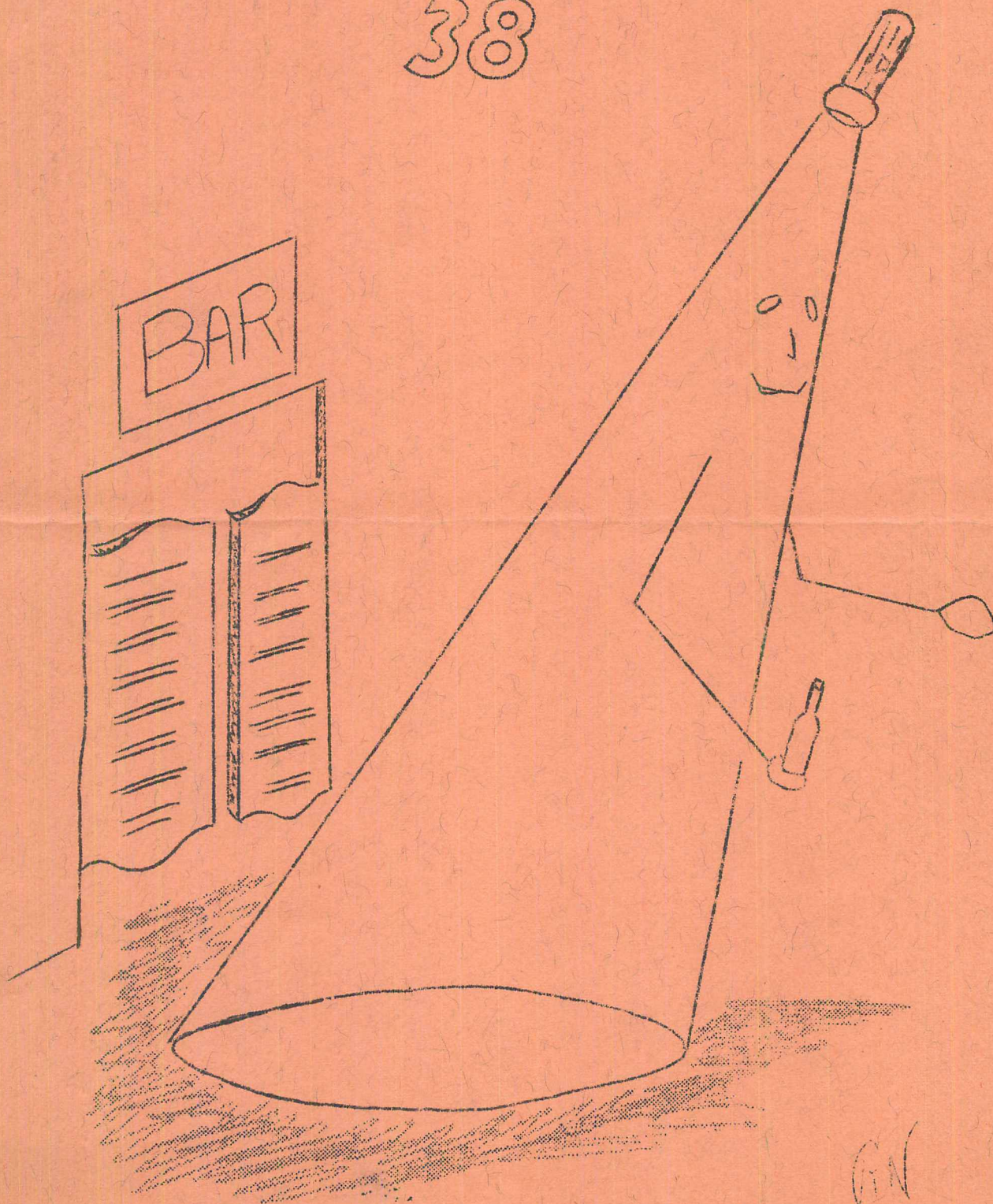


# TIGHT BEAM

38



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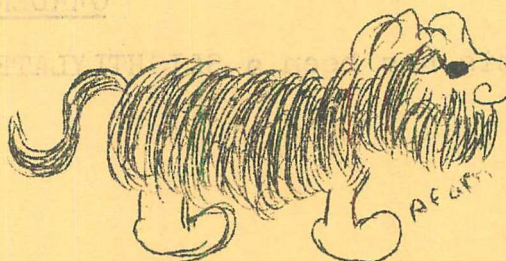
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COVER and the cartoon on page 20 are by RICK NORWOOD (trufan).  
Doodles on pages 11, 14, 16, 18 and the illo on page 24 are by  
ghood fan ALBERT MARINO.

TIGHTBEAM is published bi-monthly (every now and then) by the  
NATIONAL FANTASY FAN FEDERATION. This issue's editor is BILL  
BRUCE 1603 N. 16th ST. BATON ROUGE, LA. 70802. I think  
that the deadline for next issue is SEPTEMBER 10 and all letters  
should go to STAN WOOLSTON (address elsewhere in this) who will  
send them to the next editor, whoever that will be.

POUSSEPRESS PUB 101





# EDITORIAL

I just turned up something that makes me doubt that the prediction letter that Ned Brooks discusses was actually written by John W. Campbell himself. In the March 1950 ASF in "Brass Tacks" is a letter from Richard A. Hoen, who made the original "prediction." He says, in part, "Thank you. Thank you many times over... . That autographed copy along with your letter are going to take their rightful place as my most treasured possession as soon as I can find a safety deposit vault to keep them in.

"When I opened the magazine and saw the list of authors I blinked twice -- not, I hang my head in shame as I admit it, because I recognized the connection between that line-up and my letter of last year, but merely in wonder that you had succeeded in getting so many of the top authors in the whole SF field into one issue. From now on I'll believe that you can do anything!"

To this Campbell answered with customary modesty, "Rigging that November 1949 issue was fun! But thanks go to all the authors whose full cooperation was, of course, essential."

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THE GREATEST COMIC BOOK EVER PUBLISHED IS NOW ON THE STANDS --- RN  
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Of course, Campbell could have written both letters, but that would have made the whole hoax pretty pointless. And I doubt that the authors, who had to be in on it either way, would have co-operated.

It is five in the morning, which is as good a time to write an editorial for TIGHTBEAM as any. BILLY BENNETT, PETE CROCHET, RICK NORWOOD, GEORGE WIRTH and I are getting ready for an early start to the SOUTHWESTERCON I in Dallas, Texas after ~~getting in the way~~ helping run-off the odd numbered pages. When we get back from the con I'll finish this editorial, run off the even numbered pages, and turn the whole mess over to my mother to colate.

DON'T FORGET TO SEND YOUR LETTERS TO:

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

This has been a SLIGHTLYLATE production.





ALMA HILL  
463 PARK DRIVE  
BOSTON, MASS.???15

As this is written, the Story Contest is all set to go. We especially hope to have lots of entries. Come on in, win or lose; to have winners we have to have losers, yes? So be a good sport and try your best. To those who enter early enough, we will send the reports of the preliminary judges and any suggestions of my own that might help in revision. The revised form can then be submitted. We don't care how good you get, do we?

You can enter as many stories as you like, at no cost to yourself. The Neffer treasury is paying the prize money and the Writers' Exchange is picking up the rest of the tab. To simplify bookkeeping, we get an entrance fee of \$1 to cover cost, but the club takes care of it for members in good standing.

