

Beetle



TIGHTBEAM

This is Tightbeam 60, May, 1970, the letter column of the National Fantasy Fan Federation. Tightbeam is published for the NFF by Gary H. Labowitz, 1100 Betzwood Drive, Norristown, Pa. 19401 to whom all letters, manuscripts, and artwork suitable for cover use should be sent. A return envelope with sufficient return postage would be appreciated with all non-letter material.

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GASP! It looks like I've slipped the schedule once again. And on and on. How these things come about (with so much good intention) is difficult to understand. However, this time around it appears (in retrospect, of course) that the pressures of work has been the principle cause. With luck, this issue will be run and lalled before Disclave.

This issue has several enclosures. For those of you who have been in fandom the required time period I urge you to vote and contribute to TAFF. There's not too much time, so AIRMAIL. Even if late, however, I'd like to point out that your contribution still counts, even if the vote doesn't.

There's a very small critical i this issue which I shall tack on at the end of the zine. Since I didn't get time to go downtown and get the illo mentioned therein reduced to fit the space available there is quite a large space to doodle in.

Apologies go this issue to:

Cover artist Cortney Skinner, who did last month's (?) cover, and to whom credit was denies by yours truly. He has another cover on next issue (next month?) so watch for that one.

Letter writers Tex Cooper, George Willick, Alex Krislov, Jerry Lapidus, John Shirley, Redd Boggs, and Gary Mattingly whose letters all arived (that's arrived) before the nominal deadline (15th of preceding month) but due to time pressure (takes too long to cut a stencil) and space pressure (I'm up to 20 pages already) etc. will be delayed until next time. But keep writing anyway.

This month's cover is by newly discovered talent Grant Canfield who writes that he is very interested in doing artwork for the fanzines. Go get him at 2504 1/2 Haskell Ave., Lawrence, Kansas 66044. And much thanks for this month's beautiful cover.

A reminder that any errors, changes of address, etc. you detect in the roster should be sent to Janie Lamb and me so that updates will be made. Check your name right now while you're thinking about it.

Peace, Gary

Gary

GAIL BARTON

31 Range View Drive / Lakewood / Colo. 80215

I agree with Ann Wilson's letter about a photo and/or slide and/or movie bureau. It would be quite handy. Forgot to take my camera (gak) to St. Louiscon entirely (sob). Would really like to get some pictures of the costume ball, particularly the skit Bat & Bitten. Suggest that if one is formed it accepts duplicate slides, prints, prints from slides, and any originals anybody wants to send in on sf, fanac, and related subjects; and that it acts as a clip, etc. trading center.

Speaking of which: I have Star Trek clips to trade. I am particularly interested in a clip or clips from the Savage Curtain (Surak the Reformer).

THAT HOTEL: I had three friends at St. Louiscon who had reservations as much as seven months in advance who ended up sleeping in the movie room. One of my friends with a room shared it with cockroaches.

//Gosh, I wish I'd thought of saving money by sleeping in the movie room...maybe next time. ghl//

DOROTHY JONES

6101 Euclid Ave. / Bakersfield / Calif. 93308

Hello...as you know probably by this time, I'm helping out Elaine with the birthday greetings while she is not feeling so good. As I just started in March, I really don't have too much to report, but I thought that I'd send you the same report that I sent to Stan. This is, after all, quite new to me, but I do catch on fast. (I hope)

I have met a lot of real great people in N3F. So this is a means of knowing about my friend's birthday before hand. So I do enjoy sending another personal greeting along with N3F.

I'm in the Welcomittee, tape bureau, and have quite a few round robins flying around. So N3F has certainly become an important way of life for me. And I think the people are GREAT.

//Thanks for the info and raves. It is always pleasant to hear from a new member who is getting in there and becoming active. I hope you always enjoy your activities in fandom. ghl//

FRANK HILLER

1730 Main Street East / Rochester / New York 14609

Sheesh, you'll print anything! Thing is, fella, I did write to both you and Janie Lamb with Don Anderson's address change but without result. Either my letters got lost in the shuffle or they were ignored for the reason you mentioned. I've been trying to get Art Hayes to correct my date of birth in his birthday listings for the last ten years. No luck.

