

Round and Round
 She Goes...
 And Where She Stops:
TIGHTBEAM!

Buck ROGERS
 FAN CLUB

W. H. 74 63

tion: What is science fiction? This is commonly believed to be an unanswerable question; at least a question that it well recognized that everyone will give a different answer. ((Huh?-ed.)) But this state of affairs, (a deplorable state) exists because the field called science fiction just grew, and when it grew it included a lot of wonderful things. Strictly the answer to what **is science fiction** is the Gernsback answer. Science fiction is fiction based on known science, with perhaps reasonable, demonstrable, extrapolations included. This is the sort of science fiction Gernsback wrote in *Ralph 124C41*, and it is the sort of science fiction that Clement writes today. It is the sort of science fiction that develops the predictions we're so proud of today. This is science fiction proper, the only true science fiction. I can imagine a lot of readers commencing to sputter at this point. If I ask one of them, then what is your definition of science fiction, the answer will be, youknowwhat I mean. No, I don't. If I probe further there will be many different opinions. No one knows what you mean. People don't think consistently on this question. There is an answer, though.

Now I am going to offend further, by looking up a word in the dictionary and telling you what I find. The word is fantasy. The answer is: fancy, imagination, product of the imagination. I avoid the definitions more properly covered by the alternate spelling, phantasy, which we use to cover ghost stories and the like. Where then, is *Novo Recife*, where is *Barsoom*, where did *Mission of Gravity* take place. Respectively in de Camp's imagination, not on Mars but in Edgar Rice Burrough's imagination, in Clement's imagination, all aided by the various imaginations of the readers. What science fiction fan does not have an imagination? We proceed further then with fantasy.

Coleridge says " - fancy is, indeed, no other than a mode of memory emancipated from the order of time and space - - - must receive all its materials ready made from the law of association." Herbert Read, in *"English Prose Style,"* says, "Fantasy (has) two qualities - - - objectivity and apparent arbitrariness." These two definitions go beyond delineating the boundries of fantasy - they also imply what is good fantasy and what is bad. The law of association demands self-consistency, surely, objectivity means clearness rather than vagueness, and arbitrariness limited by consistency and objectivity says that we may go far out, as far as we wish, as long as we obey the rules. I suppose this is the sort of thing that the sf fans means when he says he doesn't like fantasy. And I agree when the tale is an overt distortion of folklore. But did you ever realize that *"The Worm Ouroboros"* and *"The Lord of the Rings"* are properly fairy stories? Read gives several examples of what he considers fantasies: *Alice in Wonderland*, *Erewhon*, *A Crystal Age*, and *1984*. In Read's opinion a true fantasy must not have any moral or implied social criticism as an objective. To him *Alice* has a suppressed background of culture and sophistication which is objectionable. H.G. Wells, he says, comes close to pure fantasy in many of his tales, but he frequently errs when he seeks to provide a scientific explanation as in *"The Time Machine."*

I think we may safely disagree with Read; depart from his line of thought, for he does not follow the three definitions of fantasy above. What we are left with is an array of stories with the pure fantasy on the one side - such as *"The Lord of the Rings"* - and on the other side pure science fiction - *"Ralph 124C41."* But you can't hang a rope from these two poles and pin every story to it in its proper place. Rather the volume between the two sides has breadth and depth. A tale such as *"The Dragon Masters"* is pretty near the middle, but where do you put *"The Ballad of Lost C'Mell"*? Its science is not science and its (pure) fantasy is not fantasy. It certainly exhibits the extra dimension. And the space opera along with the ERB tales depart in the direction of the escapist adventure story.

This is the picture then that "science fiction" must be classified under.

Fantasy is the generic term that covers the genres. Certainly by definition. But there are subclassifications: pure fantasy and pure science fiction are the two we are familiar with. The Tarzan type and the Mars type are two shadings of the fantasy adventure tale, and so on. But don't say you don't like fantasy: you wouldn't be reading these pages if you didn't. And don't say science fiction, you know what I mean. That's too broadside. Take a little thought and say which subclassification you're talking about. Or say fantasy.

HARRIETT KOLCHAK, 2330 N. Hancock St., Philadelphia, Pennsylvania, 19133

I notice Pat McDonnell Jr. is a new member of our little group and would like to welcome him. He seems to be a wide-awake SF Fan. I wonder if he has read anything Hans Santesson has done yet? There is a new paperback, 50¢ edition, anthology type book, by Pyramid that is edited by Hans. It seems to be one of the few good ones in a long time.

Greg Wolford: If you write to Franklin Dietz or Mike McInerney, they should be able to tell you where you can get tapes of most anything. ((Frank Dietz, probably yes, but not Mike McInerney.-ed.))

I can't say I like your prejudice against M.O.H. I cut my eye teeth on it and so did many other really good fens. It has its place in SF. Of course, just because Lowndes puts out Horror does not mean he's a weirdy either. On the contrary, both he and his wife are wonderful people. Being impressed by what a mag says is strictly up to the individual. Where you are not particularly fond of Lowndes mags, I am not very delighted with any of some of the other favorites.

As far as lettercols are concerned, have you read any of the few letters written into some of the mags that do carry them these days? Stupid, aren't they?

