

TIGHTBEAM 49
MAY 1968



CALL FOR ELECTIONS

The deadline for filing in the N3F election for 1969 President and Directorate is August 1st. Official notice of this is being given in the May TNFF, but in case you do not see this, I am summarizing it here also.

Any member of the N3F may file for office by writing to the Secretary-Treasurer, with copy to the President, stating his intention to run for Director or President, and indicating his willingness to serve if elected to that office. 1969 dues must be paid up by the filing deadline to be listed on the ballot.

Platforms are optional, and may be sent to the TNFF editor by the same August 1st deadline, for publication in the August TNFF. No later platforms will be published in TNFF, although other means of campaigning are always open. Platforms are limited to one printed page, and must contain no libel or obscenity. They will not be edited, but will be returned for correction if they do not meet above conditions.

Filing may begin at any time from now till August 1st (postmark date). Don't wait till the last minute.

Donald Franson, President, N3F

NFF OFFICERS AND BUREAU HEADS

President:

Donald Franson, 6543 Babcock Ave., North Hollywood, Calif. 91606.

Directorate:

C.W. Brooks, Jr., 713 Paul St., Newport News, Virginia. 23605. (Chairman)
Gary Labowitz, 1100 Betzwood Dr., Norristown, Pa. 19401.
Wally Weber, Box 267, 507 Third Ave., Seattle, Washington. 98104.
Elaine Wojciechowski, 4755 N. Keystone Ave., Chicago, Illinois. 60630.
Stan Woolston, 12832 Westlake St., Garden Grove, Calif. 92640. (Vice-Chairman)

Appointed Officers:

Secretary-Treasurer: Janie Lamb, Route 1, Box 364, Heiskell, Tenn. 37754.
Editor, TNFF: Donald L. Miller, 12315 Judson Road, Wheaton, Maryland. 20906
Editor, Tightbeam: Gary H. Labowitz (address above).
(Deadline for letters for July issue is June 20th).
Stand-by Editor of TNFF & Tightbeam: Wally Weber (address above).
Official Historian: K. Martin Carlson, 1028 3rd Ave. South, Moorhead, Minn. 56560.
Election Teller: Harry Warner, Jr., 423 Summit Ave., Hagerstown, Maryland. 21740.
Fanzine Advisor: Gary H. Labowitz (address above).

Bureau Heads:

Collectors' Bureau: C.W. Brooks, Jr. (address above).
Complaints Bureau: Bob Vardeman, P.O. Box 11352, Albuquerque, New Mexico. 87112.
Correspondence Bureau: Michael Dobson, 214 Lafayette St., Decatur, Alabama. 35601.
Fancubs Bureau: Fred Lerner, 98-B The Boulevard, East Paterson, New Jersey. 07407.
Games Bureau: Donald L. Miller (address above).
Information Bureau: Donald Franson (address above).
Manuscript Bureau: Stan Woolston (address above).
Membership Activities Bureau: Rick Johnson, 217 Drinnen Ave., Knoxville, Tenn. 37920.
Overseas Bureau: Michel Barnes, 1716 Summerlane, Decatur, Alabama. 35601.
Publications Bureau: Wally Gonser, 10257 5th Ave. S.W., Seattle, Washington. 98146.
Publicity Bureau: Michael Viggiano, 1834 Albany Ave., Brooklyn, New York. 11210
Recruiting Bureau: George Nims Raybin, 1367 Sheridan Ave., Bronx, New York. 10456.
Assistant: Ann Chamberlain, 4442 Florizel St., Apt. #99, Los Angeles, Calif. 90032.
Tape Bureau: Laurence C. Smith, 216 E. Tibet Road, Columbus, Ohio. 43202.
Welcommittee: J. Arthur Hayes, Box 1030, South Porcupine, Ontario, Canada.

Miscellaneous Services & Activities:

Neffers Amateur Press Alliance: Official Editor for June mailing, to be elected.
Official Editor, appointed by President until after election: Roy Tackett, 915 Green Valley Road, NW, Albuquerque, New Mexico. 87107. (contact him for info. on joining).
Directorate Representative to N'APA: Wally Weber (address above).
Round Robins: Richard Labonte, 971 Walkley Road, Ottawa 8, Ontario, Canada.
Writers' Exchange: Alma Hill, 463 Park Drive, Apt. #11, Boston, Mass. 02215.
New Fanzine Appreciation Society: Paul Crawford, 505 N. West St., Visalia, Calif. 93277.
Story Contest: Stan Woolston & Michael Viggiano (addresses above).
SF Lending Library: Elinor Poland, 1876 S. 74th St., Omaha, Nebraska. 68124.
Renewals Committee: Elaine Wojciechowski (address above).
New Member Packets: Janie Lamb (address above).
NFFF Trader & Kaymar Awards: K. Martin Carlson (address above).
Birthday Cards: Elaine Wojciechowski (address above).
Fanzine Clearing House: Seth Johnson, 345 Yale Ave., Hillside, New Jersey. 07205.
Neffers News Service: Stan Woolston (address above).

ALBERT G. ELLIS RDSN

B620187 / Box 27 NATTC / Glynco, Ga. 31520

Hurray for "Star Trek!" Maybe now they'll extend that "five year mission." And the shows are improving, too. I just saw "The Ultimate Computer" tonight. Great, just great! I think one improvement is the fact that they're not using so many Bloch scripts.

Bantam's Star Trek 2 wasn't as good as 1, but then 1 wasn't great either. I think Blish condenses them too much. I would much rather see the adaptations lengthened (giving better opportunity for characterization) and have fewer stories, if need be.

And finally I come to the real purpose of this letter. Although a two year member of N3F, I have only recently joined one of the bureaus. The Tape Bureau, to be exact. And I have already discovered an ailment in the bureau that needs a remedy. I don't believe the head of this bureau should have to pay for the raw tape used to produce the bureau's master copies. I don't believe there's anything in the By Laws about the individual bureaus not being able to charge separate dues, and I don't believe this money should be drawn from the N3F treasury. So I'm making a suggestion to be kicked around: that it be left up to the members of the individual bureaus whether or not to charge separate dues. I certainly would. After all, it will mean more master tapes, thus more selections available to the membership.

