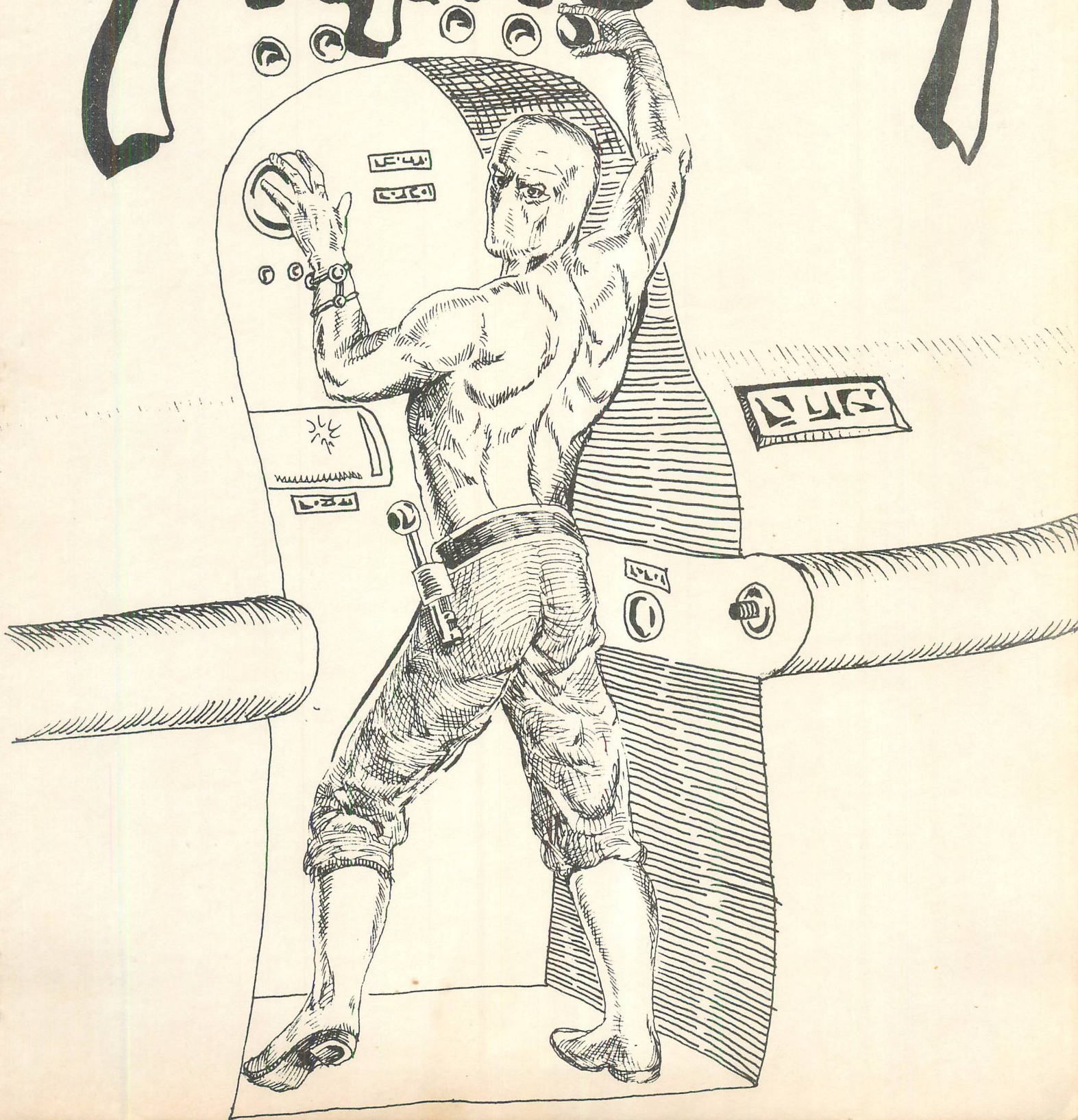


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TIGHTBEAM



TIGHTBEAM

This is Tightbeam 59, Jan.-Mar. 1970, the letter column (and general interest material) of the National Fantasy Fan Federation. Tightbeam is published for the NFF by Gary H. Labowitz, 1100 Betzwood Dr., Norristown, Pa. 19401 to whom all letters, manuscripts, and artwork suitable for cover use should be sent. A return envelope with sufficient postage would be appreciated.

Whenever a session of gafmoi occurs here in Norristown I find myself falling into the same pattern and can therefore judge pretty well when it's over. I believe that this current session is over. There are two major reasons why my activity will pick up from this point in time for at least a while. They are: the place I work for has just moved into a new building which is two blocks from where I live. The two-three hours of the day that were formerly taken up by travel to and from Philadelphia will be eliminated. These additional hours, plus the time it won't take for me to recover, can profitably be used for publishing ventures, the most tedious and put-offably part being the typeing. Secondly, I have just returned from the 1970 Balticon with the various contacts one makes at cons. This is a stimulating activity and spurs one to activity. The combination is paactically irresistible. So, forthwith I begin the typing of this TB, which is pretty late for Jan. but about on time for March.

This brings up the question: "Won't that mean only five TBs this year?" I should think not. Provided letters come in at their present rate I should have more than enough material to fill out an extra issue, thrown in, of course, when the basic mood strikes me. Additionally, I suggest the zine become a little more generally oriented and I am therefore opening the door to general material: poems (of which I'm very critical), articles, con reports, book reviews, general bitching, and the like. I will attempt to fill out my writing with book reviews of those stf books I read if time permits.

A few words on the Balticon: Since I was an out-of-towner there I believe I enjoyed the con much more than I enjoyed the Phillycon this year. At Phillycon we travelled back and forth to home which is a longish drive. Also, one misses so much of the evening liveliness of the cons that way. In addition, then, to the additional time spent at the con overall, the general conversational quality of the Balticon seemed better. By that I mean that one could speak more freely and at greater length with any other of the attendees. And, of course, you get to know those people much better. The program was semi-informal and loose in format so that you could pretty well ignore the parts that didn't interest you without feeling you missed something. People remembered fondly from this end of the typewriter were: Debbie Langsam, Gay and Joe Haldeman, Andy Porter, Alice Haldeman (and brief talks with hubby Jay who had to go to work each night), the Zelaznys, John Boardman and wife (Perdita?), and the alter ego of Alexi Panshin who is Gardner something (last name both unpronouncable and unspellable but standing for the last part of the duck that goes over the fence, or something). By the way, none of the above is in any particular order, just what comes to mind as I sit here trying to fill up the stencil.

Many comments were made at the Balticon about the Phillycon, most of which I am coming to agree with and will try to correct at next year's gathering. Meanwhile, do try to get to any regional con you can, specifically Marcon in Columbus, Ohio. March 20-22; write to: Larry Smith, 5370F Roche Drive, Columbus, Ohio 43229. --- Boskone 7, March 27-29, write to: NESFA, P.O.Box G, MIT Branch P.O., Cambridge, Mass. 02139 --- SFCOON 70, March 27-30; write to: Quinn Simpson, 977 Kains St., Albany, Calif. 94706. --- Minicon 3, April 2-4; write to: Jim Young, 1948 Ulysses St., NE, Minneapolis, Minn. 55418. --- Lunacon/Eastercon, April 10-12; write to: Devra Langsam, 250 Crown St., Brooklyn, N.Y. 11225; and others to follow.

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ROBERT SABELLA

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I have come up with a little project that I think might prove interesting to carry out, but the project would take place in TNFF and/or TB, so it would require your cooperation (since you seem to be editing everything these days), although all of the work would be done by me.