To Jack Chalker: The Baltimore convention should be as good as the Mirage on Lovecraft. I am sure that anyone who put his money on the line is delighted. Thanks for everything over the Non-Con and after that there could be only one bid for me for 67.

Ned Brooks: Hi. And you're right about printing T.B. as it is now. I hate to have to skip through pages for a continued letter, only to find that I am getting into the wrong spot after the first two lines or so. It sure can throw you off the track.

Hope you'll make the Phila. Con on Nov. 13th & 14th. ((Hope you made the the Phillycon on Nov. 13th & 14th...-ed.))

J. Sanders: You should know about mistakes. Remember the address for the NonCon? Quit yelling, what does it matter if it is Joe or Jim, not as much as 2223 instead of 2330 in an address.

You're right, of course, no fan wants a steady diet of anything or they wouldn't be fens.

Janie Lamb: Let's keep TNFF the way it is and leave the reviews to other fanzines. I get too many now and they are so controversial, I still have to make up my own mind.

If you get TNFF and TB following the same policy, what's the use in having both?

Let me know who's heading the N3F room at Tricon and I'll aid them where I can. I fully expect to be there you know.

JOHN KUSSKE, JR., 522 9th Ave. West, Alexandria, Minnesota, 56308

I would like to announce that I am a candidate for President of the N3F. For a little under a year now I've been wondering why the N3F has been so lifeless and dull. I've been wondering why TNFF has never in that period come out on time; I've been wondering why few people wrote to TIGHTBEAM. For about ten months now I've been trying to figure out why the number of new members coming into this

group has been steadily declining; I've been wondering why many members of NAPA have been seriously considering separating from the N3F.

Of course, there is no simple reason for this serious situation, and I'm not saying that electing me President will solve the whole mess. However, I'm certain that it will help.

The present President seems to regard the office as being something of a game. He enjoys playing with the political aspects of his position; he savors the behind-the-scenes wheeling and dealing; he enjoys the "invisible" maneuvering. It's obvious that he believes in running the N3F for the sake of preserving the status quo, and any changes are fine...as long as you don't involve him or the directorate.

I, on the other hand, want the office for the opportunity it will provide to improve the concept of the N3F. I want to change the entire organization (if the directorate will allow me to). In my opinion the N3F should be an organization of use to the members. It should be a place where the neo will find out what fandom is and how to go about becoming a part of it; and it should be a place where the BNF can fan with enjoyment.

Under the present administration the N3F has been neither of these things. The neo no longer has any reason to join the club, and the BNF smirks when even our name is mentioned.

If elected I will 1) Do my best to make sure that TNFF comes out on time. 2) Try to revive the publications Bureau. 3) Re-establish the good name of the N3F. 4) Receive and perhaps act on suggestions.

Another point: On looking at our treasury one discovers that we have a considerable amount of money that is sitting on its hands, so to speak, doing nothing. I propose to use a portion of this money in some constructive way. Money in the bank does nothing to benefit the N3F.

If by some quirk of fate Stan is re-elected and I am defeated I would appreciate being appointed to take over some useful bureau.

Thank you.

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JAMES LEWIS McELROY, JR., 14½ East Union St., Penns Grove, New Jersey, 08069

Ray Bradbury is a poet. He may find the field of science fiction and fantasy a delightful medium in which he may "...function as a novelist of the Space Age..." but no one could deny that his works were poetry. And I don't mean poetry in the Webster's Dictionary sense. I mean the joy, the sadness: the feeling and the atmosphere that envelopes a reader of his work:

"Beyond the marble amphitheater in darkness and distances, lay little towns and villas; pools of silver water stood motionless and canals glittered from horizon to horizon. It was an evening in Summer upon the placid and temperate planet Mars. Up and down green wine canals, boats as delicate as bronze flowers drifted." And The Martian Chronicles continued on into greatness.

Who could ever pretend to be his peer? I could try with:

"Jackie liked it by the water. Jackie liked to come and sit on the big rock at the edge of the ocean. Every morning he would come, before dawn broke, and sit there, and be surrounded by the wet and silky soft and gentle caressing hands of the summer mist."

Does my piece capture you and hold you? Of course it doesn't. We could all try, but no one would ever be able to fully capture and hold you as Bradbury does.

Even though he doesn't consider what he writes to be stuff of fantasy (and it seldom is), why should this fact sway someone to say his stories are not "interesting."? This is insinuating that all literature must be oriented in our direction for it to appeal to anyone. If that is so, explain the success of Elliot

Baker's *A Fine Madness*, or any of Kerouac's work, or Melvil's, or Clarence Day's, or Fleming's, etc., etc., etc.

Mr. Bradbury can create. Few people may claim this distinction. His work is not good. It is magnificent. J. Sanders, I think you are wrong.

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HARRY WARNER, JR., 423 Summit Avenue, Hagerstown, Maryland, 21740

It's been about a year since I last wrote to Tightbeam. When I was small, I used to start being a good boy about this far ahead of Christmas, and early influences bob up unexpectedly in later life.