People who are not dues-paying Neffers are also welcome to enter, but in their case they are not contributing to our treasury and must therefore take care of their own entrance fee. This has been the custom right along, and everybody seems to feel that it is fair all around.

I am not judging any stories myself. This is emphatic. I know who the writers are and give them advice. If I tried to do the judging as well, I'd be having all the fun and maybe too much fine fannish confusion, so the preliminary judging is done by readers under my observation without interference, and the final judging is done by Fredrik Pohl of great fame and merit in this field. We send to him the stories that the preliminary readers liked the best. He bought two winners of a previous contest and therefore he too gets some fun out of all this.

How many entry blanks would you like?

/signed/ Alma Hill

\*\*On your marks, get set, go!\*\*

\*\*Before you nice readers read the next letter and get all confused, I'll take time out to explain what it's all about. Ned Brooks sent the following letter partly to me and partly to TB and since the two are so intertwined, I decided to publish it wholly.

\*\*I recently had an article published in THE COLLECTOR'S ADVOCATE (free plug--Owen Girley, 2207 Greenwell St., Baton Rouge, La. 70805 5 issues for \$2--free plug). It was titled ??? and concerned itself with the "mystery" that appeared in the November 1948 ASTOUNDING. Since the article is short, I am reproducing it here for your edification and enlightenment.

In the Nov. 1948 issue of ASTOUNDING SCIENCE FICTION, on pages 111 & 112, a letter from a reader named Richard A. Hoen appeared. You might be thinking, "well, what's so unusual about a letter?" This was not just a letter, but one which has posed a problem that has frustrated me ever since I read it.

The one important thing to remember is that this issue appeared



in 1948. The first paragraph states: "I just finished reading my copy of the November issue ... I have no doubt that this issue will rate tops for the year 1949." Mr. Hoen goes on to tell which stories he liked, but the stories he mentioned did not appear until one year later!

The Nov. 1949 issue's table of contents reads as follows:

AND NOW YOU DON'T	Isaac Asimov
* GULF	Robert A. Heinlein
* WHAT DEAD MEN TELL	Theodore Sturgeon
* OVER THE TOP	Lester Del Rey
* FINAL COMMAND	A. E. van Vogt
* FINISHED	L. Sprague de Camp
THE TIME OF YOUR LIFE	R. S. Richardson

Mr. Hoen, in his letter, referred to the five stories marked with an asterisk above--named them, and even told who wrote them! How did he do it? How could he have known?

**\*\*Now, let's see how many of you can come up with the right answer. Ned comes close.\*\***

CUYLER WARNELL(NED) BROOKS, JR.  
911 BRIARFIELD ROAD  
NEWPORT NEWS, VA. 23605

Your "mystery" from CA #2, about the letter in the Nov '48 ASTOUNDING, discussing stories that didn't appear until Nov '49, intrigued me. I already had the Nov '49 issue, so when I saw the Nov '48 issue listed for sale in Witter's catalog, I sent for it. **\*\*(free plug) Richard Witter, F.& S.F. BOOK CO., P.O. Box 415, Staten Island, N.Y. 10302)**

Now there is no doubt that this issue was really printed in 1948. It must have appeared on the stands in the middle of October, as usual, since the next issue is advertised as being due out Nov 16. The date 1948 appears in the copyright notice and in the "Statement of Ownership" notice in the back.

So this IS the Nov '48 issue. The letter by one "Richard A. Hoen" states that he had just finished reading the Nov issue, and considers it the best of 1949. Note that there are two strange things here: 1) the Nov issue is commented on in the Nov issue, and 2) the issue is one year ahead! Both of these are impossible. To get into the Nov '48 issue, Hoen's letter would have had to have been written in late Sept at the latest.

Now, in his letter, Hoen refers to five of the six fiction pieces in the Nov 49 ASF. He seems to say that Heinlein's GULF appeared under the "Anson MacDonald" pseudonym, whereas it did not. He refers to all of these by both name and author. He also mentions articles by Ley and Richardson; there was one by Richardson, but not by Ley. And he mentions a "Times to Come" notice of a new E.E. Smith serial, which is not in the Nov '49 ASF, nor, in fact, was there any "Times to Come" at all. Nor did a Doc Smith serial appear in ASF after Nov '49, as far as I can tell. But the most glaring error in Hoen's letter is the reference to the cover story WE HAIL, by Don A. Stuart, which did



not appear. \*\*Campbell could never have written a Don A. Stuart yarn since he had agreed not to write anymore SF, for ASTOUNDING, when he took over the editorship of same.\*\* He was right about a cover by Rogers, but WE HAIL is not in there, and there are no illos by Schneeman. I have not been able to find out if WE HAIL, by "Don A. Stuart" (Campbell, of course) ever appeared anywhere, either with or without Schneeman illos, I don't have a Day Index. \*\*I have one and I can't find it either, which is understandable after what I just mentioned above.\*\* Hoen also fails to mention the Asimov serial in the Nov '49 issue, ...AND NOW YOU DON'T. \*\*The serial was a part of the FOUNDATION TRILOGY.\*\*

So where does all this leave us? If we take the thing at face value, Hoen did not see the Nov '49 ASF that actually appeared, but he did comment on five stories from it, a year before they were published. The one story he commented on that wasn't published was by Campbell himself. And according to Alva Roger's article in HABAKKUK, Schneeman never did any such illustration for any such story at that time.

So my guess is that the whole thing was an elaborate joke \*\*it was\*\* on Campbell's part, and that Hoen (R.A.H., note) either never existed or was a party to the gag. Campbell could have very easily set aside a bunch of stories to be used in the Nov '49 issue, then written the letter himself. The authors, knowing when they wrote the stories, would see the thing right off, of course, but Campbell had probably let them in on it ahead of time. Probably the joke was a little too subtle. I, at least, didn't hear of it until 17 years later!

Then again, Hoen may have seen into the future, but on an alternate time track, where the Nov '49 ASF was a little bit different!

(I wrote that out at such length, Bill, so you could put it in TB. I expect you knew all that already.) \*\*I had guessed it by the time you wrote this far, and THANKS.\*\*

I didn't mind the robin, THE DRUID DANGER, in TB, but I'm not going back and re-read the first chapter in TB #28. \*\*I wish that I had a TB #28 that I would not go back to, to not re-read.\*\* But this is the third chapter -- what happened to chapter 2? For this to be effective, it would have to appear a bit more regularly.

I didn't mind the Zelazny story either, it was very good, and it was good of Jim to use it rather than keeping it for his own AI. \*\*What's AI, huh?\*\* I do feel that Gil Lamont, who is supposed to be a Collector's Bureau member, might have at least offered me the Zelazny article and biblio for COLLECTOR'S BULLETIN. You are a finque, Gil, and you've owed me a letter for ages. Ecch!

I hope nobody argues with Eric Blake about censorship and the like. It's all been done before, and he's just a hoax anyway. His letters are all written by John Duvoli, just to bug us.

