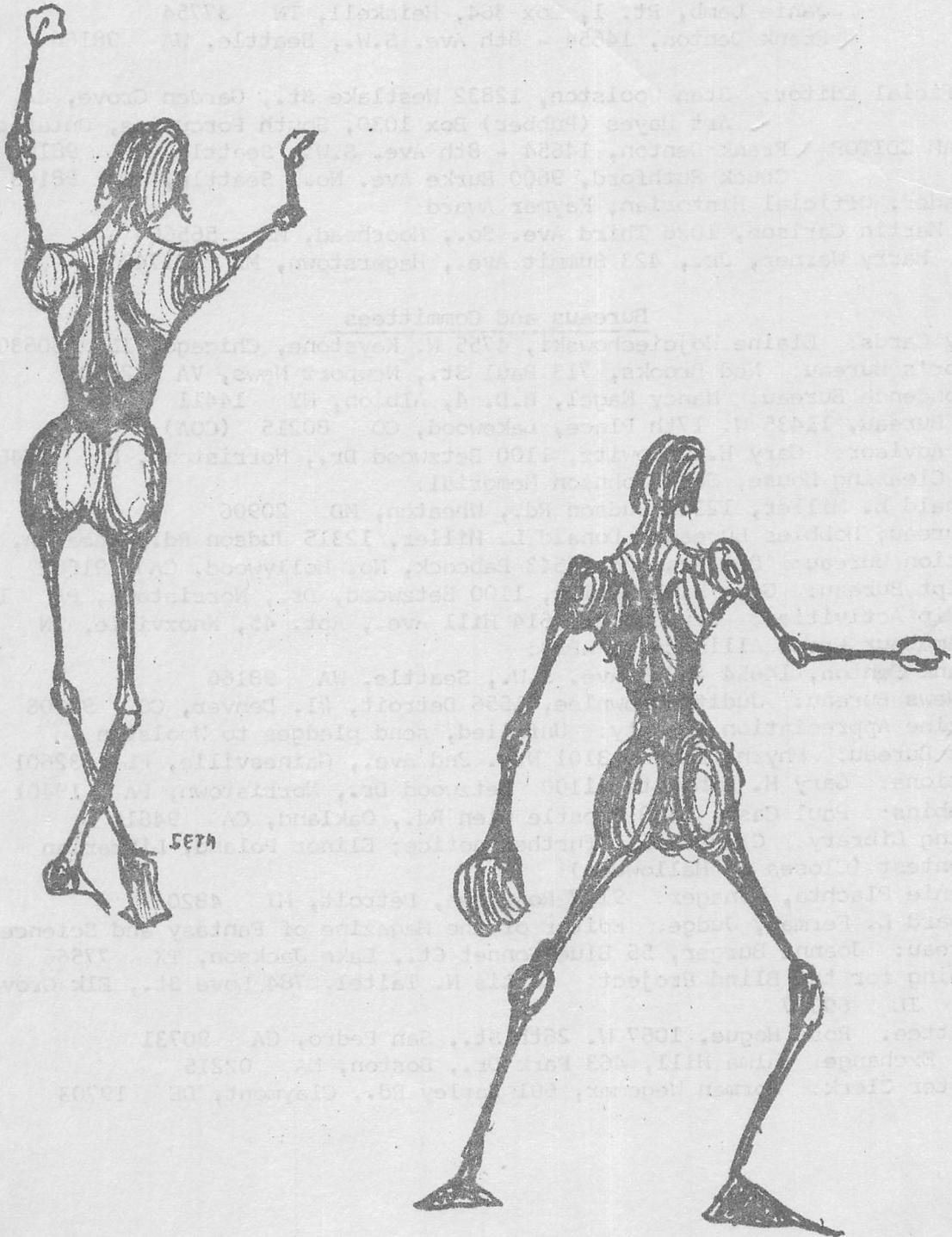


TIGHTBEAM 66



MAR. 1971

THE NATIONAL FANTASY FAN FEDERATION OFFICERS
1971

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TIGHT BEAM

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Tightbeam #66, March-April issue of the letter column of the National Fantasy Fan Federation

Tightbeam is published for the N3F January, March, May, July, September, November 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:

Frank Denton
14654 8th Ave. S. W.
Seattle, Wa 98166

or

Charles Ruthford
Mail Stop 3NC2312B
9600 Burke Ave. North
Seattle, Wa 98103

We suspect that you're wondering why another issue of TightBeam so soon. You will recall (you will, won't you?) that TB 65 was published at the beginning of February as the Jan.-Feb. issue. Shortly thereafter we received a letter from our president, Stan Woolston, indicating that in his never-ending quest for getting the publications of NFFF on their feet, he would like us to get TB back on its proper schedule.

Now Chuck and Frank (Gold Dust Twins) hadn't even perused the previous issues closely enough to realize that we were out of synch. This in our mad, headlong pursuit of that elusive goal, the deadline. Well, sir, here we are. Shaped up at last, or for the moment.

So the deadlines for letters will be somewhat different from what we suggested last issue. Publishing will be done the first week of May, July, September and November. By the way, we had all issues of TB 65, except the one destined for jolly old England, in the mail by February 4th. We'd be interested in knowing how long the 3rd Class Mail takes to get to your abode, humble or not.

While the issue started out to be skinny, there have been a whole bag full of letters just prior to our pubbing date which I hope we can include in order to have a clean slate. This issue does contain an interesting questionnaire sent along by Jacqueline Lichtenberg. Jacqueline felt that, having been a member of NFFF for 12 years and having had her last letter to TB several years ago completely ignored and not published at all, that we might do her a favor. Under some circumstances we may have rejected this letter as being quite specialized and this activity not within the scope of Tight Beam. We have decided, however, that 1) she probably does have some justification for the request, and 2) that the questionnaire does look interesting and meaningful for those among you who are Star Trek fans. Some of the officialdom of NFFF feels that the organization can at least help to spread the news of fan activity. This, to us, falls within this category.

Well, enough of justification. We tend to think ST fans are a kookie lot, but they probably look on LOTR fans the same way. We wish Jackie success in her endeavor. She's biting off a huge chunk of work. The rest of us kooks should have someone so willing to spend this amount of time and energy on our particular aspect of fandom.

