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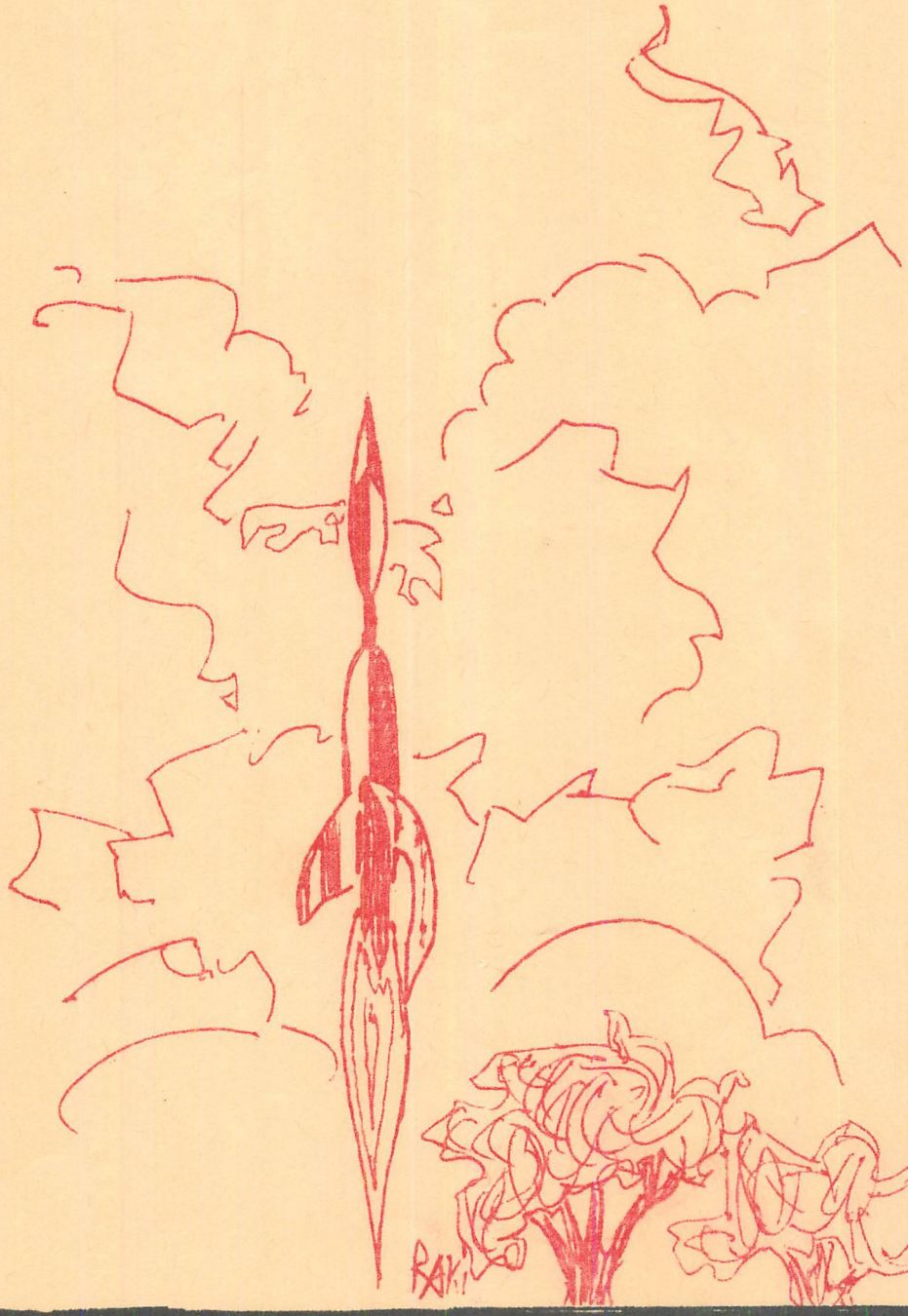
TIGATBER 55



It is my sad duty to inform the membership that Seth Johnson passed away the night of March 10th of a heart attack. He had been in St. Barnabas Hospital in Livingstone, N.J., for a short while. Seth had been suffering with Emphysema and other ills. He was a long-time fan and member of the N3F and was responsible for introducing many fans to fandom through the Fanzine Clearing House.

Tightbeam is the letter column of the National Fantasy Fan Federation and is published monthly by Gary H. Labowitz, 1100 Betzwood Drive, Norristown, Pa. 19401. All letters should be marked for Tightbeam. Artwork, reviews, and other material submitted for publication should be accompanied by a stamped, return-addressed envelope. This is the March, 1969 issue, number 55. Cover by Raki.

IRVING LAPIDUS 54 Clearview Drive, Pittsford, N.Y. 14534

First, I want to talk about Doroschenko, whose letter in the last TB was a ray in the darkness. Not because I agree with any or all of his opinions, which I don't. But in the last five or six issues, it seems as if a majority of the material has been neoish comment and various trivial topics with little real bite or meat to them. Leo, at least, is willing to be critical and even offensive where he thinks necessary, and he has enough critical ability to be able to say coherent things about what he dislikes. This is more like it!