All the controversy over restriction of subject matter in Tightbeam has come and gone without mention of one important factor. Even if it is desirable to run only letters dealing with fantasy and science fiction, it is quite difficult these days for reasons that didn't hold good years ago. There is so little common grounds among even regular readers of sf and fantasy nowadays. For the first dozen years or so of fandom, there was so little available in this particular branch of literature that almost everyone could read practically everything that appeared. Then came the deluge of prozines, paperback books, specialty houses issuing hardcovers, and nobody could keep up with everything but there were magazines and book publishers and authors whom almost everyone rated as towering above the herd and therefore read almost universally throughout fandom: Astounding, Unknown, later Galaxy; Kuttner, Sturgeon, Heinlein; Arkham House. Nowadays, none of the remaining prozines is much better than the remainder, Heinlein is the only writer whose new works everyone automatically buys and reads, and even the paperback lines that publish a great deal of fantasy, like Ace and Ballantine, mixed an enormous amount of crud with the good stuff. So, when we try to restrict discussions to the stories and their authors and editors, right away we encountered the unhappy situation that only a small proportion of the readers will be familiar with the particular man or story in question. Unless, of course, we belabor endlessly the half-dozen safe subjects that everyone has an opinion on, like Heinlein's political attitude or Campbell's wild brainchildren.

As for the stern attitude toward Tightbeam letters that sound like mailing comments: It should be obvious, what will happen if mc letters are discouraged. For two or three issues some members will write essays disguised as letters, and when they get no reaction to them, no discussion of the points they made, no indication of whether other fans like or dislike these ideas, that will be the end of letters to Tightbeam and the letters that might have gone there will instead turn up as regular articles in other fanzines. Tightbeam will contain perhaps four or six pages of advertisements disguised as letters, like a couple in this issue, nothing more.

My own reaction to bems in the movies is this: either I instantly recognize them as disguised humans and find myself unable to suspend disbelief for the duration of the film, or I realize that the bems are not real men and then I am distracted from the movie until the final credits because of a natural curiosity to see if I can figure out how the trickery was accomplished by the special effects men. I think that much could be done by suggestion and hints when a bem is needed in a movie: putting it out of focus and only partly visible in the foreground as a frame for the remainder of the scene, allowing its presence to be known only by a shadow that it throws, using the bem in heavily back-lighted scenes that give little more than a silhouette to the eye, allowing only an alien-looking arm to protrude at the edge of the screen to denote the bem's presence. The other night, I saw a television drama based on the Bernadette-Lourdes history that was far more effective and convincing than the famous Song of Bernadette movie, because the tv program indicated the appearance of the Virgin only through changing expressions on the girl's face and rapid changes in the

lighting, while in the Hollywood production you saw trick photographic appearances and disappearances of a beautiful Virgin.

Clay Hamlin obviously referred to the first paperback that started the great flood of paperbacks, when he called *Lost Horizon* the pioneer title. That was in the late 1930's, I believe, at a time when paperback fiction was not generally distributed in this country, and soon after Pocket Books began those monthly releases other firms began imitating the format and we've never since been unable to buy cheap books at every drug store and supermarket. (I'll bet that there aren't many in NFFF who can remember, as I do, the original marketing system through which the sale of Pocket Books was to be increased. You could have each month's release of four new paperbacks shipped to your home, you kept as many or as few as you wanted, returned those you didn't want, and enclosed payment for those you retained. This lasted only for a short time, undoubtedly ending because bookkeeping and postal expenses devouring the small profit margin on the books, which cost only 25¢ then.) But paperbacks were sold in a smaller way long before Pocket Books began. Street & Smith had hundreds of titles in a series of boys' books during the early decades of this century. Late in the 19th century, cheap paper-bound editions of popular books were quite widely circulated. Of course, in France the book situation has always emphasized paper covers for all new volumes, and only books that become famous or are likely to be used frequently for reference purposes are generally sold with hard covers. England had paperback reprints with saturation circulation before this mass market was tapped in this country, and I imagine that the early success in that country prompted Pocket Books to take the plunge here.

TOM SAMPSON, ((no return address given))

I joined N3F for one purpose and that is to argue with other fans through Tightbeam. I want to join F4B, N4B, 45, S4B, and I do belong to K4B-alpha already. Betcha you don't know what K4B-alpha is, do you? Well if you want to know that had you can write me and I'll tell you. OK? Did any of you religion critics read "Why I Believe" by Werner Von Braun? If not, do so by opening the July 18, 1965 copy of PARADE and clear up some of your doubts.

Richard Benyo! do I detect you ranking my third favorite writer, Bob Heinlein? I think he's going up-hill with such books as "Glory Road" etc.--not downhill.

Seems I heard somewhere that Tightbeam is going to start limiting its material to just s-f material and if you do that another 162 members will resign -- have no fear!

Where in hell did Dave Ettlin hear the reason Catholics can't use birth-control pills was that they would rather have more Catholics--you believe everything you hear, Dave.

My views on censorship are that someone must serve as a sort of moral guide to the average person even though I don't believe they should tell the individual exactly what to see and what not to see. It's up to the individual somewhat. A moral guiding hand isn't a bad idea though since many people can't decide for themselves. ((The U.S. was founded on the principal that people can decide for themselves.--ed.))

