

TIGHTBEAM 65



THE NATIONAL FANTASY FAN FEDERATION OFFICERS
1971

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2 Tightbeam, #65, the letter column of the National Fantasy Fan Federation.

Tightbeam is published for the N3F February, April, June, August, October, December and is distributed free to members of the N3F and for trade of other science fiction fanzines. Persons mentioned in passing are invited to comment, regardless of membership status. Contributions to Tightbeam should be sent no later than the 15th of the month prior to publication to either:

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or

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This represents the first effort at Tightbeam for a couple of new editors and publishers. So I hope that you'll take it easy on us. Stan Woolston wrote to me a while back asking if I wouldn't take over one of the publications of N3F and, at that time, I didn't feel that I was in a very good position to do so, what with the OE of N'APA hanging over my head, and my own magazine to put out at least thirdly during the year. Shortly thereafter a colleague of mine, Chuck Ruthford indicated a willingness to get involved in organized fandom. Aha, I cried, twirling my moustache, another ~~sucker~~ fan. So here we are at it, at least for one year.

Before we get started on what our plans are for Tightbeam, I think we all ought to bow our heads in deepest respect for the fine job that Gary Labowitz has done with the zine. It has been regular and well produced, and I don't think that you can ask for more than that. I'm sorry that Gary has decided to give it up, but I know that he wishes to devote some time to his own zine, Canticles From Labowitz, and that he felt that he had devoted more than his share of time to the production of Tightbeam over the last years. All I can say to Gary is thanks from all of the members of NFFF for a fine job and the best of luck on your own zine. May it win a Hugo right after Ash-Wing does.

Chuck and I have not come up with any startling changes for the coming year. The format has functioned quite well and we see no need to change it; well, maybe slightly, but not enough that you'd notice. I suspect that we will have less to say in response to the various contributors than did Gary, at least for the time being. Perhaps this will grow as the year develops. Our little tidbits will be set off with slash marks and initialed, just as Gary did before us.

One new wrinkle will be added. That is a news page or column to be found at the back of the issue called Lateneffernews. Stan has asked if we could give him a deadline for the latest news of NFFF activity and we have done so. There is a feeling around NFFF that the dispersal of news during the last year was not what it should have been. How's that for an understatement? The President and the Directors cannot foresee, at this moment, whether TNFF will be more regular this year or not. David Lewton is the new editor of TNFF and we hope that he will be able to meet his schedule. In the meantime, Chuck and I have promised, sworn a blood oath, posted a performance bond and called upon Yog-Sathoth to ensure that TB will be published six times a year on schedule. We have also promised that news which Stan may want to appear here will be given the space.

Tightbeam will be published the first week of February, April, June, August, October, and December. The deadline for your contributions will be the 15th of the month prior to our publishing date. We will make every attempt to have the issues in the mail by the 15th of the publishing month, and expect to do much better than that. If there are to be any deviations from this deadline and publishing dates you will be notified in the previous issue.

Finally, as with previous editors, the gruesome twosome will be in need of covers. There are a lot of fine artists out there in NFFFland and we hope that some of them will take a little time to contribute cover art and get egoboo all over their faces.

Chuck and I will be glad to hear any complaints or kudos. The kudos we will hug to ourselves, roll around in, drink to and generally frolic through. The complaints we will ignore with the greatest disdain. So, write, y'all hear.

Until next time, Peace.

Frank and Chuck

SCHWEITZER

Darrell Schweitzer
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I fully agree with Doug Robillard. There is no reason for any discussions of the pros or cons of "new wave" now, for a very simple reason. The New Wave period in SF is over. We can't quite look at it objectively now, but in a few years after things have cooled off and the holy wars have run out of gas we can start discussions of what New Wave was and what effect it had on the field. I think the general effect was a good one. SF now has a higher regard for literary standards than it did before. The bad points have vanished with the "movement". We don't get these obscure stories that can only be understood by the author and 2 or 3 friends anymore.

I wonder what J. G. Ballard is going to do with his "condensed novels" now that there is no more NEW WORLDS.

Nuff sed. Let's wait till next year and start talking about this.

I would recommend that everyone take a look at J. J. Pierce's excellent biography of Dr. Paul Linebarger ("Cordwainer Smith") in the current RENAISSANCE. It's a very well researched and devoid of the armchair psycho-analysis and source tracing that Sam Moskowitz is so fond of. It's loaded with facts. There's actually very little opinion in it. It's kinda strange appearing in a magazine that calls itself "propaganda".

It seems to me that JJ deserves a Hugo for this!

MICHEAL O'BRIEN: The final solution to the fannish dependency on the post awful will be for everyone in fandom to become telepathic and then we wouldn't need it. If that doesn't work we could all build rockets, or even have some organization like the N3F start its own Post Office. Couldn't be worse.

I see a lot of people mentioning NEW WORLDS (wonder how that started?) so I think everyone concerned would like to know that the English magazine version is now defunct and it will come out as a paperback in England and the U. S. I don't know if it will start pubbing SF again, but I should think so since the navel-giving type stuff they used in their last five or so issues is very hard to market.

About the sequel (s) to Beneath the Planet of the Apes: There will be an infinite amount of monkey movies, based on the premise that a whole armada of spaceships went through the time warp and they've positively littered the forbidden zone, but have landed in such a way that you can see only one at a time. There is one behind every sand dune. WW3 wasn't such a catastrophe after all because there was almost no one around when it started.

The next astronaut will be William Shatner.

The one after that will be John Wayne.

The one after that will be Tiny Tim

// You forgot Walter Brennan. ccr//

And they all do uncanny Heston imitations.

MATT HICKMAN: It seems to me that fans aren't really against adventure in

SF. It's just that adventure has been assimilated into the field to the extent that when it stands without other elements, it seems crude. A good SF novel has many aspects and ingredients, and adventure is only one of them. Consider the last two Hugo winners, The Left Hand of Darkness and Stand on Zanzibar. Both contain adventure elements, but that is only one part on them. SoZ would have been much if all it was concerned with was Don Hogan's mission to Yatakang, wouldn't it? Or what if LHoD was only a survival tale about the trek over the Gobrín Ice? There is no need to isolate any one element and write a novel about it alone.

Some of the other Hugo winners in recent years, such as This Immortal and Dune had high adventure content. Lord of Light and The Moon Is A Harsh Mistress were revolution stories, and the Wanderer was a disaster story, complete with all sorts of man vs. nature survival stuff. So, essentially, the last novel to win that wasn't an adventure story was Here Gather The Stars in 1963. What are you complaining about?