//That's because Elaine Wojciechowski takes care of them, fella. ghl//

No, I avoid fiendish plots and feuds. Anyhoo, Don had been inactive for personal reasons but when I met him in November of 1968 he mentioned that these had resolved themselves and he would shortly be becoming active again. Whatever his reasons for not doing so they are not due to a lack of interest but undoubtedly to a lack of time. I'm sure he would at least like to continue receiving the club zine. Else why did he pay his dues for 1969?

//Else why wouldn't he send his change of address? ghl//

I was right, the Emerson Street address is now also incorrect. Don has now moved to 65 Harbor View Drive, Rochester, New York 14600 (I don't know what the last two digits should be, I think they are 17). I see that Don has apparently not renewed for 1970, according to the listing in TB 58, so we might as well chuck the whole thing.

//You might well be wondering why I chose to publish the above, in an apparent attempt to pick a fight. Well, that's not it. Fandom has generally existed with the majority of contacts being made through the mails (although cons are changing much of that) and a fans correct address has come to be of paramount importance. That's why, even though Don has not renewed this year the providing of his correct address is important. I still contend he should send it in, but at least we get it by some means. ghl//

Inconvenience or no I think you'll agree that the Directorate's decision on the error on the original ballot and the method of correcting it that they decided upon is fairer to Don Miller than the method you chose. So, I see no need for you to apologize for the Directorate's decision.

//The apology was to those members who voted in good faith on the first ballot and then had to do it again. ghl//

DOUG ROBILLARD

61 Chapel St., Milford, Conn. 06460

There are many ways of getting plots: make up a situation (J. G. Ballard has done this. See The Drowned World, The Wind from Nowhere) and go on from there with characters, gadgets, etc. Another method is to take some historical event, or, as Zelazny does, a religious theme, and move it to the future or to another planet. Asimov (or so he says) opens any book to any random page, reads a line, and tries to make a science fiction plot from that.

The gadget story seems to be out. Most stories seem to rely on what would happen with a new machine or the effect of it upon a society. A very good example of this is Silverberg's The Time Hoppers, with the emphasis on people rather than the machine. The first-contact-with-aliens plot has been changed in this matter, too.

The sure-fire way of winning a Hugo seems to be to write a HUGE s-f novel (Stand on Zanzibar, Dune, Lord of Light, etc.) but I have nothing against them, so....

Would anyone know where I can get my hands on a copy of New Worlds? If anyone has a spare copy, any copy, that they don't want, I'll gladly buy it or trade something for it.

//Good long novels will be hard contenders since they can develop so much fuller characterization, in depth background, etc. A long bad novel is just two or three losers pasted together. ghl//

GEORGE INZER

116 Cox St., Auburn, Ala. 36830

Klaus Boschen: Strangely enough, one of the things that drew me to science fiction was the blending of such things as the glass and aluminum world (like the United Nations building) and just plain people (such as the man relieving himself in a doorway). I forget which of the writers first struck me with images like that but it wasn't Harlan Ellison or A. R. Steber. I think they are at roughly poles apart. And they tend to write in unidimensional worlds. If memory serves it was the Heinlein juveniles that did it first - the Citizens of the Galaxy or Starman Jones types. I don't remember the book too well but I recall the seeming paradox to my young naive mind (in fact it still seems a paradox) of "seeing" the gleaming buildings in the distance from some slum or "ghetto" to use the modern word. I was too young to know that such things already existed and thought to myself, now this is science fiction. I think that Slan had something of the same feeling though I read both of those when I was very young and remember little more than images, and impressions.

To write about anarchy I believe that you don't have to use an anarchistic style. The medium of print is not conducive to this. Of course, Joyce made it work. But Brunner is no Joyce and I think that Joyce observed enough of the rules of semantics to make it work. Brunner invented terms out of hand with no relation to the current reality. The slang he used in Stand on Zanzibar has no relation used in these times and all slang has roots in the past. And old slang lingers on and on. I still hear such old slang as swell, gosh, and even hubba-hubba (which seems to be enjoying a revival now). The nine unprintable four-letter words which are seeing so much print today date at least to Elizabethan times and most of them to Chaucer's day. So Brunner expects me to slug through such terms as "poppa-momma?" No, I refuse. Brunner has written the sheerest fantasy, no, worse than fantasy because the best of fantasy has roots in reality. See Tolkein.

