

N.F.F.F.

TIGHT BEAM 56



"ARGEK" 69

MAY, 1969

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RICHARD DELAP

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First off, to answer your question about the Pegasus cover, that was drawn directly on master (a technique I dislike and have sworn never to do again). It's strange, but the drawings I spend the least time on and give the least thought to are always the ones which seem best liked. You explain it to me...I don't understand.

[[No more do you have to draw on master; there is a heat transfer process now available for copying work to masters. And could it be that artwork produced in a free, uninhibited manner comes off better than a studied work? gh]]

There were some very interesting letters in issue #54. To begin, I'd like to take issue with John J. (jester?) Pierce, who has all the cultural virtues of a dyspeptic toad. I don't know where he gets this crap about "2001" being "an anti-science fiction movie" and "the New Wavicles are predictably supporting it." The "New Wavicles" (God, what a ghastly term!) are not numerous enough to pour the millions of dollars that are being poured into boxoffices around the country. Lester del Rey's Galaxy review is most assuredly not the "best possible summary of why." Del Rey's review is an anti-review: it gives no summary of the film's plot; it calls Kubrick's symbolism "obvious" and the story nonexistent (exactly opposite of what actually is); and, contains not a single line of analysis but an excessive load of personal biases. Second, Pierce seems to be trying to say (well, he's so appallingly coy I can't really tell) that the rise in Analog's circulation and the drop in F&SF's circulation indicate that Analog is the least boring reading of the two. I'll ask Pierce this: What makes boring pieces of movie-trash like 3 In The Attic or Barbarella boxoffice successes while excellent films like The Fixer and the hilarious Hot Millions play to near-empty houses? Because, dopey, it's easier to spoon-feed the public than train them to be gourmets! As far as I'm concerned, Pierce should be left in the cellar to revel and rot with his outdated sf magazines -- unless he can learn to look for what is good in any "type" of literature rather than demand that all sf conform to his "tunnel-vision" (with thanks to Ed Bryant for some very apt terminology). One doesn't (or, anyway, shouldn't) condemn the entire Negro race because one happens to know several Negroes he dislikes intensely...or do you, Mr. Pierce, do you? Thirdly, Pierce calls the New Wave "mostly the anti-humanistic philosophy of the 'mainstream'," and at this point I begin to wonder if Pierce is a pseudonym for some prudish old maid from New Jersey. I think a story about a pimp, sadist, homosexual or prostitute in an sf setting is far more interesting than something about Miss Goody ("Cardboard") Twoshoes of the Starways. Succumbing to or coming to grips with our human failings are far more interesting stories (and far more moral ones) than trivial irrationalities about spotless heroes and heroines overcoming faceless villains so they can exchange passionless embraces in peace. If this is what Pierce wants, I can't see why he ever bothered moving up from juvenile literature pap (if he ever did).

David Redd for the Hugo -- "Sunbeam Caress"
David Redd for another Hugo -- "A Quiet Kind of Madness"
(take your pick!)

1

ELI COHEN

530 Furnald, Columbia Univ., New York, N.Y. 10027.

The "New Wave" is a meaningless noise, as more and more people are beginning to realize. That is, the term denotes exactly what one chooses it to mean. Everybody sits down and stakes out territory, New Wave vs Old, with those who like Delany and Zelazny grabbing them for the home team, while those who dislike them gladly concede them to the opposition. Ripples from individuals (Judy Merril, or Harlan Ellison, or Jerry Lapidus, or John Pierce) occasionally intersect, giving people the illusion that they are arguing about the same subject. I think "experimental" or "character centered" vs "traditional" or "plot centered" would be more rational categories. Then you could have traditional character centered stories (e.g. the mutant theme a la More Than Human, or other Sturgeon) and experimental anythings. Where Darrell Schweitzer says "The thing about most New Wave stories is they have NO PLOTS," we now call such stories "plotless." It is apparent that the reduction of the argument to concrete categories will raise the intellectual level and general tenor of the antagonistic views. (Like, "Whaddaya mean 'Riders of the Purple Wage' had no plot? Just because you're too dumb to understand..." and "You just think it's a story because Ellison told you it was and you're too dumb to have any independent...")

Re SF being "the highest form of art" -- Robert Heinlein once said (in Davenport's The Science Fiction Novel) that "science fiction is the most realistic, the most serious, the most significant, the most sane and healthy and human fiction being published today." I assume some people object to the New Wave because it fails to meet the above criteria?

Mr. Pierce: I don't see how Analog keeps increasing its circulation. Admittedly, the serials are usually decent (most of Wolfling, Tuvela, McCafrey's Pern stories) but how Campbell of all people can publish a story like Wodham's "Split Personality" is beyond me. He has a character blithely assuming that two spaceships traveling in opposite directions at 2/3 the speed of light will have a relative velocity of 4/3 c! Oops, guess Einstein never thought of that, he wasn't too bright, y'know. I'd think that Analog at least would have someone who knew the relativistic formula for addition of velocities, $(v + w)/(1 + (vw)/c^2)$ (whereas I wouldn't expect the same from Amazing, which published "The Million Year Patent," an even worse atrocity). I mean, let's face it, Analog publishes a lot of crud by anyone's standards, NW or OW, a few decent stories, and almost nothing really great. I know why I get it (I don't have the guts to break up a 12 year collection) but I don't see why so many other people get it. Maybe the more efficient distribution services of Conde Nast has something to do with it? Plus momentum from its long and glorious history?

[[That's positively the last relativistic formula I'm publishing even if it turns out to be wrong! Don't even bother to write them to me. gh]]

ALMA HILL

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Let's suppose that the dues should be raised in order to provide for more leeway in present inflationary times. We just cannot expect more service for more money because you can't rush fans, and we provide our own services among ourselves with volunteer unpaid workers. But as costs are going up, and we might want first-class postage or just more advance planning, more dues might indeed be wise. After all, the country's affluent. But let's not

go in for fractions -- why not go to three dollars? This is still a very low amount actually. The 1969 three dollars is not so much more than the 1939 dollar the club started out with. And why not shift the fiscal year to the really-convenient date that coincides with the Worldcon? If any members consider either of these ideas worthy of further consideration and a vote, they need only send TB a postcard to say so.

Now it may be that the wording of a petition is a fussy matter, so the legally-minded members could speak up about that also. For one thing, a special ballot during the year would be expensive and work-making, so this is worded to call for a vote at the time of the regular annual elections. There are two separate points -- the amount of dues and the due date -- so it calls for two separate petitions.

1. I hereby petition the directorate to place the following motion on the regular electoral ballot of the NFFF: MOVED, that the annual dues be raised to \$3.00.

Argument: everything is going up, and so is prosperity. Even the young folks shell out this much for a movie, so why stint this club, which provides continuing fun for a year?

2. I hereby petition the directorate to place the following motion on the regular electoral ballot of the NFFF: MOVED, that the fiscal year begin on September 1, starting next year.

Argument: January 1 is usually the time when everybody feels least prosperous whereas the beginning of September is not only the beginning of uptrends in the business world, but also comes near the time of the Worldcon, when a large number of fans turn up and join or renew. It is a much more convenient date. True that it would have the effect of a further increase, but that wouldn't hurt; if the treasury gets in too much it has always been put to good use, has even been rebated.