ALMA HILL: How do you write a set of instructions on writing for fanzines? The only way to write for fanzines is to just do it! The most valuable thing that fanzines do is teach people how to write intelligibly. You might have to start in a third rate fanzine, but anyone interested in writing for fanzines will simply have to start doing it. If somebody writes so poorly that he can't get anything into any fanzine, then he'd better go back to gradeschool and learn the English language or else just give up. There are cruddy fanzines around for beginners to begin in. After a person gets established in these, he might start trying for the better zines like SFR, BEABOHEMA, PERIHELION, etc., because you get more egoboo by appearing in a well known, well produced zine. This way a fanwriter "works his way up" to professional or near professional quality.

It works this way with fiction, too. People ask me why I seldom send submissions to the prozines. I always answer that it's because I have difficulty getting into zines like PERIHELION and WEIRDBOOK (tho I can do it, usually after about 3 rewrites) and if I can't make the top fiction publishing fanzines with ease, I am wasting postage and professional editors' time.

It would be a good idea to publish advice for writing fiction and articles for prozines, but for fanzines, it seems kind of silly.

I was interested in Ray Nelson's comments (as quoted by Miss Hill). The reason I write fan fiction is that I want to write professional fiction some day and am "working my way up to it", from cruddy fanzines to fair fanzines to good fanzines to semi-pros (according to the principle stated in the above paragraph). In the meantime fanzine publication and comments on my work provide egoboo and constructive criticism which serve as incentives to keep me going. I've been at this for nearly four years and if there were no fanzines, I probably would have stopped long ago. (someday if I become famous, remember that.)

John Campbell might be right about formal, for-credit writing courses, but I think the Free University thing at Villanova is the best thing I ever stumbled upon. It really isn't a course in the sense that they try to "teach" you anything. It's just a bunch of people who read their work aloud to each other and take comments. I've gotten some very good criticism from this and plan rewriting at least two stories along these lines. I have a story that got incredibly good responses in a fanzine and which I'm planning to send to Ted White, but I'm taking it to this group first. Maybe it'll even end up so changed that the first serial rights won't be gone anymore.

Harlan Ellison mentions on page 511 of the hardcover edition of Dangerous

Visions that Norman Spinrad is the product of a college short story writing course. Could this be significant?

There's an add on page 157 of the November, 1957 ASTOUNDING for something called The Palmer Institute of Authorship, a mail-order writing course, which says that A. E. Van Vogt is one of their graduates. Could this be significant?

Thus, another brilliant, perceptive TB letter endeth. I promised myself that I'd start today on the first of a series of prequels to "Death of the Sky Dragon" and its already 10:30!

Did you read the new version of "Voice In The Blizzard" yet? The only difference is the new ending. I'd appreciate knowing if you're going to use it or not. If not I'll send you something else for the next CANTICLES.

What did you think of CRAS 5?

I'd appreciate it if you'd stick this on the end of my letter when you print it:

CRAS 5 is out. Anyone who thinks they should be on my freebie list (like contributors, LoCers, etc.,) should try and find me at the Philcon. This should save me a lot of postage and the extra money can go into a bigger and better magazine.

P. S. I hope you find this letter more readable because its typed one side only. // Thanks a lot for one side only. I wish that all letters that we received would be typed as well as yours was. ccr// //This letter was mailed on Oct. 25. We are sorry that it is just now being published. We'll try to be prompter from now on. ccr//

ROBILLARD

Doug Robillard
230 Gulf St.
Milford, Conn. 06460

GARY MATTINGLY: Thanks for telling where I could get some New Worlds. I didn't know, and will be eternally grateful.

Several weeks ago, our local "reject channel" (where all the re-runs are shown. They show Star Trek every night at seven, in addition to old series programs that were previously taken off the air) decided to show The Thing. As you know, The Thing is one of the oldest s-f films around, supposedly based on JWC's novellet Who Goes There. (I think that it is Campbell's best story). So, of course, I watched it. Yeeech! They tore JWC's story to shred, converting on of the classics of s-f into an hour-and-a-half monster flick - a bad one at that. What do we get? James Arness stumping around in some weird costume; finally getting zapped by electricity in the last five minutes. I shudder to think what's going to happen to Childhood's End.

I'd say that Galaxy and If have really deteriorated in quality. Time was I looked forward to every new issue of each magazine with growing anticipation. There was a time when I thought If was the best zine in the field; that time wasn't too long ago, being in the late 1960's. Every issue was near perfection then. I'm convinced that If and Galaxy lost something when Fred Pohl quit. I am afraid that Ejler Jakobsson isn't the best editor around ... in fact I think both zines would be better without him. I fear that his magazines may go out of business. Oh, well.

Say, how about this for an idea? Why doesn't someone edit an anthology of fan-fiction? He could solicit unpublished stories from various fans (or they could send him stories) pick out a dozen or so, and publish 'em. The thing could sell for maybe a quarter or fifty cents. Of course, someone would have to pay for putting it together, and I wouldn't know who would buy it (or you could distribute it free). // Isn't this what Frank Denton is already doing? ccr// But remember - this is only an idea.

I see that Walker Books is launching an ambitious program aimed at s-f fans in particular. This company is publishing new novels (Nightwings, Bug Jack Barron, The Left Hand of Darkness) in addition to some science-fiction classics (A Case of Conscience, The Midwich Cuckoos, Brainwave, etc.). If they continue to publish books like these, they will move to the front of the s-f hardcover business. In the paperback business, Ace Books is doing the same thing with the Ace Specials line. Notice something. Both companies must have some arrangement; since several Walker novels have been published as Ace Specials.

Would anyone know which stories won the Hugos for 1970? I found that Heidelberg was quite a bit out of my reach and of course didn't have the opportunity to visit it. It usually takes four to six months to find out via the prozines, and by then it's already time for the Lunacon.

NELSON

Ray Nelson
333 Ramona Ave.
El Cerrito, Cal 94530

I'd like to clear up the meaning of the quote Alma (Hill) made of (I think) one of my letters. I said that fan fiction should function as a kind of avant-garde for pro fiction, and by that I meant it should serve as a place to make first steps toward new styles and ideas that are not yet solid enough to try out in the pro field. That is how I intend to use it in a few stories that will be published soon.

After a year and a half of writing sex novels, I'm turning my attention again to the science-fiction field. It seems to me the New Wave has about run its course . . . and has proved its points. Sex and science fiction are not incompatible, nor are science fiction and mainstream writing styles. It's time, I think, for what one might call a "Third Wave". Taking for granted the ground gained by the New Wave, what comes next? What is beyond the New Wave?