Anyone who has a science fiction tape collection, or any science fiction tapes, please contact me. I would be able to pay a little for just about anything you have, provided it's in fair condition. I will also trade tapes, if anyone is interested.

Also I would be grateful to anyone who could tell me about Southern Fandom, particularly the area between Jacksonville, Florida and Atlanta, Georgia.

//I would say, Al, that I am disappointed that Star Trek was renewed. I liked the show at first, but find lately it is really not worth saving. It could be a good outlet for science fiction on TV but the barrel of ideas in Mr. Roddenberry's attic must have run dry. Rather than call on the pros of stf he has chosen to use scripts from what I assume are West Coast TV hacks, having heard of none of them. Also, the show is beginning to get repetitious. Off hand I can think of several ideas which have been used again and again: 1) the captain and one or more members of the crew are trapped on the ground by a "force" which has cut them off from communications from the ship. Once it was "Apollo", another time it was "the beautiful people" who tended their deity in a cave. Etc. 2) the captain and one or more members of the crew are trapped on the ground by a culture which just happens to be a duplicate of some past Earth culture. Once it was Nazi Germany, another time it was gangland America of the 1920's, yet again decadent Rome, another time it was Greece. Had enough? 3) "The Ultimate Computer" which you thought so great was the third time around for that theme. Twice before (perhaps more, I have been missing the show lately, and not missing it!) Spock "talked" a computer out of a freeze condition harmful to the ship and crew by convincing it it was not acting logically: "to thine own circuits be true..." as it were. Anyway, the series has had a few good shows, but seems to be worked out. And will stay that way until they turn some stf writers loose on the show. There are many worthwhile stories just waiting for adaptation.

As for the bureaus charging; there is nothing says you can't contribute to the bureau if you feel it in your bones. But if there is enough activity in a bureau to maintain itself with its own dues it should become an independent club on its own. I'll probably get shot at plenty for this opinion. ghl//

LINDA EYSTER

1610 Belvedere Boulevard / Silver Spring, Md. 20902

First, I think the Fanclubs Bureau sounds like an excellent idea. Last year we tried to start up a club here at Carnegie-Mellon University (formerly Carnegie Tech.) and it just didn't gel. The trouble: APATHY. The meetings got more and more interesting and were attended by fewer and fewer people. With courage, fortitude, and hope we tried again this year. Bluck! 20 people or so came, but few had heard of fandom and few even cared. One N3F member came and he was like a ray of sunshine in the darkness. He actually had something to say. Perhaps the Fanclubs Bureau has some suggestions as to how to activate people. Do any of you? HELP, we've got another meeting coming up.

Secondly, has anyone considered the possibility of a Heinlein Bureau? Several people have mentioned to me the possibility of forming a fanzine or group devoted just to Heinlein. I think this is a very good idea, for Heinlein's writing is, and has been the impetus for much controversial writing. If Tolkien's saga can support a gigantic group, why not Heinlein's multi-faceted works?

I am presently just too busy with the CMU club, my own fanzine (Granfalloon), and schoolwork to start such a project. Also I'm not yet too familiar with N3F's inner workings, but I would actively support such a group if formed. Anyone interested? And at Nycon I heard something about a Heinlein "cult," anyone know of this or any other Heinlein groups?

I was glad to see TB 48 had much space devoted to SF discussion. I disagree with Joe Drapkin very much about Why Call Them Back From Heaven. I think this is one of Simak's best. Maybe freezing people is an old plot, but Simak used it in a new way to show the economy of the world. In Simak's world everyone saved only for the future, so that the person who awoke would be rich. I think this is possible, though perhaps a little extreme, for notice how many people scrimp and save for their children. My own grandparents, for instance, refuse to buy new furniture, good food, etc. but prefer to let their \$10,000 sit in the bank so it can be an inheritance for their children when they die. In fact, how about Heaven for best novel nomination? I found the plot so engrossing I read it straight through, something I don't usually do.

Simon Goldsmith: I'm not sure too many books had poets as main characters, but hundreds have had authors of one type or another. Jubal in Stranger in a Strange Land was a poet, playwright, and novelist. Many short stories have novelists as the protagonist. And, of course, ye old newspaper reporter shows up quite frequently.

Does anyone know what Worldcon is mentioned in Life? And which ish of Life that is? Also, have there been any other articles on cons of fandom in major mainstream mags?

//It is indeed odd that fan groups form about some authors and not others. Still, Tolkien is widely read outside of "fandom" as are people like Clarke and Asimov and can draw therefore on a larger and more single-minded group. Are you willing to devote your life to one author when there are so many good ones around? ghl//

LARRY SMITH

216 E. Tibet Road / Columbus, Ohio 43202

Jay Kinney's comment is all too true, and reflects a problem that should be cleared up as soon as possible. I got something like three copies of one TB not too long ago, and a couple of other local fen never did get theirs. Since Janie does the

mailing (or at least she seems to get the blame since it's her return address), I'd suggest that she and you get together by mail and iron out some more foolproof method of ensuring correct distribution to all Neffers. And Jay seems awfully bitter about stf for its own sake in his letter; I wonder why? True, a steady diet of anything soon pales, but I don't feel that stf is a steady diet. Granted that not many people can restrict all of their comments all of the time to stf, I still don't think that it should be ignored after the first six months in fandom.

I'd also like to know what became of the Overseas Bureau and of Paul J. Willis, who was running it. I joined the OB over a year ago, and never heard a thing from Paul after exchanging a couple of notes with the man.

I'd also support raising the dues to a flat \$2.00 all 'round. The point's been covered before, but why penalize the new Neffer by making him pay higher dues? It does tend to discourage some, you know. And it looks rather snobbish, to me at least.

Speaking of money, is there any legal way for the N3F to subsidize a Bureazine? I'm planning to put one out, but I'm going to have somewhat of a bother paying for more than one in a great while (conventioning is an expensive game, you know). If the N3F can't (or won't) subsidize, is there any law that says I can't charge the members of my Bureau for the thing if they and I agree on the matter internally? Don and Stan - let's have an opinion from you.

