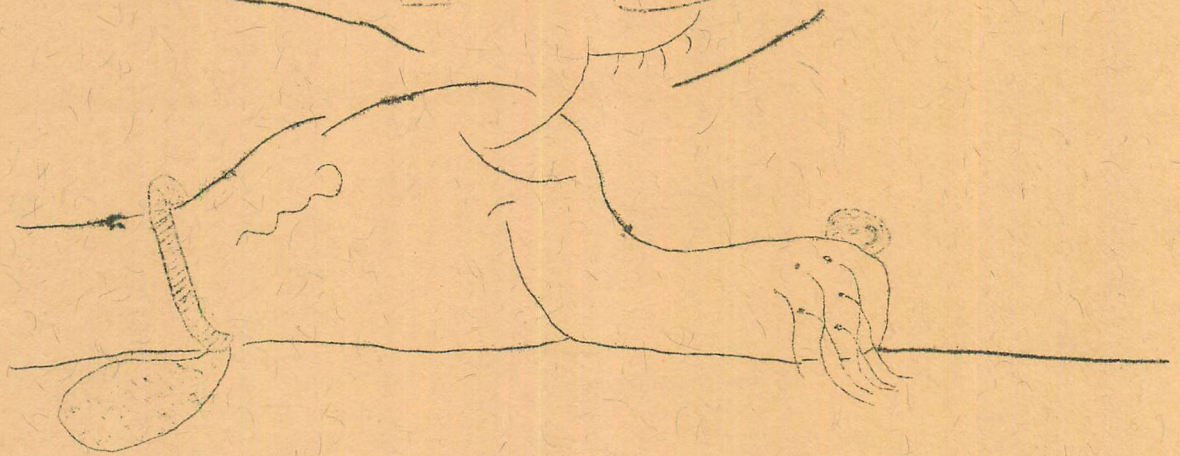


5/72

TIGHT BEAM

73



MAY 1973

TIGHTBEAM 73

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FRONT COVER by Sheryl Birkhead
ART on page 2-Jeff Schalles

TIGHTBEAM #73, May-June 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 to the new editor.

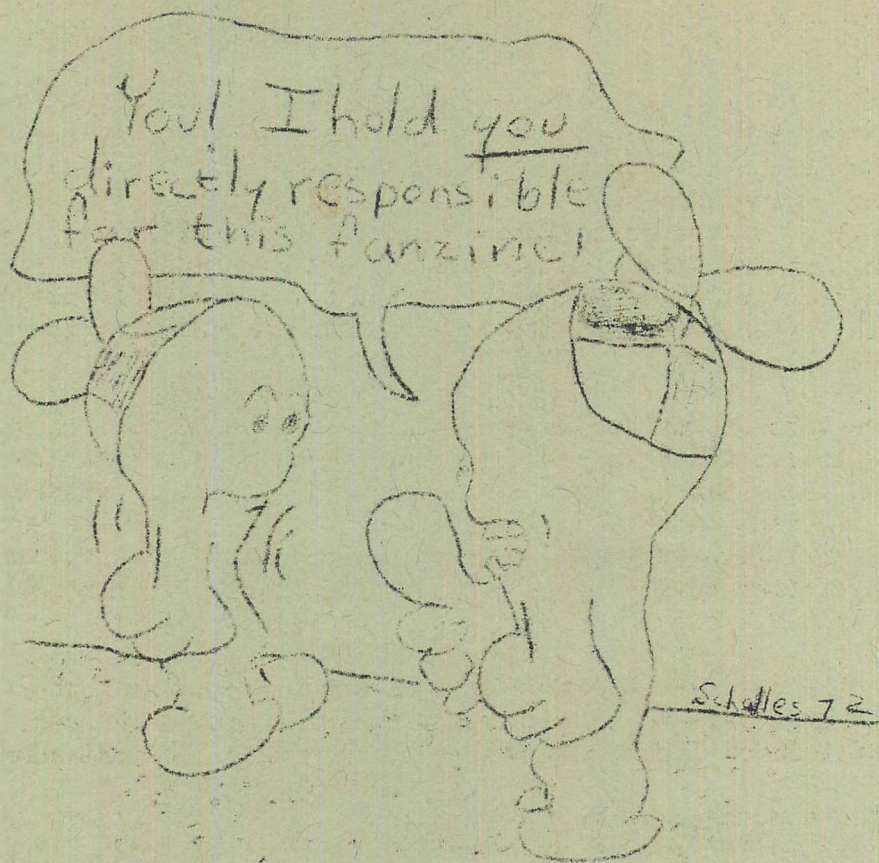
THE NATIONAL FANTASY FAN FEDERATION 1972

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Greetings,

I'm very sorry about the lateness of this issue. For some odd reason or another I didn't think the TB publication deadline was until the 20th. Well, for those interested, it's the 10th. Remember that for the next TB. Course, I think Joe (the next TB editor) Siclari would like your letters at least 3-5 days earlier than that. The overlateness is also due to lack of money from the lack of summer job. I will be able to get the next TNFF out on time, since I do now have a summer job and will be able to pay for stamps and such. There seemed to be some confusion on whether or not I was to be TB editor this month and, I guess, for that reason, not a great deal of letters showed up. Oh well, maybe next TB. As far as I know the present publication setup will continue for awhile, with Joe publishing TB and yours truly publishing TNFF.

A bureau head list is located behind the letters, and, if my ink holds out, there will also be various and sundry news articles and/or shorts. There are bureaus that still need people to run them.

Also, I need some information. I sent out some MidAmerican Fliers to most of the N3F members in the U.S. Well, I'd like to get TB and the next issue of TNFF to all of the members. However, of those fliers that I sent out some came back and said wrong address, moved, or such. If you know the addresses of these people, please let me know. Below, they are listed with the addresses I have.