I think the discussion of the If new author policy is, at least from my point of view, not so much based on the magazine's success as it is on the reasons why If has taken the Hugo for the last couple or three years. As far as I'm concerned, the first thing I read in any prozine is the non-fiction -- the Miller reviews and Campbell editorial in Analog, the book reviews and Asimov column in F&SF, the Budrys in Galaxy, the Carter or whatever in If. I then go back and read the stories (if any) by authors I like; if it's a serial, I usually try to wait til I have the whole thing. True, names sell the publication. But when you're dealing with less than 500 fen (all who voted for the Hugo last year) you're no longer getting a random sample of readers. You're getting a couple hundred (at least) discerning, interested readers, most of whom should be familiar with the nominated items. It is from this group that the Hugo decision comes, and in the final BAYCON balloting, 222 voted for If while 215 voted for Analog. Obviously, most of the If-Galaxy-F&SF fans chose to vote for If, while the Analog crowd stayed with its own. But why? Well, F&SF wasn't particularly exciting last year; the closest it came to a Hugo nominee was a few selections from Lord of Light. Compare this to Analog, with its partisen crowd and one nominated work. Compare to Galaxy-If-Worlds of Tomorrow, with 2, 2, and 1 nominated works, respectively. But the big question is, why If over Galaxy?

You've done a good job in cataloging the crud in If. Was there anything really good? Well, my collection isn't complete, but I do discover Zelazny's "This Mortal Mountain," Niven's "Flatlander," (Niven's no great find, I agree, but he's competant) Budrys' Iron Thorn, Harlan's Hugo-winner "I Have No Mouth," Blish's Faust-Aleph-Null, and Saberhagen's "Brother Berserker." It wasn't THAT bad.

Basically, though, if it comes down to the two, I consider Galaxy the better magazine. In the first place, it published less crud per issue. In the second place, it published considerably more readable stuff. Unfortunately, all I have on hand at the moment are the August and October issues, but in those two I find: Silverberg's "Hawksbill Station," "To Outlive Eternity" by Poul Anderson, Zelazny's "Angel, Dark Angel," and "Damnation Alley." All decent stuff. And Budrys' criticism is the best regular column of the big four; Miller, though I love the column, is really review rather than criticism, and Merril is often incoherent. So the question remains. Why If? What is the only good thing it has that Galaxy doesn't? The monthly format? I doubt it. The Carter Columns? Well, not really. The only thing left is the new writer policy. While good, I don't see that it qualifies the mag for the Hugo, particularly when there are better things in the running.

My vote for 1969 will go to F&SF. They've probably had the best fiction of the big four, and I can certainly see such things as "I See a Man Sitting On a Chair, and the Chair is Biting His Leg," (Ellison-Sheckley), "Lines of Power"

(Delany), Sos the Rope (Anthony), "The Meddler" (Niven), and "Try a Dull Knife" (Ellison) being nominated for Hugos. In addition, the cover art has been very good, and with guest book reviewers like Russ, Delany, Carr, Anderson, Wilson, Asimov, White, and others, the book department's been magnificent.

NOTHING, BUT NOTHING, pales before 2001, but I too would like to see "The Prisoner" at least nominated. This was by far the best action-type series I've ever seen, and quite probably the best yet. Major problem -- nobody knows the names of the episodes, thus it won't be nominated. Solution: vote to change the drama rule back to whole series instead of individual episodes at the St. Louiscon business meeting. 2001 must win, though.

I kinda like what Linden says, though I disagree on Harlan. My reaction to Ellison is primarily a gut reaction -- I LIKE what he writes, and I feel he does have a definite insight into human actions. I find it difficult to delineate exactly why, though. One way you might have gotten Lord of Light was to join the Science Fiction Book Club. I'm sure you're familiar with the organization, and while they hit some klunkers occassionally, they get many of the greats. Lord of Light came out last year for $1.49, and Dangerous Visions was only $2.49. One of the upcoming selections is Nova -- for an example of what's coming. Tis a good idea to belong, as you do have a wide choice on what to get.

[[Well, what's wrong with neoish comment? Your use of the $1.49 figure is absolutely accurate, but why don't you just say $1.50? I'm always amused at the advertisements that try to make $3.00 (say) look less by quoting a figure of $2.98. There is very little difference in the tax, so why do it? A lunchroom I eat at has a daily special for 94¢, but this is more reasonable: it comes to $1 even with tax. And why must 2001 win? Why not The Prisioner? Why not Barbarella? ghl]]

ROBERT GERSMAN

3135 Pennsylvania Ave., St. Louis, Mo. 63118

Linda Eyster: Yeah, raise the dues to $2.50, I agree, take up a vote, set the wheels in motion. After all the service we get out of N3F. Any other place would charge you $5 or $10.

Jerry Lapidus: Swann is fair, I'll take even Moorcock in preference to him.

Jay Kinney: To each his own. I'm still getting a lot more out of it than I'm able to put into it. Tightbeam has been instructive as they have been reprinting helpful hints on how to get the best out of your fanzine printing. Tips on Layout, stencil cutting, artwork, etc. Enjoyed exchanging ideas with you, Jay.

Leo Doroschenko: People on the outside, looking in, are always critical of the professionals.

More power to the Lin Carters of this world. If you don't blow your own horn, who else will? Naturally, Lin Carter doesn't blow his own horn, he just tells the truth. Also, Leo, you may feel that way but you can't speak for the whole readership.

As for daring to raise your voice against the Royal Necromancer of Aquilonia, may the Legions of Thongor smite you.