In case you're wondering, my type of s-f is Cliff Simak's City and Time Is The Simplest Thing, Heinlein's Glory Road, Stranger In A Strange Land, Double Star. My favorite story is "A Trace Of Memory" by Keith Laumer and one of my favorite collections of short stories is H.E. Van Vogt's Destination: Universe. I didn't think "Casey Agonistes" was so terrific and I enjoyed "Prize of Peril" almost as much as C.A. I liked Conquest of Earth too.

Now what to talk about -- How about -- "doss man have a soul?" -- hmmm? "The Destiny of Man" -- maybe! Here's my views on --- The Destiny of Man ---

All organisms -- plant, animal, and man -- owe their ultimate origin to God. Man is neither altogether animal, nor altogether rational. Animality and Rationality are fused into a single substantial synthesis; man is in all truth a rational animal. So far as his physical being is concerned, he is akin to the mammalian vertebrates; so far as his spiritual soul is concerned, he is made in the image and likeness of God.

It is unthinkable that the all-wise Creator would make a purposeless being. In creating man's soul and giving man existence, God gave a purpose to man's being. The fulfillment of that purpose is man's destiny.

What is man's destiny? Can it be specified more exactly?

To know his destiny is obviously an important matter for the individual and for mankind in general, since man's knowledge of his destiny will impart meaning, value, and direction to his life; without this knowledge, man will either live the life of a brute or wander about in a senseless maze of aimless endeavors. To be worthy of his dignity as a human person, man must discover his true place in the universe and then work diligently and conscientiously toward the fulfillment of whatever immediate and ultimate purpose God has set for his being. --I hope this opens the road for argument directed at me for Rebuttal. I don't expect everyone to agree with my opinion -- to each his own opinion.

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STAN WOOLSTON, 12832 Westlake St., Garden Grove, California

A thinking person sometimes dubs himself an "introvert." His thinking life is quite often one of self-criticism. The person who does things is not necessarily less of a thinker, but the name "extrovert" has been placed on those who easily meet people and become involved with them as well in actions of various kinds. That fandom combines people of both traits seems apparent, but there is a combination of traits, which reminds me of a condition in N3F.

The person who reads a lot is sometimes so much a thinker that he notices his faults and doesn't forget them as he should to improve fastest. Yet, many a shy person has found that his interest in things held in common with others inspires in him the urge to express himself in letters, articles and maybe in a zine of his own. Even if he doesn't do it all at once, a time comes when he can look back and see how he has changed from a person emphasizing the introverted pattern to a doer.

It occurs to me that there are many in fandom who are looker-oners--who may be interested in science fiction and serious fan activities as anyone, but who writes few letters and may have never composed an article for the fanzines. It has been said by quite a few people that the same people write in to TIGHTBEAM each issue, and Gem Carr mentioned that recently. If anyone has the feeling he wants to express a view contrary to any expressed in TIGHTBEAM or on another subject, he is welcome to write it--and I hope those who seldom or never write will.

Quite often people have self-pictures of themselves involving faults he might once have had. Self-criticism is a trait common to "introverts"--but an introvert is not a set pattern. Anyone can change, and when a person expresses views or discusses something he knows, he proves to himself he can change. Personally I like the ability to grow, and I suspect many who do not communicate have as much or more to say as we who do.

So I urge those who haven't written in to TIGHTBEAM to write in--send to Janie Lamb or me, if you don't know who else to send it to. Either of us will send it on. And if you're too shy I'll copy your letter and give it a pseudonym. I doubt anyone would use a pseudonym of this type twice, but after seeing a letter "in print" once you will know how you feel about not writing under your own name.

And you might send me new material slanted for the Manuscript Bureau (Michael Viggiano is in charge and he's eager to get material directly at 1834 Albany Ave.,

Brooklyn, N.Y., 11210) if you wish. I'll pass it on. Faneditors are looking for things to publish of all sorts.

Of course extroverts and people with views to express should also write for the Bureau or TIGHTBEAM. Two Presidential candidates (John Kusske may be too late with his platform but he wrote me he had decided to run) have written me. James McElroy had his platform published earlier, with his suggestion for a "party" set-up to stimulate interest in N3F. If this encourages people to try to develop platforms, and to seek office, it will be beneficial.

BOB COULSON, Route 3, Hartford City, Indiana, 47348

While Don Franson has a point, and I can see the need for extra emphasis on it, I think he's still overdone his comments. "If you want something done, do it yourself" -- it's a nice phrase, but if I'm going to do everything I want done, what's the use of being in a club? I got along very nicely in fandom for 10 years without any contact with the N3F, just by operating on Don's principles. New members should be satisfied with a membership card? \$2 is a pretty high price for a piece of printed cardboard. (I can print that for myself, too, if I ever feel the need, and it won't cost me that much.) If the N3F is devoted to educating new fans -- and that seems its only valid reason for existence -- then a new fan who joins it is entitled to at least some sort of benefits.

Of course, there are quite a few fans who are never satisfied and keep on demanding extra benefits, but the only way to handle them is to ignore them. Arguing doesn't do any good.