I cannot reconcile, however, Mr. Krieg's "PTUI!" to "Yellow Submarine." Both as a science fiction fan and one working towards a career in film, I proudly admit to nominating "Yellow Submarine" and voting for it as the most creative and imaginative film of 1968. And, after all, that is what science fiction and fantasy is all about. My only regret was that I could not also vote for the Prisoner, the most creative television show of all time. (Can anyone think of a more creative one?) In fact, I feel that even "Charly" was better as a whole than 2001. I will say however, that the "Dawn" sequence of 2001 was one of the most beautiful and effective sequences of film I have ever scene. Too bad the rest of the film deteriorated. The film had good points and was certainly better than Star Trek but it just didn't stack up to the others.

In response to Paul Doerr's letter and Nixon's latest proposal to raise the rates to 10¢. Let's start now to write our congressmen demanding that there be no raise in postal rates until our postal service is worth that price. I can see no improvement in the postal system although I have seen a 3¢ increase already.

//Judging by the rapid response this month, either last TB touched all the right buttons, or the mail service has improved fantastically since the strike. We'll check that theory out next month. ghl//

RICK SNEARY

2962 Santa Ana St., South Gate, Calif. 90280

I don't understand John Andrews remarks about realizing there was an "Establishment." His remark that the Egyptians -- of all people -- didn't know there was an established order of society is to be ridiculous. They even had an establishment in death. Society has always been structured so that some one is on top, and sets the policy for everyone. Some primitive societies have Gods that set the roles. All that is new is the term, and a generation that thinks it is "discovering" basic truths, that are older than the histories they don't have time to read, is mistaken.

Your reply to Tackett on language is hardly realistic. Language is mainly a tool, to be used. Europeans learn several because they must, to get around. We, lazily, do not, because we don't have to. An international language like Esperanto would be nice, but it is too much trouble for most people if they don't need it. The Southern Irish have, I have heard, relaxed their efforts to convert the country totally to the Old Tongue.

Kitaigorodzki brings up a problem which, as a Director, I have mixed feelings about. With overseas mail service by boat almost as slow as it was 100 years ago, overseas members can hardly keep up with what is happening in the club. The NFFF moves wonderously slow, but the mails even slower. But air mail rates are 3 times or more surface rates, and the expenses of the O-O and Tightbeam are in theory carefully balanced against what a member pays in dues. If all six issues of TNFF and TB come out, their cost is just about equal to what a member has paid, and postage is a major part of that expense. If overseas copies are sent air mail, those members are getting more for their money than those Stateside. But asking higher dues from overseas members is too objectionable, as it is hard enough for them to get the price we ask now. I for one am willing that the NFFF as a whole, make up this difference. I should like to hear what other members think (directly or in TB). At one time, we had a fairly large membership in the U.K., we posted a bundle of copies to a representative there, who remailed them locally -- even had an extra flyer of news there. But at present we have so few in one country this wouldn't be practical. There is also less need, as there are more active National clubs in these countries. I for one am going to push for more exchange agreements, as we now have with BSFA. While we will always want members in other countries, a more practical way of Stateside fans knowing what is going on in these other Fan-worlds is for an exchange of news through the clubs. I would like to see the Overseas Bureau expanded to be a clearing house of all news from overseas. Has anyone else ideas?

//I get a lot of news from the newszines, of course, but I mailed the overseas members the last TB airmail, small package, rates. They came to between 70¢ and 80¢ each. Obviously, this is no solution. I am planning to mimeo a special overseas edition on onionskin paper and see what that costs. Etc. However, there is presently no way for us to get timely issues of our zines to overseas fans without costing 10 times the cost to Stateside members. Will overseas fans pay \$20 a year dues? Bulk mailed copies (5) to BSFA brought the cost down to 36¢ a copy, still not a good solution. ghl//

I suspect that Muldowney's gloomy view of space is resulting from too many pages of turgid prose and uninspired TV coverage. Most of what went out on the air was side-show stuff for the public, who were paying the bills, and need a little circus for all that bread. If you listen to the middle grade

scientist and technicians, in either the manned or un-manned phase, you start to get some of the real wonder and excitement; and also hear some of the things that have been done. It is a regretful fact of history that science and the arts have often made their greatest advances during war. The vast sums spent by the Space Program are the nearest thing to a peaceful war I can imagine. Much as I disagree with our current government, I do not think "government" is to blame for the state of the world. It isn't that simple. It isn't any government's fault that so many people have lost faith and a willingness to work together for a common good.

