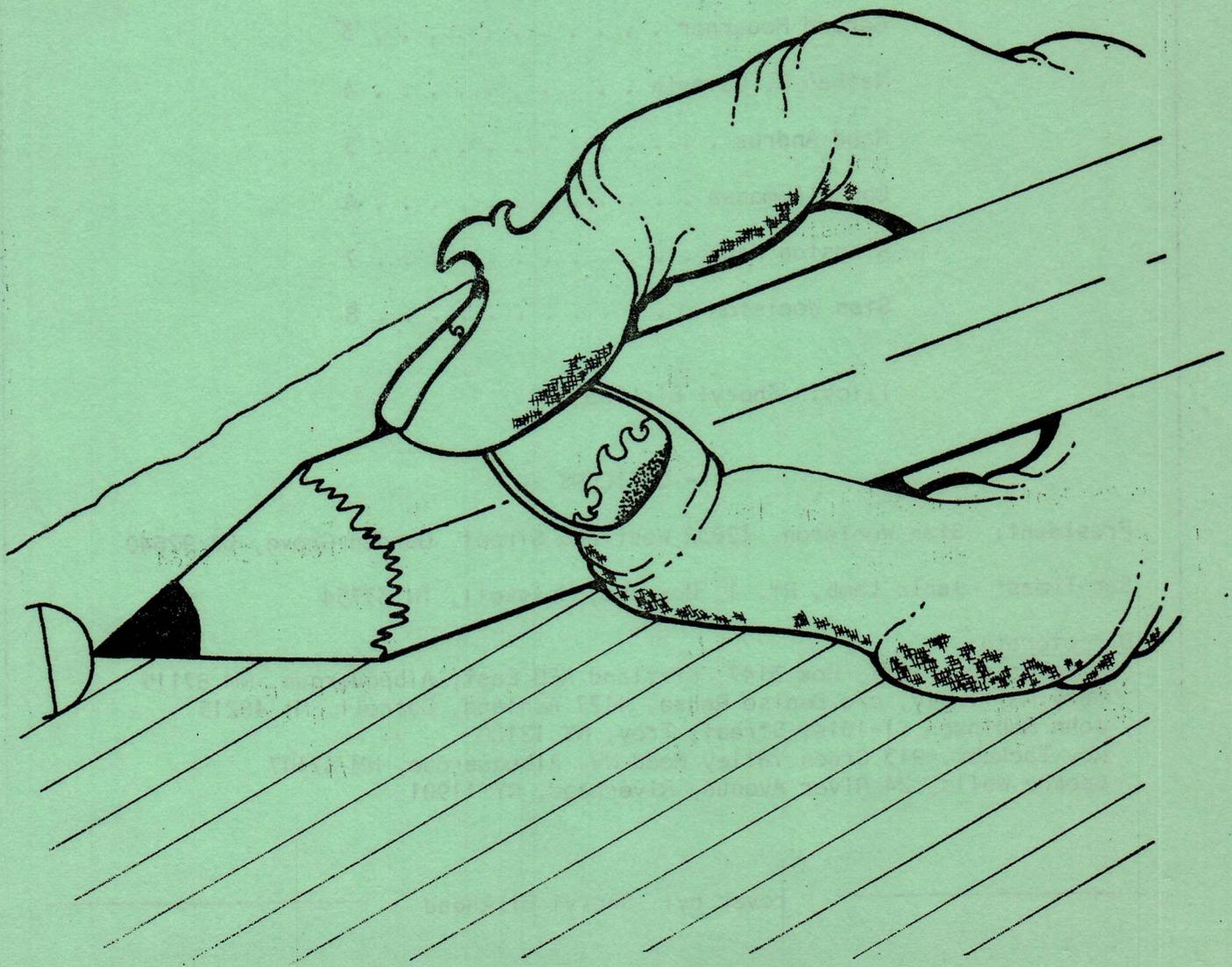


TIGHT BEAM....



TIGHTBEAM

TIGHTBEAM -- March: is the letter column of the National Fantasy Fan Federation. TIGHTBEAM is published for the N3F in January, March, May, July, September, November and is distributed to members of the N3F and for trade of other sf fanzines. Persons mentioned in passing are invited to comment, regardless of membership status. Contributions (letters and artwork) should be sent to the editor: BETH SLICK, 9030 HARRATT, APT 2, WEST HOLLYWOOD, CA 90069, not later than the 5th of the month of publication. (Please write 'TB' on the envelope.)