DONALD MILLER 12315 Judson Road, Wheaton, Md. 20906

It is highly probable that the vast majority of N3F members have one or more strong hobbies or interests outside of SF. It is therefore likely that a considerable number of Neffers would find common ground in an activity whose principal function would be the interchange of ideas and information on an almost unlimited range of subjects, whether SF-related or not. Such an activity is the Hobbies Bureau, which I have been proposing in the last couple of TNFF's under my editorship.

The primary focus of a Hobbies Division would be on a Bureau magazine, to which the Bureau members would contribute columns, letters, etc. on various subjects of interest to them -- stam collecting, rocketry, classical (and other types of) music, photography, art, digging in ancient ruins, ornithology, - you name it, and you'll probably find someone in the N3F with such an interest. Members with publishing facilities and the inclination could publish their own zines, and send them to the Bureau Chairman or publisher for distribution to all Bureau members in the next Bureau mailing -- something on the order of an APA.

Proposed Bureaus -- such as the Comics and Art Bureaus -- could begin their existence as part of the Hobbies Bureau -- and then, if the response were sufficient, could petition the N3F for full Bureau status. Other Bureaus, such as the Tape Bureau, might possibly find themselves better adapted to survival as part of a Hobbies Bureau than on their own -- the existence of a Bureau zine would negate the need for publication of a separate organ, which would lessen the workload on the Chairman and expand the number of possible workers/leaders to include those Neffers without access to publishing equipment.

The potential of a general, open-ended bureau such as a Hobbies Bureau is almost unlimited.

I strongly urge the formation of such a Bureau. Unfortunately, I can not volunteer to act as Chairman. I am spread too thin already, and do not wish to take on any additional long-term responsibilities at this time. However, if someone (preferably with access to publishing equipment) would step forth to head such a Bureau, I will give him/her as much help as I can, including:

a. Writing an occassional column on various subjects, ranging from "space" topics on stamps to Amerind lore.
b. Offering the Bureau full publicity in my large family of zines.
c. Editing and publishing the first issue of a Bureau zine (however, beyond the first issue I will not commit myself).

If the N3F will not at this time recognize a Hobbies Bureau, then I offer the Bureau sanctuary as a Hobbies Division within the Games Bureau. This will give the Chairman the opportunity to bring forth evidence of sufficient activity and interest in such a Bureau to warrant full Bureau status and later N3F recognition.

I would be interested in hearing from other Neffers on the above idea. A carbon of your letter to Stan Woolston for his information, and another to Gary Labowitz for possible publication in TB, would be appreciated.

[[I personally think that diversification of N3F into non-SF fields is a "watering down" process that this club should not undertake. On the other hand, if there is interest and activity for this type of thing, the members should do as they please. My offer to publish at cost (mimeo) is still open to anyone who might want to put out a zine, including a Hobbies Bureau zine. Write for details. ghl]]

LEO DOROSCHENKO 410 Springfield Ave., Newark, N.J. 07103

I just re-read Niven's recent output, and have grown more baffled as to why If and Galaxy keep tooting him "the find of any year," "one of the newest 'Big Name' sf writers," ad absurdum, especially after "his best story to date" -- "The Organleggers" -- not only parrots "The Jigsaw Man" lecture, but runs the gamut of the spy/secret agent/detective school with time out for pukka sahib fare.

The story opens with the discovery of the shriveled corpse of Owen Jennison who died of starvation rather than leave his euphoria for a minute. His best friend Gil Hamilton (the man with the psionic arm) doubts it was suicide:

> "I don't believe it," I said.
> "Did you know him well, Mr. Hamilton?"
> "About as well as two men can know each other. He and I spent three years mining rocks in the main asteroid belt. You don't keep secrets under those circumstances."

How about those lines usually found in the "white man's burden" dramas:

> "I tell you, Scobie, it can't be Dr. Aziz."
> "How do you know?"
> "He saved my life when we scaled Mt. Everest/fought in the Zulu War/crossed the Gobi. A man never forgets a bond like that/ You get to know a man under those circumstances."

Or in several hundred hard boiled dick dramas or -- to be specific -- a "Suspense Theatre" episode called "The Wine Red (Dark?) Sea" where Roddy McDowell, a skid-row bum, sets out to exonerate a dead friend who couldn't have been guilty because they played chess together and you get to know a man under those circumstances.

So, Gil gets drunk and picks up a girl for no purpose than to show that he knows what it's all about. (If it's good enough for Bond, Palmer, etc., it's good enough for him.)

Well, it seems Jennison was murdered because he had a lead on organleggers (suppliers of "hot" organs -- here, Niven blew a beautiful chance for irony: had he only called them "resurrection men"). Gil is captured, bound, and sneered at by the villain. But (surprise!) the hero lures him closer and (surprise!) gets him with the mental arm. Anyone remember the unlamented Capt. Dark compressing his eye muscles when a killer had him captive; or more recently:

> That one got him bad. Mr. Big rushed me, his whip quivering. Just one more step, baby, and I'd get him with the double barreled flame thrower in my fly.

Come on! Wasn't that gang raped far beyond the wildest dreams of O and Walter during the past four years? Hasn't it earned a respite?

"Along the Myriad Ways" is not a story, but a frustrated sperm, completely undeveloped. The author mouths that everything that could happen has happened and that's it. Big deal! Nowhere does he skirmish with Frederic Brown's What Mad Universe, and I doubt he ever can or will.