So, until next time, write often (once?) and live gloriously.

Frank and Chuck

TB 67 LETTER DEADLINE: April 15, 1971

CORRICK

J. A. Corrick III
2116 Lake Ave.
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January 29, 1971

You can tell it's that time of year again when everywhere you turn in the fan world someone is talking about Hugo or Nebula nominations. About the only thing most seemed agreed upon is that 1970 wasn't a very good year for the SF novel. I will admit that it wasn't as good as some but I still think that 1967 was the worst in the past ten years.

I'm sure everyone is tired of hearing the praises and faults of The Year of the Quiet Sun, Ringworld, and I Will Fear No Evil - well, I haven't heard any praise for the Heinlein book from anyone who has read it but by now I've had my own initial reaction to this novel, one of sheer boredom, completely vindicated more times than I care to think about. However, there is one novel that no one has mentioned and that is Farmer's Lord Tyger. Personally, I think this is Farmer's finest novel to date, even better than the recent To Your Scattered Bodies Go. It has wit (in the Seventeenth Century sense), humor and irony, philosophy, adventure, sex, sociology, and excellent characterization //Sounds like the great American novel. ccr// all in a beautiful homogenous blend. I won't say there aren't faults but the faults are minor. I certainly think that Lord Tyger should be on the Hugo ballot this August, although I suspect it won't as very few people apparently have read it so far.

I hope ED KRIEG still doesn't think that Starlight is worth a Nebula nomination. This sequel to Mission of Gravity is far below that novel. It shows Clement's increasing fault of recent years, of concentrating so much on his background that his story seems a second thought thrown in to justify the title of fiction. Granted Starlight wasn't as poor as Oceans On Top, which was almost completely plotless for two thirds of its length. Still, it has few real moments of suspense and, although the crew of the "Kwembly" were still in trouble at the end of the novel, I couldn't really find much interest in their fate.

If anyone's interested - and they probably aren't - my own choices for the best novels of 1970 would be, in addition to Lord Tyger, Year of the Quiet Sun, Tower of Glass, Ringworld, and Tau Zero. I was hoping the Dickson's Tactics of Mistake might be on the list but, although it's a good novel, it certainly isn't Dickson's best - nowhere near the quality of Dorsai! or Naked to the Stars - or even among the best of last year. The end favoring Cletus comes too readily and easily his way; it is interesting to watch how the details of the plot unfold but there is a lack of menace in DeCastries. // Thanks for the titles. I thought Tactics was excellent and would like to read more of Dicson if it is even better. ccr//.

Irvin Koch and I were talking a few weeks back on how to go about teaching a course in science fiction - this isn't completely fanciful, since after I get my doctorate I intend to try and find a school that would be interested in starting a SF course (naturally one that doesn't have one already). He seemed to favor more of the historical approach to the subject, with, if not actually reading the early writers, at least giving background on them. Personally, I prefer to emphasise the literary aspects of the last twenty years. I haven't seen Jack Williamson's initial survey on SF courses and the way they are set up yet but I will be curious to see how other people go about it - and overcome some of the more pressing practical problems, such as out-of-print books that should be included in the course. I would be interested to see what some other fans thought on the

subject, since I might pick up some useful tidbits. What I had in mind was a one semester or one quarter course that would be fairly broad, although covering no more than say eight to twelve books, depending on length. Now, the question is which books, what anthologies of short stories if any, and what type of background (and of course, test)? How about it? Any ideas out there? (I probably should put forth my own ideas of these subjects but I won't now, so as not to prejudice anyone). //Sounds to me like this type of course would be an excellent correspondence course. ccr//

SNEARY

Rick Sneary
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February 16, 1971

Tightbeam 65

Over all excellent, in appearance, and layout. The new parts are very well done, and serve a real need. The general letter content is a little light, to down right trivial, but you can hardly be held responsible for that. Now that a new editor is established, and you don't have to use back-logged letters, a more up-to-date selection will follow. And, hopefully, more people will write.

A passing remark on the mail-order writing courses. You know the Ten Famous Writers one, with Rod Sirling, etc.? Well, I kept getting adverts, to take their writing test, to see if I had any talent as a writer. Having heard things about them, I sent off for the test. A pretty dumb one, but I really tried to be as dull and clodish as possible - as well as my usual misspelling and lack of "grammar". I just wanted to see if it was possible for them to reject anyone, no matter how bad. And, much to their credit, it is. Anyway, I failed the test. (Unless they smelled a plant. But I don't think they are that clever)

I think you all did a good job, for the most part, in editing the letters. The thing with letter-zines is to print the material that will be of interest to other people, and is not just chit-chat. //Sorry friend - but the only thing I edit out is the bad spelling and the bad "grammar". I don't feel that I have the presumed right to cut out content from the letters. That is the last thing that I would want to do. ccr// But, either I came is late...or by not reading the last couple issues due to gafiac and illness, missed something...but I couldn't either understand or get the point of most of WEATHERBY's letter. I don't know why these lists of plays are supposed to be of interest to fans, or even what some of the lines mean. I really don't mean to put down any member I don't know, but if he has written a book, I hope they are easier to understand than his letter. Like, why does he tell us that Passion Play starred Val Balfour, twice? Never having heard of him, it meant nothing to me the first time. Is this stream of conscience type writing?

KEN SCHER made reference to the Fantasy Foundation, and his not knowing the current status of it. Well, at present, as it has been for most of the years since 1946 when it was started off with high hopes by the biggest names in Fandom, it sets in boxes in Ackerman's garage. At least, that part which is not Forry's, and thus still on his own shelves. A number of rather good collections were donated to the Foundation, and one or two publications were brought out, but that has been all. The Foundation would have been a vast collection and research center, but there were never enough people willing to work on it. In the mid-60's another local group got together to see if they couldn't breath new life into it. It was decided

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for legal reasons that it would be better to start with a new name and order. It was also decided that it was best to do it legally - so, The Institute for Specialized Literature, Inc., was formed, and legally registered with the State of California, and finally with the IRS, as a non-profit tax-exempt corporation. The aims of the ISL were to be basically the same as the FF, and Ackerman might have been willing to turn things over to us, if we had ever gotten anywhere. But once again, the willing and dedicated workers - with ability - failed to show up. Or rather, people with talent did show up, but with too many other responsibilities and interest to do much on ISL. Currently Ed Cox is Executive-Secretary (with the same powers as a President of a normal corporation) and I am Treasurer, and one of the six board members. Ed has a stack of magazines and fanzines that have been given to the ISL, and I hold a small stack of money. We also hold the corporation together, so that any time people who are interested in running this kind of project show up, they won't have to go through the months of paper work to get approval. And, of course, if anyone wants a quick tax write-off, they can send their collection to Ed Cox, and take it off their Income Tax as a charitable contribution. //Are you sure about that, Rick? //ccr// Seriously ...