Richard Friedman, 7 Brighton 10th, Brooklyn, New York, 11235

Helmet Becker, 5248 Cates Rd., Sanata Rosa, California, 95404

James A. Pearson, 21834 Grace St., Lot 33, Torrance, California, 90502

Nancy Dodds--I have two addresses, one in Michigan, one in Kentucky, which is correct?

On the Helmet Becker address, I believe that is supposed to be Santa Rosa, but it was the street address that was marked out on the envelope.

Well, until the coming TNFF--Dysfunctionately, Gary S. Mattingly

NIELSON

Larry Nielson
1506 N. San Antonio
Pomona, California, 91767

I'm bored with N3F. As far as I can see it's almost useless. In the six months or so since I joined, the bureau heads have not once explained in TNFF or TIGHTBEAM what their bureaus are intended to do, and what their current activities are, except for maybe three or four. Therefore I haven't been getting any idea at all of what's going on, or whether there are any activities I'd be interested in, and from the general level of apathy in N'APA, TNFF, and TIGHTBEAM, I strongly suspect writing would have been an utter waste of time. What I've seen just didn't stir up my interest enough to bother writing to anybody asking what his bureau was doing.

There are lots of worthwhile projects the N3F could do. Many fans could use advice on how to get the best possible repro from a mimeo or ditto, and what the repro problems usually are & how to fix them. I could sure use some advice on what to do in my next encounter with a mimeo, but have plenty of experience at dittoing, and will give advice on this to anybody who'd like it. The N3F could do a booklet of printing advice, give it lots of publicity in fandom, and sell it to everyone who wanted a copy, maybe at profit to raise money.

Or, the N3F could get together lots of experienced apa members to write a booklet on the best ways to do apazines, just what many neos need. They need to know how to write good zines, and what generally gets the most comments, etcetera.

How fast are members going to learn about the N3F's history from a page or so of history notes in TNFF every other month? Why not collect it into another booklet, maybe even devote a special issue of TNFF to it?

This "club" is irrelevant to almost all of my fanac. TIGHTBEAM is rather boring in spots, and most of the rest of the letters aren't very interesting. Why should I get involved in a slow-paced bimonthly correspondence thru TIGHTBEAM when I can enjoy myself a lot better in SAPS, even tho it's a quarterly apa, or in TAPS, a rotating letter apa, or in APA L, the LArea weekly local apa? Among the various apas I've joined, only N'APA is as bad as this letterzine. N'APA is too slowpaced and full of crudzines. I stay in it out of morbid curiosity about whether it'll survive its current OE and go bimonthly. Actually, I suppose TIGHTBEAM is a bit better than N'APA because it at least doesn't show any signs of dying off, and the editor can weed out the worst of the crud.

Well, I'm done creebing for the moment.

I'm putting out an approximately semiquarterly apa index. If anybody's interested in getting it, I'll sell it for 10¢ a copy or trade it for information on apas I'm not a member of and am not already getting info on regularly. It's intended to list all sf and comics apas eventually, except maybe for the strictly invitational ones. I'm especially interested in local apas. One of my problems is how to find out about an apa like PASSUPS, which is more or less intended to be a writers' forum but goes to very few outside the LArea. If I didn't attend LASFS regularly, I'd never have known it existed. So far as I know, it's mentioned mainly in APA L, the local apa for the LArea, and is seldom mentioned there, for I rarely see it mentioned in spite of reading APA L every week.

Rick Sneary: Maybe the N3F is easy to join, but as long as it doesn't get publicity of any sort it's hard to see how it can give those who want to join some group one to belong to. My experience has been that apas and genzines are much easier to locate than the N3F. I joined it solely so I could get into N'APA, which has rapidly collapsed since then. In fact, I found out how to join the N3F because a friend of mine was in N'APA.

Well, if there's a N3F room at a con it had better not be like the one at Baycon! I wandered in, saw an almost empty room with somebody sitting at a small table and a Diplomacy game going on somewhere else. Whoever was at the table didn't have anything telling about the N3F, as far as I remember. Instead, there were application forms on the table and that was just about all. She tried to talk me into joining, but I didn't because I like to know more than that tiny amount before joining a group. Most of the time the room was completely deserted except for the Diplomacy game. It'd have been a lot better to have copies of TNFF, TIGHTBEAM, THE GAMESLETTER, various back N'APA mailing, and so forth in the hospitality room, along with an updated version of WHAT IS FANDOM?, and a booklet of N3F history. I don't know if this would work any better, but what could be lost by trying it? The opposite extreme doesn't work well, if my experience is any guide.

I didn't vote in the election because there wasn't any information on who to vote for that wasn't confusing. I don't remember seeing anything on the deadline for votes, the forms were dated 1970 or something like that, and it wasn't clear how the ballots were supposed to be folded to be mailed.

Donald Lundry: Will you accept apa mailings for handing out at the Lunacon? They're fanzines, and the conversations do a lot to help any neofans who join the apas learn about fandom as they ask questions and get mistakes corrected. Would you like some copies of my apa index? You could write to OEs of apas that need members and request some spare mailings. They'd probably be glad to send them, especially if the OEs didn't have to pay postage from their own pockets. From what I've heard, APA:NESFA always has spare copies, which are sold to noncontributors, and NESFA is in your area, so maybe copies would be easy to get. I haven't seen a mailing, but somehow got the impression APA:NESFA is in good shape, and if so it'd be even better for attracting neos into joining it.

Art Hayes: No, I think the N3F's main purpose may be to provide publicity to those who want to start new projects. I don't care at all about moral support for my apa index because I'd do it anyway. What the NFFF can do is provide some sort of publicity for my project so I may be able to get help from some of its members. What good is moral support? It doesn't help get a project done any better. But if the information is spread around that someone plans a project, he'll get support from those interested, and be a lot better off than with moral support.