What about the opening of A Gift from Earth: a closed and stable society, someone escaping the Implementation police by death, and "You will take his place." That, even down to the "Hugh Hoyland escaped, you will take his place in the Converter;" is lifted from "Universe" and "Common Sense." Didn't someone say Heinlein was one of Niven's sf parents? Well, this is ridiculous!

Now, I've naught against old themes and plots if characterizations are interesting, re: White and Arthur, Lancelot, Mordred, etc. and Lewis with Psyche and Shadowbrute. But Niven's characters ring hollow, and he is a far cry from T. H. White and C. S. Lewis.

Should Niven be in the top ranks of sf writers, it's in the "Call a rabbit a smerp copy" or "don't call it a smerp, call it a pneequ, that makes it more science fictional" school.

LEO P. KELLEY

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As you may know by now, I've been asked to manage the 1969 Story Contest for N3F. I'm naturally anxious to publicize the Contest and the fact that manuscripts should be sent to me -- and the rules. I've enclosed a copy of the rules. [[Each member now has one. ghl]]

I'm anxious to make this a big Contest and a successful one.

[[Mr. Kelley is a well known author whose time and effort is certainly appreciated. Let's all get some stories in; remember, this could be your start on a pro career. Mr. Kelley's most recent work is Odyssey to Earthdeath from Belmont, which I want to review later in here but may not get in. ghl]]

ROY TACKETT

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Luis Vigil's letter in the December TNFF points up a problem that U.S. fandom is going to have to face and to deal with fairly. There is no denying, of course, that for years American SF magazines, stories, and fandom were the dominant features in the SF field throughout the world. But, as Vigil points out, the situation has changed and is changing. SF is flourishing not only in Europe but in Asia, Australia, and South America. Fandom is organizing overseas and certainly is a match for our American version as witness the assortment of national conventions, film festivals, and other SF oriented events.

We fans like to point out that our outlook on life is supranational, that we consider ourselves "Earthmen" more than of being of any particular nationality, that we have the wide view of the world and mankind. But our actions, as regards the "World Science Fiction Convention" are as provincial as those of any Babbitt. There have been 26 World SF Conventions held since 1939 and only three times has the con been held outside the U.S.: once in Toronto and twice in Lon-

don. Of the more than 100 Hugos presented over the past 15 years you can count on one hand the number of non-US winners: Eric Frank Russell, Arthur C. Clarke, Brian Aldiss, Walt Willis, and NEW WORLDS. Russell, Clarke and Aldiss received their awards for their contributions to American magazines. Willis won his by writing for what was primarily an American audience. The award for NEW WORLDS was presented at LONCON I in 1957 as the Best British SF magazine. ASF also won that year as the best American SF magazine.

The problem has been one of American dominance and lack of exposure for non-American SF. With the exception of NEW WORLDS foreign SF magazines are not seen here. I personally have seen several issues of Japan's SF MAGAZINE and it is a thing of beauty. SF MAGAZINE features reprints from U.S. and European magazines, stories by Japanese writers, reviews, fan columns, letter column and about anything one could want in a stfzine. The covers are striking, interior art good and there is a plentiful use of photographs. SF MAGAZINE should be a contender for a Hugo any year but it isn't mentioned because no one in the U.S. has seen it. I once suggested Takumi Shibano's UCHUJIN as best fanzine and was told that we couldn't possibly award a Hugo to a magazine we couldn't even read.

What is needed, it seems to me, is expanded contact with fans overseas. We need some sort of clearing house through which fan and stf news could be sifted and where items of particular merit could be brought to the attention of fans of all nations. Jean Muggoch's EUROPEAN LINK might be a good start in that direction. The N3F might undertake, with the co-operation of known overseas fans, some sort of survey and census of world fandom with a view towards strengthening ties and making fandom more international in scope. And, of course, one of the best steps would be to award the 1970 convention to Heidelberg.

Eventually, I think, some sort of international SF/fan organization is going to have to come into being to oversee the conventions and the Hugo awards. There is no reason why the N3F could not take the lead in that direction.

[[I'm not so sure I consider myself an "Earthman" first and American second, as you imply. In fact, I reject that idea entirely. Being an "Earthman" is true as a matter of classification of astrological biology, nothing more. The aborigenes are "Earthmen" but I do not feel a strong bond with them. I find it quite unsurprising that a large country like ours, given to economic excesses and indulgences like publishing sf while the rest of the world is busily rebuilding from a disastrous war, has taken the lead in speculative literature; in the same manner it leads in the Western and Detective fields. Much of the imported stf I've seen reminds me of the late '40s writing so behind us is the rest of the world. No doubt there are large and will be larger groups of fans in other countries. This is no reason to say: Ergo, European/Asian stf is as good as American. Likewise as regards fandom. And then there's the language barrier. Sigh. ghl]]

STAN WOOLSTON 12832 Westlake St., Garden Grove, Calif. 92640

If you continue with your idea of a "monthly TB" for a while this year may well be a reversal of last year when TNFF was monthly -- except you did more than monthly TB's then, too. Volunteers seem always to be adding their extras and I know others besides me thank you for your "gift" of the extra issues over the usual bi-monthly ones.