Gary, where'd you get your incorporation cost figures? I've gone through the routine twice, and it ran me a grand total of \$25.00 each time. The papers are free from the Secretary of State's Office, and the only fee necessary is the filing fee, which is that \$25 I mention. This, of course, is true only in Ohio, and only for a non-profit corp. If I remember my law right, the N3F would also qualify for exemption from Federal income taxes (corporate) under IRS Code Sec. 501 (c) (?), which covers "social clubs" and is the one I used both times. If the N3F shows any interest in becoming a Corporation, I'll see exactly what we'd have to do to file in this state as a "foreign corporation." One problem would be in defining the location of the business offices, since the officers change pretty regularly. Bulk rate is some-odd figure like 1.75 cents an item for non-profit organizations, but I'd have to check with the USPOD before I went on about the rules.

Gary Pullins has a good point on the content of the new member packet. From what I remember of what was in mine, very little of it was useful, then or now. And the sheets for the various bureaus is an excellent idea - I'll have one on the Tape Bureau ready in the next couple of weeks. Now, who do I send it to for mass distribution? You? Janie? Who?

The Tape Bureau is interested in hearing from anyone who's interested in taping. I've already got about 7 fen who're willing to start a Tape Robin, so that should be underway shortly. The tape library is in pretty sad shape, since I don't have more than a dozen tapes at best. Contributions, anyone? Con recordings, or scripts of radio-tv shows, etc. The Bureazine (REPLAY) will be out in the next three weeks, barring accidents. REPLAY will be about half Tape Bureau matter, and half mutterings from me, at least for the first ish. But, since I'm footing the bill, subsequent ish may go more to a genzine format, with contributions (only those I like, though) and LoC's welcomed. I plan to distribute copies to anyone who's contacted me about the Bureau by then, plus about 15 copies to the FCH, and some to Art Hayes and the Directorate.

Marcon III will be history by the time this sees print, but there may be tapes of the proceedings available afterwards, depending on what goes on there. And I may turn out some sort of conrep, if Jay Kay Klein doesn't come to do a better job of it.

And the ϕ Con (the Columbus bid for the 1969 Worldcon) still lives. Publicity and so forth on it will be hitting the zines soon, and keep watching our ads in the Baycon PR for other news of us. By the way, support the Baycon, and I'd like to see all of you there at the ϕ Con bid party.

//If you have a write up of your Bureau you can have it published in TNFF, I suppose. That is a one shot, of course. If it is to be published by the club and sent to new members you should submit it to the Directorate. If approved there, it will be published and sent on to Janie. Otherwise, you can publish it yourself and send to anyone asking about the Bureau. ghl//

VERN BENNETT

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Here is a review of the fore-runner of TNFF, from "Astonishing Stories", February, 1943:

"...this publication is interesting as presenting the story of a new fan organization that is live-wire and working for the consolidation of science fiction fan activities. At present, too much of the magazine is taken up with the organizational problems of the club -- inevitable as long as it's in a formative stage..."

If the word "new" had been edited out, you could almost pass the review off as a current one. In a way, with new activities being formed, the N3f is still in a "formative stage" -- still evolving -- but the review stands almost as a condemnation of the present quality of TNFF. Incredible; after 25 years of experience, the same criticism is perfectly valid. Obviously, progress is not our most important product.

It recently dawned on me that two of the most boring publications in fandom -- TNFF and Tightbeam -- also have one of the largest readerships. Very few fanzines have over 100-150 readers, yet "our" magazines reach about 400 fans. Because of this TNFF should be a showcase for fan-writing and not a rag-tag collection of information scraps and cast-off material.

I'm not proposing that TNFF start duplicating the efforts of other fanzines, and it would be rather unrealistic to make it over into a total genzine; that's not its function. But there's nothing wrong with a genuinely interesting material for a change, and shedding the utilitarian grayness. With such fine duplication and such a large pool of talent in which to dip, TNFF can take on a visual and intellectual attractiveness not often equalled and rarely bettered.

R&R, R&B, classical, jazz-and-whatever-else music fans: contribute record reviews. Bookworms and collectors: news and reviews of recently published fantasy and SF. Film buffs: news and reviews. George H. Wells: contribute Outrageous Political Opinions. Artists: instead of Crud Stories Monthly with its under-100 readership, contribute to 400-plus TNFF-with-the-clear-clean-reproduction. Writers: generally speaking, articles pay almost the same (and often more) as full-length SF paperbacks; why not polish your style in TNFF -- you do like to write don't you? There's nothing like writing articles to teach you word-economy and make your work more efficient.

JOHN J. PIERCE

275 McMane Ave. / Berkely Heights, N.J. 07922

I think it is high time some one publicly took notice of the erosion that is taking place in the standards of "Star Trek." Last year, I was proud to answer a fan appeal to keep this program on the air. This year, a similar appeal went unheeded by me. I had reason for my change of heart.

It has distressed me greatly during the past six months to see the change that has come about. Lately, "Star Trek" seems to be degenerating into another "Time Tunnel." Recent episodes have concerned (1) Roaring Twenties gangsters transplanted to another planet, (2) Nazi Germany transplanted to another planet, (3) Degenerate Yankees and Chinese Communists transplanted to another planet, (4) The Roman Empire transplanted to another planet, etc., ad nauseum. All this is justified in the name of "convergent evolution" of course -- Darwin must be spinning in his grave.

Episodes dealing in any hard science fiction are few and far between, and when they appear, they generally lack even a sense of drama, let alone a sense of wonder. There is an increasing air of flippancy and cynicism, with banal concessions to fad-dish tastes -- like having a Russian hippie written into the series (I don't mind Russians -- but make them more the caliber of Tsiolkovsky, for crying out loud). We have a badly plagiarized Berserker-type story by Spinrad (who thinks he's a writer 'cause Ellison tells him so) and too much outright fantasy by Bloch. About the only really entertaining episode this year was "The Trouble with Tribbles," probably because it served as comic relief from the general mish-mash.

