

58
11/69

TIGHT BEAM



10

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President: Stan Woolston, 12832 Westlake St., Garden Grove, Calif. 92640

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Wally Weber, Box 267, 507 Third Ave., Seattle, Wash. 98104

Mike Zaharakis, 1326 S.E. 14th, Portland, Ore. 97214

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Editor, TNFF and Tightbeam: Gary H. Labowitz, 1100 Betzwood Dr., Norristown, Pa. 19401

Official Historian: Kaymar Carlson, 1028 Third Ave. S., Moorhead, Minn. 56560

Election Teller: Harry Warner, Jr., 423 Summit Ave., Hagerstown, Md. 21740

ACTIVITIES

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Fanclubs: Fred Lerner, 98-B The Boulevard, East Paterson, N. J. 07407

Fanzine Advisor: Gary H. Labowitz, address above

Games Bureau: Donald L. Miller, 12315 Judson Rd., Wheaton, Md. 20906

Information Bureau: Don Franson, 6543 Babcock Ave., North Hollywood, Calif. 91606

Kaymar Awards: K. Martin Carlson, address above

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Membership Activities: Rick Johnson, 217 Drinnen Ave., Knoxville, Tenn. 37920

NFFF Trader: K. Martin Carlson, address above

Neff Amateur Press Alliance: Art Hayes, address above

New Fanzine Appreciation Society: Paul Crawford, 505 N. West St., Visalia, Calif. 93277 *sent*

News Bureau: Mike Zaharakis, address above

Overseas Bureau: Michel Barnes, 1716 Summerlane S.E., Decatur, Ala. 35601

Publications: Wally Gonser, 10257 5th Ave. S.W., Seattle, Wash. 98146

Publicity Bureau: Mike Zaharakis, address above

Recruiting Bureau: George Nims Raybin, 1367 Sheridan Ave., Bronx, N.Y. 10456

Assistant: Ann Chamberlain, 3332 $\frac{1}{2}$ Fithian Ave., Los Angeles, Calif. 90032

Renewals Bureau: Sandra Deckinger, 25 Manor Dr., Apt 12J, Newark, N. J. 07106

Round Robins: Donald Cowan, 1605 8th Ave. S.W., Decatur, Ala. 35601

SF Lending Library: Elinor Poland, 13290 N.E. 6th Ave., Apt. 306, North Miami, Fla. 33161

Story Contest: Leo P. Kelley, Manager, 500 East 85th St., Apt. 19H, New York, N.Y. 10028

Tape Bureau: Joanne Burger, 55 Blue Bonnett Ct., Lake Jackson, Texas 77566 *sent*

Welcommittee: Art Hayes, address above *sent*

Writers' Exchange: Alma Hill, 463 Park Dr., Apt. 11, Boston, Mass. 02215

Roster Clerk: Norman Wegemer, 601 Darley Rd., Claymont, Del. 19703

Please send all changes of address and corrections to roster to:

Janie Lamb, Route 1, Box 364, Heiskell, Tenn. 37754

Gary H. Labowitz, 1100 Betzwood Dr., Norristown, Pa. 19401

WANTED: Covers for Tightbeam.

General space, science fiction, or fantasy themes in pencil, pen and ink

to: Gary H. Labowitz, 1100 Betzwood Dr., Norristown, Pa. 19401

This is Tightbeam 58, November, 1969, the letter column of the National Fantasy Fan Federation. Tightbeam is published by Gary H. Labowitz, 1100 Betzwood Dr., Norristown, Pa. 19401. Cover by Jim McLeod.

ROSTER

CORRECTIONS AND ADDITIONS.

KEY: Corrections are underlined
 Additions have + before the number
 Renewals and reinstatements have ! before the number
 All numbers refer to the September, 1969 roster

1. Forrest J. Ackerman, 915 S. Sherbourne Dr., Los Angeles, Calif. 90035.....L
7. Don Anderson, 414 Emerson St., Rochester, N.Y. 14613.....69
- ! 45. Robert P. Brown, 1484 Elm Ave., Long Beach, Calif. 90813.....70
53. MR. Burgess, mail returned.....69
57. Judith Buxton, 3055 Barlin Way, Oakland, Calif. 94602.....69
65. Ed Chamberlain, 639 Jones Graduate Tower, 101 Curl Drive, Ohio State University, Columbus, Ohio 43210.....69
- ! 78. Elaine Cooke, 132 Washington St., Bloomfield, N.J. 07003.....70
- + 15A. Gail R. Barton, 31 Rangeview Dr., Lakewood, Colo. 80215.....70
- + 50A. Roger Bryant, Jr., 647 Thoreau Ave., Akron, Ohio 44306.....70
88. Janice Cullom, mail returned.....69
- + 89A. Ray Dalton, Box 863, Carson Newman College, Jefferson City, Texas 37760..70
97. Frank Denton, 14654 8th Ave. SW, Seattle, Wash..98166.....70
- +102A. Murlin H. Dye, 3014 E. T. Station, Commerce, Texas 75428.....70
- !113. Eva Firestone, Box 555, Upton, Wyom. 82730.....74
- !136. Steven L. Goldstein, 12058 Milton St., Wheaton, Md. 20902.....70
- !147. Norman Grenzke, Jr., 591 Shoreham Rd., Grosse Pointe Woods, Mich. 48236..70
- !165. Franklin Hiller, 1730 Main St. E, Rochester, N.Y. 14609.....70
- +178A. PFC Eric Ives, 2449183, 3rd 175 NM Guns Btry (SP), FPO San Francisco, Calif. 96602.....70
- +181A. Steve Johnson, 1018 N.W. 31st St., Corvallis, Ore. 97330.....70
190. Jay Kinney, 215 Willoughby Ave. #908, Brooklyn, N.Y. 11205.....69
- +216A. David Lewton, 735 E. Kessler Blvd., Indianapolis, Ind. 46220.....70
- +220A. Paul Long, 1626 S.E. 12th, Portland, Ore. 97215.....70
- +225A. Donald Lundry, R.D. 1, Old York Estates, Hightown, N.J. 03520.....70
227. Hank Luttrell, The Basement, 1108 Locust St., Columbia, Mo. 65201.....69
- !219. Bill Linden, 83-33 Austin St., Kew Gardens, N.Y. 11364.....70
- +241A. Sharon L. Mears, 8622 Chapin St., Norfolk, Va. 23503.....70
- !274A. David K. Patrick, Apt. 20, 100 Lane Crest Ave., New Rochelle, N.Y.10805..70
- !294A. Darrell C. Richardson, 899 Stonewall St., Memphis, Tenn. 38107.....70
323. Edward V. Siegel, III, Box 271, Princeton, N.J. 08540.....70
- +325A. Cortney Skinner, 34 Shepard St., Cambridge, Mass. 02138.....70
322. Joseph D. Siclari, Apt. S-102, 2125 Jackson Bluff Rd., Tallahassee, Fla. 08260.....69
329. Ron Smith, Room 121 Kohl Hall, Bowling Green S.U., Bowling Green, Ohio 43402.....69
- 329A. Rick Sneary, 2962 Santa Anna St., South Gate, Calif. 90280.....70
- +990A. Duane Snider, 6323 S.E. 18th, Portland, Ore. 97202.....70
- +330B. Society of Strangers, c/o Mike Zaharakis, 1326 S.E. 14th, Portland, Ore. 97214.....70
- +338A. Elizabeth Stinson, 326 YWCA, 217 W. Jones St., Raleigh, N.C. 27603.....70
- +339A. Tom Stockslager, 2612 Hillview Ave., Dayton, Ohio 45419.....70
- +344A. Dean Sweatman, 762 Grove Ave., Harahan, La. 70123.....70
- +349A. Helen A. Thilenius, P.O.Box 3467, Maplewood, Mo. 63142.....70
358. UBC SFFEN, Box 75 SUB, Univ. of B.C., Vancouver 8, B.C., Canada.....69
- +375A. Robert Weinberg, 127 Clark St., Hillside, N.J. 07205.....70
377. George H. Wells, Room 28, 615 West Onondaga St., Syracuse, N.Y. 13204....69
- +394A. Frank Wyatt, P.O.Box 2349, Greenboro, N.C. 27402.....70

A NOTE before we begin:

Unlikely as it may seem, I have just run across some letters which got scrunched under a pile of fanzines. They are, to say the least, a little out of date. The first is from Leo Kelley asking me to mention that Edward L. Ferman (editor of The Magazine of Fantasy and Science Fiction) will be the judge for this year's story contest. I believe this was mentioned in TNFF, but I'm happy to mention it here also. It is through the interest and help from the professionals that fans can turn pro.

The second item is a letter from Elaine Wojciechowski with the August and September birthday lists meant, obviously, for the August TNFF. Since that was put out in such a hurry I can see why this was overlooked. I can't imagine how Elaine managed to get it to me since I was an "emergency" editor.

The Directorate, having voted, has decided to void the entire ballot sent out with the last TB. My attempt to right things by issuing a supplemental ballot has been rejected. Therefore, there is a new ballot enclosed with this issue of TB. I urge you to mark your ballot NOW and mail it immediately. The old ballots will not count. I'm sorry for the inconvenience, but that's the official decision.