It is unlikely that we will find a much better system for communication than the post office, but I keep thinking there ought to be a better system than that now used for things as large as fanzines. They cost too much to make, too much to mail, and take up too much room when they get there. But all micro-film and micro-dot systems I have read about, that would make it possible to send the equivalent of a 80 page fanzine on a postal card, require a "reader" of some sort that would limit the use. Maybe, when video-tape players become common, there will be a means found to incode the information of a single page of fanzine on a closed loop of tape, and it could be played on your home TV..but.....

I suspect SABELLA of down grading pulp magazine, just for the sake of argument. The advantage the magazine has over pocket books is the chance for short stories by unknown authors to appear. The magazine had an advantage to the reader, as he could by them ~~XXXXX~~ with some fairly good idea what the stories would be like. Each issue seemed to bare a relation to all past issues, where as pocket books are one shots. And even the bad ones, gave a place for beginning writers to try out in - rather than, for Foo sake - in fanzines, and inflict their bad writing on their friends. //Seems to be a contradiction there someplace.ccr// Pulp didn't die out 30-40 years ago - that was their peak. There were still real "pulp" pulps, only 20 years ago. But, one report is that they are in trouble because they don't make enough money for the people that sell them. There is only so much room on a display stand, and if a 95¢ p/b brings in twice as much profit as a Galaxy, is it any wonder that GSF gets sent back to the distributor without ever even getting to the stands? If it went up - according to one argument - to 95¢, without making any other changes - it's sales would go up - merely because more people would get a chance to see it.

Having four editors work on one fanzine sounds like a great idea in theory, but it really only means you have four chances of it not coming out, rather than one. By the Fates that watch over us all, the best intentioned fans there are, if they didn't see each other every day in normal life - could hardly be relied on to get it done for more than two issues. Why, the average fan editor doesn't last more than five issues, of his own zines.

JOHNSTONE's effort at list making is one I can understand - as I'm a great list maker myself. But this is one project that is not a good idea. Oh, I can remember my young days when I thought it would be great if every fan lived in walking distance of everyone else, and the greatest fun would be to go cross country,

calling on fellow fans. But, unless I already know them, the uninvited, remain that way - nor am I keen on looking up someone who is otherwise only a name in a list to me. Besides, if one was going to travel, the current membership isn't so great that the member couldn't run his own finger and jspot the towns he expected to pass through. Afd, lastly, all this information is supposedly on file with the Secretary, already. There is, though, no reason that phones and ages couldn't be printed in one of the yearly rosters. (Or, the number of years in fandom, if some are sensitive about their age.)

Well, that is it. Too much, really. I can't seem to limit myself, when I finally do get around to letter writing. Best wishes.

MATTINGLY

Gary S. Mattingly
P. O. Box 117
College Station, Texas, 77840
February 19, 1971

Just received TIGHTBEAM 65, enjoyable indded.

First a little bit of catching up. THIGHTBEAM 63, 64, 65 all had great covers.

Re comments from MICHAEL O'BRIEN and ART HAYES ABOUT GYPSY FEN AND THE like. //Sorry about that but something seemed to take over my typewriter.ccr// First, I wonder what B. A. Johnstone is going to do about it. On the address what do you do if you move around, like with college, etc. Do you want two addresses? Also, personally, I realize the problems involved with doing this, but I still think I'd enjoy doing it (making an SF reader and fan list). Course. time is a factor. So, although I do have thoughts on it, it seems probable that I will have to wait until I get out of college.

Re: SLANSHACKS and general alike whatnots. Thanks to GARY L. for info. Also, I learned a little about IASFS from the latest Warhoon. Definitedly interesting.

ED KRIEG: I also like Bode and for the most part I think that smut is in the eyes of the observer. I didn't see that much smut. For that matter, what exactly is "smut" //that should start a good discussion.ccr//. (I have been reading too much Summerhillian philosophy, I guess).

GARY L. : It might be interesting to put TNFF and TIGHTBEAM together but that might overload the editor (s) a bit if they have to put it out every month. //See editorial for comment// The present scheme of things seems to be improving, though.

I don't know why but I sort of enjoyed The Andromeda Strain.

That was indeed an interesting letter from Harry S. Weatherby.

CUYLER WARNELL BROOKS: What's Golana?

KEN SCHER: Thanks for info on All Our Yesterdays. Sounds like it might be a good thing to pick up. The Texas A & M Library has added just this year about 1,000-2,000 pulps, I believe, and is presently thinking of adding a large

collection of fanzines.

KRIEG: I've got books piling up but only have, of late, started reading Doc Smith's Lensmen and Skylark series.

SCHWEITZER: *8 x 10 covers for prozines* sounds great.

FRANK HILLER: For some reason or another, I have never had any problems with mail, that i know of (maybe I shouldn't have said that so soon). Course their carriers are a little slow now and then, but I figure I'd probably be a little slow, too, in their position. I don't like the mail rates going up, but I won't complain until I see what they do with it. If nothing happens, then? //I think the idea is to cut down the deficit rather than ikmprove the service.ccr//

I don't know if this will help any, but on rates on hotels and motels the 12-21 club seems to offer definite advantages, which can probably be worked one way or another for con use (I believe there are similar clubs, but this is the one I know about now). One Sheraton Hotels (re Noreascon) discounts range from 20%-40%. Advance reservations may be requested. Course, I wonder what it might mean by "Discount rates do not apply on certain days". Certain Days? If anyone happens to be interested (who happens to be under 22), info can probably be obtained from "United Air Lines, 12-21 Club, P. O. Box 4767, Chicago, Ill 60680 Membership is \$3. Ah, well

BRYANT

Ed Bryant
300 Park Avenue
Wheatland, Wyo 82201

DARRELL SCHWEITZER: I have heard rumors that somewhere in the world there are college short story courses which actually have something valuable to give would-be writers. But I've yet to see empirical evidence. That Norman Spinrad "is the rpdct of a college short story writing course" is more a testament to Norman's ability to overcome grave obstacles.