The project is very simple: since it is now the end of a decade, the fans might be interested in a poll choosing the best novels and writers and short fiction of the decade. All that you have to do is to write a short article in the two fanzines telling the N3F members about the poll. All that anybody who wants to participate has to do is to write on a postcard, in order of preference, their three favorite novels, writers and shorter works of the past decade. They can then sent the postcard to me (no later, than say, January 31) and I'll compile the winners. The results can then be printed in TB and TNFF next year.

I think that this is a good idea, and if successful, can be somewhat prestigious for N3F. I hope that you will cooperate with me.

//Of course! However, you miss two very important points. First, who is going to decide the eligibility of the various titles you will receive? Are titles only eligible if they saw original publication in the 1960-1969 decade? What of translations, reprints from foreign works, reprints in general; serials split over the decade line, pastiches of shorts written or published over the decade line, etc? Second, why would you want to restrict the poll to members of N3F? Wonderful as we all are, the general level of N3F membership is new to the field. A fairer representation would include anybody you could reach via the general fanzines of fairly large distribution, such as SFR, Locus, Luna, etc. To ask a person to name the best works in the last ten years implies they have been reading the output in the field during the last ten years or have surveyed the field extensively in old magazines and reprints. ghl//

KLAUS BOSCHEN

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I happened to have visited New York City recently. Among the various things I saw was the U.N., a man relieving himself in the doorway of a closed shop, and several monuments. I think had I been Ellison I would have come away remembering the man in the doorway. That fits into Ellison's reality of a Machine that conditions, processes, and finally discards the people that compose it. Pierce, though, might have seen the complex social structure that is the city, taking the U.N. as a symbol of the hopes and final result of mankind and its struggles. The whole conflict between the New Wave and Traditional SF revolves around this; what is the nature of man and his society, should he be represented by the man in the doorway or by the U.N.?

Tom Goyett: I am both an anarchist and a science fiction fan. My being the former is due largely to the fact that I have read science fiction for several years now. Science fiction, as John Pilgram pointed out in an article entitled "Science Fiction and Anarchism" (Anarchy 34) has a way of expanding one's revolutionary conscience. In fact I first encountered the concept of anarchy in Eric Frank Russell's The Great Explosion. One of the best ways I can think of making people become involved is to show them what will happen if they don't, as is described in such science fiction as Stand On Zanzibar or Jagged Orbit (both by John Brunner).

//But the fact remains you remembered them both. The analysis of both and the synthesis of what each contributes is really the important activity. Each event in itself has no all-encompassing meaning. It is only through the existence of both of them, and your simultaneous awareness of both existences that meaning can be derived. Or something. ghl//

ANDREW PHILLIPS

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BLUSH I made a rather embarrassing slip of the typewriter in TB 57. If the "science" article in F&SF that I mentioned actually had said "that galaxies had been observed receding at Hubble speeds greater than c " I would have had no quarrel, since that is precisely what has happened. Well, not precisely. QSOs are not strictly galaxies, and the cosmological origin of their red shifts is still disputed, but that would be quibbling. Actually, the whole fatuously moronic article was based on the premise that "...a Red Shift greater than one ... //means// a velocity greater than that of light. ..." The relativistic ratio of observed to emitted wavelengths had not, apparently, trickled down to the level of F&SF, even though the "theory of Special Relativity" (I kid you not) is mentioned in passing.

Actually, even though I only recently got around to reading it, this particular dead horse has been buried for almost two years, and if it hadn't been for my disconcerting slip I wouldn't have disinterred it.

Lapidus: I have a hard time assigning authors, but on a story by story basis I don't have too much trouble distinguishing between the Old Wave and the New Undertow. They're both mostly barely readable crud. The big difference is that the NU apologists keep telling me that its shit is gold.

//Does anyone seriously believe anymore that by reading science fiction one can learn science? As the above shows, the science in science fiction is barely substantial. Unless you already have a scientific education; then you "see" all the science in it. ghl//

JOHN ANDREWS

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

Tom Goyett: At least people are starting to realize there are such things as Establishments. Probably in 1000 B.C. the Egyptians did not know there was such a thing as an established order of society -- that it was liable to change. Now the man in the street is starting to catch on. It makes him uneasy. If all of you had only become concerned about a thousand years ago, you would have saved a lot of trouble.

Doug Robillard: Thanks for telling about The Man in the Maze. I for one would not have known about the myth background.

I always seem to live in "those" places, since most sf magazines are easily available on the stands.

I dare say that I have not let my views on sf be known very much. The following is a four-point program that I think would save sf from its excesses, and keep it on an even keel.

1. Contradict the cult of childhood and adolescence.
2. Maintain high seriousness.
3. Intrude harsh reality into dream-like states.
4. Clarity, clarity, clarity.

Undoubtedly, these points could stand some explanation. The hardest thing about the first point is seeing that such a thing exists in the world, although "cult" is not necessarily the name for it. The second point is poorly defined, and seems to preclude humor, which is so precious. In the long run vulgarity tends to be unentertaining. All forms of fiction need to be entertaining to survive. Things that are not serious, tend to slide into vulgarity. In particular, obscenity has a way of turning out vulgar. Concerning the third point, authors such as Dick are kept inside of it. If the characters of a story always seem to be under a spell or never seem to be on the verge of coming out of it, then it is either a fairy-tale or else a dope-dream and does not belong to the genre. I hope that everyone at least comprehends the fourth point. I say that no matter how much we dislike a story, the author should make it clear enough so that we know what is there.

Alma Hill raises an interesting question. How to make a richer story? In my opinion, story tellers learn mostly by copying past work. In the old days, they copied oral sources, almost word-for-word. Paradoxically, we have become freer as our form froze into print. The successful learning experience is one that copies the "right" stories and recombines them skillfully, so that a reader won't notice the source or if he does, will feel that his taste is being flattered. The "right" stories usually turn out to be those that had been well copied in their turn. Alma's suggestion of re-writing a published tale is a gentle hint for practice; I hope that men are worldly enough for the bald truth.

R. L. Stevenson, when he practiced, went even farther. Stevenson took his borrowed plot and tried to write first in the style of one author, next in the style of another. He had health problems. A man with stamina might practice in a mixture of two styles at once, more of a strain.

//Some years back a fan copied stories from a prozine and sold them to another prozine. Tsk, tsk. ghl//

ELI COHEN

601 Furnald / Columbia Univ. / New York, / N. Y. 10027

A beautiful cover on TB 57. Nothing like a spot of color to brighten up a magazine. How did you cut the holes?

//Sorry to say, I did not use a laser. I did them with my little Xacto knife. ghl//

Doug Robillard: Re Man in the Maze -- since Silverberg called the planet Lemnos, the name of the island Philoctetes was abandoned on, it seems likely that not only was the plot based on Sophocles' Philoctetes (which it follows almost exactly), but that Silverberg intended the parallel to be noticed.

I second George Fergus, who perhaps did not make himself sufficiently clear to you -- Burroughs used "alternation of plot lines chapter by chapter until the two came together" in his Tarzan books, long before Slan. George was giving an extreme example in The Lad and the Lion. Most of the books alternately followed different characters until they met and/or rescued each other

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towards the end. The one I remember most vividly in this respect is Tarzan at the Earth's Core, where, unless I'm mistaken (I read it a long time ago), there were three plot lines, with only the Tarzan strand really superfluous.

