

DONALD FRANSON, 6543 Babcock Ave., North Hollywood, Calif. 91606

The N3F Information Bureau is not dead, but the column in TNFF is, killed by the treatment it has been getting from TNFF's chronic lateness and non-appearance. The questions have been dropping off to nothing, maybe not by lack of interest, but possibly because of the irregularity of the column. I've lost enthusiasm myself in typing it up (sometimes stencilling) to meet deadlines, then finding that someone has gaffiated with the works. I don't have any solution for the latter problem; wherever there are amateur publishers this problem exists. In the N3F, though there are probably 25-50 fanzine Publishers among its 250+ membership, the problem seems acute enough to almost murder the club.

It doesn't have to; one solution is to leave the publishing to those who want to publish. Most of these are neofans; so what? We could have a TNFF that is merely a bulletin; bi-monthly, it could tell all the information and club news that is necessary, and without which the members seem to be lost, and nothing else. (I am doing my part by withdrawing the Information Bureau column.) People would complain that this would be dull. So is the roster, all boring names...It would keep the club in existence, in the minds of those members to whom out of sight is out of mind. Complaints would diminish to a steady muttering.

Such a TNFF, of six to ten pages, coming out bi-monthly, could be easily edited by one of the officers. Then its publication, assuming the officers have no facilities, could be farmed out to one of those neofan publishers, one issue at a time, like TB. I know it is hard for the President to get editors, I was once President myself. But a temporary publisher would be easier to get than a permanent one.

TIGHTBEAM, on the other hand, must not be expanded to include all kinds of features like a genzine (I like Rick Norwood's line: "Just what fandom needs--another damn genzine."), but must remain a letterzine, although it can increase in size if the letters become longer and more interesting. (This means no size limitation except at the editor's whim.) Lately there have been some excellent TIGHTBEAMS, put out by new fans who are certainly qualified to do a good job as much as a gaffiating oldster, who have the experience but not the enthusiasm. Publishing your first few fanzines is fun; later it becomes a chore and few keep on with it unless it is a way of life with them. So pick neofans, let TIGHTBEAM carry on as it is (and I hope some will help out by volunteering to do an issue, and telling the President about it as soon as possible), and streamlining TNFF so that it is possible to publish, not an impossible chore. Then, whether any other change is made or not, the N3F will flourish. All it needs is a source of official information, and a forum. The other activities grow from that center.

The N3F pays for its publications, and at a fair rate. See the By-Laws. So, neofans need not hesitate to offer their services on that score. I would like to see one change made, that was suggested by Janie Lamb, perhaps not in the same words, that payment

be made for TIGHTBEAM promptly on publication no matter if it is late. (And TNFF, if it also has rotating editors.) This withholding of funds has never been a deterrent to lateness; all editors try to come out on time, some without much success. Things happen, to put it mildly. On the other hand, the N3F can assure the publishers that they will be paid--and so more will volunteer. Of course nothing will be paid in advance, so nothing will be lost if the editor doesn't publish at all. Paying editors in advance is a risk; perhaps it is worth taking, since I don't remember a TIGHTBEAM editor who was paid in advance (from a special fund, when I was President) who reneged on it and didn't publish. The N3F should change the by-law regarding non-payment for lateness of TIGHTBEAM, if only by changing the past due date from "ten days" to "a month".

Well, back to the Information Bureau. It is easier on me, and also may spark more comment and participation, if I include the questions and answers in a letter to TIGHTBEAM instead of making a formal column of it. Then I don't have to prepare it on a certain deadline, months before anyone sees it, and then keep in mind the deadlines for the next two issues. (Once I was three columns ahead.) I only have to read TB and then send in a letter. (Not any longer than this one, don't fear.) The readers can immediately disagree with me, and send in their comments to TIGHTBEAM, or, if they prefer, to me and I will include them in the next letter. I've always wanted more discussion on the Information Bureau column, but TNFF doesn't have a letter column. TIGHTBEAM has a built-in letter column. Anyway, I'll try it. If you have any questions on Science Fiction, Fandom or the N3F, send them to the above address, or include them in a TIGHTBEAM letter. I'll be watching for them, as I always read TIGHTBEAM, evrn if I don't have much time for fanzines any more.

Of course I don't have any guarantees that TIGHTBEAM is going to publish my letters, late or ever, but only a letter is lost then, not a column. I was disappointed my June column was not published... ((But it appeared in the June-August combined TNFF which came just before this was stencilled--so Don didn't know when he wrote. Stan))

JIM CORRICK asked about pen-names; I hope we will soon see publication of the Ultimate Pseudonym List I compiled. Robert Silverberg wrote mostly under his own name and Calvin Knox; also, with Randall Garrett as "Robert Randall." Ivar Jorgensen or Jorgenson (take your choice, it has appeared as both) was originally a house-name used by Paul W. Fairman at first, then by Silverberg. Jim mentions Russ Winterbotham as using this name; if so, Jim knows more than I do about it. "Adam Chase" is a pseudonym for Milton Lesser, it says here. Can anyone enlighten me, how come the "Johnny Mayhem" series was written by two different pen names? (C. H. Thames and Darius John Granger.) CARL BRANDON claims Atlas Shrugged is the longest stf story ever written. JERRY PAGE lists other author-illustrators: Harry Harrison, Clark Ashton Smith, Richard Shaver, Mel Hunter (primarily an artist but had a story published) and others less legitimate. Sorry for the delay, but that's the way the conflu curdles.