The best thing about a fiscal year starting in September is that it would take out the hollow spot that occurs every dogbone year when a new directorate takes over, looks around to see what funds there are to vote upon, and doesn't know until the renewals straggle in. With renewals in September, the new squad would find the wherewithal a settled matter, and the old squad would feel able to keep things current. Maybe this isn't visible to every member, but if you were an outgoing director you'd feel unwilling to vote funds that hadn't yet come in, or speak for the incoming squad. So what we have been having is a fiscal hiatus that runs, for all practical purposes, from October to March. Do we need this?

[[I felt the membership should have a chance to see your proposals even though they must be directed to the directorate. I agree with them and there is another consideration: college students send in new addresses every September and June (or thereabouts). If the year was in September, new members in the college group would start off with the correct address and only one change a year would be required. Renewals could send in the new address with the renewal. Same effect. A rule-of-thumb for magazines is that 10% of the mailing list changes each month: that's 30 changes each month for N3F. And the mailing list must be kept up exactly. gh1]]

LEO DOROSCHENKO

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Mr. Eisenstein: Two notes on The Touch: 1) the novel literally remains in embryo: the mutant dies at birth, the parents never react to him, or vice-versa; 2) the protagonist's hang ups pivot on his failure in auto-eroticism. Read it, the shade of Leopold von Sacher-Masoch will guide you.

Mr. Goldenstein: Unless Burke and Hare go straight, the four American prozines -- like Harold Stassen -- will always make the ballot. Isn't that Hugo a farce, especially when "look(ing) at its competition" we crown one eye?

"After looking at your list of authors you hate, I wonder if there's anyone left you like." A reading of my letter shows only three -- Ellison, Laumer, and Niven. The rest are competent, but grind out lemons for If -- and I'm not castigating their entire output for that, nor will I kneel towards Mecca and pray for Across the River and Into the Trees on the strength of "Sordo's Last Stand."

"E. E. Smith was a master in his day..." True, but his last two works were so feeble, so out of place in these demanding times. All they did was demean his reputation. (By the way, would S. P. Meek's resurrection make you ecstatic? He too was a master.) Van Vogt is still plot happy, his characters still choose the hard way out, and his supermen are passe.

Luckily Carter no longer pollutes If, but '68 saw too much of him, and every couple of months some fen in "Hue and Cry" ask his return. His contributions (?) to If should be considered in voting.

As for the conclusion of The Prisoner it emphasized the no-difference between the Village and the outside world -- except the Village was more honest.

As for "Niven is one of the best new comers", he may be -- if you count funny names as the criteria for greatness. I dashed off a letter all about him to TB and with the grace of Ghu and Gary, mostly the latter, it should precede this.

[[Gasp! I'm not sure if you are talking about "Niven" as such or the characters in his work, but talk about funny names, Mr. Doroschenko! Anyway, never underestimate the power of Ghu; I sometimes think He has more to do with TB getting out than I do. gh!]]

JOHN ANDREWS

1261 Cortez Dr. #3, Sunnyvale, Calif. 94086.

Several letters have appeared on the subject of Hugos for non-American stories. Excellent. Here's a proposal for getting them into the running, without rocking too many boats. Have a special category for best book translated from its original language, and award it every other year. This would give a number of good things a chance to come up for consideration by fans of other countries. We would be in effect voting on "their" stuff, and they would be voting on "ours." I suppose you don't know how many Sacred Cows I'm stepping on there. In particular, I do violence to the fixed nationalism of virtually everything in art, including those that do not depend on language.

[[Oh, I don't know. Some outrageous persons have suggested "duplicate" Hugos voted in each country! ghl]]

I hope you will not think me cynical if I say that I see no serious danger of any novel winning in its native and its translated form. Not the way the dice are loaded right now.

There is one extra benefit that I am sure would help outweigh the perils. Namely, it solves the problem of getting someone to accept the prize, when the author can not show up from abroad. The translator would be a nice stand-by. This would be a good thing, especially since Borges is getting so old, and probably would not be able to make such a long journey. Besides, translators are unsung heroes of world culture; this would give them a chance to shine, albeit in reflected glory.

Seriously, has anyone out there read any of J. L. Borges? What wonderfully polished little gems, and so universal. Borges is the only author of stuff that would be considered in our field who at the same time fits into the Nobel prize category. He's the only author I've read who is both living and obviously concerned with World literature. But according to their rules, he is not eligible for a Nobel prize.

Yes, Borges has never written any novels. But I suggested that the prize be awarded every other year for the best translated book. Indeed, I am an iconoclast of the first water, frozen into ice.

Does anyone know what "zilch" means? It's not really a SF query, though it might be a fantasy one. Fans are the only people who might be able to help me. Yes, I know it is in circulation, particularly in Southern California. ZILCH.

Ed Bryant: Who says there is no such thing as an absolutely new, fresh theme? I think this cliché has done more harm to the story-telling art than perhaps any other. There may not be "anything new under the sun" but the story is not taking place under the sun, but in an indirect world. Even the Book of Ecclesiastes was new and fresh at one time. Furthermore, who is to say that technological ideas are not the most "basic" ones? Perhaps your use of "basic" should be changed to a term that the Greek thinkers feared more than any other "banausic."

Irving Lapidus: Concerning good and best magazines, it seems the prizes are rated on two bases, first their general excellence, and second, their peculiar slant or "personality." I'm afraid that one aim tends to conflict with the other. Parodies often point up the peculiar twist of a story or a magazine. Many years ago I read two amusing parodies of F&SF and of Astounding. [[I believe these were in Inside and SF Advertiser. ghl]] But I never read such a take-off on Galaxy. I'm not sure I could highlight Galaxy's particular style. I do think that an attempt at parody of a typical Galaxy issue would be rewarding, just because less easy than for the other two mags. I don't know about If.

Edward Krieg: I agree with you that SF should be very roomy and tolerant of borderline things. In fact, I'd like to go on record, though I'll probably be sorry for it some day, and declare that I have probably the broadest taste of any contributor to these pages (at least in recent years). I'm quite omnivorous.

Finally, it seems to me that Analog appeals to a type of reader who likes to curl up with something to read in the late evening and who doesn't want to get let down. F&SF aims for a break-through more often, with disastrous results. F&SF appeals to a reader such as myself who has been let down so often, either by life or fiction, that he doesn't mind the risk of trying and occasionally falling right through the bottom. I daresay I like both; certain readers only like one.

PAUL DOERR

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I like the idea of a Hobby Bureau. Count me a member if/when.

Is it so unusual this country and other English-speaking countries have had most of the conventions, awards, etc? We have, until recently, had the field muchly to ourselves. Perhaps Americans are provincial or mentally too lazy to learn other languages, or perhaps they have felt no need to. Since we have been "saving" the world regularly and the English have been "ruling" it, most foreigners seem to have to learn English. I see no reason why foreign authors couldn't send their stories to US prozines and articles to US fanzines, in English, of course.

Several tries have been made at an International SF organization and I hope one succeeds. I'd like to join. Also, as transoceanic travel becomes less expensive, travel to Europe cons will become more common. If air fare were about \$200 round trip tourist class, the cost would be more comparable to NY to SF.

Would anyone who can carve small wax figures using pictures as guides write me? I cast metals by the lost wax method and want to make a set of chessmen-jetan pieces but my carvings aren't worth much. If someone wanted, we could trade a finished set for two sets of carvings.