George Willick: I would be willing to say "any formula using c or c squared as an absolute may be a bunch of crap." But the system we have explains a lot of things which you need alternate explanations for before you can throw out relativity. And there's really no reason for the Universe to be set up so Man can satisfy his every whim, though such a situation is possible (Waldo, where are you?). My real gripe is with a writer who accepts relativity and then picks "flaws" in it that can easily be explained by the theory itself. In the case of the Wodhams story it was just incredibly sloppy homework, further aggravated by the fact that his whole FTL schtick was irrelevant to the main point of his story. There was another Analog story ("Local Effect" or somesuch) which explained Michelson-Morley and all our experiments confirming relativity by postulating an alien drive field enveloping Earth and changing the properties of our local region of space. Though the author doesn't bother explaining the magnetic fields detectable throughout the galaxy (at present, magnetism is explained as a relativistic effect), at least he's made an attempt at plausability. I don't expect sf writers to be physicists, just to do a little teensy bit of research before they put their feet in their mouths. I picked up a lot of information and misinformation from sf, and it would be nice to know that something stated as a fact in a story (where the reader doesn't have the knowledge to check its validity) is dependable. Especially in Analog, now that its entertainment value has become so undependable.

ROY TACKETT

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Tom Goyett: Because we do not fill the pages of TB with discussion of the subjects you mention it does not necessarily hold that we are not concerned with them. And discussion of these subjects in TB really wouldn't accomplish much. There are no members of the power elite in the N3F and they certainly don't read TB. The place for such discussions is the public press not specialized hobby publications such as TB. In any event, the great bulk of the people are not interested in getting involved. They will grumble to themselves and bitch to their fellow workers on the job and the women, getting it garbled as usual, will chatter at their coffee-clatches and card games, but none of them will bestir themselves to even take an interest in local issues -- how can you expect them to do anything about larger, more abstract issues? Besides, there are too many people in the world anyway so who cares if a few die?

Joanne Burger: (and others) Distribution of the prozines is often fouled up by the local distributor. It should be remembered, also, that there are not enough copies printed to supply every outlet in the country therefore the distributor places his copies on the stands where they are known to move. I recently visited the local newsstand at the time it was being stocked and asked the distributor's representative why he didn't put ASF on that particular stand (it carried only Amazing and Fantastic). He said he had found it didn't move there but I could get it at another stand a couple of miles away. I talked him into giving it another try. Consider that there are, at a guesstimate, around 200,000 newsstands in the country, not one of the prozines print that many copies. No wonder distribution is spotty.

Eli Cohen: Yes, the big problem with translations is that they read like translations. What is really needed is a team: one member proficient in both languages to make the actual translation and the other to polish the translation

6 and put it in the idiom. Such would have to be a labor of love in the case of sf for the payment involved is minimal. Few connected with the sf field in the United States have the language knowledge to do the job.

//But a proficient translator wouldn't need "polishing." The whole point is that a translator, in order to do a good job, must not only know the languages involved but use the same basic style of one language that the author used in the other. And the translator should also understand the genre of the work he is translating. And both cultures and societies to really make the work intelligible. In short, I fear that a "logical" translation is impossible. ghl//

George Fergus: Paperbacks, such as Orbit and New Writing in SF, are actually magazines in disguise. More of them are in the works. Whether there should be some sort of Hugo consideration for them is open for debate although I do like your idea of a Best Editor award.

It is questionable whether Ackerman could suggest a better language than English for the simultaneous translations (if they happen) at Heicon. Ackerman might suggest Esperanto but the idea of an artificial international language became passe some years ago. Without any particular ballyhoo or idealistic propaganda English has become the international language. International business contracts, for example, between non-English-speaking countries are drawn up in the languages of the countries involved and also in English. Schools in most of the major countries of the world now teach English as a required subject.

//Bosh and nonsense. The language with the widest dispersion is English. But nationalistic, cultural, and logical imperatives make it highly desirable to have a language that is 1) devoid of nationalistic ties, 2) standardized as regards vocabulary, pronunciation, grammar, and spelling, and 3) reasonably constructed to allow for additions and ease of learning. Esperanto, and a few others, fit the requirements. It's not a question of which language to choose. It should be that we choose one, start teaching it in parallel with our national language and let the next generation (if any) have the benefits of a means of communication (even if only written). I truly envy the Swiss with their mixture of German, French, Italian, and Romansh. ghl//

JOHN ALBERT

636 Pine Beach / Dorval 740, / Quebec / Canada

I read in Oct. TNFF that you are making a pb index. Is this for sale? and how much?

//Thanks for asking: herewith a free plub for me. My index to my pocketbook collection will appear (apparently in two parts) with my revived magazine Canticles from Labowitz. I am now accepting requests for single issues (starting with this issue of TB) at 25¢ a copy. It should be out shortly after this issue of TB. Those with whom I trade need not send cash. All others.... ghl//

DARRELL SCHWEITZER

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Ed Krieg mentions a possible Hugo candidate. I'll mention a few more. Novel: Bug Jack Barron, Isle of the Dead, or The Left Hand of Darkness. Drama: The Immortal. Novella: Delany's "Time Considered as a Helix of Semiprecious Stones" (final version in Best SF 1969, earlier version in New Worlds 185),

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Silverberg's "To Jorslem: (Galaxy 2/69, a sequel to last year's winner, Nightwings, coming out with that story and Perris Way as a novel from Ballantine), "The Horror from the Magellanic" by Ed Hamilton (May Amazing, Star Kings sequel number four, coming out in a book later or So They Say), "Quspenski's Astrabahn" by Brian Aldiss (New Worlds 186, Jan. '69, last of Charteris series).

I heard somewhere that they cancelled the novellette category. Short: "A Final Sceptre, A Lasting Crown" (F&SF, 10, '69) by Ray Bradbury, "Endfray of the Ofay" by Fritz Leiber (If, March '69), "Phoenix Land" by Harlan Ellison (same issue). Prozone, Galaxy, F&SF, Amazing, Fantastic. No others deserve consideration. Artist: Freas, Gaughan. I haven't seen too much really good artwork this year. Fanzine: SFR, Riverside Quarterly, Trumpet, Third Foundation (on the strength of the Gerrold novel The Metaphysical Hyena). Fanartists: Kirk, Rotsler, Fabian, Lovenstein, Bode, Barr. Fanwriter: David Gerrold or Harry Warner, Jr.

Say, folks, have you seen the new weird-fictionzine Coven 13? It is very good, even though almost all of the authors are unknowns. The art is excellent. I wonder if we should vote for William Stout on the strength of two covers. This zine is a good choice for the 1971 Hugo. It pubbed only two issues in '69 and is not eligible this time. Number three will have another previously unpublished story by Robert E. Howard. The address is: Camelot Publishing Co., 2412 West 7th St., Suite 301-302, Los Angeles, Calif. 90057. 60¢ per issue; 12 for six dollars. Coven needs your support.

Andrew Phillips: Repent Harlequin etc. appeared in the December, 1965 Galaxy. In case you are interested, that ish also contains part two of three of Fred Pohl's Age of the Pussyfoot.

Jerry Lapidus: Notice Bug Jack Barron on my Hugo list, in spite of its many virtues. I didn't consider the obscenities objectionable, I use language like that; almost everyone does. The language in BJB was overdone to the point of ridiculousness. Example: First installment, January '68 New Worlds, page 6, second column top of the page. Here we have one of the finest poetic passages in the whole novel, which is ruined at the top of the next page with poorly placed four letter words. Howards starts thinking like Barron, and like the Lucas Greene on the preceding page and like the hippies and like everyone else. This is not very believable.