I'd like to protest the idea of continuing letters in the back of the issue. It makes for more difficult reading, and there is no point in it, unless you have several people cutting stencils at once and can't extend a letter to the next page.

I doubt David Bradley's comment that F&P has "more intelligent members" than N3F (and I'm a member, and he isn't). F&P has members who are better educated concerning fandom (naturally, considering that with their waiting list one has to have been a fan for 5 or 6 years before one can join), and it has fewer outright fuggheads. But I doubt if an IQ test would produce any significant difference, and recently the club has shown evidences of a complete lacking of common sense which rivals the N3F at its worst.

No, Justin Hall is not the author of Islandia. Hall is best known for The Blind Spot, one of the funniest stf novels ever written. (It isn't supposed to be funny, but it certainly comes out that way.)

For out-of-print British books, try Fantast (Medway) Limited, 75 Norfolk St, Wisbech, Cambs., Great Britain. This is operated by British fan Ken Slater, and his catalogs regularly feature out-of-print British hardcovers, paperbacks, and magazines. He'll also trade for US books, tho he is sometimes particular about not wanting certain titles if he already has a batch on hand. I've been getting my British stuff from him for years, and have assembled a pretty good collection of British magazines. (British paperbacks are something else again. The US firm, Vega Books, has been reprinting British paperbacks for the last couple of years. If you've read one of these atrocities, you know what the average British pb is like. There are good ones, but you have to know the field pretty well to spot them.

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PAUL E. HEMMES, 1358 Waukazoo Dr., Holland, Michigan, 49423

Rick Sneary: Well, you have a couple of flaws in your "completely business-like governing system." First of all, do you really NEED a President with the

Directorate looking over his shoulder and every now and then saying "Boo!?" You have Ye Eviel Directorate ordering the president what to do. If this be the case, why not have the Directorate be by itself and have no president? I had always thot that the president usually does what he feels is best and USING HIS JUDGEMENT. Can you classify that as stepping "out of the line set by the Directorate."? And if you do, would you qualify that statement for me? Thank you.

Another flaw is: (well, it's really not a flaw, but it's more or less a question I'll put to you...) how eager do you think the members will be to have their right of deciding who will be president and who will not be?? Certainly this is a taking away of Democracy of the member and there's going to be one hell of a lot of resentment, that's for sure. Of course, you could always FORCE it on them, but how many members do you think would stay in the club? You can't use force to keep them from dropping out... I think your system is perfectly healthy. The trouble is, is that the NSF is too old to be changed; it's got its own system and it will always be the way it is.

David S Bradley: One of the most detestable attitudes in fandom nowadays is the "Hey, the club isn't interesting ME anymore--I've got to do something about that!" attitude. According to the latest issue (and I MEAN late) of TNFF there are 253 fans in the NSF. Do you mean to tell me that you want everyone in the NSF to (by everybody I mean the officials) to PLEASE 253 people? Come on, Dave...

Kaymar Carlson: I can certainly say that it is wonderful to hear from a 61 year old man who still has the same ol' that Grand Old Thing---Enthusiasm. If there were more in fandom like you, we wouldn't have any such nonsense talk about fandom "going to the dogs."

David S Bradley: Well, old man, I'm back to you again. I'm going to quote you now, "TAR is also a possessor of more intelligent members, they have their fuggheads, too, but our quantity is greater." Have you got proof to back that up?

I'll agree that I enjoyed an Outer Limits or two, but come now, you really don't mean that, do you? As far as literary merits are concerned, The Twilight Zone was an incomparable television program. As for The Munsters, I enjoy it. That's only because I thrill to the make up. In the days of the 60's, look at a Frankenstein movie made in the last few years---don't go way back to the Karloffian era, tho. You'll find that there is nowhere to be found an actor (in a monster role---mainly, Frankenstein) with such intricate make-up as Fred Gwyne.

Al Jackson: I agree with you a hundred percent and more power to you. Let's not forget, however, "When The Sleeper Wakes" (probably---probably, mind you---American International), "Brave New Worlds," and a new one which has just been sold to a "major motion picture company" by H.E. Van Vogt and his agent, Forry Ackerman --- "The Mind Cage."

I'll answer your questions as they come---numbering them.

1. It should follow closely the definition of sf. That is, sf cinema and drama should give us an audio-visual picture of the future---and, most important, future's man.

2. It would be refreshing to see written material adopted for films as well as original screenplays written by top notch authors today.

3. There might be a possibility that sf would be too advanced for the mundane clod, yes.

4. All kinds of sf for dramatical and screen purposes would be more entertaining as there would be a great diversity of types of sf films.

5. No, because not every one is a mundane clod. To some, the films will mean a new entertainment and may lead them to reading sf.

A couple of your questions are, for me, impossible to answer, as I'm no Hollywood Chu.

JEFFREY RENSCH, 2433 Via Sonoma, Palms Verdes Estates, California, 90275

My first letter to TB is this.

The first thing I discovered upon entering fandom is that a surprisingly large number of fans collect such seeming trivia as the November, 1942, issue of Buck Rogers comics (if there is such a thing). My only question is, why? Why spend a lot of money on a mold for making statues of BUCK ROGERS? Are they items of nostalgia, or is this just one more form of the giant Pop Art fad that is sweeping - devastating? - the country? Perhaps an avid collector could fill me in on the magic properties of Flash Gordon comic books.