[[Now is as good a time as any to bring up the requirements for a monthly TB. In order to have a monthly TB (and a nice big fat one, at that) I have to have two things: letters and money. Now, money is relatively easy to come by; you simply work for it. Letters, however, have to come from you and frankly, they are not coming in except from some regulars. I don't mind terribly when I have other things to publish like Fanzine Advisor and some reviews but an issue like this one would be mighty slim if I merely published the letters on hand at deadline time. Consequently, I have delayed this month's issue until March 15, which should be the deadline for April's issue and plan to skip April unless a flood of letters show up in the next two to three weeks. And greatest thanks to those thoughtful fans who bothered to send stamps to cover postage on the extra issues: the postage cost is the main one. ghl]]

February TNFF mentioned that I got two volunteers to head a Hobbies Bureau on the same day. The Hobbies Bureau will mainly be represented by a Bureau zine, and this is being prepared now. Of the two volunteers I decided on the "manager" -- it's a fan named Young, with an assistant and two other members already in the Bureau (Miller and Woolston). I might say more but I believe there'll be letters in TB by one or both of the top men.

Besides his $15 first prize for the 1968 Story Contest, Richard Delap writes that he has sold to If for $50. This is the kind of news I like to hear. I imagine it'll be published as "Cul-De-Sac," the title he gave it in the contest.

Leo P. Kelley, Manager of the '69 Neffer Story Contest, is publicizing the contest via fanzines and probably otherwise, and now isn't too early to start planning and writing stories for the contest. Mr. Kelley has a book out from Belmont, Odyssey to Earthdeath, the first of a special series from the publisher. So far I've not been able to locate it, but I'm still looking.

Incidentally, Richard Delap credits his girlfriend for urging him to continue work on his entry. Otherwise he might have not sent it in. This is a lesson for others: submit a story, and then why not start on another to submit two? You might ask Mr. Kelley for several entry forms. They give the rules (substantially the same as last year, only updated).

Beryl Mercer, Secretary of BSFA, has copy of the entry form and will handle the Contest for England. She and her husband publish and mail BSFA magazines, and so the members of the British "version" of N3F will have a chance to compete. A BSFA member won both second and third place in the Contest, and so got $15 for them, so it appears as far as prize money goes there's been a "money tie" of winners. Fred Pohl has invited Douglas Fulthorpe to rewrite the second-place story and resubmit, for possible use in one of his zines. It would be interesting if he sold his story to Mr. Pohl as Delap did.

ROBERT SABELLA

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After reading two letters by Leo Doroschenko condemning If magazine from every angle, I felt that it's about time that somebody defended it.

Taking the magazine as a whole, I'll agree that it certainly doesn't merit three straight Hugos, but it isn't nearly as bad as Leo seems to think it is. I get the impression that he wants it banned from the newstands entirely. That's ridiculous. In 1968 alone there were more than just a few good stories in If:

Slowboat Cargo (yes, Leo, Larry Niven is a very good writer!), The Man In the Maze (it was no Thorns, but every Silverberg story can't be a classic), Getting Through University, Starsong, Deathchild (a story John Campbell would have been proud of!), etc. Try reading the next issue, Leo, with an objective eye, rather than looking for faults in it.

As for Lin Carter, I think that his column served a purpose, in spite of all its faults. I really doubt if it was meant to teach anything to a longtime science fiction fan like yourself. After all, you've probably been a fan longer than Lin Carter's been alive! But how many of If's readers are active fans? The magazine's circulation is something close to 70,000. Are there that many fans in the country? I doubt it. In fact, I doubt if you could find more than 5,000 active fans alive today. Assuming that they all read If, that only accounts for 7% of its readership. So for the other 93%, Lin Carter, for all his numerous faults, probably served as their first introduction to fandom. Once they knew that it existed, then they could get involved if they want. But first they have to know that it exists!

Concerning John Pierce's letter, 2001 wasn't an anti-science fiction movie. Nobody ever made a rule that said that in order for a movie to be good, it must have one, all-pervading plot with all the worn out cliches and the same old stock characters. Because 2001 dared to be different, everybody is condemning it. If you would just sit back and enjoy the film instead of trying to make sense out of a plot that was incidental to the overall movie, maybe then you would have enjoyed it.

[[Anybody out there remember Soma pills? ghl]]

LISA TUTTLE 6 Pine Forest Circle, Houston, Texas 77027

Re: your review of Pegasus in TB, I'm glad my article on Edward Eager's books was helpful. May I suggest some other books for your daughter? I've read a huge amount of children's fantasy -- my interest in sf is a natural development.

E. Nesbit is great. Her books were written about 60 years ago, but I loved them on first reading at age 10, and I'm still fond of them. Six years ago her books were hard to find -- I was lucky in that my father had six of them from when he was young. But in the last two years I've been delighted to see almost all of her books reissued, in most cases with the original illustrations. In fact, the other day at the book store I saw six or seven in paperback, illustrated, for about a dollar and a half apiece. Edward Eager's books are modern, but are as good -- if not better -- as Nesbit's.

Your daughter might like to read the books Andre Norton did under the name Alice Mary North: Bedknob and Broomstick, Octagon Magic, Steel Magic. I'm not sure of the last two; she may have written them under the name Andre Norton.

Oh, the names of some of E. Nesbit's books. In addition to the fantasy one's I'll list, she also wrote some non-fantasy children's books which are good, some adult novels, ghost stories, poetry, and I don't know what else. The books:

The Five Children and It
The Phoenix and the Carpet
The Amulet
The Enchanted Castle
The Wonderful Garden
The House of Arden
The Book of Beasts (a collection of stories)

I hope this is useful to you; I'm always happy to help cultivate an interest in fantasy and science fiction in someone.