JAY MacNEAL KINNEY, 606 Wellner Road, Naperville, Ill. 60540

My first contact with SF: HUNTING PROBLEM by Robert Sheckley in HELP! #1. Harvey Kurtzman's mag came out in 1960 when I was 10 years old. The whole meaning of Sheckley's story was lost to my mind at that early age, and not till I reread it a few years ago did I appreciate it. I read TOM SWIFT JR. and HIS FLYING LAB book when I was in the sixth grade. I managed to wade through it, but never bought another in the series. About this time I was beginning to involve myself (mainly as a neo-neo-fan in Comic and-or Satire Fandoms), having read a plug for Joe Pilati's SMUDGE and sent for it. After the fourth issue Joe's publication ceased. So did most of Satire fandom, and so my link with any fandom ceased.

After eight months we moved to Illinois, and then I got an ALTER-EGO #4--the leading comic magazine. ((Make that "fanzine"--I mistyped. Stan.)) For want of something better I involved myself in comic fandom for about 3 years.

My interest in comics has always been greatly art-oriented. I enjoy cartooning and many of my main influencers have been comic-book artists. But I have never gone for SF in comics. I cannot remember ever looking through a SF mag until about mid-64, so somehow bad newsstand placing was fighting against me. Then the last few years I would periodically leaf through a few SF mags--but I never bought one. And do you want to know why? The art. I recall seeing ANALOG in big size a year or three ago--but the high-class covers mislead me and I somehow confused it with some technical mag (AERO-SPACE or AIR TECHNOLOGY or some such thing). And when I looked through the April '65 ish of FANTASTIC it had only one illo, and a rather bad one at that. I also remember glancing through a GALAXY or AMAZING or two--but that ol' art always put me off. Finally an older kid (interested in SF though not in fandom) gave me a December 1964 ANALOG. Roughly from then on I have been reading, reading, reading.

The first SF novel I read (other than TOM SWIFT) was STARSHIP TROOPERS--quite a jump--read on the advice of this same fan. Turning from Heinlein, I read Bradbury. By the time I got my first ANALOG, I had read a good 100 stories by Ray!

In May I bought a 160 plus SF promag collection, also was given 60 plus SF pocketbooks. But I still wasn't in fandom! Finally I enquired around in Comic Fandom and Bill Spiser mentioned Seth's 12 zines for \$1 deal--so I sent the buck, got the zines, read them, sent \$2.75 to Janie, and now I am here. Thrilled? No doubt.

This self-centered history illustrates one fan's troubles with getting interested in SF and into fandom. Nrnk in Comics Fandom made things a lot easier--but I wonder what an entirely new fan not familiar with any fandom would think. Those zines Seth Johnson sent ne would sure be puzzling.

A topic for discussion with Neffers seems to be how to get neo-fans into SF fandom. I believe that this starts with getting people

interested in science fiction itself. Covers of prozines sure make a difference! I bet that many, many people are lost to SF because of unattractive covers. The April, July and August covers of IF, the May cover of WoT, May cover of ANALOG, June cover of GALAXY, and almost all of the covers of the new AMAZINGS and FANTASTICS are disheartening. The April and July IF covers were by Morrow. If I were Gray...I sure would be ashamed! And the August IF cover by McKenna is a poor space pic. McKenna was a great writer—but as an artist—uh uh.

The May cover of WoT is another loser. Flat temptra looking.

The May cover of ANALOG, artistically, is great—except that I don't care for dinosaur stories, as many potential fans might not. And having a flying one on the cover was not inviting.

The June GALAXY cover is better—though Morrow did make it a little flat—but again the subject matter was not inviting. Surely there could have been a better story to put on the cover!

Since Cohen seems to be having cover reprints from old AMAZ's and FANTASTICS—covers by Paul mostly—why in Heck doesn't he pick some GOOD ones? Just about every cover (except for the November '65 FANTASTIC) has been a lousy choice. They sure aren't going to get my four bits with their washed-out reprints! (Not for the covers.) About the only decent cover has been the 40th Anniversary Ish of AMAZING, a nice gold and black looking job—and what did they do? They reduced THREE GOOD potential cover reprints into 2" x 1½" squares. Urgh!

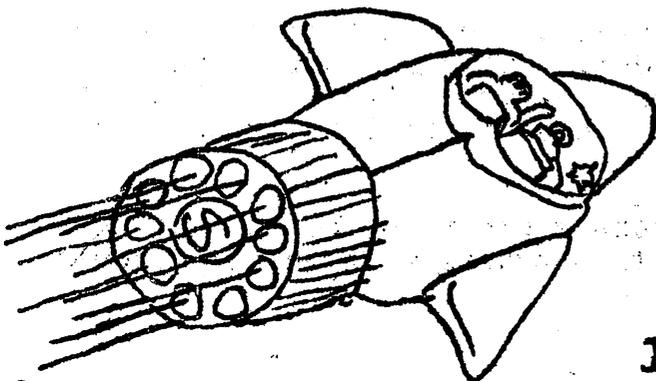
What have been so attractive about the old SF mags' covers that I have seen have been the detailed machines or similar impressive gimmicks. I wonder how much of a difference if they had used one of those 3 great cuts (full-size) for a cover? Even dated good ones are better than newer lousy ones. Nothing will attract a customer's eyes like a brightly but tastefully colored, detailed robot or machine or space ship...but evidently the people at ULTIMATE think otherwise.