Starting a new club might be useful. This one is apathetic, and a new national sf club would at least have enthusiasm. Reviving the I.S.F.C.C. might be a good idea. Or, how about putting on a con in the Midwest? A small, programless con put on by the NFFF right where there are lots of cons going on anyway might be interesting, and would be fairly cheap. Memberships would apy back the cost of putting it on. Lost of members of the N3F could help out by publicizing the con in the areas they live in. Then the con could get publicity in LOCUS and SANDERS...

Yes! A friend of mine ran off 500 copies of about ten pages of his fanzine a couple months back, and printing on the mimeo took about an hour per page. It'd be faster to type two ditto-masters for each page and run off 200 copies from each master. No slipsheeting is required, and the time-eater in mimeoing is inserting slipsheets. Then of course there's the collating end of it, which requires a collating party to get done fast. Gary Mattingly won't last long as editor of TNFF and TIGHTBEAM if he ever runs off more than about 200 copies of each.//Umm, GSM here, I don't know what type of machine your friend has or experience, but, not counting typing, which would probably be the same for ditto or mimeo, I just ran off the page 3 of this issue on an electric mimeo of mine and slipsheeted it. It didn't take me longer than 10 or fifteen minutes to do 'em all. And at that there were only two copies out of 252 that didn't turn out well.//

I'm willing to help with some of these projects I suggested, but NOT do them myself. The apa index, apac, and the letterzine I'm planning to turn my SAPSazine into take up enough time already; spending more would probably mean fast burnout.

My interests are playing fairy chess, apas, collecting sf prozines, pocket-books, and magazines, getting \$\$ for collecting, getting filthy lucre for staying in apas, collecting \$a\$h for buying old apa mailings, chemistry, playing orthodox chess, finding out more about the history of fan groups if I happen to run across the info somewhere, and miscellaneous other weirdly assorted things.

KOCH

Irvin Koch
835 Chattanooga Bank Building
Chattanooga, Tennessee, 37402

I could argue with Rick Sneary's letter from now until the cows jump over the moon but that would be as pointless as his comments in March 72 TB. I will defend myself though. Totally opening N3F projects to non-N3F members further discourages people from joining N3F(renewing). Leaving such projects partially open to non-N3Fers as most of our Bureaus now are, helps the bu-head recruit members, and helps the members of N3F by giving them more people to participate with.

As it stands, all services of the Memac Bureau are open to anyone who asks--this includes ride/room arrangements as well as anything else. The reason I have not made an effort to advertise in outside fanzines is (1)laziness and (2) It would soon be a totally non-N3F project. As it stands all our bureaus are and all they ever can be is a collection of people with personal projects of general interest; the difference is N3F gets them all together and COULD provide a method of providing continuity when one person gafiates and another is needed to take over the activity. The reason we lose activity managers is they get no thanx for their efforts and in fact N3F makes it hard on them. The ones we keep are the ones who do not have enough contacts with other fannish sectors to drop out of N3F--and even then... Examples: Labowitz and his fanzine project, Seth Dogerjamian's Art Project, ALL the activities carried out mostly at cons, the fanzine clearing house BEFORE N3F took it over, etc, etc, etc.(Exception: those who happen to be close friends with other old N3Fers)

What the N3F can; and sometimes does do, is grab a fan with a good idea and help him/her along with encouragement and a central group in which many such activities can reinforce each other. Examples are Jackie Franke, new Asst. Membership Activities head, and the DASFA (Denver) group which is becoming one of our best news sources.

And N3F has TB and TNFF; that makes most of my MemAc projects easy--most of the people with something to offer just put it in TB and those interested answer. What I have is info from non-N3F sources on all kinds of things which I either stumbled across or someone sent me. Example: I just gave a well-known pro author a list of fanzines which would well use his artwork on offset. I used a stack of recent zines, plus Labowitz's Fanzine Field Report plus a card deck plus personal knowledge of the habits of faneds. HE is not in N3F--but a word of praise for a certain N3F Activity by that pro may sometimes do us some good...not to mention the N3F faneds who were part of the info I gave out and needed the publicity. When Mattingly put his note in TB he let it be seen by a lot of people besides myself who can answer the question of non-N3Fers they know who ask: "How do I get from the Midwest to a con?" Answer: "Write Mattingly and then get to Kansas City which is closer than LA." This helps our N3F member Mattingly get his cheap bus ride. But be sure and tell people, "This was partially made possible by N3F even if it is Gary's personal project."

DANIELSON

Garth Danielson
20-327 Edison
Winnipeg, Manitoba
Canada R2G0L9

Hope I am not too late to get in the next ish, I've been putting it off and off and finally here is this letter.

NFAS: so far I have gotten two fanzines which is more than I have ever gotten before. So I guess I can't kick.

Sometime ago in TIGHTBEAM someone mentioned that Michael Crichton was John Norman in a letter to Crichton I asked him if this was true. He said no. Then last month in TV Guide they said he was making a special and it was under the nondeplum John Iange which is the name that some of the John Norman books are copywrited under. Something must be fishy somewhere.

Next want to know if someone can tell me where to get a copy of something call Rainbow City by Robert Heinlein. It's in manuscript form or so I am told. I'd like to get a copy and will type it if I can only borrow one.

Also can any one supply me with a copy of the Norton Chronology from an old Collectors Bulletin.

That's all that's on my mind for now.

Cuyler Warnell (Ned) Brooks, Jr.
713 Paul Street
Newport News, Virginia, 23605

Just got TNFF for April, and I wanted to say how delighted I am to receive the Kaymar Award - not to mention surprised!