[[I hope it helps others, as well. ghl]]

JOANNE BURGER

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The Tape Bureau is growing, as rapidly as can be expected. There are about 15 people interested in tape recorded correspondence both with standard tape recorders and with cassette recorders. And one member (Nick Grassel, 14432 Polk, Taylor, Mich. 48180) is trying to set up a project to tape record sf stories for the blind (and for the disabled in VA hospitals). If any Neffers are interested in this sort of thing, even if you don't have a taper but are willing to help, contact Nick. I think this is a very good idea and well worth pushing.

The Tape Bureau library is growing too. Once recent addition is the 1966 Tricon Hugo Awards Banquet speeches, with Isaac Asimov as the toastmaster and L. Sprague de Camp as GoH. I hadn't realized how funny a toastmaster Ike was until I heard the tape. It is well worth listening to. And the library contains some TV and radio show tapes and some movie soundtracks as well (King Kong, Fahrenheit 451, This Island Earth).

I have mailed out four issues of Replay by now, at least, so if you are interested in the Bureau and haven't received one, it is because I don't know you are interested. So how about letting me know?

[[Bravo again! I have received some of the Replay's and they are not just good, they are great. The list of tapes available is tempting me to get busy and repair my tape deck (Sony of several years back). And I am interested in the recording of stf for the blind. I did some readings when I was in college through the radio station I worked at (a dj, no less) and got paid for them. But I'd be willing to work free in this case since it's my hobby. Joanne also puts me straight on her occupation; she is a chemist for Dow Chemical Co. working for her MS at the present time. Thanks, Joanne. ghl]]

STUART STINSON

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What's the big problem in finding juvenile sf? Try Kipling; his "just so" stories are fantasy, but they're a heck of a lot better than Mary Poppins. When you're done with those, try being a little inventive; abridge the John Carter novels, or make your own stories up by merely taking the basic plot from something you have read previously. My six year old brother likes this sort of story more than any other, and I'm certainly not afraid of running out of material before he is able to read by himself.

I'm afraid I'll have to try to defend the New Wave, even though I don't care for it very much. First of all, there is a New Wave. The NW is simply a large number of new authors, and a few old ones, who are experimenting with new ways to deliver a message in the medium of sf. While the stories may turn out to be either good or bad (the latter more than the former, unfortunately) the fact that they are experimenting is both good and neccessary. No one should be able to say definately that he loves or hates the New Thing because, unlike the New Wave, the NT is nonexistent. There is actually no one style of writing in existence now that you can definately point to and say "this is the New Thing." You can go to a menagerie and see an eagle and a lion in adjacent cages, but don't go around saying you've seen a griffin. Ain't no such animal. So what's the big fuss about?

Steven Goldstein: ST doing a great job? Absolutely not! Sure, the show is using new (to mundanes) sf ideas, but is there any good reason why the stories can't have any redeeming values other than this one? Something could have been done a year ago, but now I'm afraid that, barring miracles, Star Trek is doomed.

One last thing: when is the Directorate going to vote on a dues raise? Seems that with almost all of the active membership asking for it, something should have happened by now.

[[I assure you that if the Network wanted to save ST it would have been saved, and improved also. But barring a strong sponser, the Network can always sell the tried and true stuff. I see "The Ghost and Mrs. Muir" was dropped by NBC which is an indication of what they think of a literate, well-acted show with a point of view. Luckily, another Network is picking it up. So many times the decisions of how to handle a show are made behind the scenes on personal grounds (rather than show-oriented). I guess what I'm trying to say is that if you were running ST (or any fan for that matter) you'd discover that some non-stf brass at the Network (or sponser) would overrule you and get the kind of junk you don't like on the air. ghl]]

EDWARD KRIEG 510 North Chapel Gate Lane, Baltimore, Md. 21229

John Pierce: Why must you keep insisting on sf to be Analog-type fiction? I believe that there must be room for all types of sf else the field will stagnate. Experimentation in writing, subject matter, etc. is necessary for the growth of the genre. No doubt when Shakespeare was writing Romeo and Juliet he was condemned for writing sensuous trash, but he kept on and the field of English Literature and Drama is simply all the better for it. If you don't like certain writers don't read them. Delany and Zelazny are alleged to be members of the New Wave and their writing is excellent. Try reading "Rose for Ecclesiastes" without any emotion. By the way, 2001 is a helluva lot better than a certain Monkey movie written by a man whose "tv" show was admired by the fen. "Apes" was nothing more than a Twilight Zone rehashed to the nth degree and attempting to be profound. 2001 attempted to get away from the old ideas of Buck Rogers, Flash Gordon, and Star Trek ('68-'69).

I am glad to see that Star Trek is going off. It seems that Roddenberry is not caring for it at all. Some of the episodes, particularly the opening show, were way below the level of the second season and most of the second season was average to say the least. I guess people will have to be content with "Land of the Giants" -- another Irwin Allen production. Maybe one year there will be another sf show like Star Trek was the first season it came on. Movies

are starting to produce; Charly was a very good production of the novel by Keyes. 2001, despite snide remarks (particularly from a has-been writer reviewing it for a certain sf mag; not F&SF or Amazing), was an intelligent picture -- up to the point where the "trip to Jupiter" from the ship begins. Let's hope that more good movies are produced and less bombs like "Apes" and "Barbarella" are shown. Maybe Illustrated Man is going to be the picture.