Are U.S. Worldcons really that big, 900 fans, like Doreen Parker thinks? I don't know myself, but I wouldn't have thought so. \*\*I wouldn't know either, but Rick Norwood says that that is about right.\*\*

/signed/ Best Ned

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JANIE LAMB  
ROUTE 1, BOX 364  
HEISKELL, TENN. 37754

TB #(?). Figures always slay me, so you number it.

Two things prompt me to write to TB. First is a letter recieved by way of Roy Tackett (welcome back Roy) from a guy who SPEAKS ENGLISH! \*\*Alberto Lazzarini\*\* This just must be printed in TB \*\*It is.\*\* and if you can help him, in the name of fandom, please do so.

My second reason? After taking the advice of a letter printed in TB, I now find I need advice to help this advice, or maybe counter-attack this advice. Oh, why am I so trustful of advice from fans? Now, a few TB's ago, someone suggested that the non-readers of SF, who still buy all mags and books, to go buy some old books out of worthless junk heaps and pay less than a good SF book would cost. You could then get the dust jackets off SF books and use them on no-good books. This will show that you have a wonderful collection. Now, I did just that. I bought some old text books, some old novels, dated 1856 etc. I've loads of them. Now. Where, oh, where, do I get the dust jackets? \*\*I'm inclosing one with this TB and I hope that other Neffers will send you some. But one thing, PLEASE, Janie, don't listen to anymore fans on matters like that. Some of them have been known to play practical jokes and/or perpetrate hoaxes.\*\* I'd like some nice ones, some by Bok or Finlay, but I'm so desperate that I'd take most anything SFish. \*\*Beggars can't be choosers, to quote an old cliché.\*\* Now that smart aleck who told me to go buy the books, tell me where to buy the dust jackets.

If you are going to the TRICON, look in at the Neff room, we may need your legs to ren errands, or to act as host/hostess for an hour. If anyone has some Rhyne cards \*\*These are for testing ESP, just in case you didn't know, like I didn't. They have symbols like the following:

▲ ■ ● ★ ~ ~ ~ \*\* Hold tight on to anything you bring though. We can use old fanzines, like say: QUANDRY, LE ZOMBIE, ETC. And if you have a few copies of WEIRD TALES from '27-'28 bring them(I deed 'em). \*\*If dreams came true.....\*\* We could also use some '38 AMAZINGS. \*\*Ditto from up there.\*\* And how the new fans would goo and gurgle over the old art folio of Finlay or Bok.

See you at the TRICON.

/signed/ The  
Lamb

PROFESSOR ALBERTO LAZZARINI U.C.H.C.P.E.  
GARIBALDI 628,  
SAN NICOLAS,  
PCIA DE BUENOS AIRES, ARGENTINA

I am a great science fiction and fantasy enthusiast and this is the reason why I want you to send me full details about how I can obtain SF books and magazines written in English, because I have not been able to obtain them in this country.



A very large number of North American SF books and magazines can be found in our bookshops, but they are written in the American language and not in English. The language used in them is so full of Americanisms, slang expressions, dialectal terms as well as such a lot of grammatical faults that they seem to be written in Russian.

I am a professor and a translator of English and this is the reason why I would like to know if the SF books and magazines published in the United States can be obtained in English-language Editions, and if so, how I can get them regularly.

I have already tried to get information on this point directly from the publishers of the U.S. edition of these SF publications, but my letters have not been answered.

I have many U.S. SF books and magazines but as they are all written in American I would like to know if it is possible to get them in an English-language edition.

I understand that you have published a "Vocabulary of SF and Fantasy" If you can send me a free sample copy of this publication I shall be deeply grateful.

/signed/ Alberto Lazzarini

\*\*Most Americans don't make any distinction between the English language and the American language, though -- of course -- there are differences. You could try British science fiction. The Magazine of Fantasy and Science Fiction has a British edition, VENTURE, that you can get for 50¢ from MERCURY PRESS, BOX 271, ROCKVILLE CENTRE, N.Y. 11571 (free plug). You can also get a Spanish edition, same place, same price. For other British books and magazines, you might try, FANTAST (MEDWAY) LIMITED, 75 NORFOLK ST., WISBECH, CAMBS. GREAT BRITAIN (yet another free plug)

NOTE: The N3F is not responsible for any fanzine, publisher, or book dealer mentioned in these pages.

\*\*I suspect that in British SF you will just find British slang and bad grammar in place of American. There would be a slightly different vocabulary (lorry instead of truck, flog instead of sell) but I very much doubt that the British publishers of American written SF bother to make anything like a translation. At most they change a word here and there.

\*\*Probably the reason your letters to publishers were not answered is that your question wasn't understood. The publishers of American SF magazines think that they are publishing English-language editions

\*\*Americans typically take a very casual attitude toward language. As long as the language is useful in everyday communication, we don't much bother with fine points. Maybe that is why Americans are known the world over as horrible linguists. If books are written in a reasonably colloquial style and if the typesetter has managed to avoid transposing words, paragraphs or even entire pages (as sometimes happens) we are happy. If you want grammatically perfect editions of



American books, you will probably have to write them yourself.\*\*

RICK NORWOOD  
111 UPPERLINE  
FRANKLIN, LA.70538

Gee, just what fandom needs -- another damn genzine. If you're so sure that the N3F wants a genzine in place of its letterzine, Jim, why didn't you ask before acting. One round robin story is all right. The N3F has always had a special interest in robins, but there are already plenty of genzines that have letter columns. Who needs a letter column that has a genzine. I hope future editors keep the fiction and articles out of TIGHTBEAM. \*\*I will comment on this in my editorial.\*\*

As far as I know TB is the only wide-open letterzine in fandom. Wide-open in that any subject can be discussed at any length. In TB# 37 the editor chides me for indulging in a personal discussion. Maybe the particular comments he refers to were ill advised, but in general personalities are of interest to the membership as a whole. \*\*Yes, nothing makes fandom prick its ears up faster than a juicy piece of gossip.\*\*

ERIC BLAKE: "If a warning list of obscene books is made up and distributed there are people capable of using such a list to seek out these publications for their own libraries." So great. What's wrong with that? The people who don't like obscenity can use the list to protect themselves (and their children and husbands... but I repeat myself) from "filth". Those who go for obscenity can use this list in their own way. It sounds like a very useful document. \*\*Nothing is more sought after than that which is not available.\*\*

The lable, pornography, is very much like the lable, science fiction. Both attract some pwople and warn others away. If people were a little more broad minded, we wouldn't have to worry so much about the definition of either. Isn't there a parallel between the little-old-granny-lady who is shocked to discover a slightly off-color passage in Dickens and the literary pruest who finds that the social-criticism novel he picked up has (ugh) science fiction in it.

Doug Clarke's round robin description sounds remarkably like a robin I was in with him five years ago. I enjoy story robins still! But I have been in at least fifty and started twenty myself. Of all those only five came around to me more than once. And the most rounds any robin went was four. I got disgusted and gave them up, killing two of them myself, I'm ashamed to say. I still have those two -- a Tolkien robin and a story set on the moon that Dick Ambrose did an illo for. If any of the participants are around and want to take it up again... I wrote to JRRT asking his permission to pub the Tolkien robin, but he did not answer my letter.