Maybe Roddenberry just has poor material to work with. If so, it's a shame. If he is hoping to increase his audience by imitating Irwin Allen, it would do him well to remember what happened to "Time Tunnel." And if he has simply forgotten what good SF means, maybe it's time he took a refresher course from "The Shape of Things to Come" and "Destination Moon." The framework of "Star Trek" has been preserved, I admit, and that still makes it a better SF series than anything else on the airwaves. But just a skeleton isn't enough -- you've got to have flesh and blood, too.

Jerry Kaufman is no doubt the great grandchild of the generation that thought, around 1900, that science was "played out" and that SF (or "scientific romances," as I believe such stories were then known) was a waste of time. Science fiction does not need to "catch up" with the "mainstream" -- it's the "mainstream" that needs to catch up with SF. Ellison, unfortunately, has nothing to contribute to the field, nor do most of his followers. Hard science will still be of vital importance 100 years -- or a thousand, or a million -- from now, long after Ellison's "dangerous visions" are of interest only to psychiatrists analyzing the "Crazy Years."

//Thank you for backing me up on "Star Trek," my initial blast at it was already run off before your letter arrived. ghl//

ALMA HILL

463 Park Drive / Boston, Mass. 02215

Measuring human traits and abilities is a job that is best handled by statistics. Very useful outcomes appear if it is done right. If you doubt that, consider how easy it is, nowadays, to buy a pair of shoes that fit and feel great, clothes all ready to wear, and consider also that the right kind of educated guesswork can steer people into work they like, and away from jobs they'd hate.

//I always felt those work placement tests were a lot of bunk, myself. Yes, I'd be happy to take your little test. The offer to do free nino work is still open (no takers yet) but be sure to use Gestetner stencils. My machine is a Gestetner; it takes a special stencil!!! And please include postage for the return trip. ghl//

A. C. ELLIS

RDSN

B620187 / Box 27 NATTC / Glynco, Ga. 31520

Merritt? Ech!!

Great idea, this dues hike. Seriously, I don't see how the N3F has gotten along without raising them before now. And how about dues for the individual bureaus? It seems like a number of them could use it.

I was wondering if it might be possible to make the winning entries of the story contest available each year to the members of N3F. Somewhere I've heard that Galaxy buys the winning story each year. Is this true? If they don't, or if for some other reason it doesn't see print, each member should get a copy of it. Maybe it can be worked like this: those members who write to the head of the story contest and send anywhere from 30 to 50 cents to cover mimeo and postage, receive a copy of the winning story. I don't know about anyone else, but I would be very interested in seeing just what wins this yearly contest.

Rick Norwood: I hear tell you have quite a collection of SF tapes. Would you be interested in selling me some of your masters or copies of them?

Robert Gersman: Quite the contrary. There can never be enough freedom of press. The press is merely a form of communication, and as such it is the statement of the thinking man's views. Without an opportunity for man to compare his views and ideas against those of another, man eventually stagnates and degenerates into the closed-minded, non-thinking hypocrite that makes up the majority of the world's population. Fandom is quite unique in this respect. It generates correspondence and other forms of communication and allows a free-flowing exchange of ideas between individuals. Because of this, fandom is very much alive and vital; far more so than any other organization that has its members spread over such a large geographical area.

Of course we can be influenced by what we read. After all, isn't that what it's all about? But, in quite a few cases, we are not "subtly" influenced, as you put it. No, our views are often very profoundly changed by what we read. Do you think that the Communist Manifesto had a subtle or profound result on the populace of Eurasia, and, to a lesser but still large extent, the world?

//You got two letters this time, Al. But don't write me 20 days after the first one and say "don't use it," it was already stenciled and run off. ghl//

DARRELL SCHWEITZER

113 Deepdale Rd/ Strafford, Pa. 19087

Jerry Kaufman is right. If the N3F got too big it would be crushed by its own weight. I'm sure that we get enough new members from conventions and members telling their friends about the club.

As for new member packets, mine seemed pretty complete. I would appreciate a copy of the N3F constitution. By the way, what are those strips of paper with the N3F insignia on them for?

If Mr. Roland wants the Feb. '67 W.O.T. he should try a back-issue dealer.

What has Mike Zaharakis got against the artwork in If? It is worse elsewhere. For example, see the March Analog and the April Amazing.

Finally, 'twas said at the last Philadelphia S.F. Society meeting that a new Fantasy magazine is coming out from Galaxy Publishing Corp; and it is to be edited by Lester del Rey. This was announced by Fred Pohl at the Open ESFA con in Newark and he doesn't know the title yet. It is my opinion that we can start looking for it in a year or two.

BILL LINDEN

83-33 Austin St. / Kew Gardens, N.Y. 11415

Tackett, are you mad? The Time-Machined Saga for a Hugo? (And by the way, is that Time-mac-hin-ed, the folk of the time machine, or time-mac-hined, past participle of to time-machine?) Myself, I'm rooting for Mark Geston's Lords of the Starship for Novel, and Anne MacCaffrey's Weyr Search (distinctly superior) for Novellette, and I already lean towards Lafferty's Past Master for next year.

I disagree with Rick Norwood that Swann's tunes are hard to sing. I have found his settings for "The Road Goes Ever On," and "In Western Lands" to be quite the reverse, even if I'm not up to "Nararie." The songbook is indispensable for the Eldaring linguists -- the Professor's analysis of the two long Elvish poems should settle some of the arguments about Eldarin cases, and give some more tantalizing glimpses of the Silmarillion. I hope he lives long enough to finish it; I seem to be some sort of a jinx, since my favorite authors -- C. S. Lewis, Cordwainer Smith, T. H. White -- have been dying off right and left.

Speaking of Tolkien, someone suggested to me that we collaborate on a bibliography/index/catalogue of all articles, artwork, and whatnot involving Tolkien. The instigator chickened out -- rant! rant! -- but I was hooked on the idea. I take the trouble of mentioning it because I am sure nothing short of a fandom-wide appeal will enable me to collate all fanzine articles. Anyhow, the work will take a long time, perhaps as long as the Silmarillion, which the Valar forbid.

And speaking of Lewis, could the seroni of Out of the Silent Planet have been influenced by the Ents? And does anyone know anything about Lewis' one-time projected collaboration with Tolkien?