My first attempts at an answer to this question should start appearing soon. (Copy to Alma Hill) P. S. (on Alma Hill copy) I want a copy of that writers' book. I have your "How To Type a Professional Mss" tacked above my typer now.

HILL

Alma Hill
463 Park Drive
Boston, Mass 02215

If you publish Ray's letter to me, please be sure to include the delightful postscript by way of demonstrating that we are not making one another angry. I've sent his copy of the Sorcerer's Apprentice, as requested. Incidentally, copies of The Sorcerer's Apprentice are running out, but a new edition is being planned. Further requests may have to be delayed but are as welcome as ever.

The only thing I have ever intended to say about New Wave is that ALL science

fiction is experimental — the better it is done, the more experimental it gets. Science fiction does NOT imitate other forms of writing; it leads them. Science fiction is its own main stream. If any writer in this genre takes the pretensions of others too seriously, he can only lose the force of the available originality right around here. It's A&L new waves, always has been, always will be while the field exists as a field. A particular story may be date, a brilliant phrase may be copied into cliché, but the field is full of stories that are still far ahead of these times (more's the pity for these times, but facts are facts). despite having been written decades ago. Anybody knows that, who know this field.

Voguishness is for writers who need a vogue to lean on. For others it can be just one facet of infinite resources. That happens because reality keeps outstripping imagination. So what I'm waiting for Ray to do is to become the kind of writer who makes his own waves. You can't look for the field to follow a writer, or for a writer to follow the field; it's not that kind of a field. Whether fanzines or prozines it's all a great playground for intelligence, so I say more power to one and all. But, let us not kid ourselves. As the man said, today's new is already today's old; we must keep moving forward. Luckily, we like it this way.

Probably the fanzines allow more room for trial and error; prozines have more of an investment and this may make editors more cautious. I dunno though. I seem to recall a vast amount of rash and surprising pro writing, year in - year out. If the fanzines can beat that, go to it with 1001 blessings.

At the same time, let me say a kind word here for corn. All the great names in this field have had a strong penchant for corn right along with their new ideas and experimental styles and forms. One writer and critic once commented that all the greatest writers seem to have a touch of vulgarity. Call it what you like; earthy writing is in a kind of common language, understandable to all earth's kin. But that applies to all the classics in all fields; not just this one. Look at Shakespeare, Homer, the Bible, that touch of human foolishness is always there. Maybe just a touch - probably it had better not be much more than a touch - but writers and people are somehow at their best when a little less than the angels. Anyway that's what I think about all that. Thought you might like to know.

WEATHERBY

Harry S. Weatherby
2822 W. 4th Ave.
Bradenton, Fla 33505

Just returned from Waterloo, Iowa and the first half of my Eighth Season touring the theatrical "rod" with the Passion Play, starring Val Balfour. Second seasonal half starts in January, ending in late March. Balfour tells me to come back and he'll give me a raise of salary. Motel rates have been high on the road, whether they accomodate any entire theatre troupe for a week, or just one little actor-author-covalist-playwrite-elevator boy-practical male nurse- for a night, or merely two bits stuck in the Coca Cola machine. Now for the WEST COAST PLAYERS . . . We saw our leading lady, Nan Browning, at church this morning. You last heard her in Henry James' Washington Square from which the motion picture The Heiress was taken. We are desirous of using these five or six weeks with dramatic activity selected from Shakespeare's The Taming of the Shrew, Leo Tolstoy's How Much Land Does A Man Need?, A. Conan Doyle's Sherlock Holmes and the Readheaded League, Guy de Maupassant's The Necklace, Oliver Goldsmith's She Stoops to Conquer, Richard Brisley Sheridan's The Rivals, Robert A. Anderson's Trouble in Outer Space, Claire Boiko's The Book that Saved the Earth, and others - but three or four problems are holding

up production (s)

- (1) My Mrs. W. hasn't been feeling well this month, and one doesn't purposely aggravate the Missus
- (2) We haven't heard from Joanne Burger, Head of the N3F Tape Burea, since we mailed Miss Burger the last fourteen (14) programs. We feel there should be some restitution, investigation, explanation or an apology-profust concerning these unheard programs:

The Invisible Man - H. G. Wells
As You Like It. - Wm. Shakespeare
Tom Sawyer - Mark Twain
The Canterville Ghost - Oscar Wilde
Little Women - Louisa M. Alcott
Importance of Being Earnest - Oscar Wilde
Pride and Prejudice - Jane Austin
The Time Machine - Isaac Asimov
You'd Never Think It - Jean Feather
A Poor Man's Daughter, Clever - Jean Feather
Much Ado About Nothing - Wm. Shakespeare
Invasion from the Stratosphere - Olive J. Rabe
The Key (a revival - Helen D. Boylston*)
Out of this World - Earl J. Dias

*NOTE: Initial production was mailed to England and wasn't acknowledged.
Sometimes we're ashamed of our English manners!

- (3) SHIVERS, our self-written tome of 6 T-V Mystery Plays is apparently selling out. Our reasoning for this chaine of thought is:
 - a. A lovely author's cheque awaited me when I arrived home from Davenport, Iowa.
 - b. SHIVERS' price has been dropped to merely \$2.00. Interested? Mail two bucks for SHIVERS to VANTAGE, 120 W. 31st St., New York, N. Y. 10001. And be in on the sell-out!
 - c. VANTAGE management reminded me - as though I needed reminding - that my cheque represented what VANTAGE owed me up until June 30, 1969!
 - d. They decimated the pile of SHIVERS already sold!
 - e. They complimented my SHIVERS salesmanship while I, for 2½ season, had not only been enrout with The Passion Play, starring Val Balfour, but had sold SHIVERS to bookshops straight across the nation.
 - f. I'm having the irresistible, undeniable frantic-screaming urge to write another book of plays. Some for fiction, other for faction; some are articles replete with action, and just a bit of weird verse to tie it all together. Call it potpourri, but I'll name it something else. Well, it's already written - had better be, for I don't believe there's more than one hundred fifty SHIVERS volumes left on the VANTAGE PRESS shelves, and I don't ever want to be completely out of the public eye. At least let me grin at you from my book cover at the Free Library. And I still don't know which I'd rather do - - ACT, SING or WRITE! OH, Hell! Let's try "em all!

This I did at Philadelphia, Pa. when CONTINENTAL PRODUCTIONS filmed the psychiatrist's nightmare David and Lisa and Director Frank Perry said as I stood in the doorway of that retarded children's home:

"Throw out those lines, Weatherby - They're awful . . . And now that you know the situation, make 'em up yourself . . . Write them right off the top of your mind . . . You can do it, and better than that psychiatrist!"