You also mention that poor old J. G. Ballard may no longer have an outlet for his condensed novels. Not necessarily. Just for the hell of it, I recently wrote a "condensed novel" of high adventure rather than sf, titling it "Banditos of the High Sierra". Rather quickly it was purchased by Knight Magazine (of Norman Spinrad and "FIAWOL" notoriety) for lots of money. The New Wave is washing onto stranger and stranger shores.

ROBERT SABELIA: (and others who mention the paperback magazines): I'm very interested in the phenomenon of the all-original paperback anthology. (Or hardcover - but all end up with a pb edition). By my count, these so far include The Farthest Reaches (Elder), Orbit 1 - 8 (Knight), Dangerous Visions (Ellison) Nova 1 - 2 (Harrison), The Year 2000 (Harrison), Alchemy and Academe (McCaffrey), Universe (Carr), Quark/ 1 - 2 (Delany), Infinity 1 - 2 (Hoskins), Protostars (Gerrold), Generation (Gerrold), New Dimensions (Silverberg), and The Clarion Experiment (Wilson). A number of those are continuing series rather than one-shots. All told, it's a market for quite a few words.

What I'm wondering is this: What's their general effect on current magazine sf? Are the paperbacks siphoning off talent and good stories from the magazine and perhaps hastening the final demise of the pulps? Or is there a feedback mechanism by which paperback magazine readers may be led to F&SF, Galaxy, If, etc.?

Or perhaps thos questions are invalid. I'm convinced that the paperback anthologies are the wave of the immediate future, so far as sf short stories are concerned. The reading audience is larger. The rates are generally better than with the magazines. Maybe someday New Worlds will dance on Galaxy's grave.

SABELLA

Robert Sabella
32 Cortgright Road
Whippany, N. J. 07981

Not too very long ago everybody in fandom was screaming all sorts of blood oaths and whatnots at each other, threatening to ostracize everybody else and their mother-in-law because their "wave" was the wrong wave. I refer, of course, to the Old Wave-New Wave controversy, of which Tightbeam had its share of fighting and we all had our share of laughs.

Now suddenly, it seems that everybody should embrace one another and become very chummy all because DARRELL SCHWEITZER has proclaimed that "the New Wave period in SF is over". Why, Darrell? Because New Worlds has folded? Or because we had three relatively unexperimental Hugo winners at Heicon (as opposed to "Stand on Zanzibar" and "The Beast That Shouted Love At The Heart of the World While Regurgitating His Pasta Fazool" at St. Louiscon)? I don't mean to knock y ou, Darrell (biting the mimeo that publishes you and all that), but this is the first time that I've seen such a statement and it caught me completely unawares. I suppose that what you mean is that we don't seem to find nearly as many wildly experimental stories now as we did during the period 1967-1969. Such could very well be the case.

But a Hugo for J. J. Pierce? Old wounds heal slowly, Darrell, and it would be easier for Golda Meir to join King Faisal's harem than for JJ to win a Hugo. It's just that he antagonized too many people.

DOUG ROBILIARD: makes some statements to the effect that Galaxy and If have declined in quality since Frederik Pohl left. I do agree! However, it was Galaxy that I considered near perfection in the late sixties, not IF. Now I still read Galaxy regularly and I still do like it; but, somehow it seems to have lost the stories that really used to excite my literary taste, such as "Hawksbill Station", "Damnation Alley", "Goblin Reservation", "The Last Castle", "And Now They Wake", and "Nightwings". The closest that they've come to such stories since the changeover is "Downward To The Earth"; admittedly, this story is as fine as any of the earlier stories, but that's one story in 16 issues. I've take up reading some original anthologies to take up the short fiction gap.//This sounds a little contradictory to what you said to Darrell, Bob. ccr//

ED KRIEG asked if anybody read Quark/#1. I did and thought it quite good, although there were some noticeable lapses, particularly in the latter half of the book. My favorite story in the book - one of definite award quality, I thought - was Thomas Disch's "Let Us Quickly Hasten To The Gate of Ivory", a better story even than the same author's "The Asian Shore" (in Orbit 6). Another story that surprised me was R. A. Lafferty's "The Cliff Climbers". Usually I find a Lafferty story somewhat tedious, but this story was genuinely good and probably the best Lafferty short that I've read in quite some time. In all, the book was well worth buying, even though they're chargin \$1.25 for it. Quark/#2 is supposed to be out in Febuary, but I haven't been able to find it anywhere.

Pity poor KEN SCHER: he's been away from N3F for six months and wants to know what's going on. Ken, I've been in N3F all that while and I still don't know what's going on. Mass gaffiation, maybe? Certainly the absence of TNFF didn't help matters any.

DARRELL SCHWEITZER (again? I guess that I've just got it in for you today, Darrell) has come up with what is certainly one of the funniest lines that I've seen in TB. I quote: "So everybody go out and support Witchcraft and Sorcery and encourage other editors to try and convert ((their magazine)) to that format." He doesn't say a single thing about if the magazine is any good. I, for one, abhor witchcraft and sorcery and I suspect that I'm far from being alone. Support It? Even if I were that loyal to the prozines, I've never even seen a copy of that magazine. But isn't that just the same old story?

KRIEGER

Keith Krieger
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February 15, 1971

While I was sifting through a stack of recently received 'zines, I happened upon TB 64, on which I had intended to make a few comments. However, it was buried until now and that's why I'm just now making my comments on it. Whatever!