Also I consider BJB to be stylistically poor. Not because of bad style, but because of inconsistency of styles. Spinrad seems to be trying everything he can think of, and they all don't mix very well. For example, why did he suddenly switch to present tense for a small part of chapter twenty? Stream-of-consciousness keeps slipping in at the worst times. I found it effective only once: in Sara's suicide at the end of chapter 19.

In spite of all this, the characters of Howards, Barron, and Sara Westfield are totally alive, with more depth than all but a few sf characters. The social comment is thought-provoking and relevant yet still speculative. Symbolically, it converts the Adam and Eve mythology into terms of our modern technological society - a feat impossible in the mainstream since it chooses to ignore the change in the world of today, and last, but not least, it is perhaps the finest treatment of the immortality theme ever done. I can think of only a few others that might match it in this aspect: Weinbaum's The Black Flame, Clarke's Against the Fall of Night, Zelazny's And Call Me Conrad and Isle of the Dead and a couple others. Keller's Life Everlasting might belong in this group. I dunno. I never read it.

8 People are talking about Hugos a lot lately in the light of real World-cons. There is a chance that the Hugo could be devalued this way. I mean if Perry Rhodan, Peacelord of the Universe (that was one of the titles, wasn't it) or some of that Spanish drek won, people wouldn't think too much of the awards, would they? The awards are supposed to be for quality, yet in some countries the only quality they have is old American and English reprints which aren't eligible anyway. The only non-English speaking country that seems to be producing any sort of quantity is the U.S.S.R. and they still leave a lot to be desired.

Steve Goldstein: Yeah, CRAS isn't the best fanzine in the world, but you may be interested to know that the second issue is readable. The Harry Warner article will be reprinted in number three and anything that the readers ask for will be reprinted. There are several reprinted poems in number two. A cartoon I messed up in number two will be reprinted. I never waste material. Dennis McCunney, who knows a lot about graphics and design, promises a letter of detailed criticism on my layout. That should improve. I have finally cracked the secret of running fillos without using electrostencilling (only problem is, they must be very simple) and average two a page. There is some good stuff in number two, especially an article by Kaymar Carlson and some excellent poetry by Paul Ganley and his alter-egos.

//Gasp! Schweitzer has "cracked the secret" of tracing artwork onto stencil!! Maybe we should put you up for the Hugo in the Reinvention of the Wheel category! ghl//

MAURICIO KITAIGORODZKI

Valentin Gomez 3455-PB-6 / Buenos Aires / Argentina

I am enclosing herewith my ballot, and I must say that in all the time that I've been a member of N3F, this is the FIRST time I've received something BEFORE the whole thing is over. Looking at the last roster, I've been able to see that overseas members are very few, and I would like to suggest that in our particular case magazines like Tightbeam and others be sent by airmail, so that we may be kept in touch with N3F.

It is very sad to receive from the Federation a magazine and discover that it is hopelessly outdated. And for the same reason, it is impossible to partake in the different activities, because when we want to do it, it is already too late.

//I am taking some action on this but it may be far from satisfactory. I experimented with the ballot by mimeoing it on onionskin paper and mailing it airmail. You will also notice I mailed the one sheeter airmail also. The real problem with this is that air rates are prohibitively high, and I end up paying for it out of my pocket. Also, the onionskin paper is not a very permanent form of magazine. Therefore, this is what I'll do: I will run off copies for overseas fans on onionskin paper and send airmail; it will not have the cover (which is offset). I will follow up with a regular copy sent in envelop at third class (surface) rates, although I'm looking into air third class rates. Maybe they don't have that for overseas mail. I would appreciate hearing from the overseas fans on this as to whether it is worth the effort and bother. Glad you got a chance at last to get in on the election. ghl//

MICHAEL O'BRIEN

158 Liverpool St. / Hobart, / Tasmania, / Australia 7000

So TNFF is alive and living in Norristown? I've been thinking that the NASA Moon Pox had got you all or something. This year, I've received two TNFFs and one TB from the N3F. What happened over there? Mass gafia?

//Well, no. I've been pretty well on schedule with TB and got out three on-time TNFF's. You just haven't got them by boat yet. Chances are this will arrive before they do. ghl//

a few scraps of news from the antipodes: an SF Club has been formed in Brisbane, making the third in Australia (others in Melbourne and Sydney); Leigh Edmonds, OE of the Australia and New Zealand Apa (ANZAPA) has resigned; the first Sydney Science Fiction Convention will be held 1st-3rd January, 1970.

Whatever happened to the Overseas Bureau? Michel Barnes did a great job last year.

//By the way: please note from current TNFF that Mike Zaharakis is pubbing TNFF this year. ghl//

PHIL MULDOWNEY

7, The Elms / Stoke, Plymouth / Devon, / England

At last the miracle has happened and Star Trek has appeared on British T. V. Unfortunately due to work, I have only been able to watch a few episodes, but those that I have seen have prompted the question "Why all the great fuss?" It would seem that all the horrible T.V. of the past has conditioned you! So that when mediocrity, or at least something above the level of abysmal comes along, it is hailed as the one and only T.V. wonder of the sf world. Flots do have some merit, but -- ye gods -- the few that I have seen have still been painfully stereotyped. Acting, yes, well as for acting, I am beginning to come to the painful conclusion that American T.V. has secretly developed human robots, and are using them as actors. On the other hand a robot might be better than some of the acting performances.

Sf in a visual medium has palled for me long ago. Hence the above remarks! (which may be hasty and unjustified, in that I may have been unlucky in the few programmes of Star Trek that I have seen). But to me at least, sf on T.V. is a pale imitation. The printed word, and even an sf radio play, can give the imagination full play, let your intellect roam, your whole mind accept the challenge. But T.V., it closets you, embalms you in its seemingly never ending series of underdeveloped imagination and terrible production. What is it about the medium of T.V. that has produced such appalling results? Sturgeon's law is undoubtedly just, but perhaps it should be altered to 99.9% of all T.V. is rubbish!

The great society flourishes. Yet what teetering foundations it stands on! At the moment all of London's 3500 dustmen (or refuse collectors or whatever) are on strike. So 7,000,000 people are slowly encompassed by an ever growing tide of debris. Filth is filth.

//Letter dated Oct. 7! However, Philadelphia is suffering the same sort of fate at this writing, not from a strike but a slowdown. Due to a new commissioner that the workers don't like, they are not working any overtime. And the trash

10 Just piles up in the streets. When a court injunction required the men to work overtime (a dubious legality at best) they each put in 15 minutes and took off. And what of the appointee? He says he'll stick it out since to abandon his appointment would be an affront to the mayor, who fires anyone who disagrees with him. If any of you pick up a Philly paper you'll see the comedy in it all, but the residents have a big rat problem on their hands. ghl//

It is several months now since that awe inspiring event, when men landed on the moon! Glory! Plus many, many pages of turgid prose and useless cliches. An event that sf fans have looked forward to all their lives, a crowning achievement on the road to the stars! Yet after that first initial flurry of "they made it" my personal attitude has remained rather ambivalent. It is perhaps a purely personal thing that is difficult to put a finger on, but somehow all that hard-ware and reflected glory have depersonalized it for me. To try to express myself the moon programme is a great escape, a fantasy created to hold the world (and the USA in particular) enthralled by the new frontier, the stars out there to which man leaps! (amidst sounds of the celestial choir). I am not saying that the moon programme is not a magnificent achievement, but the whole thing seems a sop, a smokescreen to hide the reality. Isn't this partly all the ballyhoo? The USA has great problems, but in this the politicians can turn to a simple straight-forward thing and say "Look, at least in this we have succeeded!" In doing so they may try to cover up the other problems. Every society needs a frontier, the USA especially, and in space it has found it. But let's not kid ourselves, no problems are going to be solved by this new frontier, it is only going to give us more!