This art thing is a big matter with me, but important to all of fandom and SF, I think. I would like to discuss it with anyone who is concerned or interested, personally or in round robins.

I have not mentioned the covers of F&SF which have been good though non-sensational. They resemble something a little mag (poetry?) would have. ANALOG covers have all been quite high in standards and quality—but too much over the heads of Mr. Average Consumer.

Yerz,  
Jay K.

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((The cover art and this pic is by Jay KKinney; back page by Wolff. I should have done more but am inexperienced at rendering art on stencil. —Stan.))



Jk

MICHAEL DOBSON, 214 Lafayette St., Decatur, Ala. 35601

Rick Norwood: I agree with everything you said. About Blake: Obscenity is in the mind, so everyone should be able to read whatever he wants to. ((Out loud or to himself? Stan.)) If censors got the upper hand, most of SF would be banned.

Irvin Koch: The Directorate is too big. Three ought to be enough ((But what if a couple gaffiate? Stan.))

Raleigh M. Roark: Sorry about your problem. Why don't you write something so obscene that a censor would have to make it illegal to possess?

Aliens would not necessarily be warlike because when you put forth your reasons, you neglected the fact that you were reasoning from a human-alien parallel mental evolution. Can't you imagine a non-parallel evolution? Physically you can imagine a different shape, why not a different mental pattern also?

B. Phillip Walker: I accept your apology...

It seems TV is beginning to make a trend towards SF. How many out there are going to watch STAR TRECK and TIME TUNNEL?

Michael E. Dobson

((Sorry for the notes inside your letter. About STAR TRECK, I've seen it at the Westeroon along with most of the other attendees, plus a "sneak preview" of "Man Trap"--a sexy-monster program on a "Sneak Preview" yesterday--and I'll probably see it more often than I saw VOYAGE TO THE BOTTOM OF THE SEA and surely more than that cliff-hanger LOST IN SPACE. Time will tell whether I see TIME TUNNEL as often. Stan.))

GEORGE FERGUS, RR # 4, ANGOLA, INDIANA 46703

This note is in reference to the mystery of Richard Hoen's letter to Astounding and Campbell's subsequent finagling to line up his predictions, or as many of them as possible, for the Nov. 1949 issue. Alva Rogers' REQUIEM FOR ASTOUNDING goes over the entire incident and how Campbell managed to get 5 stories by big name writers to fulfill the prediction partially. Also, Sam in SEEKERS OF TOMORROW, while telling how Del Rey wrote "Over the Top" to order for Campbell, mentions that Hoen was "a 21-year old biology major at Canisius College, Buffalo." If you want the affair described in detail get a copy of REQUIEM.

George

ELINOR POLAND, 1876 South 74 St., Omaha, Nebraska 68124

There is a new second-hand book dealer just starting in business in Omaha. He has never dealt in SF and is quite interested in adding this department to his business. He is also very interested in our club and wants to help in any way he can. Therefore he has made some offers to us:

First of all, he can give the club a good discount on new books, selling them for less than the retail price we pay in the stores. This can only be done on a club basis, that is, to club members only.

Secondly, he has offered to let the library have all new books at cost.

Thirdly, he has already invested about \$500 in old prozines he gets by advertising in his professional magazines, used by all book dealers. He is keeping these prozines for our members and will sell them at reasonable prices...cheaper than other listings.

Some of the prozines he has on hand (I don't have the complete list) are: AMAZING from 1938 to 1953; FANTASTIC ADVENTURES from 1941 to 1953; STARTLING STORIES from 1941 to 1955; THRILLING WONDER STORIES from 1940 to 1955; PLANET STORIES from 1944 to 1955--also WEIRD TALES which were not included in the list he gave me, but date back to the 40's, I believe. Many others are available but and I'll list these as soon as I get the complete list from him.

This will all be done through the Library, initially, in an introductory capacity. Thereafter, individuals may want to write to the dealer directly.

Elinor Poland  
N3F Librarian

((This was among letters for TIGHTBEAM but bears all the marks of being a Library Report that was misfiled. By who? Stan))

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LYLE GAULDING, 6950 Willis Lane, Beaumont, Texas 77708

I would like to disagree with Rich Wannan on one point. LOST IN SPACE is not deliberate camp, any more than LASSY is or was, it's deliberately juvenile, and aimed at a juvenile audience. Which brings me to the main point of this letter. NBC has scheduled for the coming season a series called STAR TREK alleged to be an "adult" SF series. One may be dubious, but we can be certain of one thing: if it is an adult series it will be canceled after the first three or four weeks. Therefore, SF fans should feel obligated to watch the thing and if by some odd chance they approve, bombard the networks and sponsors with approving letters--and when (not if) the series is canceled, bombard them (especially the sponsors) with angry howls and threats of boycott. It probably won't do any good, but one or two rating-damned series have been saved by letter writing campaigns--MAMA for instance.

Smallish error in Janie Lamb's letter: ESP test cards are known as Zenner cards, though Dr. Rhine made them well known, of course.