And now: on with the letters!

FLOYD J. PERLEY

P.O.Box 869
Biloxi, Miss. 39533

The dues should be higher, humans have a way of not respecting that which is not paid for sufficiently. Dues are a contribution from the silent ones.

I have been one of those silent ones for twenty years. This is a long time to observe the attitudes of fans. The NFFF has the same problem of all organizations. Only 5% of the members will be doers. The same 5% figure is evident in life. You will find that of every 100 men reaching age 65, only five of them have an adequate income.

It takes a certain amount of desire and enthusiasm to become a member; it takes a lot more to produce a line of communication to an unresponsive membership. The active members are accepting leadership and its penalties of criticism. No one except a really negative individual will bother to criticize a mediocre effort.

I wouldn't be enthusiastic enough to write even now, except that the hobby club interests me. As much as I love stf (20 years with the Air Force has done horrible things to my collection), the idea of the additional thing I'm interested in adds up to enough enthusiasm to generate action. My hobby is making money. The 5% rule works here, too, because only one of twenty people will have sufficient desire to do the very simple things required.

So, I want to join the hobby club, and share ideas with fans who want to be rich.

There being nothing worse than a reformed fan, I would like to contribute an old idea in the form of a challenge. We have two years before our 30th anniversary. If we brought our membership up to 3000, then by the 5% rule we would have 150 more active leaders. We could really have a dynamic flow of materials from a group like that. There are more than 300 of us in the NFFF, most of us shiftless receivers. If we want more, we'll have to give a little

time and effort to reach a 3000 membership. We don't actually have to recruit 10 new members, it just looks like that much work. We just have to be responsible for 10. If 300 members bring in five each, we'll have 1500 next year. It will require only one new recruit from everyone the second year. The ideal situation is to find one enthusiastic individual who'll bring in nine others, but the odds are 20 to 1 against us. The object is to be responsible for ten new members with at least five this year. I'm going to do it, and I challenge the rest of you 95% of just names to make the same effort.

Stir your bones, this is a call to action, like when you mail in your dues (which ought to be raised before the big push). Write down this objective and stick it to the bathroom mirror. Recognition by having our names on the NFFF roster in capitals for recruiting five should help us remember. If we're going to be deadwood, let's be active for this challenge, and at least be useful deadwood. Think of the fruits of this minor task, maybe another Harlan Ellison. Let's have 3000 for 30!

//Actually, the thought of another Ellison is a bit much. How about another Harry Warner, or another Heinlein, or another Bradbury, or another..... Really, I have nothing against Harlan; in fact, having just read "A Boy and His Dog" I must admit he is one of the best writers in the sf field today. ghl//

FRANK DENTON

14654 8th Ave. S.W.
Seattle, Wash. 98166

I'd like to take the opportunity which Tightbeam affords me to encourage all fanzine publishers and potential publishers to join N'APA. The Neffer Amateur Press Alliance was ten years old with the March mailing and offers the opportunity for expressing yourself through your own zine to the rest of the members, and you, in turn, receive one copy of each of the other members' zines. You are not restricted to distributing within N'APA alone. My experience has been that your mailing list will quickly grow to well beyond N'APA membership and you will be well on the way to a genzine.

One of the advantages of pubbing through N'APA is the constructive criticism which you will receive. At first, you are ready to believe that everyone is out to get you, but you soon learn that the criticism is meant kindly, and its intention is to improve your own writing, layouts, reproduction and makeup of your zine. And, indeed, they do improve.

Some of the members of N'APA have gone genzine with their zines and have dropped out. I would like to encourage them to come back in, as the rest of us all miss them. I'm thinking particularly of Bee Bowman and Bob Vardeman. And some of the members of NFFF who are currently publishing genzines would be welcomed heartily by the N'APA membership.

N'APA is limited to 40 members, but the current membership roster lists only 25 members, so there is no waiting list. We would all be proud to have the apa filled and hundreds of pages being included in each mailing. So if you are at all interested, please contact the Official Editor, Art Hayes, whose address can be found listed under activities on the inside front cover. The minimum activity required is six pages every second mailing. Mailings are quarterly. So dive in, contact Art, and you, too, will soon be the proud editor of your own zine.

LEO DOROSCHENKO

410 Springfield Ave.
Neward, N.J. 07103

Herr Gersman: Thank you for the "People on the outside, looking in, are always critical of the professionals" putdown. With those words jealousy nullifies every criticism ever written. But for ghl's blue-pencil I would quote the Great American Novelist James Jones.

//What makes you think I'd blue-pencil James Jones? ghl//

"If you don't blow your own horn, who else will? Naturally, Lin Carter doesn't blow his own horn, he just tells the truth." Either a book speaks for itself or it is a failure. So why should he prod his works up with narcissism in the guise of a con report?

What "truth" was Carter relating? That everybody loves him? I thought he was covering fandom, not the fertility rites of the Great Ghod Carter. And doesn't the advertiser pay the publisher, not vice-versa?

"Also, Leo, you may feel that way but you can't speak for the whole readership." My beliefs conflict with his statements only in "Motherhood, Equality, and Why Didn't They Get Hugo's?" Pray tell, should we boot A Case of Conscience and enshrine Mind Cage? Or did Way Station rob The Beast? Or did I miss misread some Deathless Classic? Prithee, enlightenment.

As for the ragamuffin band of the ersatz Conan, Bloch cannot be bettered: "Enough of this brute and his iron thewed sword-thrusts -- may he be sent to Valhalla to cut out paper dolls."

Robert Sabella: Ok, let's examine If's "good" stories.

Agatha Christie's Labors of Hercules, Vinicius de Moraes's Black Orpheus, James Joyce's Ulysses, C. S. Lewis's Till We Have Faces, and Thomas Burnett Swann's "Where is the Bird of Fire?" (to name only a few) have more in common than the mythological parallels: characters, plots, themes, et al have been built to such an extent that the structure wouldn't even quiver were the frame removed. No one can say the same for Saberhagen's "Starsong." All he did was scoop the characters out of Greece, dump 'em in spaceships, and paint the rest by number, adding nothing, not doing a single sentence without smearing the reader's nose in "See, I'm retelling a myth. See how smart I am?" Take the Bullfinch out of "Starsong" and nothing would be left except (possibly) bull-----.

//Bullfrog? Bulletin? What are you trying to say? ghl//

Sure JWC probably would have been proud of "Deathchild": Analog just loves bad/second rate sci-fi. That Lanier was nothing more than a doubly puerile imitation Mouse That Roared, having none of Wibberley's charming naivete.

"Getting Through University" -- with its plethora of sophomoric humor and telegraphed ending -- makes nice hammock reading, but hardly something to preserve between covers.

Silverberg also got lost in the Lemnos Maze. The human drama, realized in Mueller's encounter with Marta, started with a bang that quickly became a whimper -- the most potent element (the invading aliens) being shoved into the background -- getting bogged down in what could have been "Big Eddie Confetti's Last Stand Prison Drama." And considering the novel's potential, that really is a tragedy.

Bob, but you do flatter me. I've been in fandom for only 5% of my life (one year). Had Pohl really given a hoot or a damn about fandom, I don't see why he couldn't have gotten, say, Ted White or Harry Warner, Jr. to represent us at our very best.

Bob Stahl: Niven's plots and endings look horrendous out of context and worse within. In an era of The Left Hand of Darkness, The Masks of Time, and Past Master I expect more from my space opera -- and coming hot on the heels of "Perris Way" and "The Sharing of Flesh" made "The Organleggers" look doubly ghodawful -- not just a rehashing of a secret agent adventure. And if the author could have told it as such, he should have, not come arunning tail between legs to the sanctuary of sci-fi.

Incidentally, in TB 53 I did gripe about E. E. Smith and Jack Williamson, among others, not as much as I did about Niven, but nevertheless... Happy?

George Inzer: I don't like Niven because of the speciousness of his characters, not because I think he's New Wave. When he peoples his universe with some truly memorable characters, I'll love him, I'll even forget the banality of the plots. Until then...

If?? One of the better 'zines?? How can you say that in light of their having swiped Mack Reynolds's latest reshufflings away from JWC, or having read "The Guerilla Trees?" (Is there anyone who had to read beyond the title of the Hollis mess before figuring out the plot?)

Two queries: Writing in Deeper Than You Think, H. L. Gold announced completion of revisions of None But Lucifer. Anybody know of imminent publication?

Will someboyd please enumerate "Along the Myriad Ways's" qualifications for the short list? That Reader's Digest pastiche of What Mad Universe lacks even one trillionth of one per cent of the characterizations, charm, chills, humor, and texture of the Brown original. For the love of Ghu, Monstressor.

//No help! In goes the last brick, anyway, Leo. ghl//

Surely TB must honor the CBS mastermind who preempted "Fall-Out" for a football game after telecasting the episode which concluded with the supervisor leading No. 6 to No. 1. Have they no respect for the viewer?