//Good golliies, Phil, we already have gotten our reward in technicalogical breakthroughs; like food cooking pouches, a fountain pen that writes uphill, etc. ghl//

In essence, I think that goals have been confused. A fine thing, lift up your heads and praise brave men. At the same time, take them out of the sand and look at overpopulation, at a crawling seething mass of humanity that may well end up choking itself in its own rubbish. Whither priorities?

The sf magazine field seems to have had a few changes. A new British (or Anglo-Australian if you like) sf magazine: Visions of Tomorrow edited by a fan of several years, Philip Harbottle, and published by Australian Ron Graham. The first issue is a mixture, large size nicely printed and produced. Material is of an old guard flavor. Execrable cover, for a first issue, and curious imbalance of material. A nice story by Jack Wodhams, but another from William F. Temple that makes me wonder if it is not a reject from Amazing Stories of Super Science of whatever! of the 1930's. It has all the hallmarks. But a magazine to watch, could be very good indeed.

I see Galaxy publications have changed hands. Have not seen an issue of If under the new Ultimate/Tandem regime, but the September Galaxy has been pushed really hard over here, i.e. where before you were lucky if you could get a copy from a specialist sf dealer, now every newstand has a copy. I can't say I like the change. Reduction in page content and making the print smaller makes it look cheaper. Typing errors did not look so bad in bigger type, but now the sheer carelessness and laziness of them stands out like too many sore thumbs. As for the stories, if this is any sample of the new editorship, then god help us.

As of this typing, it looks like there will be an April TB so write real quick. ghl

DAVID LEWTON

735 E. Kessler Blvd. / Indianapolis, / Ind. 46220

In a way I can't help but sympathize with George Wells as I like Captain Future too. However, I cannot condone Popular Library's gyping Edmond Hamilton out of his royalties. Perhaps Kenneth Robeson (or his family) could use royalties too, but this is not the point. We have not heard about them. We have heard about Edmond Hamilton, Edmond Hamilton who has at least had the pride to keep his own name. I'd like to see more SF from companys; I'd like to see more Captain Future. But, letters don't help; not while profits are being made. If Popular Library feels that they will lose nothing all letters will be put in the customary file: the trash basket. Threatening letters ("If you don't, I'll stop buying") do nothing but tell them that you are the type not to stop buying. There is more at stake here than whether or not the next Captain Future reprints come out on schedule. An SF writer is being rooked by an unscrupulous company, it is our duty to encourage others to do so. To show them, and other publishers, that SF fandom simply will not tolerate such horseplay, reprint or no reprint.

//I'd just like to point out that Popular Library is within their rights (the way I understand it) in not paying royalties; they aren't doing anything illegal. A more effective boycott, if it comes to that, is for SFWA to resolve not to submit manuscripts and reprint rights to Popular Library. Remember fans, we constitute a very small portion of the sf buying public. ghl//

TONY LEWIS

Box 547 / Cambridge, / Mass. 02139

//I'm sorry to be so late with this one; I hope it hasn't caused too much difficulty and hope it reaches some of you in time to make a difference. At any rate it goes into the record. ghl//

As Chairman of Noreascon, the 29th World Science Fiction Convention being held in Boston, Labor Day Weekend 1971, I feel I must correct a number of errors in the letter from Alma Hill in Tightbeam 58, November 1969, page 10.

1. Hal Clement is not treasurer of the NESFS because there is no such organization as NESFS in this area.
2. Hal Clement is treasurer of the 1971 World Science Fiction Convention.
3. The name for the 29th World Science Fiction Convention is Noreascon and not BosCon. We did not use that name as we felt it might lead to confusion with the regional con put on by the New England Science Fiction Association, Inc. - Boskone.
4. The groups which put on the Boskone and Noreascon are legally separate entities although there is a large overlap of membership.
5. Alma Hill is right in saying that we are by no means the same as the MIT group as in recent years there has been very little overlap in membership between MITSFS and NESFA and MITSFS and Noreascon (Boston in 71) although as I stated above there is a large overlap between NESFA and Noreascon.
6. Please do not send memberships to Hal's home address as Alma did; it slows up the processing system; send all correspondence other than ads to the organization address. Mail sent to any other address may get lost in the shuffle and, in any case, will be delayed as it is passed on to the proper person.

I can easily see how these errors can occur as Alma has had essentially no contact with Boston fandom for about three years.

12//A really on the ball editor would have caught all that, and I was just printing it as is. I'll try to watch it on the con notices. ghl//

The next item is an Open Letter to ABC-TV urging them not to give up on Star Trek (or similar type series) from:

RAY NELSON

333 Ramona Ave. / El Cerrito, / Calif. 94530

//I won't print this five page letter here; I don't think it's of general interest. However, it raises the problem: does Ray want each member to get it? Can they send to Ray and get it? I'm not sure. Anyway, here's as good a place as any to remind the membership that I will run mimeo for members at cost if they will cut the stencils (Gestetner size only). So far, only a radio amateur group has taken me up on this offer. I guess fans who really want to publish get hold of some equipment somehow (like Schweitzer) and the rest don't even have the get-up-and-go to cut stencils. ghl//

PAUL DOERR

Box 1444 / Vallejo, / Calif. 94590

The postal rates never stop increasing, I hear they will rise again. We should all use only 1¢ stamps on our letters, that is a protest the PO will notice when they must start hand canceling all the mail. Maybe our sticky fingered public servants in Wash. will come up with a better solution than just shafting the suckers again. Another idea is to send in the postage paid orders in all junk mail, then without opening package, mark return to sender and give back to the mailman. The PO has been forced by the poverty fighters to hire many people who don't know how to and don't want to work on mail. The Chicago Xmas tie up is an instance, according to postal authorities. In the government installation where I work an order came in to hire a certain number of poverty people. At the same time an order came in to reduce the total number of employees to a particular figure. The number already employed was over that figure. People were discharged to reach the authorized figure. And more to allow for the poverty hires.

I enjoy s&s but a little more imagination would be nice. Ever notice, all the heros are big, strong, smart -- but wild barbarians from the north? How about an overfed, soft, not-too-bright semi-illiterate who can't break chains, castle walls and heads with his bare hands for a change?

ghl: Does everyone really have the right to decide if he will or won't smoke? What of the non-smokers around him who must breathe his smoke (his "used" smoke)? Does he have the right to smoke among people and inflict his disease and filth on them? Does he have the right to set an example for others?

//The answer is a qualified "yes." If the conditions are such that people are "trapped," i.e. aboard an airplane, train, etc. and the smokers are not provided with a proper place to gather (like a smoking car) then they do not have the right to smoke (morally) since they are inflicting others who cannot choose to leave. However, in private places (homes, cars, etc.) where a smoker may choose to smoke I may choose to leave. This all supposes that the government doesn't just issue a blanket ban on smoking as they have on burning refuse in many places. Then, presumably, they must not smoke for the general common good. But in no case should smoking be denied a person on the grounds that it's bad for him. It's his funeral. ghl//

Eli Cohen: It may not be fair to force a foreign writer to write in English to have his stories considered by English speaking people, but if we read only English and he wants us to read his story, then he must write in English. By the way, I'm answering your answer to my letter. I haven't seen the ish with my letter. Lost in the mail, I suppose. Recently a great pile of mail was recovered under an old porch. The mailman lightened his pack regularly.