Concerning the friendly vs. warlike Extraterrestrials: I don't say that any visitors from space will necessarily be friendly, but I believe the chances are more than even that they be, for the following reasons. 1. Any civilization that has reached the point of interstellar flight will have passed through the danger of atomic war and survived, possibly, maybe probably, by renouncing war. 2. War over interstellar distances may very well be uneconomical. 3. Knowledge, the most important product of space exploration, can be better obtained by peaceful contact than by war. 4. An interstellar technology implies an ability to synthesize all needs, rather than mine or raise them. And there are more.

If I may, I'd like to ask any fans who are or think they might be interested in the International Language, Esperanto, or in the idea of an International language in general, to get in touch with me.

Lyle Gaulding

WALLY WEBER, Box 267, 507 Third Ave., Seattle, Wash. 98104

Hoo Boy what I won't all do with TIGHTBEAM when it falls into my evial clutches. Any month will be fine by me, although I do plan to be at Tricon which could interfere with a September issue.

I have a permanent transfer back to Boeing Seattle. Hooray!!

Wally

((SO: The November issue will be "handled" by Wally, using his experience as Master of Cry to produce a letterzine probably never seen by mortal--or immortal--man before. Note the Seattle address at the top or, for that matter here; send letters for next TIGHTBEAM to:

WALLY WEBER, BOX 267, 507 THIRD AVE., SEATTLE, WASH. 98104

...AND ABOUT DEADLINE--

How about "As Soon as Possible"? Actually, most members write when they get the previous issue, or a week or so afterwards--and when one issue is delayed a published deadline can look mighty odd. Also, editors are apt to wait till after a deadline because they want enough material to publish and it doesn't always come in by deadline date. That is why many a letter may be used after a published deadline. If your letter IS too late for one issue it may get in next issue as editors pass on mail--and so will I. (Stan Woolston))

IRVIN KOOH, 835 Chattanooga Bank Bldg., Chattanooga, Tenn. 37402

This makes the second time in a row I've gotten TB in time to write. ((Why not try a rest cure, Irvin?)) Too bad I can't remember when the last TNFF came out. Also, it's the third time in a row I've had a page missing; shape up, publishers.

Venture was mentioned as being the British F&SF edition. I have a copy of something called "the British edition of F&SF" which is F&SF with different advertisements and some deletions. How's that on Venture again? There are no word changes though.

Also on the Lazzarini letter comments--publishers and other big shots rarely answer letters at all unless they think the postage and time will make them much money. The usual way to get an answer, even from Robert A. Heinlein, is to enclose a self-addressed stamped envelope. I tried it--it worked. This, however, has failed in at least one case--one person keeps the stamp and envelope and won't answer.

Rich Wannan: As Follow-up Bureau, I made a list as you want and much more. My publisher crossed me up--furnished with all my material after promising to publish it and even getting a promise of money from certain N3F directors and officers. A partial list was later sent TNFF for publication. Where is it (TNFF EVEN?) Woolston? I kept a copy of this one though--all members interests and abilities who've joined in about two years. The N3F membership files are public--all you have to do is go to Mrs. Lamb's to see them. A system of noting interests and abilities (like "do you have a duper? Do you want to work?") could be put on the roster and worked like new members and changes of addresses are worked now. I'm trying. Anyone who wants a list of people sharing their interests or anything else that can be obtained from the membership blanks, write me. That, and getting workers for N3F projects as asked for by the president or anyone else is the Follow-up Bureau's job.

Irvin Koch

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((Irvin Koch asked about the material he sent me for TNFF. I sent it to Don, but it was too close to the deadline for the doubled-up issue. If I did not believe it would cause trouble I'd include it here--and I may do that anyway as it would be right in line with corresponding, something TIGHTTEAM readers have as a common interest if they have anything//Incidentally, Venture was a U.S. zine, and the companion magazine of F&SF for a while. I liked it better than its companion zine--material didn't have so much cuteness or brevity as many F&SF stories contained. //I cut out name of the person you say didn't use stamped, self-addressed letters but a hint: I typed the name in first and then filled it with the words "the person"--and that gives you the number of letters to make up the name. Note: JSWoolston would fit. // And I also deleted name of your publisher who didn't; it's a shame but I have been wondering if the manuscript sent was as mixed-up as the one I retyped and sent to Don (and goofed up as you told me in more places than I should).//Anyway, I think the full publication should be used, or maybe serialize it in TNFF using material sent in by members to bring data up to date. Stan))

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ERIC BLAKE, P. O. Box 26, Jamaica, N. Y. 11431

I recall the "predicted" issue of "Astounding" very well. It is my understanding that the story "Mr. Hail" by John Campbell's pseudonym "Don A. Stuart" did not appear only because one of the conditions upon which he became Editor of Astounding was that none of his fiction appear in the magazine. However, my memory is not clear on the source of this report, so I won't vouch for its authenticity.

Professor Lazzarini: the language of America is American. In fact, several state legislatures have enacted this into law. Illinois for one. I do not intend to excuse sloppy grammar, but the American language is in several respects different from that spoken in England. Probably there are differences as great between the Professor's Spanish and that which is spoken in Madrid.

Behind his sarcasm, Rick Norwood poses unwittingly a serious question. As long as public libraries exercise no taste in selecting books for their shelves, every attempt to assist parents and

teachers by distributing lists of salacious books will be used by some people as Raleigh M. Roark as reading lists. Such a list would be useful only if local civic leaders, educators and clergymen make an effort to keep the books from reaching the more impressionable segments of the public. But, on the contrary, these books actually appear on reading lists distributed by schools and churches! One Baptist denomination recommends James Baldwin's unspeakable "Another Country" to church goers!