Jurgen is the only one of Cabell's books still listed as in print, and that is in at least half a dozen editions due to the stink it created -- I vaguely recall the scandal was engineered by one of Cabell's friends for publicity. I wish he'd done the same with some of the other books, since Poictesme contains so many other more interesting characters such as King Alfgar of Ecben, or the enigmatic Horvendile, "the Devil's Clerk."

What's happened to Analog? There hasn't been any really good stuff for the last quarter, since the conclusion of Dragonrider. Gripe, gripe.

JERRY POURNELLE

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Lewis Grant offers good advice: when confronted with a monolithic power block (MPB), find the cracks and joints; that is, good advice if you really want to do something about it. But before you do that, it is well to ask a few questions. One question worth asking about political and economic structures and your place in them is: "How much better could it be?" This one is asked by nearly everyone. But it is only one question; there are others. Such as: "Given my capacity to foul up everything, how much worse could it be?" "Given my capacity to foul things up, how much of the problem am I going to contribute while contributing my solution?" And another: "Although by definition I am wiser than those now in charge, what is it that I have left out of my analysis?"

Now asking questions like these requires a certain degree of honesty, and for that matter, an awareness that no one head, not even your own, contains all wisdom. It also implies enough honesty to go out and find out whether or not the solution you are hung up on has ever been tried before, and if so, with what results. Item. We are now advised that we need an income tax surcharge, because, among other things, the pockets of the taxpayers and put it to government, which will not be as likely to spend it on imports. Interesting. Partially true, but only partially; but the fascinating part is that not more than three years ago, we were told that a TAX CUT would aid our balance of payments problem, by stimulating the economy. The same people, more or less, at least representatives of the same political persuasion told us both; whether because they believe the public memory is short, or their own is rather shorter, I am not informed.

this tax increase will aid our balance of payments problem; it will take money out of Examples of this sort are, of course, not quite as common as I would like them; history is a little less generous with giving us answers, usually. But we can take other items. Such as: we are now told that we need to manipulate our monetary, as opposed to our fiscal, policy to "fine tune" the economy. Excellent. But I recall that when the proponents of the New Economics announced our salvation not all that long ago -- when Kennedy came in -- we were told that manipulation of monetary policy was a thing of the past -- we need to manipulate the fiscal policy to get the economy moving. Hmmm.

After a time I begin to believe that the purpose of the great economic tuners is to set up agencies for them to control; or am I unduly cynical? Is it mere cynicism which causes me to note, truthfully, I am forced to say, that the War on Poverty has mostly benefitted already well paid administrators?

But of course it will be different when the Saints come to their own; and by definition, each new proposer of a new idea is a member of the Saints. The last ones only THOUGHT they were.

So, Mr. Grant offers good advice; but I will add to it: don't chip away at the MPB until you have asked it, and yourself, more than one or two questions.

//The real truth of the matter seems to be that nobody really knows how to "regulate" an economy. It is so interlaced with cause and effect that there is no one "lever" to make it go faster or slower. And we have had a plus balance of payments for years except for the amounts given out by the government in foreign aid. The truth is that when a couple of hundred horses run a race (there are 306 recognized countries, if you count radio prefix unique to each "country") only one horse wins. We were so busy helping the losers catch up that they passed us up. ghl//

DEVRA LANGSAM

250 Crown Street / Brooklyn, N.Y. 11225

Pat Barnwell: There's always the Neofan's Guide, available for 25¢ from Juanita Coulson, Route #3, Hartford City, Ind. 47348

Harry Warner, Jr.: What about a bulk mailing permit? You have to mail about 200 pieces in each mailing, the original permit or license costs \$15, with a \$30 renewal fee yearly. Why not check with your friendly Post Office?

Speaking of fannish records, what about Chuck Rein's 45 rpm, with one of his own songs, and another musical version of "In Western Lands," which I personally think is superior to Swann's music? Available for \$1.10 by mail from Pat Kelley Jr., 121 South Wickham Rd., Baltimore, Maryland 21229.

Jerry Kaufman: If you're interested in The Avengers, have you contacted Dick Schultz (19159 Helen, Detroit, Michigan 48234) who's putting out En Garde (formerly The Rigger Digger) a fanzine devoted to The Avengers, Diana Rigg, et alia.

Simon Goldsmith: If you ever get into the Foul Den of Iniquity, the Borough of Brooklyn of the City of New York, you might go to the Main Library of Brooklyn, where they have most if not all of the "Jurgen" books. AND, any NY state resident can get a free-absolutely-for-nothing library card in Bklyn, provided he has identification, like a driver's license, or an old gas bill, or Blue Cross card. That's the library on Grand Army Plaza. (I used to work there...now I'm in a different branch, but I remember seeing them there.)

Richard Delap: about a fanzine devoted to sf films - there's CINEFANTASTIQUE, which has a lot about monster and Star Trek, but seems to include material on general sf/fantasy films. From Fred Clarke, 7470 Diversey, Elmwood Park, Illinois 60635.

Hey, Honorable Editor, do you REALLY want a copy of every fanzine N3F members publish? I happen to be the co-editor of a little gem, SPOCKANALIA (what were you saying about people having Spokaneian tendencies?) and will send YOU a copy if you really want (most people pay money, but for you...)

//Yes, I want zines, but not just from N3F members. The column in the back of TB will review all zines sent (and send trade copy). But it isn't for "me." Reviews, as everybody knows are for the reviewed. You sure are a "plugger." ghl//

ROBERT W. GERSMAN

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Voss is losse, twice der publisher uf der TEIDTBHEEM in der row. I'm zending you der kover in keebing mitt der lokashun. //Illos are always welcome, er welcome, //

Herr Kinney: if you don't like der bureau shange to der shest uf drawers. Jah your right, der Neo must tage der furst shtep, dey can tell you all aboutt it but dey can't take you by der handt. Zo zorry I feel for you.

Herr Grant, he is right. But at least its as much dermocrazy as ve'll gedt. If doze Anti-Viet-Nammers vouldt exshpandt der energy to help der government to condinue der fight mitt Communism inshtead of helping der kauz uf Communism by der unlawful actions, ve von't haff any dermocrazy, der least liddle bit at all.