I don't understand all the blah about Star Trek, Journey, Lost, etc. These are not dependent on fan viewers. Their existence depends on the ratings as all big TV does (or on the personalities of some wheel as ghl says; maybe some female star wouldn't, or did) and fans are not numerous. I don't care for the shows and don't watch them, but obviously someone does or they wouldn't have survived. Our comments won't have much effect on TV viewers who have never even heard of N3F. Also, the shows for the first year or so of any show can be new but then they must become somewhat repetitious.

[[There is lots of misunderstanding about why a show does or does not get on the air. Obviously, if a show has broad support (due to a big star in the cast like Bob Hope, say) it goes on. Sponserers are easy to find. When two shows of equal level and production costs with no controversy problem compete for a slot the network will choose the one that is easier to sell. And sponserers pay for what they understand. Given a choice between investing a fairly large amount of money to advertise a product (or worse yet, a choice without any sponser yet, now that networks are producing their own work and selling it piecemeal) what gets chosen: a way out Buck Rogers type thing or a nice safe Western, Comedy, or Crime show? I give you one guess. ghl]]

I'm not sure what new wave is, but I read for pleasure: New Wave, Old Wave, or any wave if it's readable and interesting. If it isn't why read it?
6 If you're a critic, OK, cut it up. If you want a message, read religious

tracts. If you want an education, go to school. Personally, I like space opera, ERB, Thorne Smith, Merritt, and Haggard. And their imitators.

[[A aside: I am always surprised when someone says he reads a book to the end even when he doesn't like it. Why finish a book you don't like? Drop it when you no longer find you are enjoying it. Unless, of course, you are a critic and it's part of your job. gh1]]

RON SMITH

644 S. Court St., Medina, Ohio 44256.

I would like to thank Harry Warner for his thanks. I hope that with my comments and Harry's the air has been cleared about his new book which will hopefully be out very soon.

[[It is. Locus reports it sells for \$7.50 and is well worth it. gh1]]

I would like to make a few statements about this John J. Pierce who seems to have sprouted up here in TB. Basicly, though the guy does have a few points, I cannot agree with him on most of what he writes. He seems to have declared holy war against anyone who writes anything more stylistic than ERB. Whatever my feeling about New Wave (which I do not see as a monolithic camp as Pierce seems to but as a rather general title placed over several schools of thought which could be classified as the Ellison New Wave, the Merril New Wave, the Moorcock New Wave, etc. with different characteristics applying to each) I cannot stand for his attacks on Harlan Ellison and others as bad writers. I can only echo whoever it was who answered Pierce's ridiculous assertion about the ideas aren't REALLY new because someone else has written about them. These are ideas new TO SCIENCE FICTION in general having been seldom or never used. Somehow I just don't think it is right. At Marcon IV several of us fans (known for being critical of New Wave and backers of what Asimov called "Second Revolution" sf, by the way) were discussing Pierce and we all came to one conclusion: this all seems to smell very similar to the odor created by a self-proclaimed expert named Stephen Pickering of recent noteriety in fandom. I only hope that we are wrong in our judgment of the similarity of the two cases. Pickering was austrocized from fandom. Unless Mr. Pierce sees it fit to moderate his views and statements somewhat in TB and elsewhere he may suffer a similar fate at the hands of not only New Wave supporting fans but moderate middle-roaders like myself. Extremism of this type is not appreciated in fandom.

[[Harsh criticism must be tolerated and listened to to the extent that it makes sense, Ron. I find Pierce's writing fairly reasonable now that I see more of it (two issues of Renaissance). Also, I have no personal axe to grind over the personalities and I seem to detect an attitude of "I'll defend my Hero" on behalf of some of the writers criticized by some of the fans. gh1]]

A note to N3F members: Why don't more N3F members get involved in fandom in general? So many seem to join N3F and then simply vegetate. They do nothing. Criticisms have come from the officers in the past about the small number of people who bother to vote in elections, who actually try to be active in the club, and who try to move on into general fandom from N3F. There is no reason to say it isn't so because it is. Some of Ted White's and others' comments may be a bit extreme but he does have a few points. N3F in 7

its present state does not seem to be the "gateway to fandom" that it claims to be but a distinct sub-fandom in itself such as Tolkein fandom, ERB fandom, Star Trek fandom, etc. So much of the time it seems to exist on a level apart from general fandom and new N3F members oftentimes seem to think this is all there is to fandom. With its own apa, clubs, and inter-group correspondence, many times N3F seems isolated and not caring about what is happening outside. And N3F members often react to criticism from outside by becoming even more defensive and clannish. Sure there are a number of N3F members who are active outside N3F, but they seem to be a minority. Look people, if you want to really consider yourselves fans, get active. At least a good number of you could participate in your own club, N3F. It might help get a few of these problems apathy has caused to be solved and generate a more positive image outside for N3F.

[[When there is a two, three, or more year wait to get into FAPA, for an example, other apas will quite naturally be formed. As for the other activities N3F has always acted as a trial arena: new fans get their first tastes of what type of thing goes on in fandom. Unfortunately, they don't get the actual thing, i.e. general fandom. To solve this problem is a two way street. Obviously, N3F must remain active in encouraging new fans to enter fandom. However, fandom is not a club you join; you must be "accepted" into it by a form of social osmosis. To this end more fans in general fandom should join in N3F in order to sample the new crop of fans. Things like Franson's Introduction to N3F and my comments in TB have stressed the fact that N3F is not all there is in fandom. The Fanzine Appreciation Society and reviews here and in TNFF have tried to broaden the outlook. Conventions are usually well attended by N3F members where they may mix with "outsiders." I have and will continue to stress that fans should spread out into general fandom fields which are of interest to them but should remain members of N3F to give other new fans a perspective and a continuity (like Warner, Brown, Ackerman, etc.). It may sound altruistic, but "outside" groups can stagnate too; it is actually to everyone's benefit. gh1]]

ARTHUR METZGER

1171 Neeb Road, Cincinnati, Ohio 45238.

First I would like to say thanks to everyone for the welcome into N3F and fandom. For the first few weeks after I received my first TB I received more letters than I had before, and learned a lot about fandom. One thing I didn't know was that so many fanzines were published, but now I've had my first five stories published, something I never expected to see so soon.

Some very good juvenile SF are Eleanor Cameron's Mushroom Planet stories. The first in the series is The Wonderful Flight to the Mushroom Planet. When I read them there were four or five books out, now I don't know how many there are. In Joanne Burger's Index for 1967 was one called Time and Mr. Bass, so I suppose that that was the last published. Another book I remember one of my early teachers reading to the class was Miss Pickeral Goes to Mars, I don't remember who the author is. Another that I remember the title of but not the author is The Angry Planet. As I remember, it was about a man and two children being transported to a planet where there lived two separate races that were at war. I think it was written as a diary, and I remember as I read it it seemed as if it had really happened.

I don't think Star Trek was as bad as most say it was, even though it wasn't nearly as good as it could have been or as the first season was. At least it didn't get as bad as Voyage to the Bottom of the Sea, with the same basic plot every week. [????] In the Star Trek catalog one of the possibilities was a 90 or 120 minute show shown, I suppose, as specials every few months. This will give writers a chance to develop better plots and more "adult" shows.

[[What's this all about? I got the impression Star Trek was CANCELLED. ghl]]

ANN WILSON

106 Wilburn Rd., Stateboro, Ga. 30458.

I must take issue with Edward Krieg and Irving Lapidus: On 2001 and Star Trek (where are you, my fellow S.T. fans? speak up!).