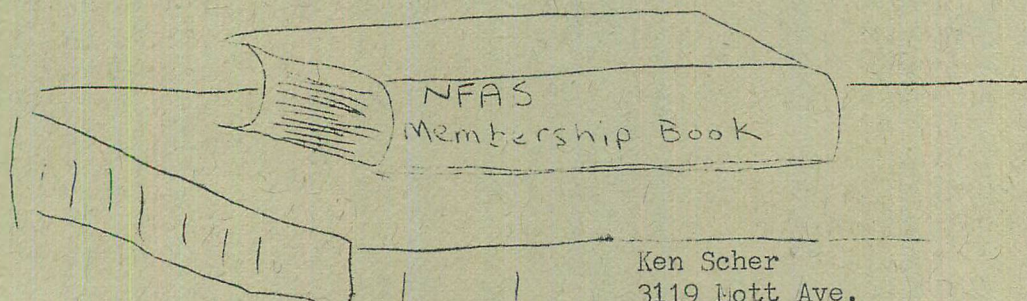
Stan asks about Southern cons - enclosed is a dittoed sheet on the first Norfolk con. (//You'll find this mimeographed in the back-GSM//) The May 21st con in Wilmington, North Carolina, will have passed by the time the next TNFF appears. I am sure Irvin Koch has sent you something on the June 18-20 Triclave in Johnson City, Tennessee. And then a week before Worldcon there is the annual Southern regional, the Deep SouthCon in Atlanta. Information on this may be obtained from Steve Hughes, 1669 Clairmont Rd., Decatur, Georgia-30033.

Where is COLLECTORS BULLETIN #12? It was mentioned in TNFF for February that it had been mailed, and I still - as of the end of April - don't have a copy. Do you know if something has happened to Mike Scott? //?//

I really liked Jackie Franke's cover for the April TNFF!

SCHER

FILL'ER
UP



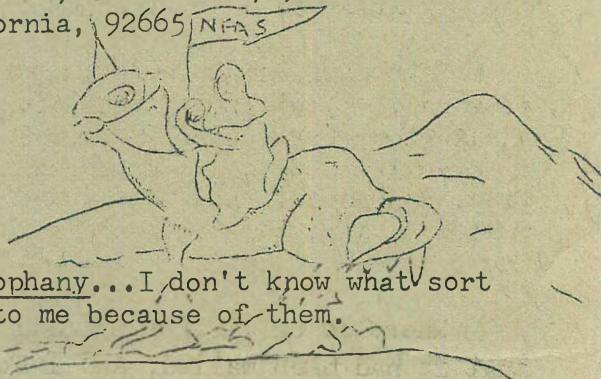
Ken Scher
3119 Mott Ave.
Far Rockaway, New York, 11691

Once again, I missed an NFAS bu report, and once again I have a reasonable, if not very good excuse. I recently got a post-office box. About the same time, I sent out renewal notices to the NFAS membership...the notices went out late, but there should have been time for me to get the responses and send in the report...except that I wasn't getting them. I waited for two weeks(after the TNFF deadline,

mind you), before it suddenly occurred to me to check the p.o. box (since no one knew the box number yet anyway, I had no reason to do it previously) and there found a stack of mail a foot thick. I had very carefully indicated that I wanted only the mail addressed to the box to go to it, but instead almost all my mail went into it (just enough got thru to make me think my mail service was normal). I have since straightened out the hassle, and so here is the current NFAS MEMBERSHIP LIST:

- ✓ Kenneth Scher: 3119 Mott Ave., Far Rockaway, New York, 11691
- ✓ Jackie Frank: Box 51-A RR 2, Beecher, Illinois, 60401
- ✓ Sheryl Birkhead: 23629 Woodfield Rd., Gaithersburg, Maryland, 20760
- ✓ P.L. Caruthers: 19S. Tucker #7, Memphis, Tennessee, 38104
- ✓ Garth Danielson: 20-327 Edison Ave., Winnipeg, Manitoba, CANADA
- ✓ Robert W. Gersman: 3135 Pennsylvania, St. Louis, Missouri, 63118
- ✓ Ben P. Indic: 428 Sagamore Ave., Teaneck, New Jersey, 07666
- ✓ Joe Siclari: 1951 N. Meridian Rd. #54, Tallahassee, Florida, 32304
- ✓ Sean Summers: 78 Mathews St., Columbus, Georgia, 31903
- ✓ Stan Woolston: 12832 Westlake St., Garden Grove, California, 92640
- ✓ Aljo Svoboda: 1203 Bouy Ave., Orange, California, 92665

THE FOLLOWING HAVE NOT RENEWED AND WILL BE DROPPED IF I DON'T HEAR FROM THEM IMMEDIATELY: Jeffrey S. Anderson, Paul Cass, Buzz Dixon, Mike Ramage, Mike Scott, E. Dean Sweatman, Richard Trout



To those members who got free copies of Kratophany...I don't know what sort of LoC's you wrote, but Eli Cohen isn't speaking to me because of them.

Now as for the rest of TB:

Rick Sneary: I agree that the workings of the NFAS are rather complicated... one of my biggest headaches is getting faneds to hear about the NFAS's existence. I actively discourage the membership of those who feel they can't LoC ALL the fmz they get, and as for the lists getting old, as the members drop out, I delete their names. Actually, the list idea has the same flaws as the membership-list: it gets old (especially in six months), an NFAS member may write and have several ignore the request, etc. So far, I have done something vaguely similar in the last renewal notice, listing the one fmz that had come to my attention as free for the usual in the last few months. A monthly list would be best, but I lack the publishing facilities.

Donald Lundry: Dammit Lundry, if you had mentioned your desire for active N3F participation in the Lunacon at a Lunarian's meeting, I might have been able to do something. Why in Ghu's name didn't you ask if any of the Lunarians also have connections in the N3F?

Art Hayes: It isn't so surprising that the NFAS has survived...all that most members ever do is send in their membership request and one or two LoCs. No more is ever required, so there's generally a steady stream of new ~~shakes~~ members as the old ones drop out. By the way, how do you like these sheets of NFAS stationary?

//The drawings on the previous page and this page are from said stationary-GSM//

Star Trek Con II was a blast! Or should that be phase?

For those who remember the Purple Jellyfish stories that were being discussed here a few ishes back, take a look at the cover of the new F&SF Book Co. catalog.