[[What's so wrong about Barbarella? I saw it twice (one admission) and found it highly entertaining. I laughed all the way through. The opening lines from the theme song give the whole thing away ("You're a Wonder Woman") and I think the comic strip action made it fun. Stf? No. You just have it classified wrong. I touted a friend into watching "The Day the Earth Stood Still" and his only comment was "That wasn't science fiction." He liked it. Much of the genre's problem getting established is that imitative junk gets labeled stf and good stf doesn't. Merely a packaging problem. ghl]]

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[[Yes, again. Seems strange that all those other members don't write, doesn't it? ghl]]

Most of this will probably be devoted to the truly amazing opinions of Mr. John J. Pierce. Before I start: has everybody seen the letter to the April Analog in which Mr. Pierce calls for a "Holy War" to drive the new wave from our shores? And this from a man who has the gall to say: "...apparently they (Kaufman and Lapidus) just can't believe that many readers' tastes actually differ from their own."

On this point first, then. Pierce quotes circulation figures on Analog and F&SF, and uses these to make a conclusive statement about "which magazine is boring the most readers." Well, I could bring up the problem of circulation, which someone else mentions here. I find it very difficult to find F&SF on the newsstands, both here (in Syracuse) and at home in Rochester. Yet virtually every stand I pass carries Analog. Which, Mr. Pierce, is likely to sell more copies? Further, though, I question that whole philosophy that simply because Analog has more popular support, it is better. Has Mr. Pierce, I wonder, ever looked at the best-selling book charts? Has he ever noticed the ratings of various TV programs, and seen the idiocy which almost always leads the pack. If you, sirrah, mean that because the public buys Analog it is therefore better than F&SF, I fear you're treading on very thin ice.

Certainly, I (and I'm sure Jerry Kaufman) can understand that other readers' tastes may differ from mine. This doesn't mean that I accept their tastes as better (or worse) than mine; and nor do I, as you and your nauseating Second Foundation are doing, attempt to force people to stop writing that which I don't like. I like ALL forms of stf, from Tolkein to Niven to Anderson to Ellison. Why should I be forced to defend my likes from hateful attacks like yours?

Thank you, Mr. Pierce, for your expert statement on what the New Wave is and is not. Completely ignoring the fact that most writers who have been associated with this writing have refused to be pinned down to a definition, you immediately conclude that the New Wave is one specifically-based thing ("Its basis is mostly the anti-humanistic philosophy of the "mainstream," the idea of insignificance and futility.") Without arguing with this definition, sirrah, I thank you for the final declaration of Truth.

Yes, you wouldn't like 2001; it all fits in. You're so wrapped up in your '30s thinging that you refuse to allow yourself to view what probably is the best visual sf since "Shape of Things to Come" -- if that. It figures.

And you even like Jeff Jones, the poor man's Frazetta who can't draw hands and feet. Truly astounding.

Obviously, questions (logical, perhaps even rational) about just why Mr. Pierce hates the New Wave are useless. But before passing on, let me make just one observation. In that letter to Analog and here in TB, Pierce has attempted to prove that a majority of fans agree with him in his hatred of the New Wave. I find this difficult to believe; I think I have enough faith in fandom to say that those fans who do not like New Wave writing do not, in general, have Mr. Pierce's apparent hatred of it. But are they in the majority? Let's skim over the Hugo and Nebula awards of the past year:

Hugo: Novel -- Lord of Light; New Wave
Novella -- "Riders of the Purple Wage"; New Wave
Novellette -- "Gonna Roll Them Bones"; Old Wave
Short Story -- "I Have No Mouth"; New Wave

Nebulas: Novel -- The Einstein Intersection; New Wave
Novella -- "Behold the Man"; New Wave
Novelette -- "Bones"; Old Wave
Short Story -- "Aye, and Gommorah..."; New Wave

Gee, Mr. Pierce, seems like fandom and prodom are willing to accept both kinds of writing, if there is indeed a difference. Why ain't you?

Schweitzer: You attack New Wave on the ground that it's plotless. Do you care to give examples? In a few specific cases, I'll agree with you; as I said in my last letter, some of the experiments just go too far. I would have to agree that a good bit of Ballard is indeed plotless. But most of it? Let me throw out stories at random: Lord of Light, The Einstein Intersection, "I Have No Mouth and I Must Scream," Camp Concentration. Plotless? Hardly. New Wave? Well, if there is one, they certainly are. The Farmer story you mention is an excellent example. After the first three pages (out of 70), the plot is easily visible; true, the first three pages (did you even get past the first three pages?) are incomprehensible at first, but they make intense sense after reading the story. Certainly there's a plot! But just like 2001, it's not a simple, linear plot, proceeding in chronological order. But the plot is there; you'll see it, if you just READ the story. Certainly it's science fiction -- future story, new social system, new inventions -- what more do you want?

Ed Bryant: Thank God.

George Fergus: Certainly New Wave, if there is such a thing, isn't only style, but I do believe an interest in style plays a very large part in most New Wave work. But to me, this whole argument is ridiculous. I don't know why it's bitterly oppossed by so many people. It makes no sense at all; just because people are writing in different ways and with different themes than they used to, we have the people like Mr. Pierce who refuse to allow this new writing to exist. Would someone please explain it to me?