Why don't you people with fanzines check into the N3F APA? All you need publish is six pages every six months (that's three sheets) which shouldn't be too difficult. Tolkien & ERB, etc. would find themselves among friends.

Is anyone around the Bay interested in skin diving or sailing?

//It recently came to my attention that there is a much better way to cancel the mail. The stamps must be printed with a chemical which changes color (say a dark purple) when exposed to some specific gas. The letters are simple shanken up in an atmosphere of the specific gas and the stamps (all or some part) change color. Then the mail is sorted and handled regular way. There are many difficulties with this, primarily the availability of older stamps which the government must still honor, but the true bulk of the mail could be handled this "new" way. Do we have any chemists out there who could suggest the proper chemicals for this approach? ghl//

GEORGE WILLICK

514 East St. / Madison, / Ind. 47250

Hmmm, am I a pro? I'll answer that if you'll first let me do some analysis on the question. //Go ahead.//

What's a pro? The question has always intrigued me and is, by this time, worrying the hell out of the SFWA as it becomes glutted with one-story writers. The latter has several dire consequences which I won't go into at length but you can readily see that it makes the Nebulas fairly meaningless as a professional award by professionals. F&SF has proven time and again (check the indexes) that just about anybody can sell a story sooner or later. Are these people pros?

Let me offer the following definitions for consideration:

1. PRO: A writer or editor who makes his primary living from SF and has/is devoted/devoting his life to it.
2. pro: A writer or editor who makes his primary living outside the field of SF writing but whose output in the field would or could be sufficient to support him.
3. semi-pro: A writer or editor whose output is irregular or unusable in quantity and who could not support himself through his efforts in the field.
4. the apprentice: The beginning writer who has sold his work but has not sold a novel nor ten short stories.

Examples: Group 1; Donald A Wollheim, Fred Pohl, Avram Davidson, Gordie Dickson, Terry Carr, etc. Group 2; Isaac Asimov, Frank Herbert, Wilson Tucker, and many I've known but hesitate to use for lack of knowing what they are doing at the moment. Heinlein for instance has a Naval pension to supplement his income but its exact amount would decide which category he places in...10 to 1 it would be the first. Group 3; you think I'm crazy? But it's obvious the majority fall into this category. Volunteers would be appreciated. Group 4; me...among others...as GCH.

14 The advantages and delights of the above are fairly obvious but if any of you happen to suffer whife's disease I shall point out a few.

Firstoff the classifications give you immediate class distinction and separation without inflicting inferiority on anyone. An apprentice can move to any of the three higher classes fairly easily. A PRO can get a job and become a pro or semi-pro. A pro can quit a job and become a PRO. etc. You never really know where anyone is at a given moment...especially if you consider the time lag.

Time lag: I write a story in my head, knowing I have the ability to write the thing but not the time. Eventually in a month or two I manage to get it down on paper. I submit...let's figure two rejections and a hit...as a fair indication of time passage...ergo six months...check comes either immediately or six weeks after sale/notification...another three months for a short or six for a novel before it sees print. So between what you're seeing and the writer there is anywhere from six months to a year's time lag.

And if you collect like our fast fingered editor and read only pbs then there will be an even greater gap.

Fulps and not buying them: Boy, shame, Gary, shame. Writer's face a danger in those pb original anthologies. Tis this...loss of money. If you sell to the pulps, reclaim rights in four to six months and then resell to anthology you get double money. If you sell to pb first...then you got slickered.

I don't mean to step on any toes but these pbs anthology types are money makers for the editors folks. And them editors like make what they don't pay out. If apprentice's need to see their names in print that badly then go ahead with my blessings. But you're hurting yourself. IF YOU'RE GOOD then you're hurting the pulps. And if the pulps die (i.e. the monthly magazines) then the field dies or don't you ever read the 'reprinted from' credits? Sure, sure the novel will float along like Christ on water but there won't be any place for the kids to write in, good and bad.

I've been watching the stands lately and the book stores. SF has almost died there. The pbs have stopped cold. Damned if everyone didn't super-glut the market until those who were buying collapsed. Even the astrology stuff has slowed down. Those prices hurt too. In ten years, the pb price has tripled if not more and the writers still get about the same. Doubleday pays the same as it did ten years ago. Ace up a couple hundred. Others wheel and deal. Re-printing is great. But fifteen or thereabouts Pohl solo and Pohl/Kornbluth novels in one month? Jesus God. Those people think Marsha from Millionaire Manor is buying those or Joe Kid who can't find a buck for gas?

Bah. No reason anymore..anywhere. Beat the doom drum and get out the black armbands. Is there not a tear to be shed for the humility of it all? Sniff.

Damn right I'm a pro. Got a pen name. Guess it.

BOB WEINBERG

127 Clark St. / Hillside, / N. J. 07205

First, I would like to mention that I was born in 1946 not 1916 as listed in TNFF. Thanks for the thirty extra years, but I don't need them yet. My correct age is twenty-three, not fifty-three.

To answer a few questions raised in the newest issue of Tightbeam. Leo Doroschenko should know better than to believe anything he reads. Horace Gold has been promising the revised version of "None But Lucifer" for some time now. Still hasn't come through, and I doubt if it will be around for some time yet. George Wells asks if the author of the Doc Savage novels is still alive. No, the author, Lester Dent, of pulp novel fame, died in 1959. And, as a collector, just finishing my set of Captain Future, I can definitely state that you just can't find issues of Captain Future magazine for 60¢ each. Nowhere.

I like the question raised by George Wells whether we should support publishers who do not give the author some reprint fee for material that they originally bought. Since Hamilton originally wrote those stories in the early forties, long before such a dream as paperback reprints was a reality, he never counted on such extra fees, and while it would be nice if Popular Library did pay him, I don't think it is really obligated to do so, even morally. In the case of Tolkien, I never felt even a twinge of sympathy for the man. He seemed to have handled his affairs with a complete lack of all interest or understanding of modern business affairs. As I understand it, he was annoyed that Ace was able to reprint the books in the USA through a loophole in the copyright laws, but because of his own inept dealings in originally getting the hardcover published, did not make anything much from the so-called authorized editions. Ace finally did bow to pressure and pay the man. The money from Ballantine went to Tolkien's publishers, not to the man himself.

Also, I strongly doubt if the current revival in swords and sorcery, which seems to be dying out anyway, owes very much to Tolkien. Those who read LOTR on college campuses do not also read Conan and his ilk. Burroughs and the Burroughs boom of the 1960's, when 400,000 copies of ERB sold in one year was the real motivation behind the boom in swords and sorcery. I've never really thought that Tolkien was that wonderful, and object to giving him credit from everything to popularizing sci-fi to motivating the S&S boom.

//There is that disgusting term again!! Where on Earth did that "sci-fi" label come from? It apparently appeared in the brain of some 'average' American who is used to the hi-fi craze and just figures fans use the same terminology. ghl//

Jan Strnad: I strongly disagree with you on the relative merits of a short story and novel. A good, well plotted, well written novel can have a meaningful, slam-bang, as you put it, ending, if the author is capable of first rate work. Try Dorsai by Dickson, or The Stars My Destination by Bester.

Floyd Perley's idea of how to increase the size of NFFF reminds me of something out of Ray Palmer's old Other Worlds. If everybody reading the mag would just send in \$5 for a two year sub, we'd be off and running to making Other Worlds the best SF mag in the world. Well, Ray didn't get his subs, and I'm sure that Floyd will not get his 3000 members. If Floyd complains that only 5% of the NFFF does any work, how then can he expect that unworking 95% to suddenly jump to work and go out and recruit. The only way the NFFF will ever get members is through hard work and making the organization so worthwhile that hard working fans who don't belong will want to.