On LAIBOWITZ'S "brainstorming": Trying to sift the going's-on in N3F from the letters in TB is a tiring process, with the exception of Alma Hill's letters on the Writer's Exchange. I believe that N3F needs an official organ, however infrequent it may be. I feel I have a little more contact with whatever else may be going on in the club when I get TNFF. We need both of the publications, but TNFF could stand some revision. (That was before Lewton took over as OE of TNFF. If he keeps it up for any length of time, N3F may have a really good official organ.)
//See the editorial about this. ccr//

ED FINKELSTEIN'S plan in his letter in 64 looks good at first. But what if a couple of the people in charge of a certain section gaffiate or simply forget to turn their sections in? Enough of that happens and you have TNFF of previous days. So much for 64.

In 65: SCHWEITZER: you say Doubleday has brought out Again, Dangerous Visions. In Locus 72, date January 19, Charlie Brown says Doubleday is putting it off until 1972 because Harlan hasn't turned in the manuscript. What say?

Any comments on "Night Gallery" on NBC? For all the TV Guide said about it, it didn't come off as well as they said it would. The first two or three shows were pretty good, with teleplays by Fritz Leiber ("The Dead Man") and C. M. Kornbluth ("The Little Black Bag") stand out in my memory. But, then, it reverted to an updated version of the Twilight Zone, with most or all of the material by Serling. This isn't so bad, but the short stories written by the practitioners of the sf and fantasy short story seem to come off more sophisticated, you might say, than Serling.

And Philip Wylie's teleplay on the "Name of the Game"? That I liked. For anyone who missed it - Glenn Howard's (Gene Barry) entry into the IA area of 2017. Has a car wreck, and is rescued by two men in gas masks and protective suits in a battery or turbine driven van (assumed that from the sound of the van as it started

off) in a bleak, red-lit, vegetationless landscape. All cities are underground due to poisonous algae that spawned and covered the sea, reducing the photosynthetic output, etc., etc. IA was built into the subway and conduit system that existed before the algae, sthe signs used the type of lettering used on the bottom of checks, the computerized type. Is there any particular name for that type face? //Matter of fact, there is. It's called Type form E13B=MICR.ccr// Anyhow, they also had closed circuit TV monitors for all of the possible instigators, a constant running PA system, milk as an alcoholic beverage (which I question), and a church (?) with a console of flashing lights at the altar and computer terminal with which you could ask questions of a religious nature. Along with the Meanies running the show, the Underground trying to enlist Howard into their ranks so they can stop the Meanies from operating the factories above-ground, and the Meanies busting in and trying to bribe Howard onto their side. Of course, Howard escapes, with a chase across the polluted landscape, and the return of Howard to 1971. Seems the exhaust backed up into the air-conditioning system of his car. The show was sort of a mixture of 1984, Silent Spring, 1971 technology and trends extrapolated into 2017. To tie it all together, Howard was on his way to an enviornment and ecological conference that he was reporting on to the President. For TV, it would have been far, far worse. //I think the thing that came through to me, most, was the fact that the haves still had the goodies and the havenots were trying to get these goodies for themselves. Things never really change. ccr//

WILLICK

George C. Willick
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February 20, 1971

DOUG ROBILIARD struck me deep. Not only did he say that IF and Galaxy deteriorated since Jake took over but added that JWC's story of "Halt-Who Goes There?" was better than the Movie "The Thing". I admit to prejudice over the former statement so remove myself from arguing with a comment, thusly: when editors change, magazines change...a pity readers lack the same singular flexible ability.

...but on "The Thing". Pish. Crap. And SCUD. Campbell's short was clumsy, cluttered, awkward, wouldn't have been published except for etc., and in general was sure as hell unfilmable. Now, I don't know what the processes were that lead to a studio thinking it had to buy Campbell's story in order to film "The Thing"... more than likely some idiot bought it and someone else had to do a completely different screen play in order to bail out the money. Likely, however, some fair minded producer didn't want any taint on his reputation for plagiarism, direct or indirect.

...I remember when...you didn't walk home at night alone after seeing "The Thing". I damn near had a heart attack myself. A time when flying saucers were everywhere and on everyone's mind. Before the government began its poopooing campaign. And nobody walked out in the middle of that movie, nobody. TV is a different game, it doesn't consume the mind the way an unbroken movie used to. Still, I've watched "The Thing" four or five times since and still get eerie. I've even tried to maintain objectivity and am constantly amazed at the Direction of the film, its cutting, its sequences, its depth...if you missed any of this, Doug, then you better have your mind washed out because you've been staurated with Ho-Hum, I'm Intellectual.

I defy anyone to name an action sequence like the one where the thing broke in on gasoline and mattresses. How about the fanning out on the ice pack to

determine the shape of the ship? (If you grew up on UFO suckers and gum wrappers... no contest, but for those of us who had reached the age of reason in the late forties and early fifties, that was something else.) The dead dogs in the cabinet? The opening of the greenhouse door? (I can still see Dewey Martin pulling the trigger.) Would that damn grid in the final last second effort work? Sure it would. But you couldn't have convinced a soul in the theater of that fact. This was a great classic, a great film. Go bad mouth "Lost In Space" or "The Beast That Ate the Bronx" but get off the backs of classics. Otherwise, you'll look like an ass. Same goes for "Destination Moon", "The Day Earth Stood Still" and "War of the Worlds". Throw in "When Worlds Collide" and you have the five best of that era, maybe of all time. Of the latelays, only thre come up, "2001", "Planet of the Apes", and "Fantastic Voyages". One man's opinion, folks.

HARRY WEATHERBY's letter is/was also interesting to read. It makes you aware of the fact that there really are people out there in less touch with reality than SF fans. Gad, what world is that? "We saw our leading lady, Nan Browning, at church this morning." Really? Dead or alive? OK, so I'm being a little harsh on Mr. Weatherby and just who in the hell is to say that his fantasies aren't better than ours? But, it is shocking to see someone wrapped up in a different set of values so completely...almost like alien contact. //You could say the same thing about any profession. Talk to teachers, bankers, lawyers, artists, musicians. They all have their own isolated worlds with their own set of values. I think that religion tells us that we should live and let live. To each his own. ccr//

I get the feeling that many lines and even letters in TIGHTBEAM 65 were not meant to see print, much less be opened up to comment. Perhaps, we will see a little more editing in the future ...please, Frank?