"It's so bad it's good," is, as John Andrews says, utter blather. The ultimate absurdity in this line is a "pop art" poster of PRINCE VALIANT that had been advertised in a number of quality publications including a full page ad in the NEW YORK TIMES. Hal Foster, who draws Val, is a fine artist. The hack who drew the poster, instead of trac-



ing Foster, made the picture of Val deliberately crude. When an ugly copy sells better than the beautiful original, somebody is putting somebody on.

LOST IN SPACE is not good because it's bad. It is just plain bad, with some redeeming virtues, such as the humorous exaggeration. For example, in "The War of the Robots" the sentimentality directed at the robot was silly, but the old robot acting jealous of the new robot was very funny. Of course, Dr. Smith is a ham, and he would be better if he were more subtle. I still like him. \*\*Me too.\*\* Of course, if the show were not as bad, it would be better. \*\*You figure it out. I gave up a long time ago.\*\*

Don D'Amassa's ability to read almost all current sf is almost certainly the exception rather than the rule. Presumably he is a speed-reader. Until recently, I read all the magazine sf published, maintained a 3.0 average, missed a lot of good paperbacks, didn't participate in fandom as much as I'd like, didn't get around to reading a number of classics that I've been wanting to read, and didn't spend as much time on non-fannish pursuits as I would like. But the main reason that I cut down on my sf reading is that indiscriminate reading of sf, while it let me discover some writers who are now among my favorites, such as Larry Niven and C.C. McApp, also almost killed my joy in the field. There was so much bad sf that I found reading it a chore rather than a pleasure. So now I read new authors and old favorites only, skipping the authors I have learned from experience seldom have anything new to say, like Robert F. Young and Robert Moore Williams.

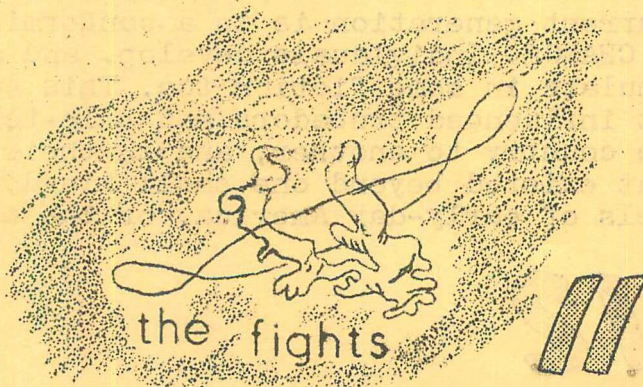
I am familiar with all of the things Don favors for a Hugo, and I still disagree with all of them, but since he doesn't speak out in favor of his choices, I won't speak out against them. It's a fine way to have a non-argument. I would agree with him, that Tolkien will be likely to win Best-all-time-series hands down, except for the fact that JRRT did not seem to appreciate the International Fantasy Award and would probably appreciate a Hugo even less. WHY GIVE AN AWARD TO SOMEONE WHO DOESN'T WANT IT.

So I think Tolkien deserves the award, I would like to see Asimov win it (he deserves a Hugo for his fiction), I would vote for E.E. Smith if he weren't so likely to win best novel, and I will probably wind up voting for Burroughs, just to show those who scorn ERB that he too is Hugo caliber. Heinlein? Heinlein who?

By the way, in answer to Jim Schumacher, the Hugo winners for '62 and '63, if memory serves me correctly, were STRANGER IN A STRANGE LAND and THE MAN IN THE HIGH CASTLE.

/signed/ Youall's truly,

Rick





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

Sometimes it seems to me that enthusiasm is the rarest element in everyday life. Boredom is common, and accepted as norm by too many people, and I think it is because there is a fear of fantasy. In the SF-Fantasy field there are some fans who think a story that isn't strictly based on science isn't worth while. Maybe they fear fantasy too. For the most part, I believe there is a relationship in a fan's mind with the unknown and the creative aspect of life. At the same time, the fan is attracted towards putting fandom to work and to make fandom a part of one's life.

I read somewhere that Nietzsche said, "When my creative energy flowed most freely, my muscular activity was always greatest." I wonder if this can be indicated by observing fans. When they're busy cranking out a fanzine, or attending a convention, how does their creative outlook rate as compared to their every-day life? Imagination can be vicarious, or it can be challenging -- and a "hero" is someone brave enough to act (and think) in a new way if there is a need for it. A hero has ideals or a goal, or he has if he's not a fake hero. I have an idea that movies and TV programs with heroic characters attract the watchers and listeners because they indicate that they have a strong desire to do something, and without it the appeal would lessen. Any challenging circumstances can lead to suspense and drama, and it means that individual traits and individual heroism may be stimulated.

Adventure and creativity are found in fantasy as well as science fiction, and I imagine that our reading fare helps compensate for much of the modern tendency to follow the leader. But I suspect this isn't modern, exactly -- I imagine that a trend towards a wider individuality may come about and become the norm. If so, it will be because of imagination and the possibilities of growth in in the initiative of people.

The STORY CONTEST is one indication that fan and pro are not too far apart in many ways. I know quite a few fans who have sold a few stories, or day-dream about it. I know a few pros who have interests in common with fans and readers of SF. It seems to me that one thing they have in common is an attitude of curiosity, of having opinions to express, and a desire to do something about that which disturbs them. A fiction writer has to recognize problems and focus his attention on it, and if he does it through the eyes and mind and his feelings of someone who isn't in a rut, the result can be refreshing.

The tendency to suggest the current generation is in a conformity rut is overlooking one thing: CHANGE. Individuals develop, and grow. Individuals see patterns to emulate in some fiction too. This emulation has been the force that influenced troubadours and tale-tellers to roam around from one little country to another, and in their way spread knowledge about what existed beyond one small kingdom or city. The wandering minstrels of early-day America, or the cir-



cuses that roamed across the plains and into the hills were modern versions of the same thing. Indians had their wandering groups, who traveled a route across the bottom part of the country from Louisiana \*\*YAY\*\* up to the west coast and in a circle back to the Great Lakes, and I have an idea that this same tendency is basic in all groups and times.

SF and Fantasy both exist as a sort of exploration of the unknown. As fans we absorb some of that tendency. Perhaps we'll help influence some changes in the future by our limited-circulation publications. If we do, it will be because of individuals willing to exercise their muscles and their minds, together.

And, I suppose it would be logical right now to thank Bill Bruce for doing his part in producing this issue of TIGHTBEAM. \*\*You're welcome.\*\*

/signed/ Stan Woolston

ANN CHAMBERLAIN  
4442 FLORIZEL ST.#99  
LOS ANGELES, CALIF. 90032

I am probably just talking to myself...reminiscing, somewhat. I can remember many pleasant realizations which came to me because I am a member of the National Fantasy Federation. In analyzing my own situation I have found that I could more easily reach an understanding with those I am corresponding with, than I can with people I am speaking to, face to face.

There is a certain shyness in me. Perhaps I only imagine it, but I think that reading a person from a paper is a better way because the senses concentrate on the thoughts given rather than on the personality, the dress, the pronunciations of words with particular inflections and overtones. When you are reading a person whom you have never met, judging them entirely by the thoughts that they present to you, you are not prejudiced because they are young or old, good-looking or sad, have a professional turn or gift of expression... . The thought is the important thing, not the spelling or the method of well-turned phrasing. I do very much appreciate a reading audience, even though I seldom express my opinions for publication.