Herr Drapkin: Heinlein's "Gulf" is in der 80's. Herr Roland: Zum beeples zay Einshtein is vun glazz uf beer, but ve know bedder. Und Herr Vagner is Stirring, more jah.

Herr Rooney, Herr Gersman tells me alzo, he velcomed you to N3F, and for an audobiog he asked, and vich nodt yet he gedt, jah.

Herr Norton: if der ballad ist der zong, und der mallard ist der duck, den ist der ballard a zinging duck?

Herr Couch: Herr Gersman says danke for der proof uf hiz existance, as for der Pro-Bolshévik literature, he who eats mit der devil, must use der long spoon.

Frau Chamberlain: Dotz Strange, I always taut, L.C. Schmidt vas a typewriter, not der bureau. Undt a bureau is der shest of drawers. Aboutt der prezzin bizness, do dey clean too?

Herr Markshtein: variety is der shpize.
//Danks a lot fer der hard to type verds, boobie. Try editing some some time. ghl//

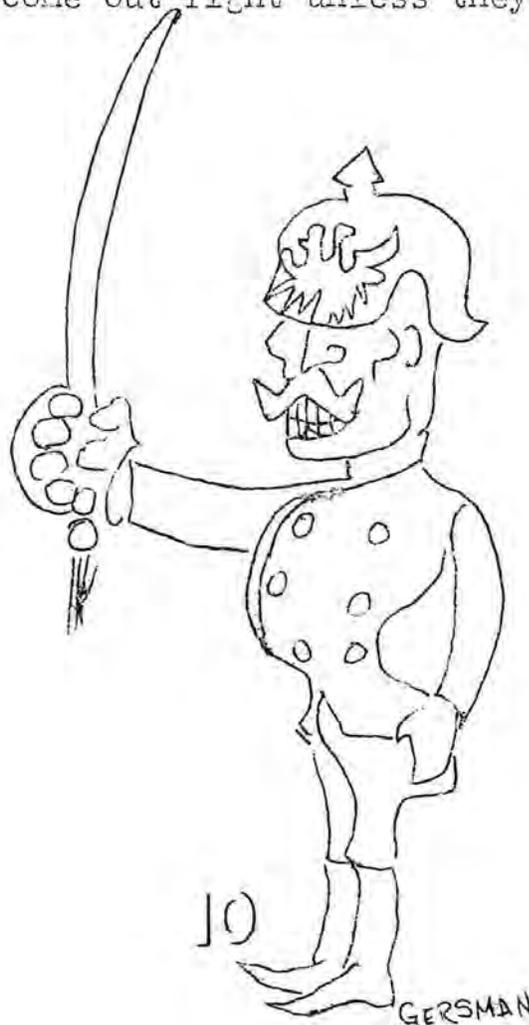
BEE BOWMAN

1223 Crofton Ave. / Waynesboro, Virginia 22980

Steve Rasnic: I hate to tell you, but if you are investing your time in reading "best sellers and other such reputable books" you are reading trash literature a great deal of the time. Of course, I won't get really vehement until the term "trash" is defined. Or perhaps "trash" is a personal definition for each of us -- I used to think SF was all trash. But certainly some of the recent "best sellers" meet my personal concept of very trashy trash.

John Roland: I'm too new a member myself to have checked yet with those interested in fanzine art to know whether or not it would be helpful to have photographs available for various backgrounds to serve as guides. Of course, any artist has to have imagination and originality, but I often find it helpful to use a photograph as a guide in sketching. Italy would provide magnificent mountain scenery (Tolkien's mountains?), African desert might be an inspiration for those interested in sketching backgrounds for Herbert's Dune, etc. I have experimented with sketching fictional characters on genuine photographic backgrounds (but of course, this type of illustration could be useful only to those posh faneds who have electronic stencilers at their disposal). At any rate, perhaps the fanart members could make use of photographic talent.

//Actually, all faneds have "electronic stencilers" at their disposal. The large companies do it for a charge (no pun). The machines sell for a couple of thousand dollars (don't quote me, I got an ad for one several years ago and that was the impression left; maybe it was only one thousand). Any work you do in the future for me can be pen and ink or pencil. Photos rarely come out right unless they have a great deal of contrast. ghl//



ANNETTE BRISTOL

306 Francis / College Station, Texas 77840

Simon Goldsmith: The main character in Jewels of Apor by Samuel R. Delany (his name was Geo) was a poet, and so is the main character in a short story by Robert Silverberg, "A Man of Talent." Also, Leonard Nimoy sings quite well at his personal performances; I don't understand why his records don't come out near as well.

Speaking of Delany, every time I read another story of his, I am more and more impressed with his talent. The first novel of his that I read was Babel-17 which didn't impress me too much, mostly because he included so many linguistic fallacies. However, since then I've read The Einstein Intersection, The Ballad of Beta-2, and the afore mentioned Jewels and I enjoy each successive one more.

And while I'm praising good books, let me mention Chthon by Piers Anthony. I have never seen a review or any mention of it in any pro or fan zine and I think it's one of the best books that came out in '67. It deserves at least a Hugo nomination.

I'm also interested in corresponding with Cordwainer Smith fans and would like a complete collection of his stories. Does anyone know where I might find a copy of his first book. I'm not sure of the title, it's something like Atomsh. Someone at Nycon had a copy of it, but I never found him (her?). That man was a great writer and unique. I wish he had started sooner and lived a lot longer.

If you like vampire stories, take a look at Dark Shadows weekday afternoons on ABC. They're peddling soap via vampires now and the housewives lick their lips when Barnabus bites. The acting is soap opera level but it's improving and the writing isn't bad at all. I watch it every time I get a chance. However, unlike the other soaps, this one moves fast and missing a couple of days can lose you a good bit of the story.

Tara King will never replace Mrs. Peel! //I agree. ghl//

ROBERT WILLINGHAM

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In answer to Simon Goldsmith's question about poets as major characters, I here-with divulge: Delany's The Jewels of Apor (now reissued by Ace in its original length) has Geo, the one-armed poet; his Babel-17 has as THE character Rydra Wong, poetess; Zelazny's This Immortal ("...And Call Me Conrad!") has Phil; "To Behold the Sun," and "Soft Come the Dragons" (F&SF, December and August, 1967, respectively), by Dean Koontz have Amishi, in the sun story, and Mare Dante and Holden Twain (yes, two poets) in the other.