I enjoyed your own comments in TIGHTBEAM 38. There is all too little creativity in the world.

B. Phillip Walker has joined the modern sport of making fun of censorship. This seems to be a very popular sport in NFFF. When all the jokes and all the carping at "little neighborhood vigilantes" with "narrow minds" is over, there still remains the problem of the tide of pornographic books and magazines that has washed over our newsstands and bookstores and into our libraries and schools. I have not yet seen a proposal from any opponent of censorship in NFFF to deal with this problem or even to admit that a problem exists!

I see that the NFFF has already begun to implement the suggestion made by Rich Wannan about sending out information about new members. I think that this will do a great deal for the NFFF, as it will enable people with common interests to get in touch with one another.

This plan might be expanded by including, with the information about the new members, information of the same sort about the existing members. If, say, 20 old members were briefly "biographized" with data from their membership applications, along with the new members each month, we'd have caught up with the backlog in a little more than one year.

Eric Blake

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PHIL MULDOWNEY, 7, The Elms, Stoke, Plymouth, Devon, ENGLAND

In almost every issue of TIGHTBEAM I read there are one or more letters complaining about the N3F. There seems to be a general mood of dissatisfaction among many of the members. Yet is there any passionate reform movement? As far as I can see, and I would be glad for any correction--no. Perhaps there is a basic trouble among any organisation like the N3F; there is a small enthusiastic group who do most of the organisational work but who are baulked by the apathy prevalent among a large part of the membership. So, if YOU are critical or dissatisfied with the N3F, then it is surely up to YOU, the membership, to put it right. The success of a club ultimately depends on an active membership. Now I have shot my mouth off; anybody care to reply?

If LOST IN SPACE is a fair example of SF produced for the TV, then seech! I don't know about the show being good for some peculiar virtues that aren't apparent to the majority, but I think it is one of the most terrible shows on T.V. Many are the complaints at weak story lines, corny characters, and terrible dialog that was once common in the pulpzines. Yet a T.V. SF series can get away with dialog

characters and story, that makes some of the old pulp stories look like the works of Shakespeare. Why is it so difficult to translate SF into purely visual terms? A large proportion of the film and T.V. SF I have seen has ruined its chances from the very start with very poor story lines, poor sets and lousy acting. Maybe it's just that old failing of SF: it has been dismissed as ludicrous, or else as too frightening. Anyway, few good directors and producers have given it the treatment it deserves. Maybe the position is changing. There seems to be several films in the pipeline that promise to be good.

There is FAHRENHEIT 451 with Oskar Werner and the Oscar-winning Julie Christie, FANTASTIC VOYAGE, and of course, Stanley Kubrick's THE SPACE ODYSSEY with millions poured into, it can't afford to be a failure, can it???

Surely it is impossible to generalise over whether aliens will be benevolent or malevolent. We can only judge by human experience and comparisons, therefore how can one judge an alien life form which may be totally outside known human experience. How will mankind react to a culture and race so old that the concept of violence is meaningless? Say if all aliens are telepathic? I don't know; that's part of the reason why I read SF.

There seems to be a compulsive need for definitions of SF among SF fans. Why? I mean, there are no long involved discussions of definitions among detective or Western readers. Okay, I know, SF is unique. Still, I don't see the overwhelming need for definitions. As SF matures then it is going to be absorbed into the general body of literature. SF may well still have its own special flavour, maybe in the process it will lose some of its appeal, but it will also lose many of the hidebound conventions that do it great harm.

The basic problem about the whole question of censorship is where do you stop? Starting from the assumption that pornography is harmful to society, then someone is going to have to do it. Who? Some senile old fogey whose conception of great literature is Mickey Mouse or Winnie the Pooh? NO. I object to anybody determining what I shall or shall not read, for from that it is only one step to determining what I shall think. The whole point is that once censorship is set up, then there is nothing to stop it. It often descends into the absurd (or dangerous, depending on one's viewpoint). This was the position reached by the recently abolished censorship department of the Catholic Church which interpreted literature damaging to the morals and the faith, as meaning anything critical of the Church or anything with the slightest eroticism in it. Thus the list of banned books ranged from James Joyce's ULYSSES to Gibbon's THE DECLINE AND FALL OF THE ROMAN EMPIRE. Then of course there is the type of censorship involved in societies like Nazi Germany, or Voewoerd's South Africa, which is frightening.

The British SF Association has set up an International Contacts Department, with the aim of encouraging contact, discussion, and familiarity of fandom's throughout the world. Personally, I think that this is a very good idea, which presents unlimited possibilities. The U.S.A. is not the only place where there is a flourishing fandom, and all foreign fans are not incomprehensible aliens. It is about

time fandom got acquainted on a world scale. How about setting up a similar department within the N3F? Any volunteers?

Talking about foreign fandoms, I see that German fandom is thinking about trying to organise a World Con in 1970 possibly in Frankfurt. I think that this is a good idea, because can you really call it a world con when it has only twice been held outside North America? Then in 1957 and 1965 it was held in London. Maybe an English speaking convention, but not a world con.

Phil Muldowney

P.S.--If anyone feels like starting a correspondence then please feel as free as the wind to do so.