TACKETT

Roy Tackett
915 Green Valley Road NW
Albuquerque, New Mexico, 87107

Don't know if this is in time for the next issue of TIGHTBEAM or not but.....

In the March TIGHTBEAM you (Gary) suggested the need for a pamphlet explaining the various bureaus of the N3F and Art Hayes--in one of his lighter moods, no doubt, he's a sneaky one, he is--suggested that I'd be just the one to do it. Haw!

I've been around the ol' Neff for years and haven't figured out what all those bureaus are supposed to do. Look at the list. Look at the list. Look at it, I say.

Birthdays Bureau. I know that one, by golly. Elaine keeps track of our birthdays for us. Collectors bureau? What does the Collectors Bureau do? Is Mike Scott selling bureaus for collectors to keep their collections in? Now there's a good one.. the correspondence bureau (which seems to be vacant). Does the correspondence bureau correspond with the membership? Are we supposed to send copies of our correspondence to it? Does it keep track of all official N3F correspondence? Ideas Bureau. Is that a think tank? Do Sheryl and James Corrick (the third?) and you sit around thinking up new bureaus? Information Bureau. Ah I know that one. Hey, Don, what does the Publications Bureau do? Or the Ideas Bureau? Manuscript bureau. That's a valuable one. Membership Activity. Ah, Is Koch supposed to stir the membership to activity? Does he keep track of the membership's activity? I am very inactive these days, Irv. Seldom stir my old bones. N'APA. Hey, you guys still there? Hello ERIS, baby. Still as fuggheaded as ever? Overseas Bureau. I know what that one is supposed to do. Recruiting Bureau...well, pass that by. Writers Exchange. One exchanges writers? Alma, dear, I've got four comic book writers I'd like to trade for a writer of adventure stories. Will even throw in an old specialist who writes reprints for Sol Cohen.

Don't really need a booklet to explain all these things, you know. All that is needed is for the various bureau heads to get their reports in to the NATIONAL FANTASY FAN with regularity telling what their bureau is doing.

Here's David Shank and he wants to propose a Movie Club. So, David, start it. List yourself as chairman, put your name and address in TNFF, put out a bulletin. Old adage...you suggested it, you do it. You betchum, Red Ryder.

Mighod but thish of TB is dull. OK, I put it to you this way...Do you believe in ghosts? Magic? Psionics? The supernatural? How about if I tell you that there is no such thing as the upernatural? Nevertheless all these phenomena do exist. They are, however, natural manifestations of normal human activity. How about a modification of Sturgeon's law as it applies to today's SF (99.99% of today's SF is crap)? Or how about what the SF field needs is more professional scientists and less professional "authors".

Everybody send a picture postcard to Floyd Perley.

HILL

Alma Hill
78 Summer Street
Natick, Massachusetts, 01760

Rick Sneary is a great guy and one of my favorite fans, but he is in error in a number of spots, especially where he says he can dispute with me. No way, Rick; we are in different parsecs. I look at what the club does; looking at what it doesn't do gets one up too many blind alleys and wrong turns. Looking at what non-members criticize the club for not doing is even farther out. No wonder one loses track of facts and logic thataway.

Why belong to a little club that isn't there, when the one we do have is so nice, just so we discriminate between what's needed and feasible, and what's neither called for nor workable. Let fans delight to bark and bite, the Neff is so much more civilized that I can't seem to miss the sharp wits elsewhere. The Neff may sometimes be a club for someone who needs a club, but that surely does not fit many of us. Stan and

Rick both belong to LASFS already, and I have even dropped out of SFWA and Mensa, preferring this one since I have no time for many activities. But why should I run over all those fallacies? I've run my manuscript service for writers both with and without the NFFF and found a huge difference in favor of the NFFF. & that's from the one who should know best, about my own activities.

About the Writers' Exchange, we have a little more information on Star Trek writings; Exchanger Lichtenberg showed me a Xerox copy of a letter from Gene Roddenberry, which says flatly that Bantam has the publishing end of it sewed up with a contract which ties his hands. He also says that the producers simply will not read stories unless they are submitted by an agent. Fanzines have always included lots of pastiche, and so do Trekzines, but remember I warnja, now. Blish and Bantam own the right of way and are apparently not about to be at all sociable. This differs from the tolerant attitude of many sf editors and is therefore called to everybody's attention.

A wide-open market, however, seems to exist for Gothics. I like a good Gothic myself, and have been studying the pattern. It seems to have a particular affinity for Cinderella heroes. There is an old building, always too large. Old buildings symbolize both safety and threat, as they may be made comfortable (Cinderellas are home girls by first and last nature) but may be in disrepair, or have various stairs with loose treads, hidden doors, oubliettes, and closets full of spiders. A cemetery, crypt, or mislaid skeleton is an important accessory. Spooks are always explained before the end of the book, but fortune tellers may prognosticate at will; telepathy is allowed, and the plot may end with rabbits out of hats. The Prince is a prince from start to finish; Cinderella may doubt his good faith, but he himself is right there on the job from first to last, prancing like a good one and usually saving her from the real villain at the last nick of time. The ugly sisters, stepmother, and fairy godmother types are all over the place, not necessarily in just those roles, but definitely those types. Mad killers divide honors with killers after wealth, either an inheritance or treasure trove. Dope smugglers are all over the boundaries of Gothia these days. The genre is not as rigidly mechanical as the old-time boy-meets-girl story, but it does seem zin you can stack up the components like a pack of cards, pick a weird locale somewhere in Never-Never Land, select the girls' physical type and wardrobe, and make sure she goes wandering around after dark just where she's been told not to. There seems to be a steady demand, so I thought this would be a good time to mention this half stfnal genre. Did I miss any vital details?

WOJCIECHOWSKI

Elaine Wojciechowski
4755 N. Keystone Ave.
Chicago, Illinois, 60630

Rick Sneary: I really didn't intend answering your attack on the Birthday Card Project since Art Hayes defended it quite well.