2001 was an excellent book. The movie failed to carry the plot across. For instance, from the movie one could not tell that the "monolith" near Jupiter was a star gate. (I've heard so many interpretations of the star gate including many that were mystical, i.e. a symbol of evil.) And what about the mental evolution? The movie was a grandiose try. Clarke should have handled it alone.

On Star Trek I must admit that the second season was the worst of the three. Yet, such gems as "The Trouble with Tribbles" by David Gerrold; "The Ultimate Computer" by Lawrence Wolfe and D. C. Fontana, and "The Changeling" by John Meredyth Lucas.... The third season in '68-'69 had "Is There No Truth in Beauty?" by Jean Lisette Aroeste (my Hugo Drama nomination) and "The Empath" by Joyce Muskat. Both were excellent SF.

[[Gasp!! ghl]]

VERA HEMINGER

30214-108th Ave. S.E., Auburn, Wash. 98002.

David Malone: do you really mean that all you got out of all the wonderful aliens-meet-human stories is "alien flesh was disintegrated with a burning hiss..."? In a wealth of such excellent tales like "Dear Devil," "The Gentle Vultures," "Stranger Station," "Who Goes There?" (Oh, sorry. In the latter the alien flesh did disintegrate - but from an electric current, not a raygun.) "The Best Policy?" The list is long. Do you actually prefer reading about the sort of treatment flesh is given in a newthing story??

Jay Kinney: if my purpose for joining N3F was to "initiate correspondence, opportunities for work and feeling part of a larger group," I flatter myself that when I did join I already didn't need N3F. Ghu knows I already had plenty to do, but I find N3F a real pleasant and friendly place, and at this point wouldn't want to miss TB. (Actually that evil Wally Weber used all sorts of threats. Yep, that's what he did.)

Gabe Eisenstein: I wonder why it is that some authors feel they have to carry their misanthropic attitudes into their contact with fans, under the pretext that it is excusable because they are "talented?" I find it signifi-

cant that the really great names (Bradbury, Bloch, Anderson, Ackerman, and quite a few more) show nothing but courtesy and friendliness to the little fan who approaches them, trying not to quake too much at his first convention.

George Fergus: Hurrah for saying that the newthing's principle characteristic is probably nothing but self-indulgence. I get tired of reading about hangups - escape fiction should be entertaining, and science fiction should have a modicum of science. If people want to write about psychological experiences, well, let them call it psy fi (sorry, Forry).

As long as everyone is plugging their coices for Hugo, I say: A Hugo for Harry Warner, Jr.!

Would someone please notice I wrote a whole LoC without once mentioning Star Trek??

[[You just did. gh]]

BOB ROEHM

316 E. Maple St., Jeffersonville, Ind. 47130.

Foreign fandom is not being ignored deliberately by American fandom. The problem is simply one of language and numbers.

First, the language barrier. Undemocratic or not, it is ridiculous to award a Hugo to someone that the majority (or even a large minority) of fans have not and cannot read. I'm all for giving equal rights to non-English-speaking fans, but must we do so at the expense of losing ours? Of course foreign writers are as good as American writers, and of course foreign fans are no different from their American counterparts. But that is not the issue. The Hugo awards are meant to reflect the opinion of a majority of fans, no matter what nationality. Whether they do, of course, is debatable, but I happen to think that they do. As Jerry Lapidus pointed out in the Feb. TNFF, foreign fans could nominate anyone they choose for the Hugos. And I've no doubt that most of them probably do nominate native writers. But there simply aren't enough nominations to get this writer on the ballot. This may indicate that foreign fans do not have the numbers to compete with the English-speaking ones. (Of course, when I'm referring to foreign fans, I do not include British or Australian. Contrary to what Michel Barnes says, Britain and Australia are as much a part of fandom as the United States and Canada are.)

And this problem of numbers figures with the con rotation plan, too. I personally favor the five-year plan, not because I want to discriminate against foreign fans, but because I believe that foreign fans probably number closer to one-fifth rather than one-fourth of the total number of fans. Naturally I could be quite wrong about this and would be very glad if someone would show me evidence to the contrary.

The only solution I see is for increased communication between fans of all countries, a job the Overseas Bureau is doing admirably. I do not think that moving the Worldcon overseas more often is going to solve anything. In the first place, say a Worldcon is held in Germany, as it likely will be;

would the proceedings be held in German or English? If they're in German, then that would limit the fans and pros participating to those who speak German, surely not a large number. If they were held in English, then that would negate the very reason for a Worldcon to be held overseas.

The various language groups (German, Spanish, Italian, French, etc.) could and do hold their own conventions, but that results in a further lack of unity between fandom the world over.

I do not think that there is a very serious problem in this, but it is a problem nonetheless. I can't offer any solutions. Perhaps all fans should move to the same country and all speak the same language.

[[Coventry, perhaps? gh1]]

ROBERT GERSMAN^{3135 Pennsylvania Ave., St. Louis, Mo. 63118.}

Lapidus: it is possible to get your opinion across without being offensive, neoish, or otherwise. One man's drink is another man's poison. Some meaty stuff is too meaty, and has too much bite. Why not a story for the sake of a story? One does not have to be moralistic, chauvinistic, or causu-istic, or even symbolistic. Good blood and thunder never bores or gets tire-some. But too much Ellison, Silverberg, and Brunner is like too much Jules Verne, H. G. Wells, and G.B.S. -- too much verbosity, and windy plots with no fast action.

Don Miller: good idea on Comics and Art Bureau, Hobby Div. should provide a wider scope of interest.

Krieg: I'd never go Ape over 2001, like some people, nor did I care for Planet of the Apes either. Why not return to Buck Rogers, Flash Gordon, and the great ol' everlovin' HACK? ST was great, 2001 was the biggest bomb ever.

Lapidus: surprised how many disagree. Maybe we do need a jehad to bring the Old Wave back. Bring back the stories of the Amazing and Fantastic of the 30's and 40's; those were the days. Tolkein is for juveniles so is Titus Grone (enough to make you groan). No one hates New Wave, they're just re-gusted. Sounds like the mouthings of a bunch of Yippies. Ellison could never have made a more erroneous statement. I have no mouth, he's all mouth and good with it. But read his stuff, yeech, it sounds better when you hear him read it.

[[So what's wrong with Yippies? Thanks for the cover ol' bean, but I'm afraid it looks like all your taste is in your mouth. I would point out that one primary reason for reading is to gain exposure to new ideas and opinions. If one reads predictable, repetitious stories he gains nothing; he is merely wasting time. Better to reread Stranger in a Strange Land than to read a 1930 thud and blunder saga unless you are reading for historical background. I literally shudder to think of all the crud Dick Lupoff plowed through in researching his book on Burroughs. gh1]]

MICHAEL YOUNG

1416 Polk St., Corinth, Miss. 38834.

^A Hobbies Bureau of the N3F has been created by a directive from President Woolston and I have been appointed as Bureau Manager. As Stan mentioned in the Feb. TNFF both Richard Burgis (16737 Knollwood Dr., Granada Hills, Calif. 91344) and myself volunteered to head the then proposed bureau, and by the flip of a coin I was chosen the Manager, Richard Assistant Manager.