----- TABLE OF CONTENTS -----

Editor's Letter	2
Ann Chamberlain	3
Gerard Houarner	3
Nathan B. Gavarin	4
Reed Andrus	5
Don D'Amassa	6
Kingston Kane	7
Stan Woolston	8

illos: Sheryl Birkhead

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EDITOR'S LETTER

Howdy!

Things have remained fairly busy for me here in tinsel town. However, I have made time to sign up for a lecture series at UCLA entitled "Ten Tuesdays Down A Rabbit Hole". This is a sf lecture series with speakers that include: Robert Bloch, Ben Bova, Ray Bradbury, Lin Carter, Roger Corman, Michael Crichton, Jack Dann, Thomas Disch, Philip Jose Farmer, James Gunn, Frank Herbert, Damon Knight, Walter Koenig, Fritz Leiber, Richard Matheson, Vonda McIntyre, Frederik Pohl, Robert Silverberg, Theodore Sturgeon, Kate Wilhelm, and Roger Zelazny to name a few of the most well known speakers. It seems Harlan Ellison is the organizer (or tour guide, as the brochure says) of the series which starts 1 April. Needless to say, I'm most anxious to start. I'll let you know how it goes.

Apology department.....

I really blew it! The name of Gil Gaier's zine is GUYING GYRE---not Buying Byre as I so brilliantly typed in the last issue. To get an issue of Gil's zine, please write him at: 1016 Beech Avenue, Torrance, CA 90501. Sorry Gil--it comes from proofreading my own typing.

The following news will doubtless bring mixed reactions, but it certainly deserves reporting. From the 10 March issue of the Hollywood Reporter:

Paramount Pictures and Gene Roddenberry's Norway Productions, Inc. have joined together for a screen version of "Star Trek". It was announced by Robert Evans, Paramount's executive v-p in charge of worldwide production.

Roddenberry will write the motion picture adaptation of his television series and is negotiating with William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan, George Takei, Majel Barrett and Nichelle Nichols to play their original roles. In addition, Roddenberry will seek 10 international celebrities for cameo roles...

Of further interest to STAR TREK enthusiasts (and further disgust to those less than enthusiastic about the show) is Leonard Nimoy's plans to write a book about his experience as Spock, to include his thoughts on the character and how Spock has changed his life, etc.

The Filmex (Los Angeles International Film Exposition) had a 50-hour sf film marathon. (Evidently they had one last year, too, but I never heard about it). People showed up with sleeping bags and boxes of food, but the owners of the theatre would not allow them to bring all the stuff inside the theatre (forcing the attendees to consume only the food sold in the theatre). Sharon Wilkerson and I went and lasted for about 11 hours when (for some reason still a mystery to me) I became ill and had to leave. One of the first films they showed was A BOY AND HIS DOG which I enjoyed very much and was well-received by the group (who had no compunctions about hissing and booing productions that they didn't

(continued on last page)

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C
HAMBERLAIN

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11 JANUARY 1975

Thank you for November '74 TB, received in good condition Dec. 7th. Habitually I date all incoming mail on the day it is received, so whatever else bowls me over in the maintime...I still have that to hang onto. I like this cover so much, ---if I had any say so I'd make it the same for all year.

Five sheets, giving ten pages of print. Nice size, not too heavy - not too expensive to mail. You handle it with such seeming EASE! I hope you don't feel stuck with it, - do you? It really prospers in your loving care, I'm sorry to see you are casting about for someone else to take it over. I have no and would probably mess up everything if I did. I do favor the idea of 'back-up pubbing team' though, and I CAN do a neat job on a few masters and get them sent to the pubber for runoff, on time. I could copy letters edited for TB. I can read the editor's blue pencil marks. The masters would have to be sent to me, lest I'd get the wrong ones. But I could save time for somebody. I've enjoyed membership for long enough that I owe the club some effort, by now.

Listening to news reports of world events, the year of '75 could be the year when staying alive is somewhat touchy problem. People will probably be very cautious, in volunteering for any kind of job. If we have enough peace that we can continue to function somewhere near the norm, we can consider we are quite fortunate, - let alone think about expanding into something involving more responsibility, rather than less.