Then 'Dave' answered me, and Frank Perry said:

"Hell, let it roll!" . . . We did . . .

I had luncheon with Mr. Dullea and Miss Janet Margolin.

Following a season on the road, and my first with The Passion, Frank Perry produced Ladybug . . . Ladybug which turned into "a bomb", a bug of a different nature, and closed its initial run at two theatres of Pennsylvania in exactly 48 hours. A total loss!

Like we wrote: There are a few copies left of the SHIVERS volum. Can you imagine what might happen . . ? It might sell out !!!

BROOKS

Cuyler Warnell Brooks, Jr.
713 Paul Street
Newport News, Va. 23605

Good to see you (Gary) at Philcon, even if I never did get to say but a couple of words to you. I have a box of Gestetner stencils now, mean to get to CB #10 as soon as possible. Hope this typer does ok. //Looks great to me//

Manuscript Bureau looks good. Is GOLANA really still alive? I thought they folded when Dong dropped out.1

Wish I had read the TB sooner, I have the tape that Weatherby wants, "Mr. Goodjohn & Mr. Badjack". The best weird radio show I've ever heard. I did send Joanne a copy some time ago though, so he may have been able to get it from her. If anyone out there has anything else by Frederick Bradnum, I would certainly like to hear from them.

Glad to see Judi Sephton back. If she will let me know what addresses she needs I will try to supply them - I have two of the NESFA computer lists and some of my old mail is filed alphabetically. The rest of my old mail is stacked on the floor in no order at all, sigh . . . I seem to remember sending the old INNER CIRCLE a mathematical analysis of some of their psi-experiment results, but I don't think it was ever published.

If you drop TB, Gary, why don't you run for president?

SCHER

Kenneth Scher
3119 Mott Ave.
Far Rockaway, N. Y. 11691

Can someone, anyone, tell me just what the hell is going on? I rejoined the N3F about 6 months ago after an absence of only about 6 months, and things are deplorable ... what's worse, nobody that I've contacted seems to know just what happened. I am, therefore, asking some kind Neffer to explain, - in words of one syllable (or less) - just what is happening...or perhaps more to the point, what happened.

Since I rejoined, I have requested to be made head of the NFAS, which was apparently vacant when I rejoined. No answer from Woolston (letter sent in Sept.).

I've tried to rejoin the Collector's Bu...no answer from Ned Brooks. TNFF isn't coming out, and nobody seems to be doing anything about it.

True, I have been fairly active in NAPA, but then Frank Denton and I correspond anyway...and I also got a new member packet (which I didn't get the first time I joined, despite the fact that I wrote Mrs. Lamb about I), which is something, and the

taper bu contacted me, for which I thank Joanne Burger, but otherwise, I'm completely in the dark. Several people advised me to write to TB to inform the rest of the N3F that I'm here, and this seems to be the only way of contacting people - so here goes:

1. I wish to be a member of the NFAS, and would like to head it.
2. I wish to be a member of the Collector's Bu.
3. I am a fanzine freak, so anyone willing to send me a sample ish, I would appreciate it.
4. Anyone with fmz to sell, please send a list of what you have, with the prices you are asking (ditto for prozines and hc books) - will buy or trade (if I have anything you want).

DOUG ROBILLARD: As has been pointed out elsewhere, a prozine has one big advantage over a paperback anthology: it goes on the same rack everymonth. I know of no bookstore that does the same thing with any particular book, with the exception of a very few of the largest who actually set the books out by the author's name...and in a case like that, what happens if the anthology series gets a new author?

GARY MATTINGLY: I don't have Fancy, but All Our Yesterdays mentions the Fantasy Foundation, a huge, permanantly housed collection of stf and fantasy . I have no idea what the current status of this is, but if it is still around, it would probably be better than scattering author's notes and such amond a score of college libraries.

These comments are, of course, on TB #63, and therefore are at least a month late...but then, I generally can't bring myself to read TB at all.

KRIEG

Edward J. Krieg
510 North Chapelgate Lane
Baltimore, Maryland 21229

I understand Sat. Ev Post is returning in a slick format in June, 1971 with a Rockwell cover (of course).

VARDEMAN: I was not able to get to the HeiCon unlike some fans. However, I heard it was good. I was being half serious in commenting on Gerfandom. I was under the impression Germans were for Analog type stuff and Campbellian type novels, etc. Seems to me that you are attacking me for my personal preferences and opinions. Anywho, to me FiaAGH and not FIAWOLx. I do admit to basing my thoughts on misconceptions. //Hope those two "words" get by the postal authorities//

HILLER: Frank, hate to disappoint you but according to Iccue (?) and word of mcuth - Harlan's sequel volume has been postponed again.

GARY: Received the revived TNFF a coupla days ago. The fan who's doing it has done a great job.

Has anybody out there read any SF lately?

Also, I just picked up a copy of Quark #1, a "SF" quartely/^(sic)edited by Delaney. Anybody read it?

SCHWEITZER

Darrell Schweitzer
113 Deepdale Road
Strafford, Pa 19087
December 21, 1970

Since you're (Gary) quitting TIGHTBEAM, this may be the last TB letter you'll be getting from me. Think of it for a minute ... now stop that! I can't stand it when a grown man cries!

ROBERT GEORGE: If AMAZING is going, I agree that it should go with honor. I'm wondering if FANTASTIC should be sacrificed to keep AMAZING going, should it come to that. My sense of true fannish tradition says yes, unquestionably, but my critical eye says, no, FANTASTIC is usually a better magazine. Fiction wise, which is what counts. I even found the old Joe Ross FANTASTIC worth reading. It generally had better new material and the reprints were of equal quality. But I think my sense of tradition is stronger, and I'd miss AMAZING more than FANTASTIC.

I think White's biggest mistake was and still is the size of his serial installments. The serials dominate the magazine completely, and if a serial is bad, then the whole issue is a waste. Orn, for example, ruined two issues almost completely. And the September issue, with a cruddy Farmer story to boot, was one of the worst issues of all time. White is putting all his money on one horse, so to speak, and if it loses the entire issue is wrecked.

But in general, I do think he has made incredible improvements. A corollary of the previous paragraph is that if the serial is good, so is the whole issue, because it's 60% filled with first rate fiction. Therefore, I am eagerly looking forward to the new Ursula LeGuin serial in AMAZING (March-May) because it will be impossible to wreck such an issue. The covers, of course, are a big improvement, tho I think the one on the current AMAZING is a trifle weak. The FEB. FANTASTIC is quite good, tho. So are the features, but I think a little restraint is in order. Thirty pages of features is a little bit much. Sure, the fans love it, but the non-fannish readers consider it a waste (my little brother is a non-fannish reader. He seldom buys those zines because there is more fiction in the others) and, as we all know, fans aren't numerous enough to support any major publication.