Before I was married (in Feb. '56) about four years before that, I used to make it a practice to read as many thought-provoking books as I could find. I would use my imagination, after reading a good book, to develop its ideas to as great a degree in its same thought trend, as I could. I put it all on paper, of course, striving for some originality without letting too far off-trail. Today, there is almost no such thing as an off-trail story -- the notes and colors are all minor-keyed. Who does a take-off on Ralph Waldo Emerson today? Who could be so fundamental in their thinking as all that? If you do not use your brain, putting it to some strain as a disciplinary practice, regularly, you will eventually lose the ability to really think, although you will have strongly motivated opinions all your life, no matter how shallow the thinking power may become.



While a person is young there is, or should be, a desire to find out all there is to know about everything -- as much as he can retain and use, or until he has had time to fully digest what he has assimilated. There is some confusion in his mind, if he has bitten off more than he can chew, knowingly or unknowingly. Everyone reaches for that feeling of having a firm foundation for his life pattern before he begins to venture into a definite program. Life is not all fluff and feathers, you CAN'T do everything just as you please, and live a balanced life at the same time. Timing is in everything. Until it is understood and properly used, everything else is not balanced. In youth every one of us enjoy the illusion that unlimited power can be ours for the taking. But there is always a reckoning, and we learn that it isn't always sheer power that can give the greatest satisfaction. It is wiser to use what you have to good advantage and with precaution that to jump headlong into some vaguely outlined plan which you trust to luck you will do right, naturally.

Ann Chamberlain

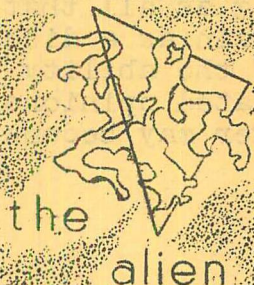
MICHAEL WARD  
116 BROADWAY (NOTE change of add.)  
CAMBRIDGE, MASS.02142

Just want to correct a few things about the MITSFBS Index, as described by Alma Hill. First, the address for the index is ROOM W20-443, MIT, CAMBRIDGE, MASS. There is no index of indices bound in it (for that, get COLLECTOR'S BULLETIN from Ned Brooks and the N3F COLLECTOR'S BUREAU). Price is \$8 -- the \$6.50 was only a pre-publication price, before May 1 (NOTE: there is a \$1 discount for everyone who bought the first Index -- send us your copy serial number with your order).

I would like to underline Alma's statement that we don't compete with Don Day. I don't know how Fred Cook got that idea at all.

I would like to ask here if anyone knows what happened to the directory of fandom that Rich Mann was going to put out? Are you reading this, Rich? I would like to see something of this sort, and wonder what the response was to your questionnaire. \*\*I have the form right here on my desk and haven't sent it off yet. I just "discovered" it in a pile of stuff I was about to store. I guess I'll send it off after this stencil and see if it isn't too late. I would think that it would take a few months, at least, for all of the questionnaires to get in. Then he has to assemble and have all of it printed. It will take time I suppose.\*\* Also, is Ron Bennett, over in the UK, doing something of the sort, or is it another fan, or is it a completely unbiased rumor? Again it is time we had a fan directory: fandom has changed widely since 1961. PLEASE NOTE THE CHANGE OF ADDRESS.

/signed/ Mike



the  
alien

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JEFF RENSCH  
2433 VIA SONOMA  
PALOS VERDES EST.,  
CALIFORNIA 90274 (NOTE ZIP CODE)

On TV shows:

Does anyone, besides me, remember WAY OUT? \*\*I do, and I thought it was really great, as long as it lasted.\*\* It was a macabre horror series of about five seasons back. It lasted about five weeks until the censors at CBS cancelled it. It was the only good fantasy or sf show ever on TV. As I remember, the emcee was Roald Dahl, who is like a British Robert Bloch. \*\*He also wrote many of the shows.\*\* The best shows were worthy of Hitchcock at his best -- eerie and nightmare-inducing. After those few grim, ghastly episodes the "little-old-ladies" must have sent in bushels of outraged letters, because the show disappeared without a trace. It was far too good for the morons who watch four hours of TV every night. \*\*Who's a moron!\*\*

\*\*Life magazine's article on Patrica Neal, Roald Dahl's wife, tells a lot about the writer. Who wouldn't be morbid after all he has been through.\*\*

ON A CLEAR DAY YOU CAN SEE FOREVER has closed and probably won't tour the country, but you can still buy the record for about \$4. \*\*I'll bet it will tour, and you can't buy the record for less than \$5.95, But I could be wrong. You'all vote for it anyway. Write it in on the final ballot. That's the way DR. STRANGELOVE won last year.\*\* The music is better than that of MY FAIR LADY. I can't vote for the Hugo, or I'd vote for it. Every effort in using sf themes in movies and plays counts. Even if CLEAR DAY isn't spectacular, at least somebody is trying to use sf on Broadway. It's a start. Say! Maybe the Tape Bureau could make a tape of the music; or is that illegal? \*\*As far as I know, it isn't illegal to make a tape of anything, so long as the tape isn't sold for a profit. That would be illegal. I know many people make tapes of various TV and radio shows.\*\*

The genzine bonus in TB #37 is a good idea, at least if you can get more material by Zelazny. That is as long as the stories, etc. are in addition to, and not instead of, the letters.

To advertise the club, maybe the club could put a trial as in AMAZING'S classified ads. \*\*Seth Johnson does this for the FANZINE CLEARING HOUSE and has gotten great results. He has recruited many members into N3F this way and has given me a few names to help with. I just got a letter from him and he says that he won't be able to keep doing this but that if everybody would contribute or if the N3F would pay for it it would be a great help in attracting new members.\*\* I don't know about other fans but the only way I ever learned about any fanac was thru the old Ziff-Davis magazines, which alas, are no more. Also, if someone could contact Lin Carter, who writes the fan articles in IF, he could describe us and give the address to join. \*\*This sounds like a great idea, and in fact Seth has approached me with the same idea a while back and has been pestering me ever since to do something. I think that I'll write to



to Lin and see what can be done. If any of you out there know Lin then the job would be that much easier. Let's get on the ball and see what we can do for the club.\*\*

If anyone wants to write me and start a correspondence, feel free! Address above.

\*\*Jeff inclosed \$1 for the genzine portion of this TB but since there is no genzine TB, I'm passing it on to the next editor as he instructed me to do.\*\*

/signed/ Regards, Jeff

MICHAIL VIGGIANO  
1834 ALBANY AVENUE  
BROOKLYN, NEW YORK 11210

The MS Bureau is functioning, and for the first time I can say that now fanzine editors are coming to me for material. I have a list of fanzine markets and they range from 'zines dealing with humor and just fannish matters to the specialization publications ... Tolkein or collector's material. So to be frank, if your contribution to the MS Bureau is good, or only readable, it will find a howm. Just one note on this subject: the most unpleasant task for a MS Bureau chief is to write a note to a fanned, and tell him that there is no material available.