A preliminary report of the new bureau should have appeared in TNFF by the time this letter is printed; therefore, I shall not go into detail in describing the bureau. But for the benefit of those who missed the report, I will give a brief description. The Hobbies Bureau welcomes all those hoving sf or non-sf hobbies and who would like to exchange views with other Neffers having similar hobbies. We also welcome Neffers who don't have any hobbies, other than the reading of sf itself, but who think that they would like to learn about the hobbies of others. There is no restriction as to the types of hobbies included in the bureau -- whatever your hobby is there is room for it in the Hobbies Bureau. The bureau will be mainly represented by a bureau-zine to be issued as material accumulated dictates. The first issue of this zine should be ready for distribution in late May. It will be sent to all bureau members, as well as to prospective members and others active in fandom. The zine will consist of articles, columns, etc., written by members who will expound on various aspects of their hobbies.

The Hobbies Bureau wants you! The Hobbies Bureau needs you!! Because the N3F assumes no responsibility for the financing of the bureau and because the Manager cannot assume all of it himself, a membership fee of one dollar has been proposed. I would like to put this on a voluntary basis if possible, so if you're interested in the bureau, PLEASE JOIN. The dollar membership fee is not mandatory, but if you can afford it, please send it.

[[You and others have asked again about my free publishing offer: it goes like this: send your stencils to me and I will run them off at cost and return them bulk mailed. I will not do the collating or stapeling, nor addressing. You get the fun of that! Material should be cut on Gestetner stencils only, Be sure to tell the salesman you want stencils for a Gestetner. There are different BRANDS but made to fit a Gestetner machine. And please stay within the guide lines shown on the stencil --- never go outside them. If would also be helpful if you start all stencils on line 3 or so, but that is not absolutely necessary. All work will be done in black ink on #20 paper (like this stuff) and will be slipsheeted. Write for other help or if you're interested in special stuff like multi-color work. gh]]

GABE EISENSTEIN

1753 Rosemary Rd., Highland Park, Ill. 60035.

John J. Pierce not only is making an ass of himself, he appears to be uniting sane people from both camps, some of whom might have been cool to New Wave, but are disgusted at the rantings of the self-proclaimed saviour of science fiction. Witness Stuart Stinson's comments.

As soon as it's clear that nobody is taking Pierce seriously (and I hope somebody can get a direct answer from Asimov soon), we can have a good laugh at things like Renaissance. I particularly enjoyed the quote from Eric Hoffer, which they apparently believe can be construed as saying something for their Holy War. Obviously Hoffer's remarks are most applicable to Pierce himself, who is the only one running around trying to limit the field, and destroy the work of a few for the benefit of his own tastes. Yet it's appropriate that he should refer to that quote, because it represents the only possible (despite the fact that there are no grounds for it) argument he could have; that argument or gripe being that the "New Wave writers" are trying to destroy his beloved sf. Anybody who has been listening to anything that Ellison, Spinrad, et al., have been saying can't consider this true for a moment. And so Pierce's war is reduced to an attempt to reduce sf and fandom to a thing under the fascist rule of the "second foundation."

I think maybe the term Worldcon should be discarded, if it's going to cause so much clamor. Face it, Worldcon has the same degree of accuracy as World Series in baseball, and that's all it's intended to have. Anybody that actually thinks English-speaking fans are going to be able to equally consider all sf published in the world is dreaming. The best we're going to be able to do is something like the Academy Awards, with a best foreign-language work category. Also as with the movies, I can see awards being made up by other international groups or conventions. But the fact is, the Hugos and the Worldcon are basically American and to a lesser extent British, and they might as well stay that way. Nobody's yelling to move the World Series to Japan every other year.

And yes, 2001 must win! I hope there is enough momentum worked up to make the split and change to allow The Prisoner to get an award also -- I was one of the biggest fans of that series and am eagerly awaiting its reruns this summer -- but there is no way it can be compared to 2001. Barbarella? Aughhh!! You gotta be kidding! That unfunny piece of nothing doesn't deserve to beat out Star Trek (which did have a couple of good shows this year, lest anyone forget completely). If 2001 doesn't win, the Hugo awards will have to be written off as a bad joke.

F&SF seems to be strongly in the running, which is a good thing as far as I'm concerned.

[[I've heard The Prisoner was not to be rerun due to the nature of the program and its ending installment. Has anyone heard different? gh]]

FRANK DENTON

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

It's really kind of fun to sit back and watch the New Wavers and the Old Wavers go at each other. And if one can remain impartial, it's that much more fun. So far I have been able to do so. Since I consider myself a relatively new fan, having been involved for only a little over a year, I feel that I still am not qualified to dive in and take sides so early. In the first place, I think it takes some time for a neofan to place himself in some kind of historical perspective. Perhaps because I am pushing forty and can remember days when I was a bit more brash, I take great delight in seeing some of the younger neofans dive in, take sides, make sweeping statements and then get buried when the roof caves in (with the help of a more perceptive and discriminating fan).

I notice that Robert Gersman prefers Moorcock to Swann. I have enjoyed Moorcock's Runestaff stories a great deal, but I felt that the third in the series, Sword of the Dawn, was not up to the first two. I have not read the fourth one, which I gather is to be the last. But am looking forward to seeing how Mike ties it off. This is always interesting to me as a would-be writer. How does an author wind up a series? At a certain point an author, no matter how successful his characters, must tire of them and yearn to begin anew. Yet he owes it to his readers to do a yeoman job in completing the tale. Loose ends must be gathered and the reader must be made to feel that the adventures are, indeed, completed. So, I'm looking forward to the reading of The Secret of the Runestaff.

I'm not sure that one can compare Swann's work with Moorcock's, however, beyond the basic techniques of writing. Swann has the ability to write the kind of things I wish I were capable of. It is obvious that he has delved deeply into myth, fable, and legend. He is so capable of building a story on some little known or long forgotten item, yet giving it a credibility which can be accepted by the reader. The Biblical quote used as the basis for Moondust is a good example. This is not the same basis for Moorcock's stories. Both are fine writers, but difficult to compare.

To jump to another author before I run out of ribbon, I'd like to make a comment or two regarding Alexei Panshin's series about Anthony Villiers and Terve the Trog. I find them both utterly fascinating characters and delightful. Panshin is disconcerting to me, however. As I read Star Well I was swept away by the raucous good humor which pervaded the book, and again with The Thurb Revolution. But what disconcerted me was that I found myself reaching for a red pencil constantly to underline philosophical truths which appeared in the stories. Now Panshin ought to know that addressing the reader directly was a technique successfully used by George Gissing and his contemporaries and really ought to be considered pretty old hat by now. I mean, it's just not in vogue. But he made it work, at least for me. So for readers who might have passed the Anthony Villiers series up as something perhaps too frivolous for the serious reader of stf, let me suggest that there is a lot more there than meets the eye on first glance. Highly recommended.

All in all, I suspect that out there in fandom is what might be called the Silent Majority, fans like myself who are not about to ally themselves with any Wave at all, but are going to read discriminately and take their pleasure wherever they find good writing.

BOB STAHL

Box 114, Bridge City, Texas 77611.

I was glad to hear from some form of the N3F -- I haven't gotten a copy of TNFF in two or three months now. What's happened?