There is one sign of hope, tho. I don't suppose too many people have seen the new WITCHCRAFT AND SORCERY, but it is a very good thing to have around. Not because of its content, or its artwork (which is cruddy) but because of its size. It is a large size, about the size of a VISION OF TOMORROW, tho printed on cheaper paper. If this magazine can survive, chances are it will start a trend and all the prozine will go large size. This has many advantages; most notably that a good cover looks better and attracts more attention. But all of the prozines will have to go at once, or those that do won't be placed with the others and won't make it. I am encouraged by the fact that since Campell's big ANALOGs (which is the only case of a prozine going large size, not making it, and surviving that I know of. SATTELITE, for example, tried it in 1959 and died after three issues) more and more zines have attempted to go into this format. NEW WORLDS, VISION OF TOMORROW, and now W & S. If one of them can make it, the rest will follow. Their reluctance to do so is understandable, considering what happened to ANALOG, but if one American zine can demonstrate the possibility of such a move, the others should follow. Not only will this make all the SF zines look better (imagine 8x10 Jones covers!) but it would increase sales. I think the digest is going the same way the pulp did twenty years ago. So everybody go out and support WITCHCRAFT & SORCERY, and encourage other editors to try and convert to that format.

ED BRYANT: Now that the New Wave period is more or less over, I think that it is safe to pick out memorable characters in the stories. Allow me to add to your list Colin Charteris, Louis Sachetti, the kid from Sladek's incredible "1937 A.D!", Karl Glogauer, Ryan from Black Corridor, Palmer Eldritch (was that new wave?) and maybe a few Delany characters, but since nobody can agree on whether he is new wave or not, I won't.

I think SFWA membership shouldn't be limited to only those writers who make most or all of their living from it. There are occasional writers who are rather well established but don't write very often. People like Chad Oliver shouldn't be excluded, or (one of my all time favourites) David Redd. I think the membership should be limited to those who have sold at least one story in the last year, or have sold more than ten altogether. If a guy sells a story one day, and sells another one six months later, and another three months after that, he should be included. But if I were to sell a story tomorrow, chances are I wouldn't be able to do it again for quite a while. Reason? I am not a professional writer, and would have just gotten lucky (and found a desperate editor) and would have no place in a professional writers organization. But if I sold two more next Spring, I would. It seems to me that one story doesn't demonstrate that a person is a professional writer. He should be required to demonstrate clearly that he can do it again before he is allowed in the SFWA.

Concerning NEW WORLDS: I don't insist that it follows "a more traditional SF bent", just that it publishes SF at all. I would like to see a magazine of experimental SF, because something good might come out of it. But the post-Moorcock NW was clearly and admittedly not an SF magazine but an avant-garde artzine. Many issues (such as 195) had no SF in them at all. (I don't consider psychedelic drug stories SF, because there is no speculation in them. We already have LSD).

FRANSON: I think the solution to the whole publications problem is the combining of TNFF and TB into a more frequent and bigger publication than either of them is now. This would tend to make things easier because then you would have only one editor to chase after, and it would also heighten interest on the part of the membership; because they'd be hearing from the N3F more often.

BOB WEIBERG: As much as I don't care for ANALOG, I think you have foully insulted Campbell by saying that Andromeda is in the ANALOG mold. Even Campbell would reject that. No, it is a modernized version of the lead novel from the worst issue of the juvenile (pre-Merwin) issues of THRILLING WONDER STORIES.

George Willick says that TNFF is "poorly done when existent, if at all." I think the Lewton issue was quite good, and Dave deserved much praise for it.

ALEX KRISLOV: Burying a good story in a load of crap is better than burying a bad one. Therefore Bug Jack Barron is not a good book but a magnificent bad one. It's something you know is lousey yet enjoy anyway. I've heard some interesting comparisons with the thing. Somebody called it "a new wave Doc Savage novel", and Lee Gold said it was a juvenile with sex added.

By the way, the discussions will go on forever if fans discuss it forever.

The JOHN SHIRLEY letter isn't deserving of intelligent response because the author of it is obviously not willing to take things in a rational manner. How does he know that the president didn't respond to him because of his politics. There was no response, right? Therefore, he is supplying the reasons himself.

And as for there being no response, considering the mentality displayed in this letter, I wonder if he was able to address the envelope properly.

I admit that I have met a few snobbish fans, but so what? I went to Canada once and met an obnoxious Canadian. Should I therefore conclude that all the inhabitants of that country are rude?

FRANK HILLER: Again Dangerous Visions is out from Doubleday at \$7.95. It is listed in Richard Witter's current catalogue.

Kurt Vonnegut is popular with the mainstream - the college crowd literary type mainstreard, not the people who buy Valley of the Dolls. This I know from experience. And most of these people still say they wouldn't be bothered with that science fiction crap.

GARY: Your question of what I do up in my room alone is purely academic. You see, I don't have a room. I share one with my brother

Correction: I just bought my first Ultimate reprint in many years. The 12th issue of SF ADV CLASSICS shows signs of having been filled with stories chosed for quality, not word length. There actually are som classics in it even. Not only that, they have intros by Sam Moskowitz. To top all that off, there are two stories that I requested personally.

But most of the reprints are as bad as ever.

By the way, my local newstands have gotten rid of the Cohen rags for the most part. Now one sells ANALOG occasionally and that's about it. They obviously learned that SF doesn't sell and didn't order any more. Thank you, Mr. Cohen. Two years ago I could get nearly anything (except F&SF) within walking distance of my house. Lowdes mags even. But not now.

MIKE O'BRIEN mentions the British SF Bk Club. I wonder if he could clear something up for me. It seems to me from all the BSFBC literature I've seen, that you simply pay your money and get the next so many "selections" without having any choice involved at all. This way if you're not interested in a book you have no choice in the matter. //It does cut down on costs without worrying how many of each volume to print. ccr// Does it really work this way? In all American Bk Cl ads they clearly state that you can choose, by saying that you have to buy only four of the next year's selections. In the British one, the pamphlet has a box where you check "I would like to join SF Book Club from _____ (month) and receive the monthly choice for a minimum period of six months.....(emphasis mine). Seems like they pick one and send it to every one. It would be more like a subscription to the old Galaxy Novels, than what Americans call a book club. If I knew I could choose, I would have joined the British SF Bk Club long ago. They offer selections that are only available in paperback in the U. S. - like Babel 17

HILLER

Copy of a letter from Frank Hiller to
John Shirley dated December 22, 1970

John Shirley

720 Dietz (Dietz what? Slide rules, transits, theodolites?

I just had this practice of not indicating wheter
one lives on a street, avenue, boulevard etc. or

whatever. It may seem like a small thing but in many cities there are streets, avenues, boulevards or whatever with the same name except for the appellation street, avenue boulevard or whatever and with the U. S. Postal services present level of colossal inefficiency this identification is important since even with it mail is very often misdirected)

Salem Oregon 97303

Dear Mr. Shirley, or HOEX or whatever you may be.