I do hope your New Year turns out well; good health and good spirits, and as much prosperity as you can stand!

((Sorry your letter missed out of the last publication. I usually get one or two letters just as I've finished typing up the stencils. I don't know why it happens, but it does. I'm not looking for someone to take this job over--just someone to do it in case my machine breaks down or if (for some unforeseen reason) I'm not able to do it. # Right now I feel very fortunate that my job is quite secure and I have passed through my worst financial problems (so far) so I see no reason why I won't be able to continue as editor (unless I'm thrown out on my ear). I do enjoy doing TB--I don't feel stuck at all. Thanks for your concern and offer of help. Maybe you should consider running for the directorate if you want to help....it's a thought. I hope things are going well for you in this strange year.))

G
ERARD

H
OUARNER

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17 FEBRUARY 1975

Re Jon Inouye's letter. I love it when writers talk about writing, 'cause they always write about what works for them. If you receive criticism from a writer, he will invariably tell you how its done...his way. Which does not mean that it is worthless. Quite the contrary, you can pick up quite a lot--plotting, characterization, spelling, and curse words as he yells at you for being an illiterate. That's what makes workshops and letters like Jon's fun to attend/read, but you really can't take them at face value.

No, one idea is not enough to launch a career in writing. Not if you're going to be a decent writer. "Grinding out" stories may be fun for the writer, and maybe even for the reader (providing the readers don't expect too much), but that won't lead you very far. Burroughs hacked out TARZAN stories, WARLORD OF MARS stories, etc.---does that make them "great"? No. It makes them popular certainly. And they are certainly rich in imagery, which is probably why they stood out and became popular in the first place. But that certainly doesn't justify the world-wide popularity of a Burroughs. Nothing does, Burroughs may have laughed all the way to the bank, just as his heirs are laughing to the bank as they cash in on garbage they never wrote, but the joke is on the readers.

Yes, pro's like Silverberg, Koontz and Ellison are PRODUCERS, but only to a point. Their early stuff stinks and deserves the anonymity it gets. They were pro's out to make a living. But now that they've polished their writing skills, and made some money to fall back on, they are now concerning themselves with art. You cannot PRODUCE art you must work at, shape it, mold it, compose. There is a difference between an Ellison, who is now writing a larger proportion of really good stories than in his early years, and a Burroughs or a Howard who simply wrote for money throughout their careers.

A note of protest: a pulp story concerns itself primarily with adventure. In sf and fantasy, a pulp story would be filled with wonderful planets/futures, high strung technology, weird alien creatures, etc. Such stories are fine for entertainment. But there are stories which still use these conventions and emphasize on character instead of adventure plot. This is what the modern short story is all about--an emphasis on character rather than adventure. It can still be escapist, it can still be science fiction or fantasy, but it most certainly does not have to be rocket ships whizzing about the universe serving the Space Patrol or whatever.

I'm not sure if this letter is making any sense because Jon's letter is very hard to follow. I've noticed it in his contributions to my own zine, KABALLAH, and that is his paragraphs, or lack of them. It's very hard for me to pay attention to what he's saying when one idea is spread out over three or four one line paragraphs. I am certainly no expert grammarian, nor am I the kind of the essayists, but I really think the paragraphs should be tighter.

Anyway, I have one more thing to say in reference to Jon's letter. Certainly a writer should write. Obviously. But he should also read, and read things other than sf and fantasy. F & SF should certainly make up a large portion of your reading list, but you gotta read outside the genre or else you develop tunnel vision. You lose your perspective on writing. It's like a guy who reads all the time and never experiences life, and then tries to write. Impossible. You have to experience things first, before you can write about them, or else you are writing from second hand and the reader will be getting it third hand. It will show. By the same token, you have to read a little Kafka and Forster and all the rest before you can get a proper perspective as to what sf is all about.

ATHAN B.