Leo Doroschenko: True, all true, but aren't you being a little TOO hard on Carter? I mean, he's not all that bad; in his articles, he's just being human in mentioning himself and his own achievements.

[[There are three logical explanations for people reacting so violently to the so called New Wave: 1) The abundance of sex has turned them on; 2) They are just fooling around; and 3) We're all crazy and doing our thing. It's 33-33-33 on each of these. What I find of more interest is the statement of J.J.Pierce in Science Fiction Review 29 that Lester del Rey and Ike Asimov stand behind Pierce's statements and (by inference) the Second Foundation thing. What is going on? Anybody know? ghl]]

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There are a few things that really call for some response, such as the kind plug for the fan history. I'm particularly happy that Ron Smith mentioned specifically about its theme: fandom in the 1940's. Now that publication is just around the calendar's corner, I'm starting to worry that fans will be disillusioned when they see the volumn for two reasons. One is the content. Do people in fandom understand as clearly as Ron does that it isn't a history of fandom up to the present from its very start? If they expect to find recent events described in it, or if they hope to own it as a substitute for the unobtainable The Immortal Storm, they're going to be disappointed. It's exactly what Ron said it is: a history of fandom in the 1940's, with just enough material about previous events in fandom to fill up some gaps that TIS left uncovered, and with a few sentences about happenings in the 1950's where they are needed to complete the account of something that began in the 1940's. The other possible source of disillusionment is my column, All Our Yesterdays, which Ron also mentions. In that column, I devote several thousands of words to one particular famous fanzine or sometimes to some other type of fannish publication of the past. This makes it possible to give fairly comprehensive coverage to that particular title. Is this going to cause purchasers of the book to expect equally comprehensive treatment of everything described? I hope not. A moment's thought will show how impossible it would be to describe in painstaking detail all the good fanzines, all the conventions, all the famous fans, the wartime effects on fandom, the relationship between fandom and prodom as fans turned into pros, the growing influence of the apas, the important local fan clubs, the NFFF and Cosmic Circle, and a lot of other things in fewer than 400 pages. I've done the best job I know how within the commonsense limitations imposed by the economics of publishing and my spare time for writing a fan history of that decade. I hope fans like the result and I pray they don't visualize something that couldn't be done outside a dozen volumes that would take a half-dozen years of my full time work to write and more money than most fans own to purchase.

I feel that the problem of Hugo awards for non-English fiction can be handled only by creation of a true worldcon, one that would have a rotation plan from North America to the British Isles to continental Europe, broken for Australia, Japan, or South America if fandoms in those areas gained enough support in any given year. This would try to be an international convention with awards for science fiction in all languages which produce substantial amounts of science fiction stories and have adequate numbers of fans. Of course, an Italian novel wouldn't stand a chance of beating out an English-language novel, if all members of this worldcon voted, because the Italian readers would be so much in the minority, so a trophy would be set aside for the best fiction in each of these tongues each year, voted by fans in any nation capable of reading that language. This worldcon would also put much stress on science fiction in forms that are not so much affected by language problems, like art and motion pictures. Meanwhile, the "worldcon" as we've always known it would possess the

status that it has had in fact if not in name during most of its existence: a North American convention, rotating from East to Midwest to West as it used to. The European fans wouldn't feel themselves unfairly treated under this plan, less affluent fans wouldn't miss the national convention every fourth or fifth year through inability to travel abroad, and affluent fans could attend both the national convention and the worldcon each year, so who would be harmed?

[[I wish you hadn't mentioned N3F and Cosmic Circle in one breath. ghl]]

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Also heard from: Bob Bloch (your card is floating around here somewhere) who had good words for Kuttner, a greatly overlooked author. I agree, having always liked his work largely because of its humor. There is not enough humorous stf around. New Brooks who informs us that Seth Johnson has become ill with a serious respiratory ailment and is now in Room 2321, St. Barnabas Hospital, Livingston, N.J. We wish him well from here. Vera W. Heminger who has volunteered to do addressing labels. However, I find it is not bad at all doing them by hand over a couple of nights; but thanks anyway, there are very few volunteers around. Both Arnie Katz and Andy Porter objected to parts of my review so I'll attempt to clear the air here:

1) Arnie doesn't think his zine is "fun and games" -- if that statement bothers you change it to "mostly humorous." He pointed out he is currently running the Styles Taff report; I omitted this, I'll never know how. Touché. He's right.

2) Andy took minor objection to the "sercon" reference pointing out that this term has come to be used derogatorily in some circles. I assure one and all I meant it in the old sense. If that term bothers, let us replace it with "serious and conscientious."

3) Both objected to my lumping them together as I did. They are indeed two separate people, each going his own way. I did not mean to imply that they would deal with the public with one face. I hope no one took it that way. I just thought it made a good lean-in to the review of two magazines that are so different coming from the same address.

As for addresses, Porter has informed me (and the rest of the world by now) that the P.O.Box number is obsolete. Do not se nd your 60¢ (or $2.50 for five issues) to any but the new address (Apartment 3-J, 55 Pineapple St., Brooklyn, N.Y. 11201).

Looks like time will prohibit use of multi-color this issue. Why not write to TB <u>right now</u> after you finish this issue?

Keep smiling,

Gary