Incidentally, for those who have read the Koontz stories above, and possibly his novelette in the February Fantastic, "A Darkness in My Soul," and enjoyed them, you might be interested to know that he has sold already two novels to Ace. Star Quest and The Fall of the Dream Machine. Two books which I intend to buy.

Aye on Hugo debates. Tackett mentioned The Time-Machined Saga. Well, I haven't read this -- it was in Analog, and although I do buy every issue, I rarely read most of it because, as Jerry Kaufman said in #48, it is fit only for computer engineers. Which I'm not. But I have read Delany's The Einstein Intersection, and it seems I'm not alone in my enjoyment of it (witness John Roland's letter). The second and third (and fourth, if you can stand greatness) readings proved to me what a genius Delany really is, and should show anyone else that he is up there with the very

best. If someone didn't enjoy this book it is probably because he didn't understand it, and if he didn't understand it, it's because he failed to think as he read. Most SF doesn't require any thought on the part of the reader, and this has bred unthinking readers. Happily, though, Delany and Zelazny and others are moving away from this type of writing, for the betterment of the field. All of which is preface to: DELANY'S TEI DESERVES THE HUGO!

And so does Zelazny (novelette), Koontz (ss), Bode. I'd be pleased to hear from irate and otherwise objectors.

I very strongly disagree with Steve Rasnic when he says that you could better invest your time with a "best-seller" or other such reputable book. Reading crap like Valley of the Dolls is a waste of time, a poor investment. I agree with James Corrick, an interesting correspondent of mine, when he says that best-sellers are designed to sell; they don't say anything, they don't entertain a thinking person, and the writing is poor; they are designed merely to catch the reader. They use drugs, sex, violence and other ways to do this. Besides, who makes a best-seller a best-seller? Are these people equipped to determine a good book from trash? In the main, the answer is decidedly not. They buy a book because of its cover or publicity, and they buy it to fill their dull lives. (Of course, all this is not true with every best-seller; how about Tolkien and his classic "Lord of the Rings"?) A best-seller will not find me buying it, unless it's better than 99.99% of all other best-sellers.

Joe Drapkin: there was nothing wrong with Keyes expanding "Flowers for Algernon" into Flowers for Algernon. The latter did not bore me at any time, and it took me but two sittings to complete it (because my eyes wouldn't stay open at one o'clock in the morning), something which is an honor to Keyes. I, too, of course, await anxiously for the movie.

Speaking of sf movies, one which seems worth seeing is The Power. Another (which hasn't been filmed yet) is Heinlein's Stranger; I hope the producers do a good job on that one. It should be interesting to see how they handle certain scenes.

Re Pohl and his publishing a first every month, I say yes. If a writer is pubbed in a prozine, he will certainly try harder next time (which he will have to do since he won't be a "first" anymore). Of course the firsts are generally not as good as the rest of the issue, but what do you want? Pohl's idea gives writers incentive, and who knows? -- that's the way some pretty fine people started (Larry Niven, for one), and that's the way others will embark on a writing career in the future. I hope Pohl does not drop this feature.

Mr. Goldsmith, I'm very interested in what ever you were talking about at the end of your letter and would like to correspond. I would like to hear what you think about TEI, say. My address should be somewhere at the beginning of my letter.

MATT HICKMAN

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Many things have happened over the past month. I got a copy of the paperback edition of The Playboy Book of Science Fiction and Fantasy. It is an extremely interesting book. A few that I really loved are "The Fiend" by Fred Pohl, this is a nice little sexy story about a tender of a star-ship who, on one of those 100 year journeys, awoke this 16 year old girl from the deep freeze. Another good one is "Love Incorporated" by Sheckley, in this one Earth is the "entertainment" capitol of the galaxy and one of its finest products is love. Of course not all the stories have sex connected with 'em, just most of them.

Re nominations for the Hugos: I was going to nominate Time Slip by Leinster but after rereading the rules I found that it is not the copywrite date that counts, but

the date it was printed so I decided to nominate his earlier effort in that direction The Time Tunnel. For the novellette I nominated "Flatlander," this was one of my hardest decisions and I had four in close competition. They were: "Flatlander" by Niven, "The Billiard Ball" by Asimov, "Starfrog" by Anderson, and "This Mortal Mountain" by Zelazny. For ss I nominated Bloch's "A Toy for Juliet" for obvious reasons. I didn't keep records of the names of the S.T. shows so I couldn't nominate anything. For Pro artist I nominated Bonestell even though he had only two paintings by him in 1967. I nominated Analog 'cause I like it. For the Fan stuff I did not join fandom til January 1968 so I had to guess on what was best. I nominated Yandro for best fanzine, no fan writer, and Mike Zaharakis for fan artist 'cause I know he likes ego-boo and I like him.

//What a selection technique! Of course, the idea is to nominate on a basis of what you like. Technical competence should have nothing to do with it. ghl//

JOE DRAPKIN

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Who is this guy Drupkin? Probably my typo, but if not I'll have to sue him for plagerism. Anywho, I would like to comment on Alma Hill's letter. She is, of course, refering to me. I did not say chores are a drag, I said the organization itself is a drag. She implies that I am unwilling to do any work myself. I must agree with her there to some extent. I have really no excuse, I just don't. However, the adult group in N.Y.C. is very averse to having kids participate in Mensa matters other than teen Mensa matters. I feel that Mensa leadership has been, well, not so hot. Such things as the editor of the Mensa Journal refering to the Mensa Journal as "this learned Journal" sort of annoy me. However, there has just been an election and if the party I voted for wins I have high hopes for reform. For one thing the organization is a complete farce. We claim to be primarily interested in research and secondarily interested in Social matters. This is in the constitution. This is an absolute lie, practically no money is devoted to research. I am one of the few people who bothers to request the Mensa Research Newsletter.

Isn't Simon Goldsmith John Goldsmith, or are both father and son members? I've been carrying on a correspondence with John. John won \$4,000 in the Westinghouse Scholarships which is only about the hardest in the country to win. Anyway, back to SF.