Also...a lot of fuss is being made about the difficulty of making a realistic sf movie, especially one with monsters. As far as I am concerned, the credibility of a sf movie depends less on the special effects (usually adequate) and more on acting, writing, and Directing (usually atrocious). The reason that Outer Limits monsters were so farcial is that the direction, scriptwriting, and acting were so poor that the audience couldn't possibly suspend disbelief long enough to believe in the monster. In movies such as The Day of the Triffids, however, the acting, etc., are convincing enough to make the viewer believe whatever happened on the screen. The Triffids themselves were no more realistic than ...say, Mothra (not much, anyway). But the sophisticated script had already taken the audience to a horrendous never-never land out of which they would not come until they found themselves out of the theatre in our safe little world again. Had Toho Productions or Sam Katzman taken that voracious greenery, the Triffid, and made a typical monster movie (with dime-a-dozen acting, writing, and directing) I'm sure that I would have thought the Triffid as droll and silly as Mothra.

In other words, the same ingredients that make good drama or suspense films make a good sf show. Perhaps with such masters as Francois Truffaut working on science fiction, we will finally have convincing, scary, well-made sf pictures (I have no hope for television).

How many good sf films can one name? Not having seen Forbidden Planet, my list runs to four: Invasion of the Body-Snatchers (Allied Artists; producer?), The Time Machine (MGM; George Pal), The Day of the Triffids (AA; Philip Yordan), The Birds (Universal; Hitchcock).

Don't cheer too hard for Ace Books, Inc. The edition of Tolkien's Lord of the Rings put out by that company is a pirated one. The Ace edition is legal only because of poor copyright laws concerning foreign works in America. In other words, Prof. Tolkien receives no money from Ace for his trilogy. However, Ballantine Books is planning an authorized edition with this statement on the cover: "This paperback edition, and no other, has been published with my consent and cooperation. Those who approve of courtesy -- at least to living authors -- will buy it and no other.--J.R.R. Tolkien."

All of the above information was found on p. 833 of the September 21, 1965, issue of National Review (author, Guy Davenport).

To support Mr. Tolkien, I will buy the Ballentine trilogy even though I have already bought the Ace edition. Furthermore, I may boycott the Ace Company in hopes of discouraging such unscrupulous tactics.

ALFRED R. WASHINGTON, 450 Maple Avenue, Westbury, New York

In reply to Clayton Hamlin's letter in the #32 Tightbeam, it might be of interest that James Hilton's "Lost Horizon" was based on an actual contry. The film was actually photographed in Hunza which is 'Shangri-la'. The country has a small area and a population of about 25,000. It is ruled by the Mir. The people are descendents of Greeks who ran away from Alexander the Great's Army, taking

Persian wives with them. They walked up the Hunza river when it was frozen in the winter. The trip from Gilgit dependency today is along a treacherous canyon road plagued by frequent landslides. The country is part of the disputed vale of Kashmir and is allied with Pakistan. Access to Gilgit is by a difficult air route through the mountains. The reality of Hunza is at least as interesting as Hilton's novel. Is this Fantasy? I don't know. Hilton's novel was based on the premise that everybody would like to live a long, healthy life, as the bulk of the population does in Hunza.

Fantasy is defined in one dictionary as an imaginative type of literature. Yet, whether dealing with fantasy or science-fiction, a substantial part of the stories and novels are based on real places, people and incidents. While there have been some well-written, fascinating pieces of literature done in this manner, the repetitious use of formerly little-known areas of the world as a backdrop for sf & fantasy stories is a bit wearing. It was a good trick until it was done the first 100 times. Many places today are not as strange as they once were. On the other hand, a novel such as Pohl's "Space Merchants" is an attempt to construct a probable future by projection of known trends into the not-too-distant future. Sfc is a field where imagination can really pay off, to an extent, I am sure, little realized even by most fans today. The most fascinating adventures of all still take place in the human mind and I suppose they always will.

PHIL KOHN, c/o Agudat Hashomrim, Ashkelon, Israel

If you can't mention stf at lodge nights, that says a LOT about the cargo cultists attending the lodge. I joined the N3F expecting to meet people with broader interests, and have. Why split the club? Do you think the purists can keep on alone? Or that the others will shut up/let themselves BE shut up? Not a chance!

Saunders asks about segregation by ability; which kind? I'd say, IQ and creativity, and as far as possible interests too. And there will be no need to increase teachers in proportion. Motivated people do not need supervision, lectures need not be for a single class, older pupils can do much of the teaching.

Backing Don Franson about people who ask too much, the address list (the not the membership card) is worth the dues. Knowing my style, you know you wouldn't be hearing from me if I didn't think you people were doing much more than your duty!

Getting copyrights and selling something for the club's benefit may have legal pitfalls--I think you can get the copyright by sending 4 copies to the congressional library, but if the club isn't registered as a nonprofit corporation, someone might be stung for income tax. No lawyers in the club?