I should thank you. I've received many more notes of appreciation than I usually get since TIGHTBEAM printed your comments. Every note of thanks encourages me to continue all the hidden work involved in sending the birthday cards.

Keeping files as up to date as possible, trying to mail cards on time by outguessing the post office, sending Project Reports giving credit to my contributors so no one will doubt my honesty, time spent on the writing of cards, and personally absorbing small expenses to simplify the bookkeeping.

Did you know I have received notes from members who say we are the only ones who remembered their birthday? You certainly are on my list .July 6. I mailed you a birthday card.

Bless all the women who are involved in sewing circle activities. I'm sure we all know women's organizations that accomplish wonderful worthwhile tasks

that many men consider unimportant. Non-paying jobs that make life a little more bearable. Women going door-to-door beggin money for heart fund, crippled children, UNICEF, the deaf, theblind, cancer fund, so many many more too numerous to mention.

For instance, my mother, thru her church sewing circle, visits the aged. Those forgotten people whose own families are too busy to bother with them much.

My neighbor sewing circle works through the PTA. Among other things they arrange lectures by authorities to inform parents and children of the dangers of drug abuse.

Another neighbor through her Boy Scouts, organized a clean-up campaign.

Two other women I know, are involved in actively helping the blind and deaf children.

Yes, these are individual women doing individual jobs. BUT they work through organizations that outwardly seem like sewing circle groups.

I don't consider the Birthday Card Project as sewing circle nonsense-WE AREN'T THAT IMPORTANT!!!

HILLER

Frank Hiller
1730 Main Street East
Rochester, New York, 14609

What happened to the "Jesu Christo"? Getting a bit stiff-necked, aren't we? Especially since the original words went through the U.S. mails on a post card.

No, Harlan Ellison isn't fabulous, he's quite real, or at least so I have been led to believe. Ellison fan that I am I don't think he's that fabulous and I for one refuse to acquiesce in being charged "what the traffic will bear" for any author. If there's no book club edition I'll have to lift a copy or something.

P.S. Even August Derleth characterized the prices of some of his books published by such as Duell, Sloan & Pierce (and I feel that Derleth was a fabulous, in his-for want of an infinitely better term-"mundane" work, way as Ellison is in his)as "preposterous." However, if you're content to pay for a "name" you go right ahead but some of us refuse to be suckered like this.

HOGUE

Rose M. Hogue
1067 W. 26th St.
San Pedro, California, 90731

About Round Robins...I noted in the February TNFF Art ran my request for information on them so as to report them but so far no one has written about them, except David Shank. One of his is officially started and on its first round. Another he will put me in, so I will know of it first hand. David has involved Sean Summers in RRs too, Many of the new welcommitteers are getting involved with RRs.

I really would like to know what state the Correspondence Bureau and RR Bureau are in. There should be some report of their Bureaus soon because everyone asks me about the status of them and I know not what to say.

Elinor Poland is sick--or rather has been--she was bedridden most of Jan.-April and is just recently up and about.

Hope to be able to catch up soon and get all the fanzines I'd like loc loc'ed

....also want to read all the Hugo Nominees and best get busy finding them at the bookstores--no small chore since I seldom get to bookstores any more. The ones in San Pedro are most unhelpful; I've checked through them already.

I just finished "The Mad King" by ERB and was most impressed....also have been reading E.P. Oppenheimer and enjoy him as well.

P.S.

COA-- Mel Merzon, 5269 S. Pebble Creek Rd., Birmingham, Mich. 48010

Thaddeus Olszewski, PSC #1, Box 1525, Chanute AFB, Ill. 61868

Rose-Marie Green, 108 Joy Way, Satellite Beach, Florida, 32953

POLAND

Elinor Poland

9723 Mockingbird Dr.

Omaha, Nebraska, 68127

I have always been enthusiastic about Robin letters (Seth Johnson's influence) and loved Art's GUANO when it was devoted to Robin excerpts. Wish someone would work up a Robinzine. And it is a marvelous way for new members to meet many people at one time and so help him decide which members he would like to correspond with personally. Also good for busy members who like to write to four friends with just one letter.

I am now on the Robin Committee. Ill health was all that held me back from lots of fanac. The more I improve, the more work I'll do for the club.

Robins need a firm hand to keep going. And a new member coming in gives the bird new blood, oft-times when it needs it most. I usually correspond with my Robin members. When the Robin fails to show up at the same time that a certain person doesn't answer my personal letters for months, I can figure out the culprit...Also people who hold a Robin unduly long...Might be a good idea to have a discussion letter among Robin launchers every once in a while.

It's fun to run a Category Robin. Like all fanartists, which I had once, but some of the members became so busy with their art commissions that they couldn't stay in the Robin. It was great while it lasted with all kinds of illos going in each round.

Another idea--many of our members are very interested in astrology. So we could advertise a sign Robin (Aries, Gemini, whatever) and then members could compare traits, food preferences, etc. They'd be enough alike to get along well...

Another thought is for an experienced member to start category Robins and then drop out after it is going well, putting a new member in her place. That way many birds could be started without putting too much of a burden on the experienced Robin launchers. The strongest member of the Robin that was left could be appointed to head it, to make reports and for keeping the bird going, putting in substitutes where needed, etc.

I always encourage Robineers to join 2 or more birds. That way he can get an idea of how different each group is.....

Why couldn't we have a sort of SUPPORT YOUR LIBRARY campaign and ask members to buy paperbacks from the extra copies in the library, thereby giving me means to buy the new novels coming out and so putting them at the use of the members? I have a huge bookcase full of extra copies. Some brand new. Most in excellent condition. I ask 25¢ apiece for them. If the copy is in mint condition it is a good bargain, don't you think so?