//No. ghl//

ANN WILSON

106 Wilburn Rd.
Statesboro, Ga. 30458

At the N3F meeting at St. Louiscon I got an idea for a new bureau, a Photo Slide Bureau. This could be a list of people who have various slides and negatives or a central library or both. The copies would be provided at cost plus postage.

After running out of film at the Con, and being unable to afford anymore, I wish I had pictures of the Hugo presentations and more of the costumes at the Masquerade Ball. And what about those who could not go to the Con?

I will not get to the Nebula Awards Banquet, but would like pictures of the presentations.

Anybody interested please contact me.

AL MORRISON

53 East 10th St.
New York, N.Y. 10003

I'm glad you got my TNFF to me in spite of leaving me off the roster of N3F - I'm sort of a maverick in this culture, like I don't really fit anywhere. Tried to write for Hugo Gernsback in early '30's and he was patient but I never made it. Now I'm an astrologer and my life has a SF sort of flavor - going to write some of it down eventually. Delighted that SF has lighted the way so well into the present times. The Everglades ecology problem was worked out a decade back, a dozen ways - all the establishment had to do was ask fandom for answers. Noticed in Tokyo a few weeks ago that they've run into the same problem. We ought to get a delegation of Nipponese SF fans to our bigger cons -- not just one but a group -- like a delegation from out system that would be.

//Thanks for your postcard enclosure, Al. I haven't seen the sky so blue in years. And probably won't, either, judging by the output from the factories around here. By the way, you are number 250 on the latest roster. ghl//

UBC SFFEN

Box 75 SUB
University of B.C.
Vancouver 8, B.C., Canada

Last year UBC SFFEN was involved more with getting organized and learning the mechanics of being an AMS-chartered club than with the rest of fandom. I hope we didn't offend those Welcommittee people whose letters didn't get answered. Then the club was dormant four months between university winter sessions. This year we hope to publish a newsletter, to eventually develop into a half-way-decent zine. Letters addressed to the club in general will probably be published with members' comments in the newsletter and the writer will get a free copy of that issue. Letters to club officers should be addressed, not by the officers' names, but by title:

- General Chairman, or President
- Secretary Treasurer - correspondence on club business
- Information Officer - newsletter editor
- Librarian - in charge of the lending library
- P.R.O. - keeps smooth relations with our superiors: the AMS and the University Clubs Committee

Our executive elections are every September, and sometimes faces change more often than that.

//Somebody wrote TB asking what NOSFA means. It's the New Orleans Science Fiction Association, I think. Correct me if wrong. The letter asking this was unsigned, no return address, and postmarked from the Bay Area. TB will not use unsigned letters. ghl//

NANCY NAGEL

R. D. 4
Albion, N.Y. 14411

As a new member I'm not about to rock the boat. You did, however, make a few errors. I wasn't exactly aware that I had volunteered to handle the whole job of correspondence. I remember saying that I had a typer and loved to write letters, but I really feel that I'm not equipped to do the whole job alone but I'm perfectly willing to do my share!

//Aw, go ahead. The job only entails as much as you will put into it, and if you want to become acquainted with the group there is no better way than to correspond with many of them. I'm not sure myself what the correspondence bureau is supposed to do but if I were handling it I'd do something like this: publicly ask for people who are looking for correspondence (pen pal style) to write you stating their interests. Make a listing of the names and interest. Send that as a report to TNFF. Send the names of like-interest people to each other and write a few yourself. Keep alert to non-member interests and match member non-member teams. Watch the new member interests (listed with the new member reports from the Secretary-Treasurer) and catch any who match up with people who have written in to you. Etc. And write a few yourself. ghl//

Another slight error that really should be corrected is that I am taking the Writers course, not the Artists; which, when you think about it, is a big difference. Maybe some day I will catch up on all the slang and initials you use. Though I've been around a good many years, the fanzines and discussions therein are still a little hard for me to follow. I've been a ST fanatic for so long that my vocabulary is rather limited to that line of thought.

//What seems to be bothering you? All initials gladly explained. ghl//

Had a delightful letter from George Willick and I'm looking forward to reading his stories. It's nice to hear from a future pro. Or is he a pro now? I didn't have the nerve to ask him if he WAS a pro, he simply volunteered the info that he was going to be in Galaxy soon.

//Ha, ha. You asked him now! There's nothing in my pb index by him and I don't read the prozines regularly, so ... are you a pro, George? ghl//

HARRY WARNER, JR.

423 Summit Ave.
Hagerstown, Md. 21740

If Ed Krieg can't wait for the second volume of the fan history, he's in trouble. Advent can't work it into its publishing schedule until 1972 at the earliest. I'm not unhappy, because not a word of it is written and there is a great deal of digging to be done before I start writing. Tentatively, I want to get two or three fantasy novels written, just to get them off my mind, then

go to work in earnest at the start of 1971, assuming that my health doesn't continue to disintegrate.

Tom Goyett forgets that there are other ways to persuade people to get involved in world-saving, in addition to exhortations in fanzines. In fact, I rather doubt that anyone who reads fanzines is unaware of the challenges that exist in the world for the people who feel themselves suited to change the world. To criticize Tightbeam because it isn't arousing those people is to put fanzines into too big a role in today's world. It's something like the old Hugo Gernsback theory, that science fiction taught the facts of science to readers. Science fiction readers did learn some science facts, perhaps as many after a thousand hours of reading as they would have picked up in an hour spent with textbooks. The fanzines that emphasize the fight against bigotry, the need for ending wars, the troubles with modern education could impel some readers to think about those problems, but a walk through a black ghetto or a glance at newspaper casualty lists or thinking back to what you did in your freshman year would have a much more impelling effect. I like to read in fanzines about today's problems when the fans have special fannish ways of looking at them or ideas too radical to find a place in any generally circulated publications; I just can't see the point in rehashing the kind of writing and thinking you find on the editorial page of a newspaper in fanzines.

George Fergus puts his finger on the real weak point in the new wave fortress. If an intelligent person like George Fergus doesn't find communication in new wave stories, the fiction is in much more trouble than it is when the Second Foundation starts to rant about anti-heroes. It's a strange thing, how so many art forms have swung around a full 180 degrees in the past century in this respect. It used to be the professors, newspaper critics, and impresarios who were opposed to innovation in music; the public loved it whenever they got a chance to hear it: that was true of Wagner, Strauss, and a dozen others. Today the innovators' audience is almost solely in the universities and publishing houses and the public in general runs away from musique concrete, electronic music, and their more radical descendants. Poetry has gone much the same way. It would be a pity if science fiction took a similar path, because it's so much more expensive to publish and distribute a science fiction novel than to produce a small sheaf of poems or a four-minute tape composition, and science fiction which doesn't communicate to the masses might not even reach its hard core of enthusiasts.

As a non-smoker, I'd prefer to see regulation take forms that would protect non-smokers from cigarettes, rather than outright ban on smoking. I can't imagine why it's customary not to smoke in a theater but customary to smoke in eating places. As I grow older, I find my eyes smarting more severely when I'm in a smoke-filled room and I suspect that such regulations might help to reduce total cigarette consumption more than the current propaganda drive. I didn't read the Campbell editorial, so I don't know if he took into account the loss of food-producing labor and land that the government may someday need in the tobacco belt. It's conceivable that an ever-growing population may cause Washington to decide that the people need food more than the government needs the tax revenue from the cigarette industry.

//An intensive campaign is currently underway (See the Wall Street Journal) to get airlines to segregate smokers and non-smokers while in flight. I wish they would, as the air-conditioning units they have on board are not adequate, contrary to what the airlines claim. ghl//

NORMAN WEGEMER

601 Darley Rd.
Claymont, Del. 19703

I found the Sept. Tightbeam the most interesting publication yet in the deluge that has landed since I joined the NFFF (again). In spite of the fact that one page didn't show. I jump from Joanne Burger discussing Analog's circulation to somebody talking about the Earth's rotation.

//This brings up the point that if you aren't getting club publications or get a defective copy you should mention it to me. I may have a wrong address for you. A good copy is on its way to you. ghl//

The comments of George Fergus were interesting to me. I did not see TB 56 but read Slan seven times in the original version before I sold my mag collection, and I have read at least two revised versions in pb since then. I have also recently read E. R. Burroughs, and the comparison with The Lad and the Lion is valid; each has two plots depending on each other for their resolution. An even better example from Burroughs is The Son of Tarzan, also 1917.

As for stories where the viewpoint alternates between two characters (Fergus mentions Dragonflight), I recall reading a story which may have been written specifically to illustrate that device. It was not fantasy or stf, but a mixture of pornography and social comment called The Hundred Dollar Misunderstanding. The contrast is between a WASP college boy and a teenage black prostitute. If you're interested in the mechanics, the story is readable. In fact, either two or three sequels have appeared. But please don't take this mention as a recommendation; I read it at somebody's recommendation and I don't think it was worth the effort.