Your letter piqued my interest on a couple of points. The main one being this "rUNCTIONING EFFICIENTLY" you mentioned. It sounds like a divil of a lot of und. Is it anythink like "raunching suggestively"?

Something that does not rely on the U. S. mail service for its existence. I have no special love for the U. S. mail service since they've frightened me many time with the possibility that eagerly awaited books and magazines may have been left by their clod footed bearers of the mail sack* but I can't imagine what else a club with the widely scattered membership that N3F has would rely on. Ham radio? Mental Telepathy? Astral Projection? What? If you have some method of communication of greater efficiency (which wouldn't take much in the present state of the mail misservice) than what we are now using, I would like to hear about it.

*at some other address, (should have been the concluding words of that sentence but evidently your typing is caused by a virus that has infected me, also)

There was really no point in my replying to your letter. It's just that your letter is the type, that when it appears in the local papers' letters to the editor section, I just can't resist replying to. Perhaps its just that I can't abide foggy thinking, foggier than mine, that is. I've seen what a mess of world affairs, and even minor neighborhood affairs, foggy thinking has caused. Why, man, you haven't even got the amount of the N3F dues right.

Egad, Labowitz, you do print anything! And I thought mine was crud.

Peace,

Doug Robillard
230 Gulf St.
Milford, Conn 06460
December 31, 1970

ROBILLARD

A book that I recommend is Harlan Ellison's The Glass Teat, out in paperback from Ace for \$1.25. It's made up of a years worth (fifty-two) columns from the L. A. Free Press. The book is well worth the price, and a gold mine of information. I agree with a great deal of what he has to say; for example, Viet Nam: we should never have gotten involved in that. But his column's real purpose is this: a set of television critiques, pointing up many of the media's faults. I have noticed this myself, the seeming degradation of human life, as in those cold-blooded cop programs and westerns. Dozens of people are shot to death each week, and the protagonist could care less. Or, just as bad, those asinine situation comedies,

(notice how they all have the same plot: either a man or woman - the other spouse conveniently dead - struggling to raise one or more brats) with the canned laughter chuckling to itself in the background. God, can there be people who can watch this sort of thing without becoming offended? There must be, or suck things wouldn't be on the idiot box. //Evidently your set doesn't come with an OFF button with instructions that even a child can follow. ccr//

FRANK HILLER: No, I can't say that I've seen any copies of, or any notice that Again, Dangerous Visions has been released. From Pegasus #6 I learned, among other things, that it is in two volumes; but I have yet seen it not, anywhere.... though I have learned that Partners in Wonder (a book in which Ellison collaborates with a dollop of other writers) is about to be released from Walker. // see letter above for a suggestion of where it can be found ccr//

MIKE O'BRIEN: Thanks for telling about New Writings in S-F. The latest I've seen in that series is the fifth volume, out from Bantam Books over here.

I found Samuel Delany's magazine-in-book form in a bookstore the other day; Quark is its name, and it promises to be interesting. The first ish is interesting; It had a LeGuin story, a Disch story, a Benford story...this is the sort of thing New Worlds is going to be when put out in the same format - it was purchased by Berkely, wasn't it? Quark is from Paperback Library.

SABELLA

Robert Sabella
32 Cortright Road
Whippany, N. J. 07981
January 2, 1971

Science fiction magazines are dying, DYING *gasp* and I think that it is all for the better. Why? A few reasons. First, the monthly deadlines that all the magazines face (or bi-monthly in the case of IF and the Ted White rags) seriously hinder the quality of the fiction they print. There is more garbage in the average issue of one of the prozines than there is quality. So if the prozines all die (which they will eventually, with the possible exception of ANALOG - it will die when Campbell retires), where do all the good stories go (and there are quite a few 'good' stories in the prozines, as opposed to the occasional 'great' story)? Into the paperbacks.

Which brings me to another major point why sf prozines SHOULD die: The prozines are pulps, or descendents of pulps. But since pulps died out thirty-to-forty years ago, how can the science fiction editors hope to print good quality fiction regularly in a format that was created to accommodate pulp fiction? (Again, I refer to the ridiculously crammed deadline, the penny-a-word rates that are required by the low circulation, the pulp appearance and so on). With the exception of science fiction and - to a lesser extent - mystery fiction (see Ellery Queen Mystery Magazine, Alfred Hitchcock, Mike Shane, etc.), the pulps died and fiction went into paperback and hardcover. This wasn't possible until recently in science fiction, but now paperback originals are feasible. Not only that, they're very profitable. Science Fiction books, especially paperbacks, are selling like crazy. People who would never touch a pulp magazine buy Orbit and Dangerous Visions. Could you see Galaxy and IF as quarterly, 250 page, 95¢ paperbacks, containing a two page editorial and 240+ pages of fiction? I could, and I think it would be a tremendous idea. Locus first inspired me along these lines by printing a one-liner recently: "Is Galaxy going paperback?" I hope so. Galaxy and IF are the

only science fiction magazines that I currently read, and I would love to see them as paperbacks. Financially, they would make out better. //That sounds like rather an factual statement. Got figures to back it up? ccr// If New Worlds succeeds as a quarterly paperback (and it will), don't be surprised if a few other magazines follow suit.

I don't think that the rotating editorship of TB and TNFF is a good one. While I wasn't a member the last time this was tried in TB (I joined in late '68, when Gary was permanent editor), I have seen for myself what a mess TNFF has become since Don Miller quit as editor. I don't think we've had two on-time issues in the past two years. A permanent editor is not only desirable, but a necessity for both publications. For TB, only one person is needed to gather the letters and edit them. //How do you think they get typed on the stencils? ccr// For TNFF however, Ed Finkelstein's idea of having three or four editors, each taking care of a different segment of the fanzines and then sending everything to a managing editor to assemble it) is a VERY GOOD idea. Now if you can only get four people to volunteer (Ha! They can't even find one editor, they'll never find four). //And when they find them, I sure hope they can type and read a foreign language or what ever some of these letters are written in. ccr//

Some individual comments:

ED KREIG: I don't see why Norman Spinrad should be given the Sheep Dip Award (whatever that is) for "cutting down fandom in a girlie mag". I read the article (reprinted in SF Review) and think that for the most part he made sense. Near the end of the article he became increasingly paranoid when he suggested that the Science Fiction Fandom establishment was effectively blackballing the New Wave, but that's Norman's hangup. No reason for all of fandom to get shook over it.