WOOLSTON

Stan Woolston

12832 Westlake Street

Garden Grove, California, 92640

I hope to get at least six pages in next N'APA MAILING, AND SIX for each

mailing would be nice amount. I don't expect to make it as long as I'm so rushed for one kind of deadling or another this year, but I'll have that as a goal. There is plenty I could say on many subjects, of course; I'm word-mad.

And if i didn't, I could probably go to Ray Bradbury's talk in a few evenings. Bradbury writes from his subconscious--from his emotions. As a fan named Say said in his N'APA report on a talk he made in Canada on their airwaves, he is in love with his childhood heros--Poe, Burroughs, Buck Rogers and all the others. He just retains them all, and lives them anew whenever he thinks of them. His writing is "now" feeling, too--an idea is put on paper as quickly as possible, with suitable characters to act out what is needed lifted from the well of his unconsciousness with little effort, evidently--though it did take him quite a lot of trying to find many ways to write that he gave up for what he does now so distinctly. What I'm saying is not, of course, what Dan Say said--I'm remembering other things I've read about him, and things I've heard him(Bradbury) say of himself at other times he has talked to groups. Whether you listen to him on radio or TV(as I have), in person (in a crowded room, most likely) or however, hearing him speak is an experience. He's a bit like a pup--he wiggles mentally and enjoys what goes on in this world, even if he doesn't alwayslike everything. I think the techhical word for this is "living".

As I write this, it is Library Week. I've been to 2 week-end book sales, bought two big boxes of things home(mostly not SF or fantasy), and so could be reading from the books on almost any subject you could name.(That is an exaggeration, but writing, history, archaeology, mysticism, crime, nuclear diplomacy, retardedness, salesmanship, ecology and many other subjects are included in the NONFICTION AREA alone.)

So a Finney, two Ellisons and a Silverberg may be the only SF-fantasy stuff I grabbed at those two sales, but I sit here with the idea I'm in the mood for something on criticism. After reading fan critics, or reviewers who don't evaluate at all, I have thought it might be worth while to see the way the mundane world has approached the problem. It seems some of the magazine or newspaper critics are sometimes soured people who like to ruin the enjoyment of a potential read, and if you think I'm a bit disallusioned at some of these, you are right.

Critics can be on two levels. In one they may look at a story or movie to see if it is coherent and a finished work; in the other they may be very emotional, reflecting their own feelings to such a degree it would seem the author's reasons for writing mean nothing at all. In one way what the author does is the result of what he felt while writing it--or what he felt all his life before that time. So, in practice, it is possible to write with many viewpoints--the author's, the reviewers, or even the possible reader's. Perhaps there is another that could be used, but only by someone with a wide reading experience and real insight: that of the piece with most of the referoncos of the author's feelings or special symbology he uses wiped away, as if it was something to be read a few hundred years in the future. Maybe SF so written would be deeper in meaning, in some ways, than any we have now.

Bradbury has said we should look both to the past, and to the future. This reminds me that fantasy is apt to look to the past, and so does much of the emotions of a person; SF, and the imaginative creativeness, looks to the future. We're here--now. Our senses note our surroundings; we sense the universe in which we move. We're fearful, or angry, or happy now.

So maybe, like Janus(the God that looks into the past and the future.) should be the emblem of fandom. Bradbury says Janus, the two-faced god, is symbolically his. It should be ours, too.

DIXIELAND FAN CON - JULY 29 & 30, 1972, Norfolk, Virginia

Opening the activities at Fan-Con '72 will be the keynote address, delivered by Murray (alias Will F. Jenkins) Leinster.(Also he has promised to tell a dirty story.)... Also the owner of countless honors, Mr. Kelly Freas will serve as Master of Ceremnies. Our Guest of Honor will be the reknowned Wallace Wood.

Our art exhibit will showcase many beautiful and unseen works by such masters as Virgil Finlay, Kelly Freas, Jack Kirby, Jack Gaughan and a host of others. Mr. Leinster has consented to exhibit his personal collection, consisting of art given him by those illustrating his stories. Also, there will be a fan art contest, in which members may enter up to three pieces of their art, to be judged by the pros. There will be a special prize.

YeGods! is a continuing fanzine, the #1 issue of which serves as the program booklet. The cover is a beautiful halftoned Jack Kirby rendering of his famed character Darkseid. Inside are interviews with Kelly Freas and Murray Leinster, accompanied by fantastic illustrations. Other art inside will be by Gray Morrow, Jim Steranko, Bernie Wrightson, Dick Giordano, Neal Adams, Howard Chaykin, Mike Marvel, & Greg Spagnola. There are short stories by Murray Leinster and others. The booklet is included with full or supporting membership, and extra copies are \$2 each.

Dixie Land Fandom (organization name) 's purpose is to promote fandom in the south, primarily around the Virginia area, through the organization of clubs and conventions, of which Fan-Con '72 is the first big one. The Convention Chairman and President of DLF is Pat Gabriele, also publisher of Ye Gods! A membership to Dlf is \$3, a price which more than pays for itself. This membership includes not only admission to the '72 con, $\frac{1}{2}$ price to the '73 con, a discount on fanzines bearing the DLF symbol, but also a few special surprises waiting at the con, for members of DLF only.

The convention site is the Commodore Maury Hotel, located in downtown Norfolk. Room rates are at a special discount--single \$8, double \$10, twin \$11. Membership in advance is \$2.50, at the door it may be bought one day at a time for \$2 per day. A supporting membership is \$1.50 and includes the progress report, program booklet, and entitles the purchaser to enter the art contest. All who reserve a room in advance receive free admission to the convention. Also, all dealers who reserve two or more tables in advance receive a free room as well as admission. Dealer tables may be reserved for \$12.50 a table and \$7 per half table. Each include membership for one.

There will be many special activities at Fan-Con'72. Our guests will lead several panels on such topics as comics, sci-fi and animation. We will have a "trade game" (in the "Let's make a deal" style) where you will have an opportunity to win unpublished Freas paintings and orig. art. Our late night film showing will feature some of the first cartoons ever made, as well as the usual sci-fi and horror stuff. There will be a door prize drawing held from the first 100 members, the prize being a full color Kelly Freas painting. Fan-Con '72 will have its own radio station.