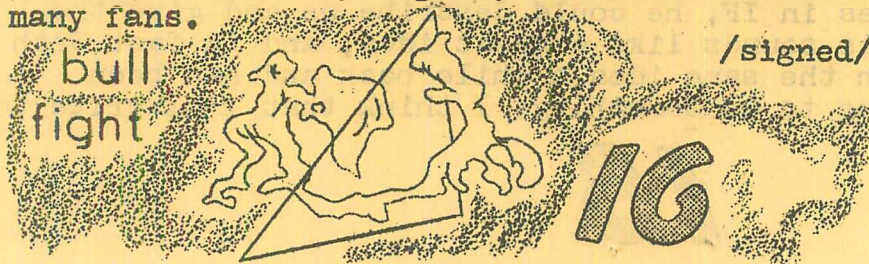
Some Fans have wondered about the process of sending material to me. It's simple: just send it. No return postage or elaborate explanation is needed. However don't just send me one contribution, and then sit back and relax. The MSBureau will only work at full efficiency, to your benefit, if you contribute regularly. For the first three or four months you may not get any results, but after awhile fanzines will start pouring into your mailbox.

Of course, the more people that contribute, the better job the MS Bureau can do. This is especially true in the case of artwork. So I would like every artist who is reading this to please send me about 6-10 interior illustrations. If 10 artists do this, I will have an excellent supply of artwork for faneds to choose from. I don't want two or three artists to do all the drawings for the Bureau. Fanzine artwork needs different styles and ideas. Instead of sending 1 fanned 6 drawings by 1 artist, I can send him 6 drawings by 3 artists. This will not only help the fanned, but it will also help the artist by giving him more fanzines for his time.

The MSBureau will gladly work to help new fans break into print. But the Bureau also needs the help of the more established writers and artists in fandom. So I hope you will help.

One last word: the next TIGHTBEAM, I hope, will contain my first annual progress report. It will contain a list of all MSBureau material published under my regime, and should include plenty of egoboo for many fans.

/signed/ Sincerely, Mike





NATE BUCKLIN  
P.O. BOX 4  
DOCKTON, WASH. 98018

How does one go about making a formal declaration of gafia? Maybe you've never heard of me and think my name looks as though it should belong to some neofan or other. Maybe so, but I'm still gafia, and there are dozens of people waiting to hear from me whom I'm probably never going to answer... and dozens more wondering who in blazes I am because I've been gafia almost for longer than I care to admit, and they've entered fandom and acquired reputations since... .

But anyway, I, Nate Bucklin, hereby declare myself untrustworthy for fulfillment of any fannish duties, including the answering of letters, commenting onfanzines, and publication of more than minac for the two apas to which I belong and may leave at any time.

On top of that, I'm selling my collections: 35 inches of fanzines, approx., and some 400 prozines and paperbacks and maybe one hard-comer (TUNNEL IN THE SKY-Heinlein). Thing is, I can't take them with me to college, and I need the money. Send want lists for prozines; my trend is toward F&SF 63-65 and others aince '60, but I have some recent 'zines I don't want (IF like mad, GALAXY)... . Incidentally, the first thing I'll do when I get the returns from the sales is to refund the subscription fees of a few STOPTHINK subscribers. In case this feels like too minor a matter to bother the whole N3F with, you're right -- but \$15 worth of people or so whom I'm too blasted lazy to write individually might think otherwise. I have some art (incl. some REG) and contributions I may pass on, also. The collection sale is the main thing though.

Does anyone want to comment on the price and size increase of ANALOG? \*\*If any of you don't know yet, ANALOG has gone to 180 pages and 60¢ as of the August issue. Campbell said that it was being done to increase the "Brass Tacks" section of the mag. Even with the increase in pages, Campbell has put a four-part serial in thish which could probably have been a three-part just as well.\*\* It surprised the eyeteeth out of me when I read about it. As far as I'm concerned, it's all to the good, but the only problem is that I can no longer buy ANALOG and something else while at the newsstand with a dollar in my pocket, but only the something else. Oh well, since (ignoring impulse buying) ANALOG is the only prozine I find to be consistently good entertainment with well written and planned stories, I may subscribe, but that will hinge on my (a) getting a job, and (b) goingout of my mind.

Science Fiction: shouldn't a good working definition for the term be employed that applies reasonably well to the common usage of the term? Eric Blake's "ought to"s are so much idealism, and as changing the meaning of a pair of words isn't a halfway decent goal for anybody's like or fannish career, worthless idealism. The current meaning of sf involves political and social extrapolation. For a past-midnight, spur-of-the-moment definition, try: SF: term applied to a story in which an element involves science as it is not now and was never was in the known universe, allowing science to be



/signed/ Yours, Nate B.

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

I found Eric Blake's comments on the pornography problem very apt and to the point. His solutions, though, fall short of the mark. Something must be done, and done quickly before the problem gets completely out of control.

The first time I became aware that there was a pornography problem was about the time FANNY HILL was made available to the general public. Up until that time I had possessed a tattered, sleazy, crudely printed and barely legible copy which had evidently been smuggled in from France via Tierra del Fuego in the bottom of a fishing smack; it was, none the less, the pride and joy of my collection. Whenever the "slings and arrows of outrageous fortune" (to coin a phrase) would get me down, I would merely need to glance at a page taken at random from the book (they were individually detachable) to be inspired and reinvigorated.

Naturally as soon as the book was made legal, I rushed down to the local fetish shop for a custom-bound copy with gold-leaf lettering and scarlet naugahyde binding. Clutching it to me with an unbreakable grasp all the way homw, I contemplated the unspeakably debauched fantasies and unprintable images I could steep my mind in that evening. Much wasmy chagrin to discover that the essential element of pornography is its illicit (and illegal) nature! When one can buy it at the corner grocery store or pharmacy where is the delightfully filthy feeling, the sense of self-degradation and moral decay? Gone! And more's the pity... .

In rapid succession I watched the gems of my collection lose their value and their luster; de Sade, Cassanova, THE ADVENTURES OF A FLEA, THE HISTORY OF O, THE NAKED LUNCH. Mark Twain's 1401 is even out on record now (by Richard Dyer-Bennet, of all people) and no doubt Rudyard Kipling's and Robert Service's dirty poems and ditties will soon follow. Is nothing sacred anymore?

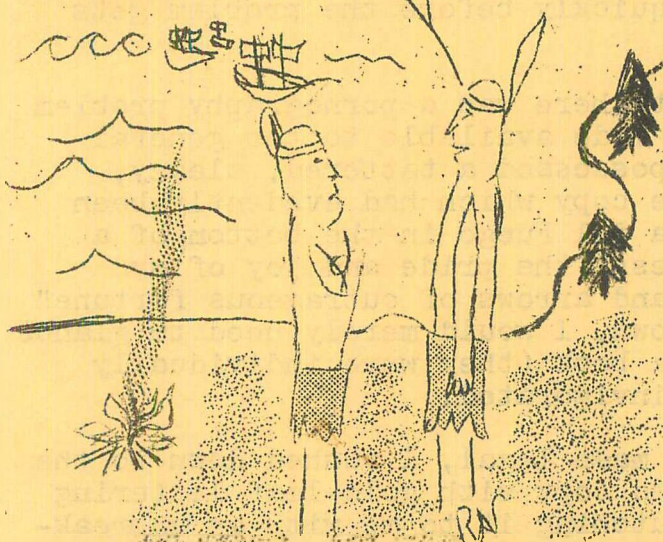
I agree with Blake that the only solution is to keep these masterpieces of smut off the newsstands. But I would even go one step farther and make it illegal to even possess them! I think I would enjoy them even more than before. I could lock all the doors and pull down the shades and hide under a blanket with a flashlight and a charcoal hibachi, ready to incinerate them at the footsteps of the vice squad.