ED BRYANT: I agree that SFWA should lean more towards the established, frequently published writer rather than the one-story wonders. While I, too, have desires to get published, I wouldn't want to enter the organization based on one measly short story. It's the writers who publish a large amount of material who need the organizational help more, and they are the people who founded the SFWA. Why should their organization become just another fandom? Why couldn't they break SFWA into two different types of members based on how much fiction a person publishes? A possibility, no?

George Willick: All this discussion about how people should vote for the Hugoes is purely academic, isn't it? I mean a committee of experts could sit down and decide just what the fairest, most accurate method of voting is, but people are still going to vote for whom they want, whatever their reasons may be. And this isn't restricted to science fiction, either. The Oscars are the most inaccurate institution now existing; remember Liz Taylor winning her first Oscar because she was sick? Spencer Tracy came quite close to winning because he died. (Hey, Piers, maybe that's how you could win a Hugo?) There is virtually no way to cure the ills in the voting system.

FRANK HILLER: You try to prove that Kurt Vonnegut is NOT popular with the mainstream, and you just haven't convinced me. The fact that Slaughterhouse-Five made the Best Seller list and was nominated for the National Book Award doesn't faze you, does it? You can't say that Vonnegut does not sell to bankers and real estate agents, and that's what constitutes the mainstream, ergo. Vonnegut is not popular with the mainstream. That argument just doesn't hold water. It's like

Fierce's saying that he doesn't like a novel, thus that novel is New ~~Wave~~ Wave.

MIKE O'BRIEN: New Writings in SF is up to its 18th issue? That makes it slightly older than Orbit, doesn't it? More and more I'm finding evidence that periodical paperback originals are much better for all concerned than prozines.

JOHNSTON

B. A. Johnstone
2101 Telegraph Ave.
Oakland, Calif 94612
January 16, 1971

(Letter to the Editor)

On my own hook I'm re-compiling the Association roster by nation, state and city for those who are new to the N3F, new in an area or traveling thru so that at a glance they can find and possibly contact local fen.

To make this roster as complete as I would like it, I would like to have phone numbers and dates of birth from the members. The reason for the numbers is obvious but I'd like the DoBs so that people could, if they wished, contact people in their own age groups. For this I obviously need the assistance of the Association or/and of the members.

A listing should look something like this:

CALIFORNIA

Oakland

Johnstone, Bruce A. 2101 Telegraph Ave 94612, 451-5711 28 Aug 36

I would appreciate whatever help you and the membership could give me.

Faint header text at the top of the page, possibly containing a date or reference number.

NOTED

Main body of faint, illegible text, likely a memorandum or report.

Very faint text line, possibly a signature or a specific reference.

APPROVED

Bottom section of faint text, possibly a concluding statement or date.

LATE NEFFER NEWS

//Stan Woolston flew in with a flock of late news, Janie the Lamb baaaaad a few names and addresses of new members, changes of address and some renewals, and Alma Hill of the Writers' Exchange flung a letter into the wind, so here goes. fdd//

NEFFER NEWS is the title of a column which Judith Brownlee did for the December TNFF. Lewton didn't get it out in December, and has not written to answer queries about it since then - or renewed his membership. I told him that if he got it out it would be his last as obviously he is unable to do it at this time. So the news column will either be in TB or TNFF, both pubs should be out at about the same time. Stan W.

Stan is receiving news and items of information from Bureau Heads at this time. He hopes that perhaps we can get TNFF and TB coming out in alternate months so that we constantly have the latest news before you the membership. We both feels very strongly about this, particularly after last year. Judith Brownlee is also looking for news of aw more local and faanish nature. So don't be afraid to send her the latest doings of your organization or the fannish group where you are located.

The Gnomes, Elves and Spaceman's Science Fantasy Society announce the Gnomeclave, a SF con on June 11-13 at the Hotel Andrew Johnson in Knoxville, Tennessee. The hotel has a pool and free parking. MC will be andy offut; GoH will be Kelly Freas. A "panel" of pro and fan SF writers and a Hobbit Costume Party with prizes will be held. Checks for the \$2.50 Registration Fee should be made out to Irvin Koch, Apt. 45, 614 Hill Ave. S.W., Knoxville, Tennessee 37902. Write him for more information

A new special interest club, dedicated to the "People" stories of Zenna Henderson has made good headway since its first inception over six months ago. NO DIFFERENT FLESH is the brainchild of Linda Stanley, known by her adopted People name of Valency within the group. First issue of the clubzine, "No Different Flesh", came from Linda, is labeled a "recruiter issue", and is almost wholly devoted to a discussion of the stories in the first of Miss Henderson's People collections, Pilgrimage. NDF is planned as a quarterly and writing will be pushed among members, with a writing and art contests. Those interested in joining should write Linda Stanley, 225 S. Occidental Blvd. #2, Los Angeles, California 90057. Enclose \$1 for the first years dues.

There are vague rumors of a con in Florida at the end of January to coincide with the Apollo 14 manned moon shot. Word is of almost-promised pros and an indefinite hotel. An interesting idea, if true. Confirmation, anyone. Please write Judith so she can tell us all about it. Of course, it will be over by the time you receive this, but we'll accept a short con report.

The New Mexicon III is sponsored by a group which calls itself the Secret Masters of Fandom in Albuquerque, a die-hard group of fans stranded in the desolate mountains of New Mexico and numbering about six, including Bob Vardeman and Roy Tackett. They announce "a very informal con with minimal - if any - programming. The only scheduled event is a luncheon banquet. They suggest New Mexicon III, scheduled for August 27 and 28, 1971, as a convenient stop-over for those traveling from the west to Noreascon in Boston. For further information write: Bob Vardeman, P.O. Box 11352, Albuquerque, New Mexico 87112.

Joanne Burger, as the sole surviving director from 1970, sent out and received votes on the rules of procedure, following rules used last year and several years in a row. A second set of votes to establish Chairman and Stand-by Chairman of the Directorate are out now. Joanne Burger will be the Chairman of the Directorate this year and Irvin Koch will serve as Stand-by.