//In some senses of the words N3F is an APA with no membership or publishing requirements. Actually, other than Fandbooks, which I'm willing to publish if someone else writes and/or edits them, one of the main and strongest draws N3F could have is a lively and frequent letterzine. Keep those cards and letters coming in fans. ghl//

ED KRIEG

510 North Chapel Gate Lane / Baltimore, / Maryland 21229

ghl: According to a recent issue of Locus - a newsletter I recommend most highly -- a New York City station is thinking of rerunning "The Prisoner" if enough letters warrant. Strange a football game pre-empted it but I know Baltimore and Washington stations had the episode in question. It might have been a local NY team playing an away game. Perhaps you and Doroschenko might be able to get the station.

In regards to the Hugo awards and the voting, it seems to me that you will always get a small number of people voting for awards for their favorites. Even in presidential elections no more than say 60-70% would vote anyway for the man of their choice. I do not think forcing the membership to either send in nominees or vote on the final ballot with a possible fine or penalty for failure to do so will work. No matter what anyone does you will not get nearly or almost nearly everyone who paid his five bucks to vote. 400 voters was the largest number in recent years. If four out of seven categories were won by New Waveish material, then we have our inactivity to blame. An indication of what I mentioned before about a small number of fans voting for their own favorite happened at the BayCon. When I got my final ballot I saw to my surprise that several unworthy books, etc. made it. It appears that Butterfly Kid was nominated by only ten people and a much better book by less than that number. I would like to see the run down on how the finalists were nominated. I'm sure that "Yellow Submarine" (FTUI!) and the Prisoner episode were nominated by a small minority. Any suggestions Gary? How about it you fen out there? What do you think about the balloting? Seems to me also that the New Foundation thing established by J. J. Pierce is not the big thing it's cracked out to be. I saw Pierce at the Philcon and was I disappointed! Is this the person who launched a thousand miffs and tried to topple the tall towers of New Waveism? I believe that Del Rey and the Good Doctor are merely tolerant of young Mr. Pierce. I agree with Mr. Del Rey on one matter; viz. that SF should not be dictated by any one set of standards. I'm for all kinds of SF and not for one particular kind.

//The idea of the Hugos are that people vote for their favorites. Why do you object to that? ghl//

George Fergus: Seems to me you are missing the point about most New Wave writing. Quite a lot of it deliberately seems uncommunicative because there is lack of communication today in many things, particularly in the so-called generation gap. I wouldn't call space opera that great. Isn't it strange that many of these people like you, George, call for a return to greater days and seem to forget the period of the nineteen fifties had sf mags such as Planet Stories, etc. with ghadaful covers with sexy looking girls and strong space men on the covers and even worse contents. I do not like so-called message stories but on the other hand I loathe stories that have all plot and no characters. Too much of one form of sf can spoil the field. SF was called the "Crazy Buck Rogers stuff" for so long, particularly in the fifties when UFOs were flying around and bad sf-horror films were abounding. Those magazines with the garish covers and stories were dominating the field. Astounding under Campbell's leadership was in the minority. Can't you try and have an open mind to all stories?

//What can I say? ghl//

MATT HICKMAN

708 20th St. / West Des Moines, / Iowa 50265

Harrah! Harrah! Robert Heinlein has finally completed his first novel in about five years. According to Locus R.A.H. has just delivered the manuscript to New York. I've been waiting a long time for this one. One could speculate for hours on the novel. I am content to wait with growing anticipation for it to be published. Heinlein is going to be interviewed in an upcoming Playboy, probably April or May.

I'll give you good odds that it will win a Hugo or at least place.

Ejler Jakobsson has been attacking Campbell lately. Besides probably not helping Galaxy and If (perhaps even hurting it) Jakobsson has done disservice to science fiction as a whole.

Leo Doroschenko: I disagree with you about Larry Niven. I think he is one of the brightest new talents on the science-fictional horizon. His stories are rich in a fascinating background and usually in idea. What's wrong with secret agent stories anyway? Poul Anderson, author of "The Sharing of Flesh" and other stories, has been doing quite well with his Flandry stories. And anyway "The Organleggers" is more of a mystery or detective story than a "secret agent" one. What made you think that If "swiped" Mack Reynolds latest crud from Analog if anything they are Analog rejects and rightly so. I didn't like "Myriad Ways" that much either, but at least it was better than any other of the nominees.

Harry Warner, Jr.: You're right, I don't think that fanzines are the place for political, ideological, or social comment unless in the context of science fiction or the future. Certainly it should not be used as a call to arms, it is not equipt to, it reaches too few people and there are other far better means to do it as well as the fact a call to arms is not anything near the purpose of fandom. Anyway I disagree with almost everything that Tom Goyett said.

As a member of the Second Foundation, I agree with you about the New Wave's inability to communicate its ideas to even some of the most intelligent of its readers. This perhaps is more important than its emphasis on antiheros etc. My own argument on this is that the written word, in fiction, is a form of glorification. I do not feel that antiheros should be glorified.

Ed Krieg: I feel that the arbitrary banning of any type of ad (except false etc.) is an abridgment of the freedom of speech and as such is wrong. The NO AWARD category should help keep the Hugos fairer, many of the latest winner won more by default than anything else.

Re Analog's top circulation; If you noticed December's Analog you will notice a drop in the over the counter sales and an increase in the subscriptions and over all sales. This automatically destroys the argument that its sales are due to the fact that the casual reader finds it more professional and attractive (even though they probably do) and supports the argument that it is due to good stories and/or the fact that the competition is publishing lousy stories. Our local supermarket has been recently experimenting with sf magazines they have had F&SF, Galaxy, Analog and some of the Ultimate reprintzines it now has Galaxy and Analog plus a reprintzine on the shelves.

SPACE is short once again, and I want to get what is on stencil cranked out and into the mails; however, I have two stencils left for my purposes. Herewith a few mentions of fanzines various people have been kind enough to send me. I urge those members who have not sampled many fanzines to rush right in there, using these listings as some sort of a guide.

Luna, from Ann F. Dietz, 655 Orchard St., Oradell, N.J. 07649; 25¢ per/\$3 a year (plus various other zines and rates, write for full list).

This is a lithoed, newsy zine with a few book reviews, listings of coming events, and a longish (perhaps complete) listing of the new books for each month. There is usually something interesting in it. Number 6 (Nov.) has a films column from Mike Deckinger (husband to Sandra) and a listing of the SF Film Series at the Museum of Modern Art by Ken Beale.

Locus, from Charlie Brown, 2078 Anthony Ave., Bronx, N.Y. 10457; 10/\$2; 20/\$4 USA, 10/\$3 Europe, etc. This is the absolutely required newszine of fandom at the moment, just send the money. There are occasional extras (like the art supplement issue #45, which is probably sold out by now but no harm in trying). Always good.

Corr from Perri Corrick, 1317 Spring St. #110, Madison, Wisc. 53715. 30¢ per/4 for \$1. My guess is that there has been a change of address since the numbers 1 and 2 came out since the number 2½ issue carries an address of 126 N. Orchard St. Apt.2, Madison, Wisc. 53715. This is a new entry and one of the nicest mimeoed items I've seen in a long time. I guess it's largely due to the surfaced paper in use. Just what do you pay for that stuff? Also, there is some rather creative use of the mimeo in artwork. I assume the "double-exposure" bacoover on 2½ was on purpose. Score another winner for Delap.