//Frank and I discussed this this morning. Should we edit out what we think should be left out, or should we put it all in with the idea that you, the letter writer should let us know what you want printed. It's an interesting thought. We would certainly like comment on this idea. With our assuming the editorship of TB, we were unable to assume any idea of what you want. This publication is only as good or bad as the letters that we receive. Let's have some comment. ccr//

Yes, DARRELL SCHWEITZER, Dave Lewton did do a good job on his issue of TNFF. But as of this writing I've seen not another and we're due...overdue at this time. I must agree with Scher by saying "What in the hell is going on?" And I'm on the Welcommittee, or was, 'til Rosie dropped me, I think, for failure to pay dues for '71 which last roster showed me paid for, I think. You can't be sure of anything anymore. I;m not even certain any of you are there...mere figments of Denton/s alternates. Except for you-know-who...I had a vision the other night that told me he was real. A knight carrying a holy grail standing beside a quiet ocean beach upon which new waves washed. Yeh.

I also agree with anyone who says Sol Cohen has set SF back, twenty years... For the first time in my life I'm almost ashamed to browse the SF section of my bookstore haunts...what sections remain, that is. The glut of crud has indeed washed away the quality mags from the stands even after years of faithfulness. Sad. I wish he'd stick whatever money he's mad you know where and hop out of the field to bless something else. As for Amazing and Fantastic, I think they are pitiful. You can't read the things short of with a magnifying glass, White's cronism is putrid as it was in his fanzine days...same crones even...and there's nothing spectacular about what he's done as an editor. Puey. If waving a little fannish ego back at us is what makes our heads turn then what's to be gained worth remembering. Ted White is a good man. I like him personally, even though we do not think alike.

He has been handicapped by money, by a boss, by having to do with what was available to survive in the field...period. Bad deal from the start. A loser's game, folks, and it stayed that way. Sorry. Both rags deserve to go under. The sooner the better. (Did somebody say the covers were good?...yecch!)

Analog will continue after Campbell. Probably under a different publisher, to be sure, but continue. They do make money, you know, and that insures survival for anything...prostitution or shoplifting.

ALMA HILL: Did you say "all SF is experimental - the better it (SF) is done, the more experimental it gets."? Shame. you know that isn't true. The very best SF is seldom experimental. It lays right down in that time worn groove and hugs every curve from front page to back, losing not a reader. Heinlein. New Wave (sthat elusive little devil) is experimental but manages to alienate readers right and left as it progresses through a given story with only a couple of die-hards making the finish. 'Tis true of all experiments...danger lurks. A good writer (Delany) can take a dog, wash him up, and make the reader think he's handling a pedigreed puppy. But we're only talking about skill...not experimenting. The best experimental SF lies rejected on every SF writer's desk. And that's because editors don't experiment...much. I could publish a mag right now from SF writers rejection stacks that would floor everybody. Wouldn't sell, wouldn't make money/... would probably be banned and investigated but it sure as hell would be experimental. One such story saw print in one of Jake's tri-yearly mags...the one about having intercourse with a midget broad who was a minature spaceship after a load of sperm. How that got by still mystifies me. Great idea. All of us are kinda earthy, must be the water.

ROBERT SABELLA: Nope. SF ain't dieing...in mag form or any other. Just adjusting. It happens. It's life. Old die, you;ng replace. If Galaxy does go pb then you can bury it in five issues. The size of prozines should not change. We have tradition going here...the last of the fighting Indians. Even Writer's Digest gave up and went big slick. To hell with that. When we're all that's left in pulp size then we'll stand out. Simple. Increased circulation? Poo. SF has a definite affliction rate...it is a disease. Those with it will find it no matter what... those without, you couldn't feed it to them on a Playboy centerfold. SF writers will be paid nothing for their stories and die amid mortgaged collections. 'Tis a law. Wonneguts and Bradburys succeed above and beyond in direct proportion to bastardization of mainstream, not SF. (Any would-be writers running into Simon-Schusters pulling at their genitals and screaming "I've got Half!" will be frowned upon.)

I've gone on too long here. 'Tis a fault of writers. Type anything that can give you an excuse not to type a story. As a matter of fact, I have been so successful at writing other than writing that I don't think I can be called a writer any longer. Swell sentence you got there, Farkle. //Maybe you should become an editor and then you could cut out about half of the above. ccr//

P. S. When first class goes to 8¢, I'm taking the goddamn Post Office for an exemption.

// I have this extra space here. Too bad that some of you artists don't send me some sample of your wares that could fit into a space like this//

SCHER

Kenneth Scher
3110 Mott Ave.
Far Rockaway, N. Y. 11691

Mazel Tov on your new zine (TB)...the way things seem to have gone, you may just need it, tho TB seems to be the only N3F zine that maintained any sort of a schedule.

As for TB itself (#65)...re the Post Offal, things around here are so bad that I got two answers to my letter in thish two weeks before thish arrived.(?)

SCHWEITZER: The N3F wouldn't have to start it's own P. O. if Congress would get off it's dead (collective) ass. Private companies have already proved that they can deliver 4th class mail (which is said to cost the most per size, of all mail) with greater efficiency and at much less cost (while making a profit, mind you, the US is, please remember, loosing money hand over fist) than the USPO. That's why there's pressure on Congress to set up a semi-public Post Office Corp. Not enough pressure, apparently.

Talk about cruddy fanzines and neos: I don't know what the first ish of Psychotic was like, but Seldon Seen (Perihelion) was about as neoishly cruddy (in #1 at least, it rapidly improved) as you can get, and so (despite the fact that it had one of my relatively rare articles in it) was BAB #1.

You might find it a little easier to get stuff in the really good fanzines if you've had some stuff published in the prozines...but on the other hand, once you can claim any sort of dirty-pro status, your bad stuff looks worse.

NED BROOKS: As far as I can find out from people who go to Poly, Golana is rather in limbo at the moment...THEY don't seem to know if it's still alive, but there is an odd, very college-irreverant-literary-zine thingy that comes out of Poly now called Counterweight. It doesn't look like a fanzine (tho I must admit, I haven't had a chance to read it yet) and so can't be sure of that)...but since I got it at the Lunarian meeting last weekend, I thought it might be worth a mention. Who the hell is Dong???