Virgil Finlay died of a liver ailment on Monday, January 18, 1971. He was not yet 60. He has had cancer for several years.

Frank Cass telephoned, then wrote to confirm that he offers to take on the Round Robin Bureau. Frank wrote Don Cowan about RRs and says that Don wrote back that he had given up the bureau, and so far Stan has not heard anything directly from Don in reply to his query for an official resignation. Frank Cass is especially interested in Story Robins and wants to start both Story and Correspondence Robins. //Got this info too late to change the Bureau Roster. fdd//

There is still no news of Story Contest -- sorry.

Elinor Poland expects to be able to re-open the SF Library shortly, if she does not already have it open by the time you receive this. At this moment she has succeeded in getting a place in the same apartment as before, but it is too small for all of her furniture, let alone the library. Both are still stored in a friend's basement; but you can write her soon. Elinor Poland, 2964 So. 93rd Plaza #12, Omaha, NE 68124. Elinor expects to be at this address for six months to 1½ years.

Robert Heinlein has shingles.

Jeff Cochran has been sick for some time with mononucleosis. Reports are that he isn't so ill as to be flat on his back, but the illness has curtailed his activity quite a bit. Mono seems to do that, doesn't it? //I can't imagine Freff being forced into inactivity. Last time I saw him was at Westercon and he was a bundle of energy. fdd//

Kaymar Carlson has reissued an "early" Welcommittee information publication.

The second annual Anthony Boucher Memorial Mystery Con (Bouchercon II) will be held at the International Hotel, 6211 W. Century Blvd, Los Angeles, California 90045, on October 8-11, 1971. Room rates promised will be \$14 a night for singles, \$16 for doubles. Membership prices until Oct. 1 will be \$4. Make membership checks payable to: Bruce E. Pelz, Box 1, Santa Monica, CA 90406. Membership rates will go up after October 1, 1971.

WRITERS' EXCHANGE, January 1971 by Alma Hill

We have added several new Exchangers, all very promising, and have one COA, but as this seems to a time for brevity we'll get out an updated roster again when TNFF settles down somewhere, if it does.

Roster Clerk Norman Wegemer, may his collection prosper, continues to process new applications. However, some write to me and I've been able to do the same. We keep duplicate lists. My health is not very reliable these days, so I can't make long-range promises. The activity itself is very light and enjoyable to me, however, more so than ever. No fooling. I enjoy reading material by writers who still have much to learn, and who doesn't? This is in the same spirit as one likes to see new sprouts and flowers in the springtime. There is always some interesting touch of originality. That doesn't mean that we mince words about things that seem to need improvement, of course. But we can't be too careful to notice the strong points also and mention those as well, lest they get lost in the shuffle.

We require new Exchangers to make out their own address cards on a form which we furnish, and to send that with three mss., any three, same or different. We keep having to explain this over and over, so for the benefit of new members, here you are again. We have no dues or other obligations, but a return addressed envelope with correct postage is the only polite way to live, and is surer to get a reply. Sooner, too. Never, but never, send out your only copy of anything because we can't guarantee the safety of the mails. Our only activity is the sending of mss. for comment as to how to improve them, and commenting on any that stray in, because we have an idea that the best writing sells best and is the most satisfaction.

Publications are strictly extra, but we are going along with plans for the NFFF Writers' Fandbook, with some small improvements and additions. Gary Labowitz is looking for covers and fillos, and we plan on photoprocess for all artwork. Any fan artists want to help? Art is the only part that will seek to be original, because we are providing sifted and tested basic information, answers to questions most often asked. Novelty and reliability don't mix too well. Also we aren't hurrying this, just trying to turn out a good piece of useful fanac and enjoy it as we go. Yo-hay.

//Great for serious budding writers. Write: Alma Hill, 463 Park Drive, Boston, MA 02215

NEW MEMBERS

Garth Danielson, 362 Greene Ave., Winnipeg, Manitoba, Canada
Kay Kennedy, 418 E. 15th Ave., Vancouver, British Columbia, Canada
John J. Kessel, Box 6836 River Campus Sta., Rochester, NY 14627
Stven Carlberg, P.O. Box 1958, Sarasota, FL 33578
Gary Mattingly, P.O. Box 117, College Station, TX 77840
Jan Bergquist, 1720 Willis Rd., Campbell River, British Columbia, Canada

COAs

Sherry (Hale) Lendall, P.O. Box 1175, Little Rock, AR 72203
Paul G. Herkart, P.O. Box 111, Belle Mead, NJ 08502
Ray Dalton, Hefferson St. Apts., Unit IV, No. 10, Austell, GA 30001
Robert Weinberg, 71 E. 32nd St., Box 901, Chicago, IL 60616
Sharon White, 2112 No. St. Clair Ave., Oklahoma City, OK 73107
Roger Vanous, 403 W. Fourth Ave., Monmouth, IL 61462

RENEWALS

Bruce Robbins 71...C. Cuthbert 71...Art Wilson 73...S. Woolston 72...J. Sephton
71...E. Finkelstein 71...L. Doroschenko 71...B. West 71...S. Compton 71...R.P. Brown
71...D. Franson 75...P. Cass 72...G. Bridges 71...M. Horvat 71...J. Robbins 71...
Sabella 71...A. Morrison 71...M. Young 72...R. Weinberg 71...Thilenius 71...ERIS 71
Krieger 71...S.White 71...Ladonka 71...R. Watts 71...Wojciechowski 72...Weatherby 71
F. Perley 71...Vanous 71...Rozman 71...E. Bryant 71...Fishman 71...Harkart 71...
Ramage 71...Ahlstrom 71...MacPhee 71...A. Hill 72...J. Andrews 72...Wegemer 72...
Lopez 73...Birkhead 71

That's all from Janie Lamb for this time.

N'APA News

N'APA begins the new year with about 20 members, a number that it doesn't seem to be able to crack. Last year saw a good deal of activity as far as proposals for changes in the by-laws, but most of them failed. The membership doesn't seem to want to change from the basic requirements. Basically N'APA requires 6 pages every two consecutive mailings. Mailings are quarterly and the page count has increased during the last year. If you'd like to get into publishing painlessly, N'APA is an excellent place to start. Contact the OE, Frank Denton for further details.

WELCOMITTEE

Rose Hogue has taken over this very important bureau. If you are willing to write welcome letters to new members, and to help them get off to a good start in fandom by giving them information on various activities in which they might be interested, please contact Rose and help. Remember that NFFF is very often the new member's first contact with fandom and they will flounder without some help. You can give them that valuable help. And thanks to Art Hayes, who has capably headed this bureau for so long.