//On the other hand, I thought \$100 Mis. was a pretty good book. Stand on Zanzibar has the main story line shown from different character's viewpoints and I suspect we'll see much more of this device in the future. However, that wasn't what I was talking about originally. I was referring to the novel form consisting of two separate, independent story lines which come together and rely on the existence of the other for resolution. ghl//

I'm trying to find some middle ground between Ron Fortier's letter and your response. I guess I lean to Ron's side; I feel obligated to finish any story I start, even one as long as The Once and Future King. Yet I must admit that I got bogged down in Odd John and never finished that (about 1945). Oh well, I read three Doc Savage reprints and a Henry Kuttner pb while struggling through the first forty pages of The Lord of the Rings.

Perhaps you should date the letters you publish, Gary. I see George Fergus has a second letter late in this same issue.

//I have thought of that, mostly as an inducement for me to publish more on time. But I don't think it really serves any purpose. Let's just say that any letter(s) published in TB are the ones received between putting out the last issue and the deadline for the current one. ghl//

You may have heard already that I have agreed to help Alma Hill with the clerical work of the Writers' Exchange. At this point all I can assure you is that a writer I'm not.

WILLIAM LINDEN

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

Robillard's remarks in TB set me off so that I started typing this letter immediately after reading his. Then I see that I have blamed Robillard for your own stupidities!

You are apparently plugging George Wald's speech as an earthshaking event, and give us "quotable material" to back up this claim. But what does this "quotable material" consist of? Our being in Viet Nam is awful, abolish the draft, get rid of The Bomb. The only noticeable thing about this "quotable material" is that it consists of thundering cliches (cliches are created very rapidly these days, if anyone objects to my calling let's-abandon-Viet-Nam a cliché), and if such cliches are all Wald has to offer, I will not touch his speech with an eleven foot pole; 10¢ is robbery for that.

// "Quote - To cite...by way of authority or illustration..." Webster. Nowhere in my little review (hardly more than a mention, or plug) was the word earthshaking used; that must be your invention. The purpose of a review as short as the one I gave was to make you aware of the existence of the publication (since Redd was kind enough to send me a copy) and to give some idea of what it is about and what viewpoint it expresses. I think my review did that. ghl//

The most frequently made charges against the New Wave (whatever it is) seem to be that it is a) anti-idealistic; b) pessimistic. These accusations fail to stand up against the most-discussed New Wave novel of them all, BJB. (Hmm, I don't think Edmund Wilson would like it; there is no real doubt as to who are the Good Guys and who the Bad Guys.)

Notwithstanding, I can sympathize with Pierce and the SF (or could until I found that the New Wave is very similar to The Establishment -- it never means the same thing twice). I take to sf because the mainstream is overrun with trash, particularly idiots who spend books leering about sex.

I will inject a mundane comment (so that Goyett may see that I am Involved) This fall, New York University bowed to the demands of "Transcendental Students" by opening an abandoned, University-owned coffeehouse under TS management. The Ruddite-oriented student paper, the Washington Square Journal, denounced this as "pulling out the rug," since now TS have nothing to protest against. They really said that! After such incidents, I hope that people will understand if I prove sceptical at claims that the S(D)S and similar maniacs are "genuinely interested in reform."

// The names of the groups are often chosen to fit the initials they want to shock the public; witness "Transcendental Students" (which, of course, stands for "That's Showbiz"). How juvenile. ghl//

ALMA HILL

463 Park Drive
Boston, Mass. 02215

I sent the five dollars to the NESFS treasurer, Hal Clement and have an acknowledgement; he says they have 300 BosCon memberships already. They are by no means the same as the MIT group, but have some overlap of membership. They might have to get a new secretary since Panshin lives in Pennsylvania, and has carried off the young lady accordingly. I told Harry not to take the "attending" part too seriously on my ticket, since nobody lives forever, and I am getting definitely fragile; just had one major operation and may have to have more if strong enough, or whether so or not perhaps. So I'd like to say, right now, that there is precedent for putting Janie Lamb ex officio (and with all her experience) in charge of the NFFF room, and then if I'm able it would be a pleasure to act as a helper to her. But future responsibilities are too much for me to undertake. I've acted as NFFF hostess twice and loved the job, but that was then.

Also, the Writers' Exchange has a new functionary to take care of its main function, the roster. New Neffer Norman Wegemer has assented to the task of Roster Clerk; so I've sent him a duplicate set of records and asked him to check the list and -- at his entire convenience and in spare time -- update it and report occasionally to TNFF. I am still available as coordinator and advisor, but Norman is not only taking a job off my hands, but also providing the project with needed insurance.

The real work of the Exchange is done by the members, since it exists only to provide a readership-poll of opinions on unpublished work -- and its main value is its availability. These comments take little time, are interesting to do, and -- for SOME writers at least -- can be invaluable. This list of writing readers is unique in the field, no charges or other obligations but much accomplished. The one thing I cautioned Norm against was getting into disputation about rules. (Moskowitz' Law: "What fandom seems to want is a police-state anarchy.") The membership will take care of the anarchy and the project coordinator polices his own grounds, this being all one can reach.

On those petitions we sent to the directorate via Tightbeam: actually, I don't feel very partisan either. As above, it is not easy to get discussion of new rules; fans want NO rules. However, it does seem that if we want to maintain our present benefits, without adding any new ones whatsoever, we may have to pony up and maybe should get ready to do so. Whether the currency is inflating (usually a bad thing as supply does not keep up with demand), or expanding (which can be a good thing as price is used to encourage supply), one thing we all know is that there is more money around but it buys less. A postal raise is nearly certain and first-class mailings might blot out that thousand dollars very quickly. Certainly I don't think that a two-bit raise would then permit ten or twenty dollars' worth of photoprocess pages per member, as one directorate candidate suggests. Bright impractical ideas (always for other people to carry out) are the bane of fanclubs. However, I just vote, have no wish to argue much. Same with the idea of a change of fiscal year. "I'm not taking sides, just trying to stir up discussion,"

//Come now. In the light of new, different, or better information sometimes those "impractical ideas" have a way of becoming practical and workable. Still, as you say, somebody has to do the work. ghl//

The main thing is the right and duty of members to keep an eye on NFFF business. Petitions are plainly provided for, but how about ways and means? To circulate a single copy and get 16 signatures would take forever by mail, and probably get lost meanwhile. It used to be allowable for members to distribute pages with TNFF, but that was stopped. To send one to all members simultaneously would cost, lessee, 400 x 6¢ postage is \$24.00, plus the cost of 400 copies. 400 envelopes with return envelopes might be obtained for a few dollars more, might as well do it right after investing that much. For that matter, my little postcard-sized mimeo might get it on postcards and reduce the price of postage to \$20.00 -- less than \$25.00 dollars all told with the cost of the postcard at 5¢, while the rates stay as they are, or more if one buys file cards as I sometimes have done. Then addressing 400 copies???

What I'm saying is that unless the club's publications cooperate, the right of petition is abrogated, and the cost out of reach of the average member. It's feasible in Theory, but as the saying goes, that is just over the border from Effigy, where they hang people.

//And here we pride ourselves in fandom in being able to run the show by mail. I think you're being a little pessimistic on this score. First, mention in the club publication TB does serve the notice that if enough people are interested you could assume they would be willing to also write the directorate, perhaps copying your resolution from TB. At least one director wrote me saying he would accept separate petitions (worded alike) from the required number of people as sufficient to fulfill Article V, section 1. of the Constitution. Then there are many members who publish magazines and who could publish and distribute with his zine and collect the returns. And there are local clubs where groups of fan gather. And as a last resort you can usually collar enough signers at a con, which opportunity does present itself infrequently but is there. All told, I feel that if there is a firm base of opinion for change the petition will get signed and submitted. ghl//

GEORGE WELLS

Room 28

615 West Onondaga St.

Syracuse, N.Y. 13204

I've been buying a lot of Captain Future pbs published by Popular Library and I really like the characters and the old fashioned kind of sense of wonder. Now a lot of people aren't buying the pb's because Hamilton isn't getting any royalties -- he doesn't have to be paid for these reprints because reprints weren't covered by the contract in the 30's and 40's when the novels first appeared in pulp magazines. I would like to raise the following points: 1) how about boycotting Bantam? is Kenneth Robeson getting any royalties for the Doc Savage books (or his heirs if he's dead; I realize this is a penname but I can't remember his actual name)? 2) can the Pop. Lib. series do Hamilton any harm? Wouldn't teenage and other new Captain Future fans start buying Hamilton's other books for which he WILL get royalties? 3) if there ARE some Captain Future fans, and I think I'm one, is there any other alternative toward getting a supply of C.F. novels except through these new paperbacks? (I've HEARD that the original pulp magazines might be available for the same price ((60¢)) but I kind of doubt it -- and anyway, Hamilton still won't get any royalties if we buy the old pulps second hand, while he will if his other books start to sell more due to public interest in the C,F. series.) Also, I want Pop. Lib. to make a profit from the

mint C.F. copies I buy so they'll have an incentive to keep publishing C.F. and other sf and fantasy. I suggest, in conclusion, that any one who is buying the C.F. paperbacks write, as I've done to Popular Library, and tell them that you like the C.F. series and are strongly concerned that the series may stop publication due to lack of support by boycotting fans. Stress that you're on Popular Library's and C.F.'s side, and that you want them to pay Hamilton royalties for their own good. Also, let's get everybody to write such letters, even if you don't like C.F. or Hamilton. To succeed in getting another publisher interested in pubbing sf would be a good idea all around. Finally, let's look at the record: we wouldn't have had the subsequent rise in popularity in sword and sorcery and fantasy adventure fiction (and the publishing of it) if Ace hadn't started publishing pb versions which were not authorized by the authors or their heirs and which resulted in no payment of royalties until the publisher found that it was the diplomatic thing to do. Tolkien particularly, since he is such a great writer and because he is still living, was strongly loved by his readers to buy the Ballantine editions over Ace. Maybe there would have been the current and recent increases in sf/fantasy reading with Conan in pb and all that, even if Tolkien hadn't appeared in pb, since so many students and other fans were reading the hdcs in libraries or buying them, but I think the pb dimension really made a difference. I've been buying a lot of non-Pop. Lib. Hamilton books lately and would probably send him the royalties he's missed from the five or ten C.F. books I've bought if I knew his address, but darn it I want fan-actics like me who like the old sense of wonder and haven't really had a chance to get it before in this way. I hope I won't have to keep reconsidering the ethics of pb buying if everybody will write Pop. Lib., so come on, everybody, write them! //Address is 355 Lexington, N.Y., N.Y. 10016. ghl//