Beabohema from Frank Lunney, 212 Juniper St., Quakertown, Pa. 18951. Send 60¢ or a trade or something. It's so huge there gotta be something you'll like in it. (Well, uhh, that's logic of a sort.) Anyway, I've mentioned this zine before, even if he won't use my artwork. Actually, that's a form of recommendation.

Outworlds 1 from Bill & Joan Bowers, P.O.Box 87, Barberton, Ohio 44203. 50¢ per; 3 for \$1; British is 3/ to Terry Jeeves, 30 Thompson Rd., Sheffield S11 8RB, etc. This seems largely a cleaning out of the Bowers' file, but some of it is interesting reading. Bill, you may remember, pubbed Double Bill for so long with Bill Mallardi. We know there is better in Bowers and it will be coming anytime. At least it's a readable firstish. Start your collection of these today. (By the way, it's a sign of something: make checks payable to JOAN BOWERS.)

Moebius Trip #3 from Edward C. Connor, 1805 N. Gale, Peoria, Ill. 61604. 35¢ per/3 for \$1. This is more the type of magazine I remember from my early fan days; not the professional mimeo and litho we are seeing today, but readable mimeo. It's obviously only a matter of technique (of putting stencils and running paper through) but it gives a certain undefinable flavor to the zine. I hope it never changes. There is some discussion of stamp collecting and post office procedure, with speculation as to whether the p.o. will become obsolete and whether the postage stamps of today will be the rarities of the Galaxy some day, etc. As a stamp collector myself I find the remarks interesting. I used to collect U.S. but the real goodies cost so much, that -- well -- I'd rather put the money into fandom. I still have a rather specialized collection of Crete stamps, but I have never gotten them fully mounted the way I wanted. I do a freehand drawing of the types I have and mount all the varieties (overprints, different values, etc.) with the same design on that page next to the enlargement. The drawing I do is about 4x actual size and the couple I've finished look pretty good. The idea was to exhibit, but I've been pretty slow on fanac so you can guess how active I've been with stamp collecting.

Science Fiction Review #35 from Dick Geis, P.O.Box 3116, Santa Monica, Calif. 90403 2/\$1, etc. up to 6/\$3. Send \$3 immediately.

This is a required reading zine, if only to See How It's Done. However, there is always something in it to raise your blood and set you to thinking; the reviews are always leading me to murmur "I gotta read that one..." How can an editor, like Geis, put out a large zine like this consistently and relatively on time? On the other hand, other than private correspondence (which Geis no doubt has, I keep getting rejection notices from somebody out there) what else do you see Geis piddling his time away on? I guess if you're serious about publishing you do something like SFR and win Hugos. Which brings up Harry Warner, Jr.'s comments on just that aspect of publishing: "There must be at least a subconscious tendency for the fanzine editor to run some literary criticism or bibliographical articles or prozine reviews, even if his own interests concentrate on fandom itself, in the half-conscious hope that the miracle will occur and the vast throngs of outer circle fans will rush to subscribe to this fanzine for that material and then vote it a Hugo." Is this the case? I recall my own feelings when I first got started publishing a while back and it did not center on winning a Hugo, ever or in the slightest. I enjoy the hobby of getting out a publication, doing the best I can on reproduction. If the whole process was to type up the material and send it to a printers, most of the work and enjoyment would, I feel, be gone. The biggest pain is getting material, and for this reason I think many amateur publishers join apas where there is a built-in stimulus to produce writings of your own. Of course, this has something to do with my own particular cop-out of running a letterzine for N3F. Then again, I am reviving Canticles and am back in the begging market.

The Legal Rules from Jerry Lapidus, 54 Clearview Dr., Pittsford, N.Y. 14534. 10¢ or two 6¢ stamps. I think last year I plugged this and somebody send me stamps. Send them to Jerry. This is the rules of the World Science Fiction Society and the minutes of the meeting at St. Louiscon Business Meeting. Needed and provided by Jerry. I see Cult's still going; this is f/r 243.25 he says.

Between Worlds 1 from Stephen Compton, 6532 Estates Drive, Oakland, Calif. 94611. and Wellman Pierce, 1910 Sacramento St., Berkeley, Calif. 94702. 25¢ per. Offset with some nice illos for a firstish and some reviews, mainly. A comment is made therein that offset is relatively cheap in Berkeley; just how cheap is it, gang? I am curious, orange. And did you start a fanzine in the hopes of winning a Hugo???

Pegasus 6 from Joanne Burger, 55 Blue Bonnet Ct., Lake Jackson, Texas 77566. No price listed: contrib, loc, or trade. A spirit duped, but still readable, zine with book reviews and thoroughgoing lists of published sf in the various months. And books to come, yet! The thing that tickled me most was a notice presumably prepared by Dow Chemical Company explaining a new employment policy. The worst item is a perfectly dreadful fanzine review column by Schweitzer. (No, not Albert.) And an awful cover by McLeod, of all people. A worthwhile zine if you read much (we do here) and I wish Joanne would put a price on its head so you could pay for it.

Some more stuff here that will have to wait so I can get in the various con plugs:

Dallas is still hanging in there: if interested write
Tom Reamy, Chairman, P. O. Box 523, Richardson, Texas 75080

Unicon looks serious: if interested write
well....ur....ah....there doesn't seem to be a name or address on their handout!

More stuff nexxt time. Keep writing: we're here.

ghl

OFFICERS OF N3F--APPOINTIVE AND ELECTIVE--FOR 1970

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

Directorate:

Mike Zaharakis, 1326 S.E. 14th, Portland, Ore. 97214 (Chairman)
C. W. (Ned) Brooks, 714 Paul St., Newport News, Va. 23605
Donald L. Miller, 12315 Judson Rd., Wheaton, Md. 20906
Rick Sneary, 2962 Santa Ana St., South Gate, Calif. 90280
fifth director to be elected to fill vacancy left by resignation of Elaine Wojciechowski

Secretary-Treasurer: Janie Lamb, Route 1, Box 364, Heiskell, Tenn. 37754
Editor, The National Fantasy Fan: Mike Zaharakis, address above
Editor, Tightbeam: Gary H. Labowitz, 1100 Betzwood Dr., Norristown, Pa. 19401
Official Historian: K. Martin Carlson, 1028 Third Ave. S, Moorhead, Minn. 56560
Teller: Harry Warner, Jr., 423 Summit Ave., Hagerstown, Md. 21740

Bureau Heads, Services and Activities:

Birthday Cards: Elaine Wojciechowski, 4755 N. Keystone Ave., Chicago, Ill. 60630
Collector's B: Ned Brooks, address above
Complaints B: OPEN
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Fancubs: Frank Lerner, 98-B The Boulevard, E. Paterson, N.J. 07407
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Renewals: OPEN
Round Robins: Donald Cowan, 1605 Eighth Ave. S.W., Decatur, Ala. 35601
SF Lending Library: Elinor Poland, 13290 N.E. 6th Ave., Apt. 306, North Miami, Fla. 33161
Story Contest: Manager: OPEN (rumor that Dannie Flachta will handle)
Judge: Edward L. Ferman, Editor of The Magazine of Fantasy and SF
Tape B: Joanne Burger, 55 Blue Bonnet Ct., Lake Jackson, Tex. 77566
Welcommittee: Art Hayes, Box 1030, South Porcupine, Ont., Canada
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It is never too early to renew for next year --- it is never too late to join
a bureau and become active.

Please send all address changes to Janie Lamb and Gary H. Labowitz.