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((Michael E. Dobson sent me a letter dated June 24 in which he asked he be considered Chairman of the Overseas Bureau. He knows fans interested in international correspondence, and who write in German, Spanish and perhaps other languages. I've not had time to check all the way through TNFF because of this publication, but I sent in a list of people from the British Isles that want "overseas correspondence." I think this "contact bureau" and our Overseas Bureau--regardless of title--will be cooperating closely. And that is good.))

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ANN CHAMBERLAIN, 4442 Florizel St., #99, Los Angeles, Calif. 90032

The Neffers are restless tonight. As WC Chairperson I seem to have been lacking this charming quality for an embarrassingly long time. However, I have in the past contributed some years of writing to all new N3F members. J. McCann was one of the few who said thank you in a really nice way.

There's no accounting for tastes, or moods, or growing pain phases an individual member may be going through--but if he doesn't curb a tendency to be unduly insulting or is ridiculing others, such a person may cause far more damage than he intends. Controversy is a good thing only just so far; there is a point at which a periodical begins to feel it in the circulation department, which automatically effects the income. It is practical to be political enough to do and say things which at least will not hurt the whole club. We learn what not to write as well as what to write, using your sense of good taste. Somebody has to criticise, but it should be done in a way that makes it seem less personal.

By the way, did you ever find yourself wishing you could picture to a person blind all his life, how it is to see barren branches of hilltop trees silhouetted against a redly sunset sky? I thought of those limbs looking interlaced. But no go...it couldn't be done... Well, some people are like that; it's no sin--he has to accept only what he understands. If you use the initiative you have, you can do wonders...but why look for the Mountain to come to you? If you think action is needed, YOU be active. If you don't feel like being active, how can you be, and at the same time come up with anything with life in it? Coax the muse long enough--SOMETHING happens!

Ann

BOB TUCKER, Box 506, Heyworth, Ill. 61745

The letters in the 38th issue, discussing the now-famous "prophecy issue" of ASTOUNDING, November 1949, are nearly accurate in all respects. A lengthy report on the issue and the prophecy may be found in Alva Rogers' book, A REQUIEM FOR ASTOUNDING (Advent: Publishers, 1964).

In the November 1948 issue a reader named Richard A. Hoen pretended to prophecize the November 1949 issue. Hoen named about 12 items which would be in the future issue, including titles, authors, and illustrators. Everyone but Campbell read the letter and then forgot it.

Campbell, perhaps believing that one good gag should be topped by another, got busy on that future issue. He commissioned stories, gave them the titles mentioned in the prophecy, and then arranged to have them appear in the November 1949 issue. I believe seven or eight of the prophesized 12 actually appeared. Richard Hoen was quite surprised to receive that issue, and further surprised to find that the authors had autographed the copy for him. Also included was a letter from Campbell, giving him credit for the inspiration, or something.

I believe there were several discussions on the issue also appearing in the fanzines of about the same date, and later. Look through the old fanzines dated in the autumn and winter of 1949.

Best,  
Bob Tucker

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DON D'AMASSA, 14 Meadowcrest Drive, Cumberland, Rhode Island 02864

Sometimes I think that I live on a different timestream from the rest of the world. So many people have expressed surprise that I read as much as I do that I find it very difficult to believe that we are talking about the same thing. Rick Norwood assumes I am a speed reader, but speedreading would destroy the purpose of most books for me. I want to enjoy the book, not finish it just to get it over with.

Of course, there are exceptions. When I discovered that gothic novelist Dorothy Daniels was really Norman Daniels, I tried one, spent five minutes reading the first few pages, recognised its utter worthlessness, and skimread the rest within half an hour. But for me to do this is rare, and almost unheard of with SF.

Looking at it objectively, there must average about 4 books a week in paperback that are SF. Then there's roughly 3 magazines a week. That averages to one a day. For most fairly rapid readers, a book means about three hours of steady reading. Maybe the difficulty is that few people have the five spare hours a day that I do.

I do disagree with Rick's statement that Tolkien shouldn't get the Hugo because he doesn't want it. The Hugo should be given for the book, not for the author. If Frank Herbert turned out to be some miserable grouch who thought all fans were lumpheads, I'd still vote for DUNE. Likewise, I'm voting for "Stardock", even though I don't think Lieber should have gotten his two previous Hugos.

E. E. Smith likely to win best novel? I must chuckle over that, I see it as a near race between THIS IMMORTAL and DUNE, with MOON IS A HARSH MISTRESS picking up a good number of votes, and SKYLARK DUESNE just barely being heard of. Even ardent Smithites George Fergus and Marty Massoglia dislike the Smith pseudo-epic.

Bravo to Raleigh Roark. I always have had the impression that the people who become censors do so because it gives them an excuse to read the material they are censoring...

Because I forgot to notify anyone of my change of address, I missed TB 37, but using my ESP, I think I'd add a bit--to Phil Walker's rebuttal to Eric Blake.

Firstly, I would no more give the right of censorship to a large unbigoted majority than to your "small bigoted minorities." Censorship, to my way of thinking, is the only truly obscene word. Even the censors aren't consistent, for the same group who banned the excellent and very conservative film DIAMONDHEAD recommended TOM JONES and THUNDERBALL, both of which were excellent in their own way, and both of which were infinitely more daring.

Secondly, I don't quite understand your sentence mentioning the "now rampant corruption of morals." Morals, according to my dictionary, consists of the ability to judge right from wrong. But the people who are called immoral today often have different interpretations of the terms right and wrong. As far as they are concerned, they are acting morally in an immoral society.