Time bomb for Gregg Wolford: If some chump thinks Oswald was the hero of the century, he's got a right to make a fool of himself. If he's inciting to assassination, he's still got a right to trial by jury!

Elen Cox: "Honey", what do you do with the flies when you catch them? (signed) "Vinegar."

Sneary's reorganization sounds good. What the club really needs is a full-time secretary. Of course, that would take 2 dollars a MONTH from about 400 people. However, why not advertise for some retired office worker looking for a satisfying hobby? Or get fans working at book or magazine distribution, perhaps copy something copy something from that organization the Reader's Digest has going? I wish I was over there and could do more than just suggest such things. But then I think of Senator...what's his name, the Rep, min leader? Dirksen, is it?, and his amendment, and I'm not sure what I want, whether it would be worthwhile to be a permanently semifranchised city dweller.

Kaymar: Why not advertise the following contest: I found a title in my files of things to write, but forgot the plot. The one who suggests the best plot can...suggest the next contest, what did you think, I've got something to give away? Here is the title: The Marxist Seance. A fine title, no? But what could I possibly have been thinking of?!!

And now for the meat of the letter. Astronomy expert Rich Mann suggests that there are stationary orbits which are over the Equator. Suggests? Hell, he says outright I'm wrong, the pup! So lest some stf writer be lead astray, pay attention: All orbits are centered round the mass center of the central body (Earth, for satellites). They consequently either cross the plane of the Equator, or are in it. If they cross the plane of the equator, they go as far north as south. "Stationary" orbits are actually 24 hour orbits, so that the turning Earth keeps up with them. If they are not equatorial, the satellite will be seen to swing up and down, which is not MY idea of being stationary, tho it may be alright for communications purposes as long as the thing keeps visible. At any rate, the idea that one could just drop bombs and things from such an orbit will not be entertained by any Neffer (I hope!!), but I'm sure that General Powers wanted to make such an impression on the more gullible part of the public (against his better knowledge, naturally) when he spoke of "one day waking up and finding stationary satellites above all parts of the U.S." which was the reason for my protest. And if any don't get it, things DON'T fall straight down. There is a "daily" and a "yearly" deviation of a few inches even from a skyscraper, since the top moves also it woves a little differently around the sun. From a stationary satellite, nothing falls at all, and the re-entry orbit is as difficult as any other!

FOR BETTER FEUDS!

*

RICHARD L. SMITH, 197 Pretoria Avenue, Ottawa, Ontario, Canada

Janie brings up the point on whether members would like to see book reviews, stf Movie reviews, etc., in TNFF. I really don't think we need these badly in the TNFF. We should keep the TNFF as a "journal" for club affairs. Let the other fanzines take care of book reviews and the like.

I have been in the N3F for a year now having joined in October, 1964, and while others may criticize the club for its shortcomings, I have been quite satisfied generally with what the club has been doing. However, I have to agree with J.(?) Saunder in the last TIGHTBEAM who said that he doesn't collect just membership cards, but info, mags and fanzines. The TNFF and TIGHTBEAM are the main centers of communication for the N3F, and the club would be ineffectual without them.

*

DON D'AMMISSA, B331 Bryan Hall, Mich.St.Univ., East Lansing, Michigan, 48823

You have never heard of me because I have now been a member of N3F for something like a week, but I just finished trodding my murky way through the last year and a half of TB and feel that I am sufficiently versed in ancient history to add my own 2 rubles' worth.

J. Sanders: It never fails to amaze me what sweeping generalizations some people can come up with. For instance: "There has never been a pocketbook or paperback of any kind that has printed short stories of unpublished writers." Allow me to disagree slightly. SPACE FRONTIERS by Roger Lee Vernon was a Signet paperback that I am fairly certain was an original. This remains the only published fiction credited to Vernon. If these stories, which were quite bad, can get published in paperback, I doubt very much than any author currently being run

in prozines would have any trouble breaking into the paperback field.

You also say that the only novels of new authors to be published in paperback are action-adventure oriented. Is Samuel R. Delany action-oriented? Granted there is action in his stories, but they are foremost an expression of philosophy. NO MAN ON EARTH was Moudy's first published fiction; though I must concede it to be action oriented, it is still a lot better than much of the current magazine fiction.

You also seemed to have ignored the fact that hardcover publishers take a lot of new authors. NOT WITHOUT A BANG seems to have been Chapman Pincher's first book, and the current book club selection is something called A MAN OF DOUBLED DEED by Leonard Daventry. If new author's can get hardcover printing this easily, they should have no trouble getting printed in paperbacks.

And now that I think of it, "Purple Fields" in STAR #2 by Robert Crane was his first SF story, I believe. He writes in other fields, however, so I don't know that it's his first story. HERO'S WALK was his first sf novel, and it was a non-action oriented original sf novel.

Eric Blake: It would seem to me that the filth which Mr. Blake seems to find in DAVY is the product of his own diseased mind. The "amoral, plotless, heroless fiction" sentence almost threw me into an apoplectic fit. And who could possibly identify with John Carter or Richard Seaton? Which are you? The muscular, not-too-bright muscleman or the brainy, inventive genius?