All reservations should be sent to Pat Gabriele, and all inquiries should be sent to Tag Gibson (that's if you're not sending money). Directions and info will be in our progress booklet and future ads.

Reservations and orders:

Fan-Con, c/o Pat Gabriele, 3117 Chesapeake Blvd., Norfolk, Virginia, 23509

Inquiries and Correspondence:

Fan-Con, c/o Tag Gibson, 1341 Gabriel Dr., Norfolk Virginia, 23502

//GSM-I got this from Ned Brooks. I cut it down a little bit to conserve paper, etc//

BUREAUS AND COMMITTEES

Birthdays: ✓ ~~Elain~~ Wojciechowski, 4755 N. Keystone Ave., Chicago, Ill, 60630
Collectors: ✓ ~~Mike~~ Scott, Box 2043, Alhambra, California, 91303
Correspondence: Open presently, but I think we'll have a head by next TNFF
Fancub: ✓ ~~Gary~~ S. Mattingly, 7529 Grandview Lane, Overland Park, KS., 66204
Publications: " " " "
Games/Hobbies: ✓ ~~Don~~ Miller, 12315 Judson Rd., Wheaton, Maryland, 20906
Ideas: ✓ ~~Sheryl~~ Birkhead, 23629 Woodfield Rd., Gaithersburg, Md. 20760
✓ Gary S. Mattingly, (Same address as above)
✓ ~~James~~ A. Corrick III, 2116 Lake Ave., Knoxville, Tenn., 37916
Information: ✓ ~~Don~~ Franson, 6543 Babcock, North Hollywood, California, 91606
Library: ✓ ~~Elinor~~ Poland, 9723 Mockingbird Dr., Omaha, Nebraska, 68127
Manuscript: ✓ ~~Robert~~ Gersman, 3135 Pennsylvania, St. Louis, Missouri, 63118
MemActivity: ✓ ~~Irvin~~ Koch, 835 Chattanooga Bank Bldg., Chattanooga, Tenn., 37402
N'APA: ✓ ~~David~~ K. Patrick, 27 Silver Birch Rd., Turnersville, New Jersey, 08012
Overseas: ✓ ~~Dorothy~~ Jones, 6101 Euclid Ave., Bakersfield, Cal., 91308
Photo Bureau: ✓ ~~Ann~~ S. Wilson, 106 Wilburn Rd., Statesboro, Georgia, 30458
Ass't: ✓ ~~Thaddeus~~ Olszewski, ~~544~~ Leonard St., Brooklyn, New York, 11222
Recruiting: ✓ ~~Ann~~ Chamberlain, 4411 Van Horne, Los Angeles, Cal., 90032
Round Robins: ✓ ~~Paul~~ Cass, 1418 Trestle Glen Rd., Oakland, Cal., 94610
SF Contest: ✓ ~~Howard~~ DeVore, Manager, 4705 Weddel, Dearborn, Mich., 48125
Tape Bureau: ✓ ~~Jeanne~~ Burger, 55 Blue Bonnet Ct., Lake Jackson, Texas, 77566
Blind: ✓ ~~Nate~~ Bucklin, MSFS, 190 N. Saratoga, St. Paul, Minn., 45104
Writers; Exchange: ✓ ~~Alma~~ Hill, 78 Summer St., Natick, Mass., 02170
Roster: ✓ ~~Norman~~ Wegemer, 601 Darley Rd., Claymont, Delaware., 19701
Welcommittee: ✓ ~~Rose~~ M. Hogue, 1067 W. 26th St., San Pedro, Cal., 90731

Others are needed to help on the Publications Bureau or head it if they have more time than me--GSM. I should have had a report on the Ideas Bureau for this issue of TB, unfortunately time prevented this. A report will DEFINITELY appear in the coming TNFF. Now for.....

NEFFER NEWS

Len and June Moffatt were on vacation in the redwoods above Santa Cruz, and apparently had a good time. Kees Van Toorn is busy organizing a Dutch fandom based on Perry Rhodan and expanding gradually into other science-fiction. A Diplomacy game is being organized in Apa-L. The Invisible Man Award was awarded to R.R.A. Lafferty. Star Trek may be revived. Ed gGreen won a contest to name the characters in a Charlie Jackson comic strip, and first prize is a bit part in a Charlie Jackson movie. John Herty won second prize...and because there were no other entries, no third prize was awarded...The One Hundredth Mailing of Saps is just around the corner, and we're hoping for a Biggie((From Aljo Svoboda))

Lesleigh Couch and Andy Porter are the two people involved in the DUFF competition to bring an American (U.S.) fan to Australia for their convention.!

VECTOR 59, edited by Malcolm Edwards, 75A Harrow View, Harrow, Middx, U.K., *send it!* features material on Stanislaw Lem--an introduction of his work by Franz Rottensteiner and a short story by Lem, and also a review of SOLARIS by Malcolm Edwards. Anyone interested in SF not written in English should find this alone worth getting the issue - and there is more: 6 long reviews in about 12 pages, then 5 reviews in a little over 2. Dick Hewitt tells how he didn't become a writer. Pam Bulmer writes on "SF CRITICISM IN THEORY & PRACTICE" - to suggest that it's time for a set of criteria be codified, to sort out subjective from objective judgement - and to spell out for the reader the criteria which good critics should be applying. In 11 pages Pam Bulmer not only expresses a viewpoint, but shows her interest in the subject. VECTOR 59 is an all-prose publication of 48 clearly-mimeographed pages, and it has been much more spectacular but has quite a variety of material, mostly sercon. In fact, it is called a BSFA magazine, but seems almost completely devoid of BSFA news. If this is indicative, VECTOR is otherwise a good official pub of BSFA.(Stan W)

Gary S. Mattingly
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