So I object to the word "now", because morals are not being violated more today than previously, they are just being given more publicity. For the same reason, I dislike the term "rampant." "Corruption" is improper, because that implies that there is a perfect moral state which can be measured--and there isn't. Everyone has his own definition of "morality", and each is equally valid for the individual involved.

Rich Wannan seems to have gotten excited to an extent all out of proportion to the reality of the "camp" explosion. And since I dislike it myself, except for Burgess Meredith's "Penguin" on BATMAN, I think I can be fairly unbiased in defending it. Why do people get so excited over the current craze, but not when others rage across the TV screen. No one declared art doomed when westerns dominated TV, or when the private eye series was the major contender, or the variety show, or any of the others. Why worry now? In a year or two it will disappear just as the others did. Perhaps it will be replaced by the "adult" soap operas, like PEYTON PLACE, DR. KILDARE and BEN CASEY. But who cares really?

Rich Wannan's suggestion on a brief summary of the membership's interest was one I was going to bring up myself. But I can think of a much easier way to do it. The Telephone Directory at Michigan State is much the same. At the beginning of the book there is a series of lists, with a code number next to it. For N3F purposes, one list might do, with one code letter or number for each of the following categories: Fanzine Publisher, Correspondent, Chess enthusiast, Member ERBdom, Poet or Poetic Interest, Action Story Fan as op-

posed to so-called "Literate" Story fan, and so on and so forth. Then, next to the members' names in the rosters would be a short string of numbers, like a zip code. A quick reference to the master list would give everyone a brief idea of what each person was interested in. Not only would it take up less space, it would be relatively easy, since most of this info is on the application.

As to SF news, we occasionally see it in the official pubs, but it is much easier and quicker to get SPECULATIVE BULLETIN and RATA-TOSK, each at 3 or 4 for a quarter.

I would definitely like to see a WELL-DONE genzine from the N3F. Even if only quarterly and rather small. But I have a well-known and often criticised liking for genzine material. Even the cruddy ones.

That takes care of TB#38.

Now, lest I miss another TB or TNFF (a mythical magazine supposedly published by the N3F) I am herein telling everyone concerned that, as of September 25, 1966, I will be back at school, and my address will be:

**H331 BRYAN HALL, MICHIGAN STATE UNIVERSITY, EAST LANSING,  
MICHIGAN 48823**

I would also like to add the following people to the NEW FANZINE APPRECIATION SOCIETY list, the original group of which are mentioned in the official organ. ((Because it was delayed overlong, I sent the list for Don Miller to put in TNFF and it's out--but let's see what "double exposure" does to listing them twice. Stan.))

- Paul Crawford, 505 North West Street, Visalia, Calif. 93277
- Jim Keith, 4834 Santez Drive, Pomona, Calif. 91766
- Samuel McDowell, 2215 Audubon Ave., Columbia, South Carolina 29206
- Robert Irving Jr., 223 Walnut Ave., Wayne, Pennsylvania 19087.
- Richard Labonte, 20 Pine Circle, Canadian Forces Base St. Herbert, Jacques Cartier, P.Q., CANADA.
- William Wrobel, 822 Milton Ave., Syracuse, N.Y. 13204.

And now I'd like to insert a small plug for two excellent periodicals published in this country that are given too little attention. One is the expensive appearing, fantastically high quality magazine EVERGREEN REVIEW, with articles, stories and humor that puts even PLAYBOY to shame. The second is the less expensive, newspaperish THE REALIST, the freethought magazine operated by a non-profit organization that runs some of the worst and best articles I've ever encountered. And though I disagree with fifty percent of what they say, they at least have the courage to come out and say it.

Don D'Amassa

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STAN WOOLSTON, 12832 Westlake St., Garden Grove, Calif. 92640

As I write this the deadline is past and I've used all the letters aimed at this issue, plus a few more made of excerpts from personal letters. Deadlines are always a problem for an amateur pub-

lishers, and I've only been publishing since about 1950. Even steady publishers may find it easier to go to "irregular" system of publishing, and I've never published a zine that had a schedule in all that time. A genzine quite often seeks to keep a schedule, and some publishers prove it can be done--but other things can interfere even when a person has kept to a regular publishing schedule in the past.

A genzine publisher should, I think, be someone more oriented to publishing regularly than I--and there must be quite a few of them in the club. Don Miller has proven he can produce regularly, with his WSFA JOURNAL a case in point. Still, his job (and need to study to do more in his job than previously) has limited his ability to do a big zine. Directors voted to have him put out 3 monthly, but briefer TNFFs, and so next deadline is October 1. I'll be getting back to my corresponding as soon as this is out--and send specific reminders to the officers to send in news of their activities to him soon.

Last TIGHTBEAM the idea of making a genzine for the club was discussed. I favor encouraging genzines, but not as a regular part of the letterzine or TNFF, and possibly not in this club at all. In fact, about the only genzine in the club I would suggest be considered is one with an editor (or editor-publisher) who wants to volunteer his time and care in producing one, and one that has qualities beyond the usual first few issues of a fan. Experience plus enough interest in producing an outstanding publication isn't an impossible standard to insist on. The club would probably serve as a very good nucleus for both writers and readers--subscribers, I would say, in the way most fanzines take subscriptions: if the zine could help pay for itself the editor would be pleased, but he (or she) might want to give copies for contributions or even letters of comment.