[[This query came up in several letters. Let me just point out that fandom is to many of us just a goddam hobby; sometimes there are outside pressures which force inactivity. However, you should have gotten both the Feb. and April TNFF by now; they both got here in April. gh]]

Robert Gersman: I'm glad someone is standing up for Lin Carter. He's responsible for bringing more fen into fandom than his opponents care to think about. I know at least that I wouldn't be here now without his column. Not only that, but he's recently done an excellent job researching LotR. He

apparently has put considerable work in determining the origin of many of the characters as well as devoting three chapters to Tolkein himself. He also condenses the novel in a way I thought impossible, capturing the mood almost perfectly. Although he once makes reference to himself as a writer of Sword-and-Sorcery fiction, I think he is to be commended for his work.

Leo Doroschenko: Why are you griping about Niven in particular? Laumer has done much the same thing in many of his more serious novels. Some of them, such as A Plague of Demons, have perfectly horrible plots and even worse endings when examined out of context, but they fit into the book perfectly. And I've heard few complaints about "Space Operas" by writers such as E. E. Smith and Jack Williamson, to name two.

Joanne Burger: I think if you'd publish a list of available tapes in TNFF you'd stir up a lot more interest. I know I'm beginning to get interested in it and as of yet, I don't have a taper.

Jerry Lapidus: An excellent reply to Mr. Pierce. I've been wondering too why he can't read what he likes and leave the rest of fandom alone. I hate to sound corny, but what's wrong with peaceful coexistence? Personally, I prefer such stories as are classified as Old Wave, but with such writers as Ellison and Zelazny around, I'm not going to condemn either.

About the address: I have two; home and box. Either will reach me.

ED KRIEG

510 North Chapelgate Lane, Baltimore, Md. 21229.

Now that I've got my egoboo I think I'll write some more comments, especially on certain Big Name Writers. First of all, I would like to mention the fact that Norman Spinrad can write "hard SF" as one finds in Analog -- in fact I believe that's where he got his start in the field. Spinrad's a heck of a lot superior to the "slaverings" of Thomas Disch. Niven's O.K. -- I enjoyed "Becalmed in Hell." I wish though that certain writers such as one I saw in April Analog would stop with this nonsense of a 'holy war' on the new stuff. Why don't they go and found a new stage of fandom which would keep out all forms of the New Wave?

Doroschenko: All writers, including some people like Carter and Heinlein (Cf. the former's Thongor series and Farnham's Freehold in re the latter), have had bad stories. Why leap on Niven?

Jerry Lapidus: Agree with you entirely. I'm just curious to see what the Nebula Awards for this year are going to be. Betcha at least half are going to be New Wave stuff. Let's see certain fen put that in their bippies and smoke it.

Harry Warner: I do believe that the creation of a truworldfandom is an answer to the problem of Hugo awards to non-English fandom. People have got to realize that there are other fans in other countries besides the U.S. It doesn't hurt to let the Awards and the Convention go out of the country at least once every four years. Perhaps if fen are concerned about travel and the like they can have a separate U.S. convention on a different date when the Con is out of the U.S.

Labowitz: Me thinks you are down on 2001 and some of the New Wave. Not all of the stuff is sex, you know. Harlan's story concerning the Tick-Tock Man (Repent, Harlequin, etc.) certainly does not have four letter words or bedroom scenes. I do agree that there is too much sex in the stories, though.

[[Negative. I am not down on anything or body. It just happens I find a story with material it doesn't need in any way to advance the plot a bad one. Like the man said: Put a nude scene in it and it'll sell. I say: Baloney. gh]]

DARRELL

SCHWEITZER

113 Deepdale Rd., Strafford, Pa. 19087.

'Tis time for another round of the great New Wave debate. Jerry Lapidus this means you:

When I read your letter I made a third attempt to read "Riders" so that I could agree with you better. I never did finish it though. I actually got 47 pages into it this time although it took a lot of effort. Picking up where I left off last time, I actually found some passages of semi-coherent narratives but so what? When it does settle down from the initial verbal garbage it becomes simple plotless pornography. Again, so what? It is simply a childish attempt to break every taboo for the sake of breaking taboos. Farmer is not writing for a serious purpose but simply to do something that has never been done before. It is a stunt, simply aimed at shocking the reader. It fails in that thouroughly. I fell asleep reading the stupid thing.

Farmer shares a very childish belief that is quite common among New Wavists. They think that if they are "daring" they are good. Therefore, they do not write serious meaningful work but piles of obscenities which are condemned by critics, whereupon the author says "whoopie! I'm controversial!!"

Bug Jack Barron is one of these. It will sell on its controversy, rather than its worth. (And it does have some value as a prediction on near future political and social conditions; J. J. Pierce please note.) Norman seems to have had Harlan Ellison (who can write decently when he stops being "daring" and "uncompromisingly difficult." See "The Sleeper with Still Hands.") looking over his shoulder and telling him where to break taboos unnecessarily.

Please do not let me go down as saying that I am opposed to all New Wave because I am not. I firmly support the few New Wavists who do not abuse their freedom from taboos and do not write stories to show off new styles. A style is a tool not an end in itself. Those New Wavists who are really serious and not after sensationalism produce SF with a literary depth never before possible (because previously most authors were illiterates like E. E. Smith, Ed Earl Repp, Nat Schatchner, S. P. Meek, and company). These writers, you will notice, use symbolism only when necessary. Symbolism overused and misused can ruin a piece almost as fast as smut.

Some of the authors I have in mind for serious New Wavists are: Sam Delany, Roger Zelazny, Dean Koontz (sometimes), Tom Disch (sometimes), Robert Silverberg (I haven't read Thorns, though), John Brunner, David Redd (once every third blue moon), Carol Emshwiller, David Bunch (sometimes), and R. A. Lafferty. I honestly think that when the novelty of the others wears off they will disappear.

Anybody know the magazine dates for the serialization of Camp Concentration? In numbers please. Most dealers sell New Worlds that way. If the book club doesn't come out with an edition, the back issues will be the cheapest way to get a copy that will be around in ten years. (With that paper it will be around in a thousand!) How about telling me when "Keys To December" appeared, while you're at it.

Yes, folks, for the benefit of those who didn't know it previously I'll let it be known that New Worlds does publish good material occasionally. The problem is there is no mediocre stuff in NW. Everything is either very good or ghodawful and most of it is ghodawful. Take the work of Giles Gordon for example. This man is incredible. He has had two pieces (I hesitate to say "stories") published in 1968, "Line-up On The Shore" (#178 Dec. Jan. 68), and "Scream" (#181 April 68). Neither has plot, theme, characters, conflict, or even setting.

Then there is "Auto Ancestral Fracture" by Aldiss and Schaklton (#178) which suffers from the minor fault of not being written in English. Close to one fourth of the vocabulary is some sort of slang which is totally unintelligible to anyone speaking any human language. I really couldn't say what the contents of the story was because I couldn't read it.

Then in total contrast NW publishes such fine work as "Linda Danial and Spike" and An Age.

NW also publishes a great deal of work, totally unrelated to SF like those nauseous drawings in #183 or the Beethoven article in the same issue or most of their book reviews. If this keeps up NW will be about as eligible for a Hugo as Playboy.

Mike Moorcock also shows tremendous incompetence as an editor. He is not publishing the zine for the readers, but for himself. It doesn't seem to concern him that his circulation is around 5000. He doesn't care if he is making a profit or even pleasing the readers. NW is on the verge of bankruptcy and the idiotic editor prints on the finest slick paper available! He can't afford it. What's more, he has been promising color illos for ghod only knows how long. (Anybody know if he ever got them?) To top that off, after running Bug Jack Barron for six parts he had to condense the conclusion. Scheduling one of the shorts in that issue for a later one would have solved the problem.