Re: NESFA thingy's: I have a copy of the NESFA calendar, and it consistantly lists the Lunarian's meetings for the wrong weekends. I suggest that anyone else having one of these calendars check the //how about not writing on the backs of the paper in your letters. It makes it hard to type.ccr// dates before depending on them.

When is CB coming out...if ever?

EDWARD KRIEG: I read Quark/#1, and off hand, I can't remember especially liking anything it it. Considering who was in it, I found it very disappointing.

SCHWEITZER (again): I disagree that ORN ruined two ish of Fantastic...but I do think that it would have been a much better story if it were not rewritten to make it the sequel to "Omnivore". As I understand, the Parts based on "Orn" were rejected several times (which shows that some editors lack any sense at all) before Anthony rewrote it. I like to think that Ted White never saw the original novelet, because his taste is generally pretty good.

I saw the first issue of Witchcraft & Sorcery and while the stories were about the same quality as those of Coven 13, the luridness of the cover made me, frankly, embarrassed to read the damned thing in public, especially since it looked

so damned pulpy. I am convinced that it would need less "support" if it just looked like it was worth the money.

I agree that the one ish of TNFF to come out lately looked pretty good... what I object to is that it came out so long ago. Considering how well TB is doing, I think that combining them isn't a bad idea...or at least alternating them.

SABELLA: It's the editor that counts in the quality of either a zine or a pb anthology. Just because an anthologist has more time to prepare doesn't mean that his book will be any better than a good prozine, and since there is necessarily less feedback, he may think that he's giving the readers just what they want when in fact they consider it pure crud. The point with a pb anthology is that it gives the editor more time...and that is offset, as I pointed out in my last letter, in the greater difficulty of locating copies as they come out. Atlantofrenetcily,

LABOWITZ

Gary H. Labowitz
1100 Potzwood Drive
Norristown, Pa 1940k

TB 65 got here in good shape and was read with much interest. It wasn't muc of a surprise for me since I had seen most of the letters before and had forwarded them to you (Denton). The next issues, of course, will be much more novel for me.

SCHWEITZER: Egad! You share a room with a brother. Now I'm wondering what the two of you do up there all alone! I never suspected...//Old saying - It takes one to know one.ccr//

Why is it you keep using TB to advertise your zine, ****unmentionable****? Other members don't do this sort of underhanded, mean, and debased thing. For instance, have you ever seen me using TB to plug my zine, Canticles from Labowitz, for 40¢? With all the excellent fan fiction in it? With even a story from you in it? With excellent artwork? And good poetry? And a short, snappy letter column? Of course not. I restrain myself even if it means depriving others of a chance to see some really good fan mag. Shame, Darrell, Shame.

NELSON: The writer's book you ask about is planned as a benefit publication by N3F...As soon as I get the material for it (I have some, but there are revisions and additions I haven't gotten yet) it will be published by me and distributed free to members. And sold to non-members. I have seen some of it, as I say, and it is a very worthwhile booklet.

By the way, there are several other items which are in the publications stockpile, free to members; actually you all should have them and new members get them in a new member packet. Some of you long time members, however, may not have received them or possibly have lost track of them. In case anyone needs any of this stuff here's a short list of what's on hand:

Constitution (1 page); Bylaws (2 pages); Roster (2 pages); Introduction to N3F (3 pages); Activity Roster (4 pages); TB 61 (10 pages); TB 62 (9 pages); TB 63 (8 pages). Figure in some postage if you want any of these things: 6¢ per 5 pages for first class, 2¢ per 6 pages PLUS 2¢ for third class.

And of course there's Canticles from Labowitz (#7) for 40¢; #'s 5 and 6 still available for 25¢.

KRIEG: Since when is publishing one out of six promised zines five months late the example of a "great job"? Obviously, all your responses are immediate and your judgment is formed on the basis of how you feel at the moment. Like some big slob who sits in from of a color TV with a can of beer and watches the Jets

win a close one and says: "This country's in great shape." When are you going to learn to judge things based on consistent performance and how well they satisfy the goals set for them rather than on the contents of your stomach?

SCHER: No, in answer to your question. No one in N3F fandom, or (indeed) the whole world can tell you what the hell is going on. You must figure it out for yourself. Anybody who wants to be told what's going on is ready for a "leader" of the Hitler variety. If you write a letter and it isn't answered you should be able to think of a couple of reasons it wasn't - ya?

I keep forgetting to mention it: Canticles from Labowitz (#7) contains a facsimile reprint zine: James Blish's fanzine "Planeteer" from 1936. It comes with CfL or you may order one separately for 25¢. (Ah, a plug for me!)

Keep smiling,

LATE NEFFER NEWS

PECON II

Progress Report #1 for Pecon II is now available. Peoria, Illinois' con is scheduled for the weekend of April 9-11 at the Sands Motel in beautiful downtown Peoria. Guest of Honor will be Gordon R. Dickson. Philip Jose Farmer purportedly will speak on "Why I No Longer Speak on Sex in Science Fiction". While there is no banquet planned, if sufficient interest is shown there will be a Jewish-style seder, it being the time of both Passover and Easter. Further information is available from Lawrence W. Propp, 3127 North Sheridan Road, Peoria, IL 61604.

NEW MEXICON

A chance to visit New Mexico on the way to Noreascon this summer is offered by those stalwart souls, con chairman Roy Tackett (that's Horrible Old Roy Tackett or HORT) and Bob Vardeman (sometimes known as Muad Bob). Dates are August 27 and 28; for details write to Bob Vardeman, P.O. Box 11352, Albuquerque, NM 87112.

VANCOUVER CON

Easter weekend gets it again on the west coast. Vancouver, British Columbia is holding a convention April 9-10. The con will be held at the Georgia Hotel. Guest of Honour will be Ursula K. LeGuin. Further details may be had from the Vancouver Science Fiction Convention, UBC SF Society, S.U.B. Box 75, Vancouver 8, British Columbia, Canada. This con is jointly sponsored by University of British Columbia Fen, SF (Simon Fraser University Science Fiction Society, and the British Columbia Science Fiction Association.