By the way, there are some used or coverless copies of the C.F. books around Syracuse so anybody who wants copies without giving Pop. Lib. the profits could write me I suppose.

//A word. The coverless copies of books (and magazines) you see represent books for which the dealer did not pay the distributor (and thus, the publisher). When a dealer returns books and magazines for credit, it is too much trouble and cost to ship and store the returns, so the distributor requires the dealer rip off the book cover and return it; the idea is that nobody will buy the coverless book. I believe the contract also calls for the destruction of the books by the dealer. Thus, the coverless book represents pure piracy. ghl//

FRANK HILLER

1730 Main St. East
Rochester, N.Y. 14609

What the hell does a guy have to do to get an address changed? Cut his throat and throw dynamite at monasteries? I've written to umpteen different people trying to get Don Anderson's address corrected and I see you still have it wrong. He hasn't lived at the Shady Creek address for at least two years now and possibly even three or more.

The ~~gahddamned~~ correct address for Don Anderson is:
414 Emerson St.
Rochester, N.Y. 14613

//And, in a P.S.://

For all I know even the Emerson street address may be wrong by now -- N3F is so damned slow, even with me pumping the correct information into it by the ton, getting the correction made.

//Well, lessee, now. Firstly, changes of address should be sent to the Secretary/Treasurer, Janie Lamb, whose address appears on the inside front page of each club publication. Secondly, if you want me to know about it sooner than when Janie next writes me, you should also send it to me. I try to keep the addresses up by comparing my file to addresses shown in letter columns, letters, etc., but you shouldn't rely on that. Your exasperation baffles me; I have been reluctant to accept changes of address from A on behalf of B, fearing fiendish fannish plots. Does that strike you as odd? Also, I have always felt that when a person changes address he should send it in himself. Once I get a return on a zine (the P.O. only does this on first class, as the last two TNEF's have been), I do not attempt sending later zines. I do hold out a copy for that individual and hope to hear from him. I will also be happy to send the copy which was returned if that person pays for it.

Frankly, Frank, if a person sees his name, address, zip code, etc. wrong in the roster, even if it's misspelling, and he doesn't inform me of the correction I'd say that it is obvious he doesn't care to get the zines. Neither the officers nor I are clairvoyant. P.S. See how easy it is when you write me? ghl//

ED HRIEG

510 North Chapel Gate Lane
Baltimore, Md. 21229

In reference to your question concerning the business meeting, Luna Monthly #5 (oct.) has the results plus the Hugo awards (J.J.Pierce, Richard Delap, please note). Try and pick up a copy and read it because I do not think I can properly describe what went on. Incidentally, LASFS had a Hall of Infamy award fund going on and the HoTel (?) won. Harlan was second and Charlie Brown was third. Seriously, I can understand some of the grotchings concerning the novel (sic) because the food at the drug counter was bad as well as the service and food at the little coffee shop. I took my cue some months before the Con and mailed my reservations early to get a good room - I got a good room and the time registering was practically zilch. It appears that some people didn't learn from the Baycon and Nycon and reserve early. Betcha that if fen did reserve in April or May they'd be happier off. In addition, I must add what some fen said to me in passing; viz. that fans weren't nice to the hotel either. It's a two way proposition, Gary. You have to be nice too. Granted, some people who claimed reservations were turned away, etc. and I think this was too much to take. But you don't make friends with the hotel management if most people or a large minority come dressed in either hippy costumes, all sorts of weird clothes, etc. Beards (sorry, Gary) are not exceptions it seems in beautiful downtown St. Louis. I should think fen should try and convince mundanes that they are not hippies.

//First, Luna Monthly can be got from Frank Dietz, 655 Orchard St., Oradell, N. J. 07649 at 25¢ per copy of \$3.00 a year third class. Second, I didn't think (and still don't) that it is any business of the hotel's whether I have a beard or wear "weird clothes" or not. The hotel is presumably in business to rent rooms to people who need a place to stay. They also claim to provide ancillary

services (due to competition) of shops, restaurants, meeting rooms, etc. In addition, the convention didn't just swarm down upon the hotel, it had contractual understanding with it. When you consider that the hotel failed to provide some of the contractual services, I think the other massive omissions the hotel take on the aura of insult-to-(legal)-injury. ghl//

Schweitzer: Agree entirely. Lin did write a story entitled "Uncollected Works" that appeared in the 1966 Wolheim and Carr: Year's Best SF. It concerned a wonderful machine that could type out all the written works that appeared in history and all the works that would appear. Wish I had that machine! You are also right about pb prices, too. SoZ by Brunner (which won a Hugo) is due out in a \$1.65 edition by Ballantine. This is too much methinks for a sf book. SF Book Club had it for about \$1.98 if I am not in error. (I got DV from the BC when I first joined in March, 1968 for 33¢ as part of a package for 99¢.)

Goldstein: in re: new writers on level of Van Vogt, etc. Come now sirrah! Van Vogt is a bad writer - too many plots going on to suit me. I agree with Damon Knight's comments in his book Search for Wonder. The Silkie was horrible. Far as I'm concerned Slan is the only decent thing Van Vogt has done.

Gary: An excellent novel which didn't make it to the nominations is going to be published by Ace in a 95¢ pb: Pavane by Keith Roberts. Get this by any means. It is an intelligent working of a parallel worlds theme with the Church of Rome dominant in the world, including England. In other words it is a serious version of Too Many Magicians. Pavane is not a full length novel as such, but a collection of stories interwoven by one particular theme.

Ned Brooks: Got a solution to the cee-gar-ette problem you were adiscussin in relation to JWC. Why not do what Italy does, i.e. ban all (and I do mean all) forms of cigarette advertising including TV, radio, magazine, etc. You do see Italians lighting up on a cigar or cigarette but not quite as often as Americans. I was in Italy on a tour and noticed the lack of tobacco ads on radio and TV and asked one of the guides about it. The tobacco industry in Italy is alive and well there. Yet there is no advertising. Why not do it here?

Analog has improved slightly; there are now two or three stories readable in the issue. For those who care, pick up the October Analog and read Miller's comments on the NW thing. That should end arguments hopefully.

Eli Cohen: About the percentage of fen voting for Hugos, it is tragically quite small. According to reports only 410 people sent in ballots and finally voted. I do not know if more than 400 were signed up but it appears that the 400 who did vote were more than previous years. Interesting thought: maybe that is why If (p-tui) has won the Hugo, and Twilight Zone, too. Few people, but enough, voted to give them the award. If people are upset over filthy, icky New Wave with horribles in it, why in the name of Ghu don't they vote.

//Interesting: following Nixon's TV talk one nationwide poll showed strong support for his position. Number of people interviewed (by telephone, no less): 510. This is supposed to represent 200 million people. How much longer will the administration try to feed us this kind of stuff? ghl//

No room to start the next letter. Turn to the next page, please.

JAN S. STANAO

2540 Aloma
Wichita, Kans. 67211

Ron Fortier's viewpoint on finishing even the least-promising novel to the painful end, as a courtesy to unknown authors, puts readers like myself in a rather awkward position.

Lotta people can sit down and breeze through the typical sf novel in thirty minutes to an hour, thus having wasted little time if the book doesn't live up to the reviewers' comments or the Jack Gaughan cover -- unfortunately, this just ain't my speed. What with keeping up a constant flow of food into the mouth and with dealing with the myriad other distractions of family "living," plus my innate sloth and overall lacktivity in the brain department -- well, I'm lucky to finish a short novel in anything under 3-4 hours. I can read fast (like I did with Atlas Shrugged, which I read for a Randite who promised to read 1984 and Brave New World in return), but then the reading becomes a chore and my enjoyment fades. So I have just resigned myself to my slowness, and try to choose books that are worth the time I'll spend reading them.