HQ & Svc CO
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AVARIN

27 FEBRUARY 1975

This letter is in response to an ad, an article, and some other things in the Feb 75 TNFF. I am also looking for copies of All the Myriad Ways and The Flying Sorcerers as well as Earthman's Burden and The Makeshift Rocket and I would like to know why these books have not been in print recently and how we fans can pressure both the authors and the publishers to keep them in print. I also won-

der why there is never (to my knowledge) a "Grill the Publisher" session at a Worldcon where publishers would be invited to listen to and answer the complaints (and the praise) of their efforts. I am also interested in seeing if there is any possibility of starting a Science-Fiction Paperback Book Service to be run along the lines of the Scholastic Book Service. It would offer Paperbacks at a reasonable price (say \$1.25 per book) provided that there were orders for at least 35 books a Month from one address and no shipping charges added. I am also interested in getting the words (and music) to any and all "Songs From the Fannish". This includes the bawdy songs sung at L.A. Con (1972) (The skinny-dipping party) as well as the parody of Waltzing Matilda about the food at Cons and any new stanzas to "Young Man Mulligan or The Great Fantastical Bum" (See the "The Conan Grimoire" (Advent) for the words or any other SF Boasting song that exists.

((Are there any Neffers who can answer some of these questions for Nathan? # An sf book service sounds nice, but offhand I would say the logistics involved would make it too much for a fannish effort and not profitable enough for a commercial venture. If you're going to pay \$1.25 (that's reasonable?) for a book anyway, I fail to see the advantage of waiting around for it to show up in the mail? From what location would we order 35 books? If you think it is possible, look into it and let us know.))

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EED

A
NDRUS

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3 MARCH 1975

Was glad to see some response to my last letter. I'm happy that the idea of a central publishing house has some merit, though I fully realize the difficulties involved. Art Hayes boiled the problem down to three basics: 1) Time -- as far as I'm concerned, I have the time to either contribute, or to agitate others, as long as it's only during emergencies. And that's no cop-out; if I listed all the things I'm currently involved with, you'd be bored. As it is, being head of the NFAS (plug, plug) has shown me that all too few members are interested in anything. I hope that doesn't sound bitter -- it isn't meant to be -- but the response has been miniscule.

2) Equipment -- totally nonexistent, I'm afraid. My initial venture into the realm of pubbing (which you will see in approx. one month) relies on outside printing. The funding for the project comes from my father, through a family corporation he set up for tax purposes and to subsidize any worthwhile endeavors that may spring to mind. At this stage, I doubt that he would go for the idea of using corporate assets for the N3F. There is a possibility that I can do some fast talking, but that must come later, after I've prove the worth of HARBINGER (plug, plug).

3) Ability -- a hazy area. My first year with N3F has given me confidence in my writing, but I have yet to do any pubbing. I think I could handle the chore, but would like to wait until I get the kinks ironed out of my own zinc and see that it is firmly established.

One item Art didn't mention is that of funding, and Janie Lamb would have to be contacted here. I assume that part of the treasury can be used for the emergency backup system, but I may be wrong. We need some answers from her on this point.

As for the location of this setup, Donn Brazier springs to mind, but he is in-

volved with many, many things also, and I wouldn't want to volunteer his name unless he wished it. I could handle it as I said, if my job outlook wasn't so vague. If I stay with my present work (which I fervently hope I will not) there is a good chance of being transferred to Ghod-Knows Where. If the Feds come through with a job in this area, no problem. But as you can see, there are a bunch of "iffs" to worry about.



My original challenge stands, however, I'd like to see some feedback from the Directorate on this issue.

I might as well let everyone know about the new zine while I'm at it. HARBINGER #1 will leap off the presses in about a month. The first ish will be primarily the work of my family in one form or another, but my hope is for response, contribs, illos or fillos from one and all. I plan expansion of this per-genzine. I have a budget outlay bimonthly to allow for larger issues in the future. The cost of the first ish, including postage, will be somewhere in the neighborhood of \$125, with the remainder

added to the next ish's allotment. So, as the cash builds up, there'll be room for all kinds of experminets and additional page count.. Even the possibility of glossy paper is not out of the question. Fiction, essays, reviews, poetry, artwork of any kind will be appreciated. One question: Does anyone out there know if this name has been used for a fanzine in the past?

End of one plug, beginning of next. Some of you may not know that I have assumed the head of the New Fanzine Appreciation Society ("head" means bureau chief, not toilet!) As such, I can sympathize with the problems encountered by little Timsie Marion when he was chief though I dislike his attitudes and "quitter" philosophy. In the six months or so since I made the decision, I've had only two queries from interested people. Steve Beatty has responded on the faned side and I have sent copies of LAUGHING OSIRIS, but other than that, I've heard nothing. So I'll make this appeal to all faneds who read TIGHTBEAM -- how 'bout contacting me, or making the situation known thru your zine. If you think it's going to cost you a lot in the way of freebies, don't worry. I haven't been exactly deluged with newcomers.