NEW FANZINE APPRECIATION SOCIETY

Mike Ramage writes that he is not the head of the New Fanzine Appreciation Society, at least of this date. He indicates that he has heard that Ken Scher has also volunteered to head this bureau of NFFF. Hopefully this will be straightened out by the next issue and NFAS can begin to function again. The Society is meant to allow the new fan to become acquainted with the world of fanzines by pledging to respond with a LOC to fanzines which may be sent to them by pubbers. Often new fans become the best of letter of comment writers when they are introduced to the various zines. Meantime, pledges can be sent to President Stan Woolston. Persons who have written lately to pledge that they will respond to any zines sent their way are: Paul Cass, 1418 Trestle Glen Rd., Oakland, CA 94610; Ken Scher, 3119 Mott Ave., Far Rockaway, NY 11691; Joe Stclari, 1951 Meridian Rd., Tallahassee, FL 32303.

C.C. Mac APP DIES

Late word is that C.C. Mac App has died. Mac App was the author of Omha Abides, The World of Walls and Prisoner of the Sky. I particularly mourn his passing since Omha Abides was one of the first sf titles I read after getting hooked. While not an outstanding author, Mac App was a craftsman and entertained many in fandom with his stories.

TAPE BUREAU

The Tape Bureau is alive and well. The Bureau has over 100 members; some interested in exchanging tapes recorded correspondence. One English member is attempting to start an overseas round robin and there are 3 or 4 people in the U.S. who are willing to join in this robin with him. Joanne Burger, head of the Tape Bureau, has recording of the talks at the Bouchercon from last year and they include a good discussion of how to choose a costume for the masquerade and how to make it. Joanne is also supposed to receive a copy of a videotaped fanzine, probably the first of its kind. If anyone has access to a videotape player, Bill Desmond will be happy to provide a copy of the tape. Old radio shows continue to flow in to the Tape Bureau

and Joanne is willing to copy them onto your tape for a small fee. She is capable of handling both reel-to-reel and cassette tapes. Art Hayes is in the process of pubbing the Bureau fanzine, which will be sent to everyone in NFFF. A new catalog of shows available for copying will be along a bit later. Anyone owning a tape recorder is invited to join this bureau, one of the most active and fascinating in NFFF. Joanne Burger, 55 Blue Bonnet Ct., Lake Jackson, TX 77566.

TREASURER'S REPORT FOR 1970

Janie Lamb sent along the annual report for 1970 as follows:

Balance	1124.24	EXPENDITURES:	
Dues collected	343.50	TNFF 70	221.87
Title change books	12.00	TNFF 68	49.04
TOTAL	<u>1479.74</u>	TB	150.80
Expenditures	499.71	Misc.	<u>78.00</u>
Balance Jan 1 '71	980.03	TOTAL	499.71

Misc. includes presidents and secretary's expenses, ballot postage.

Dues collected for 1971 include 114.00 and sale of Title Change Book has netted 2,00, bringing the present balance to 1096.03.

THE PRESIDENT WRITES

Stan Wollston indicates that he has received many letters offering to help with various aspects of NFFF activity. The biggest crisis is still with TNFF; but Stan has had offers to publish from Stven Carlberg, Joanne Burger, Gary Labowitz and Art Hayes. Stan is also currently trying to get into production an updated Fandbook which was originally worked on by Rick Sneary and Don Franson, as well as others.

N'APA (NEFFER AMATEUR PRESS ALLIANCE)

Needs new blood. A campaign will begin soon to bring into N'APA some of the editors of outstanding zines, as well as persons interested in pubbing for the first time. N'APA publishes quarterly, costs a measly \$2 per year and requires at least one page to get rolling; 6 pages for every two mailings thereafter. Currently such fine zines as ERIS, ASH-WING, THE MIRKWOOD SLOW COACH, GUANO, PHRENITIS, THE ANTIPODES OBSERVER, THE INDELLABLE SPOT, ORIENT BREEZE, --ING THE --, TRUE SWILL, THONA FOOKA, PARRALAX, WIDE TURN ON A NARROW STREET and THE IMK PUBLICATION are being sent through N'APA. Why not write Frank Denton, 14654 - 8th Ave. S.W., Seattle, WA 98166 about joining the happy throng.

NEW MEMBERS

Stephen Riley 18 Norman Drive Framingham, MA 01701	Jacqueline Franke Box 51-A, RR 2 Beecher, IL 60401	Tyrone Martinez 151 Donor Ave. East Patterson, NJ 07407
Michael F. Nichols 350 Linden Ave. Winnipeg 15, Manitoba Canada	Arthur C. Pigg Knoxville, TN 37916	Mike Scott Box 2043 Alhambra, CA 91803

RENEWALS

Don Miller, F. Wyatt, G. Wells, Johnstone, Frerich, Lawton, Bacon, R. Smith, W.J. Clark, E. Berglund, B. Knight, Feron, Bliss, Kyle, W. Taylor, M. O'Brien, Kovalick, South African Club, S. Deckinger, J. Siclari, G. Bridges, Perri Corrick, Steinsfer, D. Sweatman.

CHANGES OF ADDRESS

Edward P. Berglund, General Delivery, Solomons, MD 20688
Perri Corrick, 1308 Spring St., Apt. 211, Madison, WI 53715
Michel Feron, Grand Place, 4280-Hannut, Bruxellow-Cheques, Belgium
David D. McGirr, P.O. Box 801, Haverhill, MA 01830
PFC Ernest D. (Dean) Sweatman, 460-72-3989, H.H.C. 1st BDE, 25th INF.
APO San Francisco, CA 96557
George H. Wells (Corrs) 744 Meadow Rd., Smithtown, L.I. NY 11787
(Zines) 24 River Ave., Riverhead, L.I. NY 11901
David A Kyle, Route 4 "Skylee", Potsdam, NY 13676
George R. Frerich, Jr. H & N Box 300, APO San Francisco, CA 96305
Joe Siclari, 1951 Meridian Rd., Apt. 54, Tallahassee, FL 32303
Deiter Steinseifer, D-8200 Rosenheim, Dr.-Geiger-Strasse 1, West Germany
Greg Bridges, 3711 Poplar, Memphis, TN 38111
Anita Kovalick, 11435 W. 17th Place, Lakewood, CO 80215
EROS, RFD 1, Box 130 C, Carmel, NY 10512
Elinor Poland, 2964 S. 93rd Plaza, #12, Omaha, NE 68124

