tunics, etc), accessories, or simply futuristic make-up and hair-do designs are eligible. The more sketches entered, the better the chances of winning. We'd like to see a flood of ideas and designs!

The judges have not all been contacted as yet, but they will be announced along with the winners of the contest, and will be both qualified and impartial.

Prizes will be color photos of the costumes; your design worn by a model, in at least a 5 x 7 inch framed color photograph.

The fashion show reserves the right to make any modifications deemed necessary and to combine different designs to make up a full costume. In this case, each designer will be considered a winner, and receive a color photograph.

Every attempt will be made to stay true to the designer's lines, and if your choice of color and textile is indicated, we will try for that, also, if at all feasible. We have willing shoppers in several large cities who can help out in locating unusual and fascinating materials in almost every color known to man.

If you have a title for your costume, or wish to indicate its use on a planet, or add any notes whatever concerning your designs, please feel free to do so.

For our own interest (in case we have any child geniuses in the crowd, or suchlike) we'd like to know your age, but it isn't necessary to the entry.

DEADLINE for the designs to be in: MARCH 1, 1966. That means you should mail your designs in by the last week in February (from the U.S.), or even as early as the last part of January (for overseas), at the least. Winners will be announced later in March, by personal mail, and through fan news media.

Categories: (A) MALE (1) Main Costume
(2) Accessories (*Anyone under 14 years of age. Indicate whether design is for male or female child or both)
(B) FEMALE (1) Main Costume
(2) Accessories
(C) CHILD* (1) Main Costume
(2) Accessories

G*A*L*A*X*Y of FASHION, concl:

(1) Main Costume; dresses, gowns, suits, sports clothes, "separates" (blouses, skirts, pants, tunics, etc), capes, coats, negligees & other "at home" wear; the large items of body covering all fall under the Main Costume category.

(2) Accessories: hats, shoes, gloves, belts, sashes, purses, make-up, hair-do, jewelry; anything extraneous to the main costume, but which adds to the effect.

Many items can be successfully "faked", including jewelry, which can be made up from an assortment of materials to simulate gold, silver, diamonds, etc. Since the fashions will not have to either stand up under long wear or have to bear close scrutiny for very long, ((Ed. note: Oh Yeah?!)) many interesting effects can be created which would be totally impractical for everyday wear or fully tailored clothing. So be fancy free!

The Tricon Committee and Galaxy Magazine are not responsible for any part of the fashion show, beyond lending their support and approval. If there is any discussion about the show in any phase, let Luise Petti know, not Tricon. Many problems could be avoided if fans would speak up right away to the proper authority, instead of stewing up extra trouble. It's up to you; FIJAGH*, after all. (*Fandom Is Just a G*dd*m Hobby).

All fanzine editors are invited (begged!) to copy this notice for their readers. The main information (deadline, prizes, address) is most important; this notice may otherwise be paraphrased or edited for your purposes. Our interest is in getting the news to everyone as quickly as possible. Thanks for your co-operation.

Luise Petti will be assisted in the art (fashion) show by Marsha Brown and Bjo Trimble, and others who are interested enough to volunteer when they get the news of the show. If you can sew, or would like to help out in any other way, please contact Luise at:

601 South Vermont Ave.,
Los Angeles, California 90005

GET THOSE SKETCHES IN BY MARCH 1, 1966!

((Yes, fans -- be ye artists or no -- help support this Fannish ~~Project~~ Project..send in sketches of things you'd like to see the models wear (or not wear, as the case may be) SOON! Deadline time is almost upon you, so Hurry! It's fannish help (and unselfish volunteering like Luise & Bjo & Marsha are doing) that makes projects like this a success. (And the conventions, too, for that matter. Like Tricon.) Let's make the GALAXY of FASHION Show a success! Who knows-- I may send sketches in, muhself!-- BEM))

Don't forget, send your TIGHTBEAM letters to the next editor, who is:
GREG SHAW, 2545 LEXINGTON WAY, SAN BRUNO, CALIF, 90295.

Personal note to Buck Coulson: If you're still a member of N3F, Bob, why don't YOU volunteer to do an issue of TIGHTBEAM this year?????????

This, dear Neffers, is the End of TB #35. This issue seems to be cram-full of announcements & reminders -- so in that tradition I shall continue. Janie Lamb wants me to remind everyone that this is the LAST issue of TB you'll get if you don't renew your membership for 1966. So also with the TNFF's. Need I say more?? RENEW NOW! Send your \$1.75 to Janie Lamb, Box 364, Route 1, Heiskell, Tenn. RENEW NOW! It's more than worth it. (I gladly pay it just to get the up-to-date addresses on the Roster. By the way, Wally Weber, where is it?? Also the Dec. TNFF?? All else I receive is gravy -- like the Franson-Viggiano Index, etc.) This is the earliest reminder you'll get -- and also probably the last -- so RENEW NOW, while you still remember it. Don't be Left Out.... ##

Janie also sent me a listing of the new Club Officers..and if I'm not mistaken this is the first time they've been published for the club: President: Stan Woolston; Directors: C.W. (Ned) Brooks, Jack Chalker, Clayton Hamlin, Ed Meskys, Don Miller. Congrats, all.

That seems to do it -- this is the BEM saying, "Roger, over, and out" Roger Zelazny for the Hugo, for "...And Call Me Conrad." ## By the way, does anyone have a copy of the January, 1965 AMAZING, with Zelazny's first half of the serial "HE WHO SHAPES" they can spare? I want it badly...so contact me or send me a copy, and I'll give you a sub to DOUBLE:BILL. Fair enough?? ### This has been a King Rex Publication. ###

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