Davy as a murderer, thief, and seducer. I must admit that this is not an old, repetitive review of the book. Since Mr. Blake seems to be such an advocate of the church, let's compare the two. Davy is a murderer. If I recall my history correctly, the Catholic Church, and later the Protestant Church, both killed, murdered in fact, thousands of Christians as witches. Davy as a thief and seducer. I recommend that Mr. Blake look into the history of the Roman Catholic Church, in particular the age of the Profligate Popes, who practically turned the Catholic church into a procuring establishment.

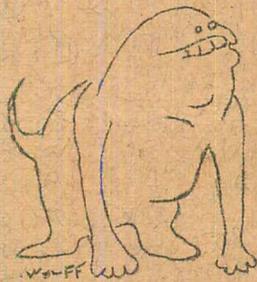
"An unnecessary amount of sexual description." If you're not adult enough to read adult fiction about what REALLY happens, rather than Burroughsian fantasies about what could not possibly happen, then I suggest you take up movies and confine your reading to comics and westerns.

"Attacks on organized religion." If the organized church is as perfect as you make it sound, then it could not possibly be damaged by attacks from without. The very fact that the church's views are constantly changing shows that even within the church hierarchy ideas of morality are changing. You seem to forget that the church, created by human beings, is necessarily imperfect, therefore, cannot always be right.

Yes, this kind of writing is a healthy trend. Finally authors are beginning to treat life as life, not as some censored make believe. I get the impression that you regard the act of sex as some dirty, foul thing that should be hidden. Contrarily, in creating life, even in this second hand fashion, we are sharing in the greatness of the Creator. It never ceases to amaze me that what is probably the greatest manifestation of God's power, should be so bastardized that the great mass of people don't even want to talk about it. This is one reason why PLAYBOY is read by a large number of clergymen.

I just cannot understand your argument. If procreation was some form of awful thing, then why did the Creator make it so pleasurable? If sex should be hidden, why wasn't man created with ready-made clothing? For that matter, why don't we reproduce ourselves by binary fission?

I'm not trying to pick a fight or pollute your religious beliefs with those of my own. I consider myself a fairly good quasi-Christian, and am even consi-



dered a prude in many quarters. Yet your viewpoint is so totally alien to me that I just can't figure out how you reason, or if you do.

That's all for the last issue of TB. I recall a debate of some sort from past TBs about getting new members for N3F. Here at Michigan State we discovered a fine way to attract fen. We put a little card mentioning that we were members of N3F (George Fergus is my roommate) in the window of our mailbox in the lobby. Ever since then we've been finding several new fen every week. We are now making contacts from other dormitories, like Fred Gottschalk, and are spreading out. Whether we can talk them into coughing up \$2.00 for dues or not remains to be seen.

I was very disappointed with the Hugos this year, but then you can't please everyone I guess. George, Rich Mann, and I were trying to decide what, so far anyway, would be the leading contenders for next year. We concluded that LOAFERS OF REFUGE, ALIEN WAY, DUNE, and the RING trilogy would be the most likely. No short story seems to have made much impression on any of us yet.

STEPHEN BARR, Box 305, Nocona, Texas, 76255

The main meat of the whole TB this time was Stan Woolston's letter and especially the part concerning N'APA and its intended separation from the N3F. As a member of N'APA I believe that we should separate from the N3F. One of the members mailed out a mimeo letter to the members concerning the statements of one director -- that of indifference. I feel that I can truly say that N'APA is one of the few really successful ventures the N3F ever accomplished, and N'APA has grown while the N3F has slumped. At this time the N3F is in a slump... Chalker can well point to the fine-running directors and the few problems, but that doesn't make the club interesting. To the contrary, N'APA has been holding a waiting list for the last few mailings, and the material has been among the best that group has ever seen. We are in a boom... and it is one to last. Why must some 40 odd people retain membership in the N3F so that they can enjoy the apa? They are deadwood to the club, and only a few select get to see their activity -- the other members of N'APA. The club officials have never given N'APA a second look, even when she was starting. All they have shown is indifference, and N'APA is tired of holding onto apron strings that she should have dropped long ago. - I am all for legal separation of the N'APA and N3F -- but N'APA can always do it illegally, and don't forget it, tho we wouldn't, some members favor it. Think carefully.

EARL THOMPSON, 128 S. Mariposa, #2, Los Angeles, California

Most old fans know of the N3F, but there are thousands upon thousands of S.F. readers who do not. Could the N3F latch onto the mailing list of the S.F. Book Club and mail out a one-sheeter on the N3F? Or run ads in prozines, or in fan-zines even? Or how about asking N3Fers to make up 3x5 cards (or even the N3F providing cards to fans) advertising the N3F, to put on college or supermarket bulletin boards, and other ways of getting cheap publicity? I'm sure some enthusiastic neofans would put some enthusiasm into the N3F, and who knows, it may rub off on the old tired fans.

As a service to new and old fans alike, the Tightbeam could advertise local fan groups and any special activities. Especially newly forming SF clubs such as OFSA in St. Louis, c/o Hank Luttrell, Rte 13, 2936 Barrett Station Rd, Kirkwood, Missouri, 63124. (Those clubs wanting to advertise will accept outsiders.)

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