Okay. End of ranting and raving for this time. Perhaps I've been a bit naive: John Robinson once told me that three-quarters of the N3F is dead wood, but I didn't believe him, and I'm still holding out. Maybe the next year will see me cross the boundaries into total cynicism..I hope not.

((One of the main causes of "disenchantment" is an unrealistic attitude to start out with. Discouragement, however, is a whole different trip and one of the most difficult things to battle. I will again mention--Neffers, contact Reed about this Bureau. Find out what is going on and how you can be a part of it. If you're not participating you're losing out on part of the fun. # Best of luck with HARBINGER.))

D
ON

D
AMMASSA

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10 MARCH 1975

I think Roger Sween misunderstood my point about Wertham's book. I did not mean

to imply that Wertham was dishonest because he cited lack of sex and drugs as evidence of the value of fanzines. A case could be made for the fact that Wertham ignored evidence that contradicted his conclusions, but I didn't make that case. What I did say is that the book was not so much an attempt to discuss fanzines as an attempt to discuss violence, sex, and drugs, using the fanzine media as an excuse. I happen to agree with many of Wertham's views, but I still think that he should have written THE WORLD OF SEX, DRUGS, AND VIOLENCE instead of THE WORLD OF FANZINES if that was what he wanted to talk about. I am also upset because of his lousy research, e.g. GOH as "Guard of Honor" and "Agatha Christie's Lord Peter Wimsey series."

William Goodson made a good point about SF readers. As much as we pride ourselves on our receptivity to new ideas, fans are just as much afraid of change in SF as are the fans of any genre. Witness the hysterical reaction to Malzberg's HERO VIT'S WORLD, which was not an attack on SF writers but an attack on all artists who prostitute their art, or the ridiculous animosity evinced by the anti-New Wave people a few years ago, or the long standing argument in the AMAZING of Cele Goldsmith about the inclusion of stories by David Bunch, or the letters in recent ANALOGs about the sexual content of recent stories, etc. Fans are just as conservative as the rest of the world, and if they think otherwise, they are engaging in self-delusion as well. Why else do they resent SF novels by mainstream writers rather than welcome new practitioners to the field? It's a fundamental part of human nature to resist change.

I think I'll take this opportunity to plug an excellent new novel: A FUNERAL FOR THE EYES OF FIRE by Michael Bishop, from Ballantine. Bishop is likely to become one of the leading new writers in another year or two, and this 300 page novel is one of the few recent Ballantine releases actually worth the \$1.50 cover price.

STON

ANE

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18 MARCH 1975

I am sick and tired of STAR TREK HATERS! These so-called true Science Fiction Fans who detest Star Trek. Well - let's get something straight once and for all. I am first and foremost a Science Fiction Fan. I have been reading Science Fiction for over 20 years. Clarke, LeGuin, Anderson, Ellison, Asimov, Heinlein, you name 'em - I've read 'em. My library boasts of over 6,000 Science Fiction Books and Magazines. So I feel I'm pretty well versed in what's considered good Science Fiction and bad Science Fiction. I've also seen just about every Science Fiction film ever made, so I'm pretty well versed in that area, too. Okay, those are my qualifications. I am also a Star Trek lover. I Love Star Trek! I don't give a damn who knows it, either! Listen, creeps, I've had it up to here with your bullshit about Star Trek. What do you mean it's bad Science Fiction? In my opinion Star Trek offers the best in filmed Science Fiction.

The stories are (to coin a phrase) logical, well written, beautifully acted and gorgeously filmed. Technically, Star Trek is accurate, all the way down the line. The Enterprise is the best designed Starship I've ever seen! (And I've seen them all!) I will remember the first time I saw the Enterprise - I was awe-struck! At last, someone designed a starship the way I would have done it.

How many of you Neffers have a copy of the Booklet of General Plans by Franz Joseph? If you don't - get it! I urge you to. Study them and compare them with

with other starships you've seen and tell me then which you prefer, take a look at the Bridge. Its the finest I've ever seen. Better than most. I won't go further except to say that I feel at home and comfortable on the Enterprise. Not so on the other Starships. On them I was an interested bystander - not a participant or crew member. On the Enterprise, I belong.