When it happens that a novel doesn't grab me from the start, as happened, or didn't happen I should say, with Chapman Pincher's Not With A Bang, I close it, reshelve it, and go on to something new. I do miss out on a little -- a friend later read me the ending of Not With A Bang and it was rather interesting -- but I usually gain much more than I lose.

Still, I wonder about what I skip and don't hear about from secondary sources. For instance, The Hobbit bored me to the extent that I gave it up several times. But due to the furor going on about it and Lord of the Rings, I persevered; and I found it a rather useless book by itself. However, soon after I started The Fellowship of the Ring, I was not only hooked on the rest of the series but I saw how The Hobbit fit in and complemented it. What if I had quit with The Hobbit? Woulda missed out on a lot.

The Hobbit and The Lord of the Rings are also good examples of interplay within a story: the separations between the beginning, middle, and end of a book should exist only through the arbitrary, subjective devices of the critics. A long story, such as a novel, should flow easily and smoothly from one "part" into the next; ideally, no distinct transitions from beginning to middle, or middle to end, should be discernible. (The fact that such a marked distinction exists between The Hobbit and the Ring Trilogy is why I view them as two separate works, while I see The Fellowship of the Ring, The Two Towers, and The Return of the King as one.) At best I can see "grace-saving endings" in a lengthy work (anything longer than a short story) as last-ditch efforts to justify wading through mediocre preliminary material -- the book remains a failure.

Perhaps this impatience on my part is why I prefer (generally) short anthologies to full-length novels: grace-saving endings can exist in minor works, such as Damon Knight's "To Serve Man" or A. Bertram Chandler's "Fall of Knight," to drop a few names. But I just can't see wasting 2½ hours building up to a slambang ending. No ending is that slambang.

Now, how about somebody filling me in on (get this!) Lord of Light: I got bored and quit about halfway through. I might have continued, had I owned the book and could have read it tad-by-tad until I'd finished, but it was from the library and quite due, so...

There is, in this issue, a three page radical proposal. Its authorship is -- me! (Surprise) I just want to make a small comment here, before you read it (if you've already read it, go back three spaces) to tell you what it is and what it isn't. It is a few ideas which have been bouncing around in my mind. It is not a formal proposal, suggestion, motion, etc. ready to be voted upon and enacted. My sole purpose for publishing it here is to try and get a sounding from the membership of 1) whether you agree or disagree, and 2) what other ideas do you have? ghl

Would you believe NEWS?

Alma Hill had an emergency appendectomy that caused her to delay pages for N'APA. Already she is up and around.

Donald Cowan writes to suggest N'APA have a rule of 12 pages a year and activity every other mailing. The current rule includes this, but also stipulates at least six pages every two mailings. Amateur press members can understand the difference.

Mike Zaharakis is looking for material for a genzine aimed at N3F members, and would like material from them, too.

John Guidry of New Orleans needs all kinds of material for the zine he is preparing for Ed Hamilton and his wife Leigh Brackett. He is working on a checklist -- was at time of con -- and had some articles to do also. But material about any of their lives, writings, activities -- anything -- is wanted.

If you want to join in a round robin with four others, you should write to Donald Cowan, 1605 Eighth Ave. S.W., Decatur, Ala. 35601 with information enough so he can set up this card system of his. When he gets five people with the same interests, he will type up a route sheet and start the robin.

A Neffer meeting (unofficial) was held at the St. Louiscon and here's who was there: Ann Wilson, Judith Walter, George Nims Raybin, Robert W. Gersman, Michael Mannon, Art Hayes, Jean Bogert, J. R. Williams, Joanne Burger, Mark Irwin, Stan Woolston, Ned Brooks, James Corrick, Perri Corrick, Glenn T. Brock, Joyce Fisher, Nan Nagel, and Nan Millen.

September issue of Startling Mystery Stories has the fourth of the previously unpublished Tales from Cronwell by Dr. David H. Keller.

The October issue of Spaceway SF is a "special moon issue" put out by Bill Crawford, long-time fantasy publisher. He attended both the Westercon and the Worldcon, and is interested in improving distribution of his magazine, and those interested might well investigate his offer to publish a section of fiction and also pages for others for local distribution by these "editors" without the names of his material being involved. Bill visualizes this as some way to cut costs for fanzine editors willing to work for distribution where they wish, and anyone interested can write him at the address in Spaceway.

The "special moon issue" tells about the two manuscripts a young lady named Andre Norton brought to the editor-publisher of Marvel Tales shortly before it folded. "Garan of Yu-Lac" is published in this issue; the other ("The People of the Crater") was rewritten after it was lost and printed in the first issue of Fantasy Book, under the pseudonym of Andre North -- later anthologized several times. This is first of three parts of an early Andre Norton story.

Other material in Spaceway includes two stories from Tales of Wonder, the old English science fiction zine, and "A Letter from Mr. Sci-Fi" -- Forrest J. Ackerman. Besides reminiscing, he speaks of the Rio de Janeiro trip when the Science Fiction Symposium of Films and Literature was held. It is impractical to give all news from this article, but "The Brazilians are starting a professional science fiction magazine of their own, producing a translated version of Famous Monsters, and many more American and British authors will have their works published in Portugese." Get this ish for more.

Amazing and Fantastic have been moving towards fan-orientation -- fanzine columns, letterzines and the like. An editorial by Ted White speaks on distribution problems and advantage a single news-stand "browser" could be to zines if he insured film mags not slop over stf titles. (Personally I've habitually gone through stands and moved stf to top of piles when it was practical -- this includes paperbacks and stf zines. Of course I knew that when visible a zine has much more chance of being sold, and that it might mean more sales of stf in general if it introduces a few more readers to read it regularly.) Anyway, you might glance over your news-stand and see if you can do a little "tidying" for the benefit of SF in general.

Ted White also mentioned that buying an issue of a zine is the best way to help insure it and its policy continue. As recent Amazings and Fantastics are moving from the reprint policy to new material, with a single "classic reprint" now is time to support the publications if you believe the new policy will make for worthwhile changes. Also you can write your views to both publications.

All Our Yesterdays is out. Harry Warner, Jr. won himself a Hugo -- and he's definitely been a fan-presence for many years in the field. But the "history of the forties" in fandom is the result of quite an extensive amount of research in fanzines of the past and other sources, and the list of fans who are named alone should make this a worth-while book to read. I got my copy at St. Louiscon, and so far did what is expected of a fan -- looked to see if I was mentioned. Advent: Publishers will probably have it at most cons in future years but writing for a copy is advised by Stan Woolston

The Hobbit Coloring Book

\$1

Charlie Brown
2078 Anthony Ave.
Bronx, N.Y. 10457

THE CRITICAL

Much of the last month has slipped away with little time for me to slowly peruse the tremendous volume of fanzines that are beginning to show up here. For my part I will answer the editors of these zines personally; on behalf of the N3F I am trading with these editors (sending TB and my own zine); for the membership I will try and review the zines in depth when I have time. Below are what I consider highly inadequate reviews; they are mere mentions, but I have tried to indicate those zines I find required reading, those I find adequate but specialized (either in subject matter or outlook), and those I find either inadequate for reasons of poor/dull material or publication faults.

We begin:

Quasar by Wheaton High School Science Fiction Club - April Issue. Neo and bad-not even a colophon in this issue. Greg Davis has his name on it. I don't know whether it is still being published but it's strictly local stuff.

Collector's Bulletin (#10) April, 1969. by Ned Brooks, 713 Paul St., Newport News, Va. 23605. Highly recommended for collectors, you should also be an N3F member, I guess.

Beabohema (#4 and 5) by Frank Lunney, 212 Juniper St., Quakertown, Pa. 18951. Thumbing through these mammoth issues (60¢ and 75¢, respectively) one is most taken with the artwork, similar in layout to SFR, and similarly good. Jim McLeod seems to dominate issue 5, and come to think of it, 4 as well, along with some goodies from Mike Gilbert. This is not to imply that they are the only artists contributing to Bab, there are others. The columns, and letters feature the comings and goings of many, many well known fans and pros. You can sit and read these two issues all night (if you go slowly) and not mind it a bit. Particularly interesting and accurate was Seth Dogramajian's comments on fanzine art in 4. Recommended.

Early Bird (#5) by Michel Feron, 7, Grand-Place, Hannut, Belgium. He indicates he will change address on Aug. 1, 1968 (which gotta be wrong) but keep watching here and we'll get any change to you as soon as possible. This zine is available for 50 bfrs ((??)) which is \$1.00 for twelve issues. Since it's listed as irregular we can't tell how long that lasts. The issue is devoted entirely to Belgium SF in three parts: part one on the writers (including a fannish bio on Michel Feron); part two on the fanzines; and part three on the prozines. If you're interested in overseas fandom this will help fill in the gap marked: "Belgium." Adequate.

I keep getting long lists of books for sale from Kaleidoscope Books, P.O.Box 15564, Lakewood, Colorado 80215. Since I collect pb's which are left over after I buy and read some, I don't make much use of these lists. But if you collect hardcovers in the older fantasy and stf (the oldest I saw listed was 1881) at what I think are slightly high prices you know where to write, don't you?