If the material published doesn't kill NW, Moorcock will.

[[It was always my understanding that the magazine was Moorcocks and that if you don't like it you don't have to buy it. ghl]]

I would like to recommend the following for the St. Louiscon Hugos:

Drama: 2001; A Space Odyssey

Novel: Goblin Reservation - Simak

Novella: "lines of Power" - Delany

Novelette: "Nightwings" - Silverberg

Short: "The Twelfth Bed" - Koontz

Prozine: Galaxy

Proartist: Gaughan

Fanartist: Tim Kirk

Fanzine: Kallikanzaros

Fanwriter: Harry Warner, Jr.

By the way, Oswald Train, longtime fan, told me that an unabridged version of The Black Flame was published in the Stanley Weinbaum memorial volume in 1936. Anybody know the magazine date (if any) of Dawn of the Flame?

GEORGE INZER

116 Cox St., Auburn, Ala. 36830.

Seldom since I've joined the N3F have I seen an exchange of hostilities. And over what? Over the asinine argument of which is better, old thing or new wave. This is silly. Whatever happened to just plain old science fiction? The label I mean. Today we are assaulted by such names as speculative fiction, new wave, new thing, second foundation, etc., And then people try to define all these different terms. Hell, it's hard enough to define just science fiction without making up new terms to contend with. I just have two terms after examining all the labels -- good stf and bad stf. I've read good Anderson stories and bad. I've read good Delany stories and bad. I have never found one writer or one school or writing that was all good or all bad. On the shelf just above this typer, I have Analog, If, Galaxy, Amazing, New Worlds, and even Other Worlds,, and Startling. I have the Tolkein books, Anthony books, Zelazny, Heinlein, Leiber, Delany, and Asimov. All different schools, all different styles. I enjoy them all, even the campy Captain Future stories in Startling. Frankly, if I were a writer, I would resent being pigeonholed into a category. But to each his own, and I can't blame anyone for wanting to be classified New Wave because that is the big seller these days, it seems. In conclusion, of this short essay of my delights (fiction wise), what's all the yelling about?

[[These are not "hostilities." When it gets to that point I'll drop all references to New Wave from TB. I hate hostilities! gh]]

Leo Doroschenko: Larry Niven is a great find. He is one of the few writers that I can say that I never read a story by him that I disliked. Ok, so "The Organleggers" isn't the most original novel of the year. I didn't think it was his best. But I read it at one sitting and thoroughly enjoyed it. It was a good adventure yarn even though I think he is tending to be a little paranoid about transplants these days. It also gave new insights to his universe, the most complete, three dimensional universe since Heinlein's, or Chandler's, or Cordwainer Smith's. The Second Foundation people should rejoice and I suspect that the only reason you don't like him is that probably someone told you that he was a newaver. Not true, he's just a consistently good stf writer (which seems to be the only prerequisite for their support).

By the way, If is one of the better magazines. But then there are so few these days that I could say that about any other one. Galaxy gets my vote this year. New Worlds had too many comic book picture stories this year.

Jerry Lapidus: Just what is your definition of "New Wave?" Your little list, incomplete as it was, was rather curious in its labels. Of the list, I haven't read "Behold the Man" and of the list, I feel only "Riders of the Purple Wage" is a clear cut piece of "new wave" material. I see very few basic differences in style between the others (other than individual differences between the various writers; Zelazny doesn't write like Delany who doesn't write like Ellison who doesn't write like Leiber), especially since most of the stories mentioned appeared in Dangerous Visions. Why do you

laboriously label all the stories, then to George Fergus say that the whole argument is ridiculous?

Now I'd like to ask a question and make a request: First, I'd like to ask the members how the Hugo nominations are stacking up? I'd like to be prepared this year by having read or seen all the nominees so I can make an intelligent vote. My own novel nominee was Silverberg's The Masks of Time. I would like to especially know the other novel nominees although I suspect that I know what most will be. I also nominated for the best drama, The Yellow Submarine by the Beatles. Imagine! the first new wave science fiction movie and it was a musical, too.

[[Since when is a musical a drama? gh]]

Now for my request: Every spring something seems to happen to me. I can't explain it. Maybe it's due to the long, miserable winter. Or, it could be due to excessive schoolwork. But whatever causes it, I'm helpless before it. I go on a Ray Palmer kick every spring. I tried analysis, LSD, The World Tomorrow, buttermilk, everything! Nothing helps. Oh, I'm not complaining. It could have been worse. Like it might have been western novels (shudder). But there is one thing I haven't tried. I haven't tried actually learning about Rap, that is, why he did do all those nutty things like Other Worlds and the Shaver Mystery. You see, I got hooked on Palmer when I accidentally got ahold of some old Amazings and Other Worlds and I actually read all his editorials and answers to readers in the few mags I got. This blew my mind. So if any of you can help cure me, make me a clear, etc. Please let me know. I'd like to have or borrow any fanzines with Palmer articles in them, I'd like to buy any (almost) of the Shaver Mystery and Other Worlds and I'd like to hear from any one who knew/knows Palmer and whether he really believed all that stuff. You know, if I knew what made Palmer tick, maybe I could kick the habit.

[[Accidentally!! Oh, no, my friend, the Deros led you to those magazines. We also heard from Rosemary Hickey, Betty Knight, and John Gaughan who says he is just too busy to write or draw anything right now. If you haven't heard from Jack lately, that's why. gh]]

1. The first part of the document is a letter from the Secretary of the State to the President of the United States, dated January 1, 1900.

2. The second part of the document is a report on the progress of the work done during the year 1899, by the Secretary of the State.

3. The third part of the document is a report on the progress of the work done during the year 1900, by the Secretary of the State.

4. The fourth part of the document is a report on the progress of the work done during the year 1901, by the Secretary of the State.

the **CRITICAL I**

[[No time to justify the rest of the issue: it just goes on stencil as is.]]

Locus, Charlie and Marsha Brown
2078 Anthony Ave.
Bronx, N.Y. 10457.
6/1.00, 12/2.00, 18/3.00.

This is a newszine that reads like W. Winchell of fandom. "Item, zip...zap. Item, whiz...whaz." Unless you have a truly encyclopedic correspondence I can't see how any fan can do without a zine like this one. Send in subs and news. Highly recommended.

Renaissance, J. J. Pierce
275 McMane Ave.
Berkeley Heights, N.J. 07922.
No price listed: I suggest a contribution.

With all the shouting about New Wave you might expect this "semi-official organ of the Second Foundation" to be a hot item. However, its tone is decidedly restrained. The articles and reviews are openly slanted to a point of view self-described as "...science fiction has traditionally and should continue to be based on romanticist principles of storytelling, the vision of science and the sense of wonder." I personally disagree, but it's nice to see others stand up and say what they think. The name of the game is "get committment" and this zine is committed. The mimeoing is competant but on legal size paper (ugh! hard to file).