This must be done quickly! All I have for sustenance are a few stacks of "Tiajuana Bibles" whose lascivious illustrations are rapidly becoming illegible from the perspiration oozing out of my trembling palms. No doubt they too will start turning up on the newsstands soon if something is not done... .

By the way, does anyone remember the Pornographer's Amateur Press Association (PAPA)?



Don't worry. Any race advanced enough to have ocean travel will have outgrown war and violence.



I agree with Phil Walker that aliens would be more likely to be war-like than benevolent for the simple reason that violence and aggression are survival traits in the "higher" animals and hence tend to be propagated in the species. Once a creature like man develops a society or even civilization, evolution tends to stop, since selection tends to be random with regard to character traits -- after all, Hitler and Eichmann were probably diametric opposites in character and personality and yet both ended up similarly. Probably the only factors that still tend to be eliminated are gross genetic defects ... while the violence and beastiality remain.

Of course, there are Aliens and there are Aliens ... they might come with the sword of Interstellar Communism or the saber of Galactic Capitalism to altruistically force us onto the Right Path. They might just want to grind us up into dogfood. But any life form that doesn't have the overwhelming urge to reproduce, expand, feed, and reproduce again isn't even going to make it out of the primordial ocean, let alone to the stars.

The one chance for benevolent aliens is if at one time they were possessed of the means to genetically modify themselves and had the will to turn themselves and their future generations into a race of pacifists and altruists. The only problem is, would they survive long enough to contact earth?

/signed/ Yrs, &c., Raleigh M.  
Roark

B. PHILLIP WALKER  
809 ROMNEY LANE  
VIRGINIA BEACH,  
VIRGINIA 23455

About the editorial comments concerning my letter in TIGHTBEAM #37: You are quite right, Jim -- I was looking at the aliens from a human standpoint. I have a habit of doing that (in fact, some people who have heard me talking about things from the human standpoint have even accused me of being human). But it doesn't matter what viewpoint I took in the matter, because I wasn't trying to make a universal decree like the guy with the platitudes. I acknowledge that there are a million other ways to look at the thing, but I was just citing one example of a possible exception to the sweeping statement that "any alien civilization advanced enough to have space travel must have advanced enough to have outgrown war



and violence," so that the exception would disprove the cliché.

And now Eric Blake is defining what isn't science fiction. If I were to take every definition of what isn't sf that I have read in TB and various of the prozines and combine all those definitions (thus eliminating all books that any of the definitions call non-sf) I would be able to say that I have every sf book ever written; namely, RALPH 124C 41+ by Hugo Gernsback. And I'm not even completely certain that RALPH can be properly considered sf by all those definitions.

If I were Blake, I'd be extremely careful about giving small bigoted minorities the power to censor books, magazines, etc., because once the little neighborhood vigilantes have the power to say that any literary work must be taken off the stands because they fear that it will corrupt the narrow minds of their followers. And what is to stop them from taking sf off the stands for the same reason. **\*\*Shades of FAHRENHEIT 451\*\*** I know gobbles of people who already feel that way about sf and would be more than willing to have it all banned. Besides, folks who join censorship committees are notably stupid and insensitive and always censor things that don't really need to be censored. Much better it would be just to let each individual have complete freedom of choosing his own reading -- censorship wouldn't reduce the now rampant corruption of morals, anyway.

It isn't because of bad acting that the Dr. Smith character (LOST IN SPACE) is played as a ham. It is intentionally played that way because Smith is supposed to be the classic ham. He is the only character on LOST IN SPACE who makes the program worth watching (with the possible exception of the robot, hokey though that mechanical stock actor may be.) Dr. Smith is a Shakespearian-style exaggerated ham who is all the more amusing for his hammed-up villainy.

About that TB-genzine idea. Yes I strongly feel that the N3F needs a genzine, but I don't think that that genzine should be incorporated into either TB or TNFF. Instead it should be a separate 'zine published as an official project of the N3F by someone appointed as official genzine editor by the president, mayhap. It could draw upon general N3F membership for material, and would be able to use some of the unused material that must be accumulating in the Manuscript Bureau.

/signed/ B. Phillip Walker

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

Two things in issue #37 catch my attention. The first is only mildly important, that being this matter of "camp" or "way in" or "way out" or whatever you want to call it. Hearing people talk about the virtues of something which is "camp" reminds me of the old fable of the Emperor's New Clothes. Remember that one? A pair of con men (so it goes) approached a certain emperor, claiming to have a magic cloth which can be seen only by people of superior



intelligence. Naturally, when a "sample" is produced, the emperor claims to see it and makes a great fuss over it. So the men offer to make him a suit of the material -- for an appropriate price. The emperor accepts this unusual and rare offer, and is soon presented a "suit" of the invisible cloth. He sports the new suit and parades around in front of his public, who all claim to see the clothes too (so as not to appear stupid). But someone finally just has to admit that all he can see is a naked emperor and the truth is suddenly realized... So it is with this camp baloney; it's just the magic cloth all over again. A new art form, a truly progressive and liberal approach to escapism. Bull-tweed!! Camp is just a clever way for hack writers and lazy actors who don't want to expend themselves emotionally, to make money without working. BATMAN is no satire; it is a home movie made by a bunch of overaged juveniles who have only been clever enough to sell it as a professional effort. Which it isn't. Same for LOST IN SPACE, Andy Warhol, Dick Tracy, and anything else which is deliberately camp. It's all a fraud, drat it, a hoax which laughs at anyone who takes it seriously. Don't agree with me, eh? Well, I guess the emperor really thought he was all dressed up too... .

Let's talk about something more important to the N3F -- that being, the N3F. Requests have gone out for essays on what can be done to help the club, so I'll stick in my two cents. What our club really needs is a shot of vitamins in the activity department. All that the club has to offer now is a dry-and-boring series of bureau reports, a chronically late collection of often vitriolic mailing comments, and a list of some 300 total strangers (including street number and zip code!) Sound bad? Well, as much as I like sci-fi and plan to stick by the N3F, it is a pretty-hurtin' offering. The fact of the matter is, if the N3F ever hopes to appeal to a large fan following, it must offer those fans much more relating to fantasy and sci-fi.

I once belonged to a club for fans of films (any type), called the IMCC. It is on this club that I base my charges that the N3F is not offering fandom all that it should in order to maintain itself. What this club was, was a co-ordinating center for every phase of film-fan activity -- collecting, corresponding, huckstering, and specialized fan cliques. If the N3F were to become like it, we should combine the services of the FANTASY COLLECTOR, SCIENCE FICTION REVIEW, SCIENCE FICTION TIMES, and the OO's of every local or specializex fan grouping. This club (the IMCC) offered all of these services as they pertained to movies, plus unlimited opportunity for fans of all sorts to write in and ramble on about himself and his interests. without encouraging the oft-depressing rebuttals which we see thruout issues of TB.