Akos (#1 and 2) by F and SF Society of Columbia Univ.; blame it on Janet Megson, 321 West 105th Street, Apt. 5C, New York, N.Y. 10025. 35¢ per or \$1 for three. Eli Cohen is mixed up in this, so be warned. The covers are striking. Both are by Judy Mitchell on a textured cover stock which enhances them considerably. Well done. Some of the contents look like papers written for a Junior-year English review class. And one item in #1

(which discusses the problem of faster-than-light travel) complete with formulae) looks like an offshoot of a math paper. Spotty, but good light reading. Adequate. DIGRESSION: Akos, like many fanzines today, is copyrighted. Why? I remember in the old days it was rare that a zine was copyrighted. Nobody was publishing anything of value? I guess not. There was, as I recall, much discussion of a common-law copyright stemming from having published something first. Besides, it was too expensive to copyright fanzines. I presume everyone wants to protect his contributors so that they can reap the rewards if Ace decides to reprint an article from a fanzine. Is that it? Why? Why? Why?

Procrastination (#2) by Darrell Schweitzer, you hunt for it, I can't be responsible for steering you to this one. I must admit Darrell is getting his repro problems straightened out, relatively. I can actually read some of this issue. He has even graduated to using both sides of the paper. His letters hit directly at the point: Harry Warner, Jr. says: "Your struggle with the mimeograph obviously approached the intensity of Jacob's famous battle with the angel." Bob Yungman says: "I would have written sooner ... but it has taken me this long to decipher /your zine/." Bob Stahl says: "... the biggest fault is ... obviously the repro." Frank Denton says: "Good Ghu, Schweitzer, you've really gone and done it." And Ned Brooks sums it all up with: "All I can say is that you should not have sent out anything that looks like this." It's all good clean fun, but badly produced. You completists get this one.

Reason and Knowledge (#1) by Mike Weber, Box 126, Simpsonville, S. C. 29681. Another neo effort, but lithoed and legible. Not much in it though. Some poetry of various sorts (including two Haiku that aren't Haiku) and a parody on the Avengers. Mike's brother steals the show with his poem "Who Saw?" It's 35¢ or four for \$1.

Ash-Wing (#4) by Frank Denton, 14654 - 8th Ave. S.W., Seattle, Wash. 98166. I almost didn't recognize this one: no owl on the cover. Anyway, it's a N'APA zine, but undoubtedly available in general if you write. Light, pleasant reading which does not require being familiar with the apa or the previous mailing's contents. Adequate.

Tomorrow and ... (#4) by University of Chicago Science Fiction Society, via Mike Bradley, 5400 Harper, Apt. 1204, Chicago, Ill. 60637. 50¢ per or six for \$2.50. Lithoed, copyrighted, all the right things. Excellent artwork from various people, but highlighted this by Mike Gilbert. Fiction by Harlan Ellison and an article/satire covering what happens to a property like 2001 when TV gets hold of it (by Patrick McGuire) struck me as the major points in the issue. This zine is a comer. Recommended.

Science Fiction Review (#32 and 33) by Dick Geis, P. O. Box 3116, Santa Monica, Calif. 90403. From the land of RAND comes one of the finest fanzines being published today. Don't just sit there: send for it. 50¢. Required.

Footnote:

I'm trying to maintain some kind of schedule, but always seem to be about five days behind where I want to be. Nevertheless, that represents a schedule so keep writing (and send in that cover artwork) and TB will return in January. Have a good Christmas and New Year. ghl

REVIEW

by Gary H. Labowitz

Odyssey to Earthdeath by Leo P. Kelley, Belmont, B60-085, 60¢.

The scene of this well written novel is the city of Cityside which is engaged in a war with a vague, undefined enemy outside the city walls, the Landsenders. The city, although governed by a Council, is actually under the control of the Priestmen, a thought-control police force with religious origins. The citizens operate under quotas established to support the sole goal: Cityside's Defense and Deterrence Effort. Needless to say, the city is not under attack from the Landsenders but would be if Cityside's defenses were let down at all.

So much pressure is on the citizens that a growing incidence of "psych-sickness" has been noticed. This consists of a citizen refusing to do his job, showing emotions of pity, etc. and leads to the Disposal Depot from which the psychs are expelled from the city.

The Supreme Priestman, Simon Pume, has hit on a plan to relieve the pressures; the citizens who meet their quotas may attend a circus, a relaxing entertainment. After a false start (a 20th century circus carnival, complete with freaks) Priestman Pume develops the real crowd pleaser, the Funforall, which allows the participants to experience prerecorded sensations. Ultimately, this is developed into individual units for use in the Sensory Central.

Pume develops his various schemes using a select group of misfits taken from the Dump (the colloquial term for the Disposal Depot) whom he holds in his power by implanting a pain-generating device into each of their heads. This group is the protagonist of the novel; consisting of Villane, a lab technician who refuses to develop further viruses; Ruth, a Nursery worker; Sister, a teleporter; Grandsir, an old wise man; Adam York, a Reality Creation and Control man; and Gordon, a telepathic, sadistic dwarf. Actually, Gordon is a collaborator and is responsible for the implanting of the pain devices.

The group manages to escape to Outside and discovers to their surprise (but not ours) that the Landsenders are a barbaric, savage lot who live underground and worship the death which periodically falls from the skies.

The book falls flat for several reasons. Primarily, it is too predictable; only the true neofan will fail to stay several steps ahead of our heroes and villains. Most of the situations and devices used in the book are well known; all of them have been better developed elsewhere. One main source which comes to mind is Mead's Big Ball of Wax, in which the sensory recording device is developed more fully.

Secondly, even though I find the writing itself competent, the plot unfolds spasmodically. The opening and development use up 130 pages; the ending rushes by in 44. This, coupled with the trite 'walking into the sunset of a new day' ending, makes the end of the book particularly weak compared to the beginning.

Further distractions are provided by the names of the characters which are semi-cutesy: the hero is named "Villane" and the villain is named "Simon Pume (Pure)."

The only sad feelings on my part are brought on by the fact that the book is well written. Mr. Kelley's talents are formidable. As I read the book I caught myself pausing to appreciate a lilting phrase or unusual use of words. With better plot and material Mr. Kelley's books will be something to look forward to. Don't bother looking back at this one.

FANTASTIC GETS NEW BOOST UNDER TED WHITE

PIERS ANTHONY'S HASAN TO RUN TWO ISSUES

The December, 1969 issue of Fantastic contains only one Fantasy Reprint and a new novel, Hasan, by Piers Anthony to be run in two parts. Pulling the Amazing-Fantastic duo out of the slump Editor Ted White also initiated unique features in both zines including a serious Fantasy Fandom article by Anthony on the Arabian Nights.

DATES

OCTOBER:

30-Nov 1 SECONDARY UNIVERSE & TOLKIEN SOCIETY OF AMERICA CONFERENCE at the U of Wisc-Green Bay. Info at: Secondary Universe II, Ivor A. Rogers, U of Wisc-Green Bay, Green Bay, Wisc. 54305.

NOVEMBER:

14-16 PHILCON at the Warwick Hotel, 1701 Locust St., Philadelphia. Info at: Ron Stoloff, 3112 W. Huntingdon St, Philadelphia, Pa. 19132.

Weekly Club Meetings:

LAFS: Thursdays at the Palms Playground Recreation Center, 2950 Overland Ave, W LA, at 8 P.M. (Call-838-3838)

NOSFA: Saturdays at 7 P.M. at various members' homes. Write: John Guidry, 5 Finch St. New Orleans, La. 70124 (Call-282-9443)

SOCIETY OF STRANGERS: Every Saturday at the Zaharakis residence; 1326 SE 14, Portland, Oregon 97214. Also subsidiary meetings during the week. (Call-232-8409)

U of CHICAGO SFS: Tuesdays at 7:30 P.M. Write: Mike Bradley, 5400 Harper, Apt 1204, Chicago, Ill. (Call-324-3565)

Ted White called the Novel, "Adult Fairy Tale."

Other current prozines include:

AMAZING: (January)

A. Lincoln, Simulacrum (Serial) by Philip K. Dick/Moon Trash (Nvlte) by Ross Rocklynne/Questor (Nvlte) by H.L. Myers.

F&SF: (October-20th Anniversary Ish)

Feminine Intuition (Nvlte) by Isaac Asimov/The Soft Predicament (Nvlte) by Brian Aldiss/The Electric Ant (Nvlte) by Philip K. Dick/ Come To Me Not in Winter's White (ss) by Harlan Ellison and Roger Zelazny/The Movie People (ss) by Robert Bloch/A Final Sceptre, A Lasting Crown (ss) by Ray Bradbury/The Man Who Learned To Love (ss) by Theodore Sturgeon/Get A Horse! (ss) by Larry Niven.

VENTURE: (November)

Plague Ship (Novel) by Harry Harrison/ In Alien Waters by R. Peck/ IQ Soup by Larry Eisenberg/ Basic by Christopher Anvil/Escape Velocity by Robin Scott/ and The Snows Are Melted, The Snows Are Gone by James Triptree Jr. (All short stories)

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Send News and Dates to Mike Zaharakis, 1326 SE 14, Portland, Oregon 97214 for publication in Fanagram. This news sheet is just a temporary measure until the next year's permanent editor is picked, or something is worked out with Gary on sending stencils.