The same can be said for the rest of the Star Trek Galaxy. I'm at home in it. Sure, I enjoy visiting Larry Niven's Galaxy and Hal Clement's, Poul Anderson's, etc. etc. But I never really felt at home in these galaxies. I can't explain it. I mean-these are men I love and admire but somehow I just don't seem to fit into their concept. But Roddenberry's concept - oh wow! That's another thing altogether. I don't think you Star Trek Haters really understand what it is you're hating. You don't know Star Trek. You never did. You don't really know good Science Fiction quality - that's the key to Star Trek. Believability, that's the big thing. Roddenberry says that's what he strived for - and he got it. You believed Star Trek. I know I did.

Oh, almost forgot - no doubt you have heard, Star Trek is coming back! Do I hear groans from the Peanut Gallery to my left? Well the new Star Trek is going to be better than ever before. What's going to happen is that Paramount will make a two-hour movie and possibly a series of movies. Then if the movies are successful, the series will come back as a 90-minute to two-hour show, NBC agrees. Roddenberry is working on the script.

Now, in closing, let me say this: I hope I've heard the last anti-Star Trek remark. They are uncalled for, and are not worthy of anyone who considers himself, or herself a Science Fiction Fan. Anyone wishing to send me any comments, threats or letter bombs on the above letter may do so. At their own risk. Send to above address. PeaCe and Long Life to You All.

((Ahem. OK, well as I've said before, I do like Star Trek--but I don't happen to go along with everything in this letter. I shall refrain from further comment in the hope that the above will stir a few of you out of inactivity and into writing Tb a comment or two on this letter.))

((From a few letters from President Stan Woolston I've put together the following))

FROM STAN WOOLSTON.....

Under the leadership of Frank Balazs (new address: 2261 Indian, SUNYA, Albany, NY 12222) N'APA should be hitting the comeback trail soon. With my mimeo in an unheated building "insulated" by books and zines only I find it hard to get there, because my mimeo there runs slow and so I took advantage of Frank Balazs' offer to publish: he has access at school to a copier for about a cent an impression. That means besides sending my dollar dues to him I sent my pages typed photo-ready in black ink on white paper for him to handle--and I got 8 pages run off.

I knew something "automatic" would help me contribute more, so I started a second apazine--INSIDE N'APA. And I stole an idea from Tightbeam: I asked correspondents to send letters with permission for me to publish, on subjects they, as individuals, have on things fannish (or proish). With a special zine each mailing I should be more able to be in each mailing--and I did 5 pages on that (with me contributing via letter to be in the mood of a letterzine, and also a couple of other fans providing ideas for N'APAns to comment on.)

As I wrote earlier for TNFF report, I planned to seek new members to help Frank. I wrote not only fanpublishers (some--not all) with personal letters, but also some who correspond but as far as I know have no publishing equipment: after all, the ability to write is about half the full ability needed to write an interesting personalzine. So maybe we've a few recruits NOW to enrich the apa. Thirty copies were asked by Frank, same as I guessed in my earlier write-up too.

That isn't all I've done recently, though. I wrote Don DiAmassa of the Collector's Bureau about N'APA, and he wrote I had evidently not received his January letter: there has been very little real enthusiasm for him continuing the Collector's Bureau. So he suggested alternatives: either accept his resignation, or let his name remain to see if enthusiasm might be upped later. He has contributed to past Bureauzines for collectors before, but it is very discouraging not to get enough contributions to feel wanted. Evidently earlier last year some people seemed to write and say, 'My interest in collecting is sorta lackadasical but I'd be glad to get a copy of a bureauzine if you'd put me on the list.' Well--I feel this can be a temporary lull, and if anyone is really enthusiastic about seeing stuff about collecting they should write Don accordingly. One guy shouldn't initiate everything in a Bureau, anymore than Beth Slick should ghostwrite all letters for Tightbeam.

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(continued from page 2)

like). We also saw some of the original FLASH GORDON serials, which were pretty funny. It is interesting to note that the picture they used on the Filmex posters and TV spots (for advertising) were scenes from WAR OF THE WORLDS, even though the film wasn't shown. Hmmm. Keep Writin' -- Beth Slick

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THIRD CLASS

Write... dagnabit!