You can see that I'm suggesting any such genzine in Neff be something like a bureau--available for members but, for the most part, the responsibility of those involved. It could be one editor or a group--maybe assistant editors for nonfiction, a production editor, and a publisher, working as a team. If a person--or a group--is interested they can discuss it in TIGHTBEAM--and of course they can write to me and volunteer. Like Bureau activities it will be a real way of expressing their specific interests; it will help the club, and provide a focal point (as well as being a focal point) for a certain type of fanac.

Of course a genzine isn't the only possibility for publications; how about FANSCENE--an offset picture-and-news zine, touching on pro and fanac of all kinds from marriage among fans to the start of a fanclub to news that a fan has sold his first science fiction. It could have both condensed news and "feature articles"--perhaps including biographical material in each issue. If N3F produced such a publication it could be had by subscription, with members getting it at a discount--or maybe by some other arrangement. With the advent of more and more ease in producing offset publications (including the "minute printers" who can practically print a few hundred copies while you wait) this seems a good possibility.

As a standard part of it a Fandirectory could be kept up to date --maybe published yearly by the club with a keyed device to indicate faninterests. The club has the nucleus of this information in the membership forms almost everyone who joins fills out--and if other fans want to be included they could be. Perhaps two different types could be used--one for N3F members, who produce it, and another for other fans. I'd advise that "fanclubs and fanac" be included as well as information in the Irvin Koch research material on membership.

The Koch "key" for his system of fan-interests and experiences just about covers the information in the categories from the membership forms, and as such the forms limit the information it contains. However, anyone interested could write in to Irvin to tell what their unlisted interests are--and in the case of older members, I imagine there will be a widening both of interest and experience. This information can be published in TNFF, of course, and Irvin is the logical person to be in charge. It seems quite a few people have written me advocating such information be published--and not just in letters aimed at TIGHTBEAM.

Without copying Koch's key, he uses both capital and lower-case letters--and even without knowing the key it is apparent that if there are similar groupings in your listing it would mean a degree of similar interest or experience. Of course contrasting interests and experiences aren't incompatible, at least not if both like to "debate". Anyway, it would mean that two fans could approach themselves knowing they had points of interest in common.

The key includes P for "professional" and A for "amateur", with the lower-case letters after this to amend the meaning or make it more specific. An amateur might like to correspond and publish fanzines; "l" (as in "letterwriter") and "p", would condense the meaning greatly. A special interest could be included in a word or so, but there are only a few in Koch's list: "SF-critic"; "Has block press" are a couple on first page of the ANALYSIS OF NFFF MEMBERS for about 2 years that is scheduled for TNFF.

Incidentally, I believe that the Ashes were at the Worldcon--Tricon--and that they distributed the latest Tape bulletin. I've not seen a change of address so imagine their old one will suffice.

A letter from Dora Holland reminded me that her brother, Ralph, died about four years ago, and that he produced all his wonderfully clear mimeography on ancient typewriter and mimeo. This proves that you don't have to have the latest machines to do a good--an outstanding--job. Ralph was a great help for the club--an asset in fact. He was a sterling character--and that's the kind of assets the club needs.

I haven't heard that Seth has moved yet, but he says mail will be passed on, and that he will probably have a box so he can get the mail even if he doesn't pick it up as before. Besides his corresponding inclinations Seth has presented quite a few ideas that we've adopted over the years. Recently he questioned his own practice of buying second-hand books: he noted that it didn't do the author any good, so he suggested those who buy such books consider sending the author a dime for "royalties". He started off discussing the thought of fans who bought the unofficial paperback of the FELLOWSHIP OF THE RINGS might send a dime to Tolkien. Well, I'm still thinking of his idea.

Michael Dobson lived in Germany for five years while his father sold insurance there--and he has five people in mind so far he wants on the Overseas Bureau under his care. Art Hayes may not be available for a few more weeks but his help would be invaluable. Among the 5 one fan speaks Spanish and Russian, and Dobson speaks German--I do not know how "fluently" they write, or other languages represented so far.

Stan Woolston

NEXT TIGHTBEAM EDITOR IS WALLY WEBER...

AND if you got him a letter by the end of this month it would be fine...but it's for the November issue so the end of October would probably be soon enough. Write to Box 267, 507 Third Ave., Seattle, Wash. 98104



# TIGHE-BOWEN

TIGHTMAN 439  
 Contains material by:  
 DONALD THARON  
 JAY MACNEAL KINNEY  
 MICHAEL BOBSON  
 GEORGE THOMAS  
 ELLIOT POLAND  
 LYLE GAULDING  
 WALLY WEBER  
 ERWIN KOCH  
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 Cover by Kinney

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 Halesville, Tenn.  
 37354



ROSEMARY TICKET  
 608 HONOLULU  
 CHICAGO, ILL. 60614

TIGHTBEAM #39  
contains material by:  
DONALD FRANSON  
JAY MacNEAL KINNEY  
MICHAEL DOBSON  
GEORGE FERGUS  
ELINOR POLAND  
LYLE GAULDING  
WALLY WEBER  
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ERIC BLAKE  
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STAN WOOLSTON

Cover by Kinney

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TIGHTBEAM # 39  
c/o Janie Lamb  
Rt. 1, Box 364  
Heiskell, Tenn.  
37754

TO:



2028

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