SOSers March Against Hunger September 20

"The march was strictly from hunger," said Mike Zaharakis, chairman of the Portland Society of Strangers, of the March Against Hunger in which several members participated September 20.

Members of the March obtained sponsors who paid a certain amount of money per mile hiked. All SOSers made the full 30 miles of the route, making about \$300 which went to local private agencies and the UN Food and Agricultural Organization.

SOS members attended a John Fahey concert recently sponsored by two local fans. Fahey is a popular West Coast Blues guitarist.

Members of SOS interested in the occult as a serious study are meeting weekly with others in the home of Dan Lysey, owner of the Music Millennium.

STAR TREK MAY NOT BE DEAD

Rumors that the illfated Star Trek may yet be revived seemed to gain credence recently when Castle of Frankenstein, a magazine devoted mostly to film and fantasy reported that "one of the other networks" was considering reviving the show "in January."

SHAVER MYSTERY MAY BE BACK

The "Shaver Mystery," an alleged hoax which caused one of fandom's major splits back in the early 50's and late 40's is coming to the forefront once more with the current occult revival. Beyond, a general circulation magazine of the weird and the occult, printed a full article on the "latest" findings which are said to "prove" parts of the mystery.

The proof so far consists of rocks which seem to have pictures in them. Photographs are provided in the magazine in the October issue.

MOVIES: "Beneath The Planet of the Apes."
"Barbarella Goes Down."
"The House That Dripped Blood."
"The Andromeda Strain."
by m. g. zaharakis

Beneath The Planet of the Apes will be the title of a sequel to the movie produced by Fox which pulled in the second largest gross of any road show in its history, Planet of the Apes.

"Love, love, love... brings me down" was the song they used in the sf-fantasy satire Barbarella. It appears that someone at Paramount watched the movie too many times as the name of the sequel will be Barbarella Goes Down.

Robert Bloch fans will want to see The House That Dripped Blood, a collection of his short stories under the Columbia label.

Bestseller SF? The Andromeda Strain is the name of a Book-of-the-Month Club selection and a new sf movie about a plague carrying unmanned satellite returning to Earth. Considering the recent quarantine of the astronauts, it may not be such a far-fetched idea.

A RADICAL PROPOSAL FOR THE REVAMPING OF N3F

It has struck me over the past few years that N3F has not been doing the kind of things in fandom that it could to play an active and important role. As I analyze the current activities in fandom and think of the areas where N3F should function I see ways in which N3F could provide services to fandom which would make our hobby more satisfying. However, I do not see N3F evolving in a way to meet the needs. Therefore, I believe a radical change must come about.

This change could be as abrupt as a new constitution but I hope that step will not be necessary. Mainly, I feel it is good to keep a current constitution and modify it. This serves to prevent too rapid change, allowing small trial steps to be taken. It also preserves the original outlook for historical purposes and as a reminder that change can indeed be made.

What I hope for N3F is that it work actively within fandom. But fandom is by nature a collection of activities, some unrelated to stf, which are carried on by autonomous groups of people. By no means do I suggest that N3F should in any way organize or supervise fandom's activities. N3F should provide services which (common to any federation) must be those too big or too expensive for individuals to do. Also, N3F should have available and provide information about our hobby and N3F.

In projecting the activities I believe N3F should become involved in and from past history of the club I have come to the conclusion that the structure of the club and the operation imposed by that structure is inadequate. Therefore, my proposal will be in two parts: the changes to organization of N3F for the purpose of enabling it to function better in today's circumstances; and the kind of functions N3F should perform. To a degree the choice of functions determines the choice of organization.

ORGANIZATIONAL CHANGES

For the most part the basic structure of N3F is good. A president and five directors seems a good balance for elective offices (with one exception). However, the method of interaction between the two is poorly defined. This often leads to a paralysis of the club when one or more elected officers stop functioning. The following outline of how these two offices (and a new one) should operate would make the club operation more sufficient even with lapses.

- 1) The president should make appointed official appointments and approve bureau heads when they volunteer.
- 2) Unless directly relieved of the post or replaced, all appointed officials remain in office from administration to administration.
- 3) If a post go unfilled for two months from its vacancy, the directorate may fill that post until the end of the year over the objection of the president.
- 4) The president may introduce motions directly into the directorate. They must then be discussed and voted upon.
- 5) A director of publications (elected) should be responsible for seeing that TB, TNFF, and bureau zines have publishers, are published, and that stocks of the Constitution, bylaws, applications for contests, pamphlets, etc. are available.

- 6) Motions introduced into the directorate are considered approved three months after introduction unless voted down, voted approved, or unless the period is extended by two months with a More Discussion vote. Abstentions must be voted as such; no vote is taken as Yes.
- 7) Bureau heads must report monthly on their activities to the president, director of publications, and the secretary-treasurer when money deposits or withdrawals are involved.
- 8) Directorate chairman must report monthly to the president and director of publications regarding motions introduced and voting decisions.
- 9) Lack of monthly reports from bureau heads for two sequential months will automatically vacate that appointment. The president and director of publications must so inform the appointee. He may be reinstated by submitting a report (late) for one of the two missed months and the current month, or by reappointment.
- 10) Bureaus cease to function and exist one year from the date of vacancy if no bureau head can be found.

A careful reading will show a new official, the director of publications, who I suggest should be elected. His sole duty is to see the club publications be published. He may do them himself or find publishers. But that is all he does. On vacancy he would be replaced by directorate vote.

There are several key points to be noted with these suggestions. First, it allows the president to function partially as a director (by submitting motions) and allows the directors to function as the president (with regard to filling vacancies). This means a gaffiated official wont cripple the continuing operation of the club.

Secondly, the operation of certain functions are automatic; i.e. time decides for you when you are not sure what to do. A bureau head who does not report for two months (even if the report is of no activity) should not be hounded --- he should be replaced. If each appointee knows that condition he shouldn't feel badly being replaced after inactivity. Motions before the directorate should be voted on. Therefore, like the book clubs and Aristotle, silence means assent. Bad as mail service is I don't think these time elements introduce any hazard.

FUNCTIONAL CHANGES

*+ all bureau rep. (even no act) should be pub. bc no for the men
& someone should (info based) put something about what
so bureau does maybe sent to new members*

We must take a much closer look at what N3F can do. There are several services which N3F does now that should continue. There are some activities which could be more meaningful. And I even see some new areas in which N3F can provide a service.

Fanzine Clearing House is an effective way to contact potential fans. To be more effective would require a couple of steps:

- 1) A brief letter describing N3F and fandom should accompany each bundle. This should be a form letter, well written and produced.
- 2) The FCH head should request directly from faneds copies of their zines and return to the eds the name and address of the persons to whom the zines were sent. This would get better zines and provide information to the faneds as well as pointing out how effectively FCH reaches new fans.

Welcommittee is getting set up to run by itself and is in good shape.

The Story Contest must continue.

I believe a second contest for calendar artwork should be held annually. The winners would not only receive cash prizes but the artwork would be used in a calendar which would be sold for funding the next years' competitions.

The manuscript bureau should be redirected to play a more active role. Instead of waiting for faneds to ask for material the bureau should submit work to fanzines that suit the style of the material and act more as an agency. Additionally, more than one person can be involved here; perhaps each specializing in a subfield such as artwork, poetry, fiction, humor, etc.

Bureaus should be allowed to establish "memberships" and specialized bureaazines as a club service. For this, each member of the bureau would pay some nominal amount (in addition to N3F dues) which would go into the club treasury. The director of publications would be responsible for getting publishers the various bureaazines with the costs being paid from the treasury. I tend to doubt that letting each bureau handle its own treasury will prove popular. Naturally, a bureau which issues no zine need have no extra dues.

* TNFF should list in each issue the current status of stf outside N3F. This list could include: films being released, TV shows of interest, books being published, contents of upcoming prozines, apas by current member size, maximum size, and interest areas. To get this sort of info on a recurring basis requires contacting the public relations departments of the TV networks, movie studios, publishers, etc. and using the stuff they provide. The apa information can be gotten from the OEs involved.

what is it?
The Ralph Holland Memorial will be tougher to continue if we don't get some kind of official history of N3F together. New members who never knew Ralph can't appreciate how much he did for N3F.

Some of these ideas may seem like great changes from the way N3F operates now but I believe these types of changes must come about to bring N3F into 1969 fandom. The growth of fandom will place burdens on the current structure as more and more activities fall on the same sholders. We had best plan now to reorganize N3F into more self regulating units (sub-clubs, if you will) and try to handle the items which generally affect fandom (like news and apa lists) at the "corporate" level. Even spinning off some of the bureaus as separate entities when they start functioning by themselves is not a bad idea. The true function of N3F is, after all, to make our hobby more satisfying, not to perpetuate the club as such.

* * * * *

Questions: Might book publishers buy ad space in TNFF now that we are getting so large and will probably stay that way?
Should we look some more into a bulk mailing permit?