What I object to is the idea that experimentation in writing is bad per se even when it produces a good story. Slan (for those of us who Remember) broke ground in its theme and style with the alternation of plot lines chapter by chapter until the two came together (used again successfully in White's The Watch Below). Farmer's "The Lovers" brought on a storm over the "sex in stf" issue. Without experimentation and the freedom to write about what he wants a stf author would be locked into a mold as tightly as the gadget-story of the '30s and '40s. The themes of a time's fiction must reflect the concerns of the time or no one will want to read it. Therefore, ultimately, we must examine our times to discover what our fiction is about.

Consider the libertarian revolution. With the breaking of old prohibitions a normal reaction is a swell of supply of the prohibited commodity. After some time of adjustment the need of the people for the commodity tapers off -- it has been absorbed into the culture. One of the most recent of these breakthroughs is reflected in the Black/White integration movement starting (really) with the 1954 Supreme Court decisions. A second is the new freedom of expression of sex in the mass media stemming from the 1959 Lady Chatterly decision. Since both areas are of great concern to each of us as members of a society (integration/segregation and sex) we each react to the problem -- we must. And 200 million reactions (actually more) cause a bit of a stir.

Back to stf! Given the legal ability to publish a story concerning sex (very explicitly) such stories will be published (and films made). Insofar as people have been denied the right to read such stories, they will want to and do so. Supply and demand being what it is it will seem to an alarmed viewer that an excess is being produced. And it is! But eventually the large majority will become bored with the mere presence of explicit sex and become interested (and support monetarily) only stories which may or may not have explicit sex but must have some other meaningful value to the reader.

Let me take an example: "Party Night" by R. Bretnor in the March, 1969 F&SF. The story concerns itself with a fellow, Carse Hannock, who is quite a lover -- or so he thinks. After a couple of bad experiences in trying to "make it" one evening he goes driving North from L.A. and has a "near" accident. On he drives, not sure himself how he managed to escape the crash. Stopping at a motel he discovers he can't hear the bell and a woman he yells at pretends not to see or hear him. (By this time any astute reader will guess he's a ghost.) On he goes to another motel, Love's Cottages, (Oh god!) and there he gets a room. After he participates in a crazy party in his room he thinks he is going to have his way with a lovely little chick. However, he discovers there is no real life in her and he tells her to go. He hides in the bathroom and comes out to find everyone gone -- except the flabby propriotress who was hiding in the closet and who has her way with him. Of course, she tips it off that they are dead just in case the reader didn't figure it out.

The story as such is nothing new -- we've even become tired of stories in which the hero wakes up dead. As a theme that at death the damned get a punishment that fits the "crime" (shades of The Mikado) is not new either (se Dante for a good treatment). Even as an allegory this story falls flat since it is so similar to Hiram Hayden's Report from the Red Windmill which was infinitely better.

So what's the problem? Is it just a mediocre story? Not quite. The use of sex where it really isn't necessary and scatological details for "impact" make this a supply item to the sexual freedom revolution's demand. Why a magazine like F&SF must publish it is the real question!

Anyway, I disagree with Pierce on the point that such things shouldn't be published. But I agree they do nothing whatever to expand the horizons of stf (or literature in general) and as such are trash. Surely F&SF should use a finer selection criterion.

Since the above was written I have seen several reviews of I Am Curious (Yellow) most of which point out that the film is important as a test case but is not very well put together artistically. It is doing a great boxoffice, of course, but that doesn't mean much.

Nargothrond, Alan G. Thompson
P. O. Box 72
North Aurora, Ill. 60542.
30¢ each, 4/1.00.

Editor: Rick Brooks,
P. O. Box 5465
Milwaukee, Wisc. 53211.

No. 2 of this almost perfectly readable zine (a few inkless spots) contained three excellent pieces -- an article on Tolkein (a summary), an adaptation of HMS Pinafore aboard the USS Enterprise (which doesn't rhyme with "reprise"), and a predictable horror short story (a reprint). No. 3 & 4 (combined)

certainly gets closer to the mark with an article on history (ancient type cultural), a readable Baycon report, an article on the Captain Future series, rock record reviews (Dylan had a 2 record album, too), a nothing "interview" with Walter Koenig (who?), a fair letter column, fmz reviews, and sprinkled in illos, poetry and quotes. A mixed bag, to say the least. Fair stuff and getting better.

Science Fiction Review: Richard Geis
P. O. Box 3116
Santa Monica, Calif. 90403.
50¢ each, 3.00 a year.

As any fool knows the hardest thing to do is follow a good act. When it was yourself it's even more difficult. But if you are Dick Geis, with plenty of contacts, flair, and money (lots of money) you can publish a zine like this and make it look easy. Just send the sub and don't worry about the contents, although I will mention that there are quite a few reviews in it and a lively letter column (higher in tone than the old Startling days, but like that).

Pegasus: Joanne Burger
55 Blue Bonnet Ct.
Lake Jackson, Texas 77566.
No price listed, about 30¢ should do it.

Actually there are two items here -- besides Peg 4 is the S.F. published in 1968 list (35¢) which is a continuation of Joanne's series and worth getting if you still read stf. What a job! Added to the January books published in Peg 4 Joanne is doing a great job of keeping readers of stf informed. Also in Peg is things bookish like: reviews, transcript of Houston SF Society discussion (Joanne, Joe Pumila, Beth Halphen, Lisa Tuttle, others, and Piers somebody; is this for real?), and speech by Galouye at Deep South con, Letter column, too.

Cry: Elinor Busby (contributes)	Wally Weber (see front of	Vera Heminger (subs)
2852 14th Ave. W.	TB for address)	30214 108th Ave. SE
Seattle, Wash. 98119.		Auburn, Wash. 98002.
40¢ each, 5/2.00.		

Cry 180 is one of the "fluff" zines. It's fun to read but has nothing of real weight in it. Of course, Cry does have a John Berry piece, an article on Seattle, a review of Walt Willis' book, chitchat from Vonda McIntyre, "The Adventures of Doctor Doctor" (a thoughtful humorous item), and the letter column. All offset with a color cover by Kirk.

Heckmeck, Mario Kwiat
4400 Munster/Westf.
Stettiner Str. 38
Germany

Manfred Kage
Schaesberg (Lim.)
Achter den Winkel 41
Netherlands

Do foreigners have as much trouble understanding our postal addresses as I have with theirs? Anyway, because Gerfandom is going to bid on the con for 1970 it may be a good idea to read this zine. My impression is that this group is at a level equivalent to US fandom in the early '50s. Such things like zine reviews without addresses (corrected in #20), falling all over self

adulation of other zines, plus juvenile abundance of breast jokes makes me wonder if Gerfandom should try a Worldcon. See for yourself if you dare.

Starling: Hank Lutrell & Lesleigh Couch
(try) The Basement
1108 Locust St.
Columbia, Mo. 65201.

Starling 13 is a nice zine. Main topics of discussion here are: the draft, rock music, 2001, and sundry reviews and letters. All of it is well done and good art scattered throughout (especially the Lovenstein and Gaughan). I understand via rumor we should send congrats to St. Louis. I'll deliver mine in person at the con.

Thought of the month: if a fan subscribes to the top ten fanzines he spends more than he would spend buying the top prozines.

From the looks of the number of letters in hand as I type this, there may not be a June issue. If you write, there will be. Simple?

Keep smiling, ghl

Vera Hestinger (subs)
3031A 106th Ave. SE
Auburn, Wash. 98002

Wally Weber (see front of
18 for address)

Kinor Budy (subs)
1857 14th Ave. W
Seattle, Wash. 98149
50c each

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