I received a copy of Hugin and Munin #4 from the NFAS. It's put out by Labonte and it's really not bad. Granfalloon #1: this looks like it will be a very good fanzine. It's not bad now and it looks like it will get much better. There's one story in it which I really can't decide about. It's either one of the best pieces of fan work I have ever seen or the most childish story I ever read.

I think, as Fred Pohl said at the Nycon talking to a bunch of us, that Galaxy deserves the Hugo more than If, as it is a higher quality mag.

DONALD MARKSTEIN

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In fairness to whom did you leave out portions of Lewis J. Grant's letter? And what prompted you to leave out portions of my own and John Guidry's letters? As anyone in NCSFA who has edited my work in NOLAZINE (our OO) will testify, I am extremely sensitive to any outside changes in my writing, in either form or content, and the

letter of "mine" in TB 48 was changed in both. The form is not of any particular consequence, but the content, especially considering the fact that you left out practically everything I liked, is.

What is this, a letterzine, or a ~~ghl-makes-somewhat-humerous-comments-on-fragments-of-fans'-letters~~ publication? When I write a letter for publication, I intend it to be published in full, in the exact words I used in writing it, and I include this one.

//Strike one; the above implies that in some way the letter as published in last issue was not your words. With the exception of portions of your letter which were edited out, everything which appeared in print was exactly what you wrote. ghl//

I notice that the fragment of my letter you did publish contained an observation that became false just a few days after I wrote it. That is, I started receiving welcome letters. Many, many of them. So I'd like to retract that statement right now, and say instead that the welcome committee is an extremely efficient organization, and full of very friendly people. Thanks again to everybody that wrote me.

I also notice that Joe Drapkin didn't like Why Call Them Back From Heaven. Although I haven't read as much of Simak as he has (just City, Here Gather the Stars and a few shorts) and couldn't say whether this is typical of him, I do know what I like, and this is it. The society he imagines is realistic on the whole, although possibly the complete control of the world by Forever Center is a trifle far-fetched. But what else can happen? People are naturally going to invest in such a situation, and it's possible that Forever Center would be regarded as the best safeguard (although I can't see why; I probably would have stashed my money away against the depression that was sure to result when everyone else did the same), and would come to control most of the world's wealth. And wealth is power, especially if it's measured in percent of the world's total instead of in dollars. Given the situation as Simak saw it, it was inevitable that whoever represented the best apparent hedge would become master of the world. It convinced me.

I'll also disagree with Joe on Flowers for Algernon. I didn't read the novelet but it seems to me it must have been more than expanded. It must have been added to, since all that beautiful emotion, pathos, etc. could never have been crammed into less space than it was. I really felt for Charlie Gordon, and that's more than I can say for the hero of any novelet I've ever read.

Interjecting here for a line of discussion that's been going on a small scale for a couple of issues now, I think if TB were monthly, there would be enough mail to fill it. There are certain people who write in to every issue, and the discussion generated would lead to other discussion faster. Besides, I'm sure there are a certain number of members who would write in about an issue, but their letters wouldn't be printed for two months. By the time TB is almost ready, the motivation is lost. I'm not saying that the issues would be the same size as they are now, but they would be more than half as big, and at least big enough to make it worth doing. I'd like to see it tried for a while, just to find out if there were any greater response.

Elinor Poland tells me she doesn't get any calls for Clarke's books at the 'berry. What's the matter? Doesn't anybody like him anymore? Personally, I think he's the greatest sf writer of all time, and I can't understand why fans don't prefer him to Heinlein. Sure, Heinlein comes out with an occasional classic like Stranger in a Strange Land (yes, Joe Drapkin, I do think Stranger is Heinlein's answer to that all time great fantasy classic you mentioned in TB 48), but the average quality of his work is far below that. Clarke, on the other hand (and Asimov who is my second favorite), has never disappointed me, and I think even his "worst" stories are far better than Heinlein's average.

Having already incurred the wrath of 90% of the N3F by claiming that someone is better than Heinlein, I might as well go ahead and ask those who voted for If as best prozine whether they honestly thought it was the best, or had merely been bribed into so voting by Pohl's "new author" policy. I myself cannot see why a magazine (Galaxy) with the same publisher, same editor, and without the burden of having to choose the best each month of a pile of worsts, should not win the Hugo instead. I mean, let's face it. The two come off equal in quality in all respects except that "new author" story, and that story is invariably worse than any other story in either magazine every month. But allowing a fan to "turn pro" each month sits well with fans, so the inferior magazine of the two will continue to win undeserved awards.

Well, I've attacked two of this year's Hugo winners, so why not go ahead and attack a third? Jack Gaughan, while he is an extremely talented artist when he takes his time and does something right, usually ruins his work by hurrying through it. I'm not saying that he doesn't still come off well, not at all. It's only that when fans vote with cheap Hugo ballots, they vote for him. However, when it comes to money, that's another story. I was at one of the auctions at Nycon when a Creepy cover came up for bid. The auctioneer said something along the order of "Here is a Jack Gaughan painting. We'll start at \$20." Someone with a bored voice bid the \$20, and there was silence for a while. Just as he was about to say "Sold," however, somebody called out "That's not Jack Gaughan; it's a Gray Morrow." Immediately a \$25 bid was made, and the painting finally went for \$35. I thought it was an insult to Jack Gaughan, who is a really nice guy and a talented artist, but it shows how the fans feel when money is at stake. Nobody wanted to pay much for it when they thought it was his, but it went higher as a Gray Morrow.

//Anybody who buys a painting by the name is, generally speaking, a fool. I, personally, like Jack's work. P.S. "ed' it, v.t. To superintend the publication of; to prepare, as a book or paper, for the public eye, by writing, correcting, or selecting the matter; to conduct or manage, as a periodical." Webster's New Twentieth Century Dictionary, Unabridged. ghl//

A note from your editor: Please note the change of address. Due to a great lack of time the fanzine reviews promised for this issue (I think I promised) will have to be delayed. Perhaps I'll get them out as an N3F special. However, I thank you for your patience in advance. See you all in July.

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