The N3F is ideally organized to handle a set-up like the IMCC. The fact is, the IMCC is now defunct, but the reason for this is, that the founder of the club undertook to do all the work himself (a sort-of-a Rick Sneary type "dictatorship", if I may call it such) and then found that he had taken on more work than he had spare time. So in resigning as president, he dissolved the club. But the club itself was not lacking for interest, or money. Just



for better organization. And with the N3F system of directors, the work load could be much more easily distributed.

Now, what, specifically, do I think needs to be changed about the club. First, we need a system of communication by which all fans involved can become known, as people, to one another. When a fan enters N3F, he fills out a large form designed to tell all about himself. Yet I, a member of the club for over six years, have yet to read a word about the interests, likes, or personality of another member. It is rather poor to assume that the other fan is going to write a long, bragging letter to TB to introduce himself to me, or to send mimeo'd personal descriptions to the whole club in the hopes that there are one or two other fans interested in his interests. Nor should the N3F assume that everybody will "join" the Welcommittee. I've already joined the N3F, and that should be enough to give me access to the other fans. Yet all I have to show for it is a list of names and addresses, which is about as conclusive as reading the whole telephone book in the hopes of spotting local fen. Names hardly tell me about the fan, or his interests -- or whether he'd be interested in communicating with me. Therefore, I propose that the roster be changed to include at least a statement of interests for each fan, and that the admission blanks for all new members be made public, so that I can know who's who. If such an index to members were published once a year, it would be financially feasible. An addenda to each year's index would then come from the publication of the admission blanks, so the index would need be printed only once a year.

OK, now as to activities. First we should have committees to keep an eye on the sf trade and report on all upcoming books, mags, films. And get reviews or summaries on them -- perhaps a summary of, say, the book reviews in the top five fanzines with such review columns. Such information as to new books and films should be easily available from the sales companies, who can only profit by the publicity.

Offer a larger space for advertising -- serious advertising, like in the Bibby publication -- perhaps at a discount for the first ad to members, or something like that. Include and encourage more articles from fans on themselves and on fandom. I'd especially like to read things from older fans relating to the past history of fandom -- I often run across "historical references" in letters, which leave me cold as to their meaning. Include an opportunity for fans who specially like certain types of fantasy to contribute talk on that type (i.e., have a section devoted to films, to comics, to Toldien, to Cabell, to vanVogt, to Heinlein).

The club, really, needs a great deal of work. But I think if a serious start were made by someone in power, these changes could come about, and I feel that lack of such activities and opportunities is what hurts the club most. The current TB format does allow for such things to be attempted, but unfortunately all that it does get is a bunch of mailing comments, which quite often tend to be personally directed insults. I do know of some fans who have quit the N3F because no one on the Welcommittee shared their interests and wouldn't write, and because of the reception of their



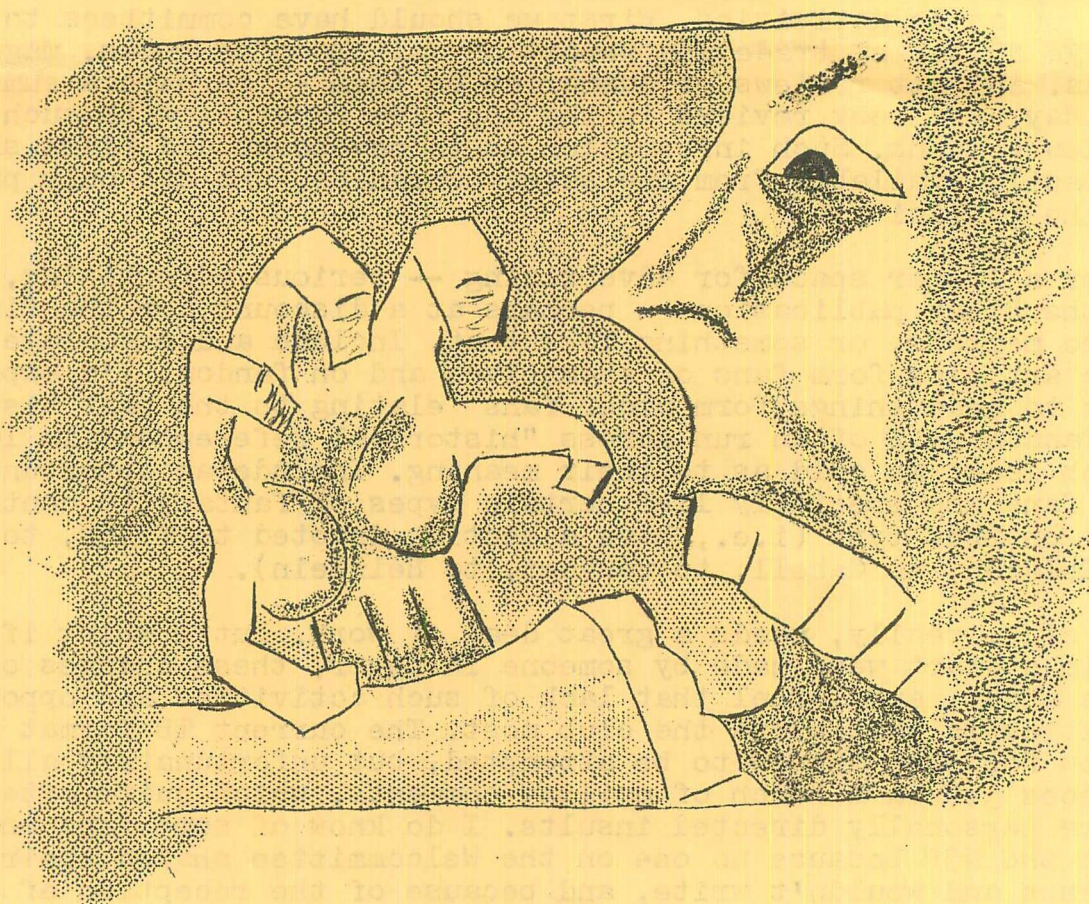
efforts to TB. A more public and planned pattern of activities would tend to discourage this, and encourage participation in the members' own fields of interest.

This is my opinion. Perhaps most fantasy fans are different enough, psychologically, from film fans that this wouldn't work. But I don't think so. Why not try it -- we need to try something.

\*\* I agree <sup>with</sup> Rich all the way. But what am I as editor of this issue of TB to do? I don't have any of the things that Rich wrote about and the issue is late as it is. Maybe something can be decided soon and within a few issues time everything will be straightened out to everyone's satisfaction.

\*\*Rich is right. When I write a recruiting letter for the N3F I try and tell the ~~fiction~~ applicant just what the N3F has to offer him and I get stuck. Just what do we have to offer a new fan? Nothing, really. A couple of stale publications, a group of bureaus, some of which are not even functioning well. Something must be done and done soon if we want the N3F to survive. What we need is a president that will get out and do something, get things done. Not that Stan hasn't tried, because he has, but maybe we need someone with a little more drive, a little more "noe-fannish" get-up-and-go. What say we all think about this and see if something can't be done and in the meantime I'll see if I can't find something to go on the rest of this stencil.\*\*

/signed/ Best, Rich Wannen





RECEIVED  
JAN 10 1900  
U.S. DEPT. OF AGRICULTURE  
WASHINGTON



Rosemary Hickey  
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Chicago, Ill 60614

~~FIRST CLASS~~

TO:

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