//Oddly enough, the people banding together and opposing the government "have faith" and are working "together for a common good" as they see it. ghl//

Doerr can't be reading much current science fiction -- or at least not the stuff I have. His fat, not-too-bright semi-illiterate is the very model of the anti-hero that has been filling the stuff I think of as New Wave fiction for the last five years or more. The sort of clod you wouldn't want to know, and hope gets killed, so you can go on to read about someone else. When one is surrounded in real life by fat illiterates, what pleasure is there in reading books about them? For a little while I like to imagine there really are men who do good for the love of justice, and someone you could respect and like to know.

I hate to say for sure, as I love the man as an old leader of the faithful, but if Ackerman didn't coin the term "sci-fi" he sure pushed its use. It does seem to have great appeal -- to those outside or new to the field. Like you, most older fans find it disgusting. I was part of an argument with a reporter at last Westercon, trying to get him not to use the word in his account of the Con. I didn't see the report, so don't know if he did or not.

//In a sense, the papers, etc. should use the term "sci-fi" since then people unfamiliar with the field will understand what it means without initiation. Still, I prefer the "in" term stf, but it is fading fast. The purpose of language is to communicate. It's just such an obvious bastardization of "hi-fi" that it makes me cringe. ghl//

Krieg is quite right, the 40's and early 50's were filled with garrish magazine covers and hack space opera; but it also contained most of what are still regarded as the classics of our genre. As with most people who remember the good old days, it is Astounding, and the classic works of Kuttner, Bradbury, and Hamilton is Startling and TWS that are remembered as the Golden Age. The current crop depress and regress. It would almost appear that science fiction writers have lost their faith in the future.

//Regretfully, I must add: TWS stands for Thrilling Wonder Stories. Somebody is bound to ask. As for keeping their faith in the future, I think a lot of science fiction writers are keeping their filth in the future. Sorry about that. ghl//

I think the fanzine reveews a good idea (not sure I agree with all your views, but that makes a horse rae), but layout made it a little hard to tell what it was or who was talking at first. As long as you are doing them you would naturally want to use them in your own fanzine -- if for no other reason than they will be more up to date. But in theory I would prefer to see such a column in TNFF, rather than general interest articles. I have a strong personal aversion to fan writing fiction, excepting for humor by some of our fine old masters. The NFFT sponsors a story contest, and as a sometime elected official I will support it all I can.

//I'd just like to TNFF, period. ghl//

ROBERT SABELLA

32 Cortright Road, Whippany, N. J. 07981

MA

I am writing you concerning the SF poll that I mentioned in the last issue of Tightbeam. Taking your advice, I formulated rules for eligibility, and I sent notice of the contest to three of the country's leading (and widest-circulating) fanzines. The rules now read as follows:

1. Any participant must write on a postcard (or letter) their three favorite novels, shorter works, and writers of the past decade.
2. Any story that saw its original publication between January, 1960 and December, 1969 is eligible. Serials will be eligible depending on when their last installment was published. Series that became novels will also be eligible depending on when their last installment was published.
3. All entries must be received by me no later than June 30.

//Would you believe I still don't understand your "rules?" And June 30 doesn't seem like enough time, even considering I got your letter April 8 or so and am trying to get this issue out during April. Maybe. ghl//

RAY NELSON

333 Ramona Ave., El Cerrito, Calif. 94530

I have never been so utterly censored in my life! Under my byline, in the Jan.-Mar. Tightbeam, you give a plug for your mimeo service, but not so much as one word of my letter. You are, as they say, "too much."

There were only two copies of my letter. One went to ABC-TV, the other to you, in the fond hope that you would publish it, in whole or at least in part. You didn't find Muldowney's anti-Star Trek letter lacking in "general interest." Only my pro-Star Trek letter.

If you feel that way about it, I forbid you to publish my letter on Star Trek. Please, however, send it to some other fanzine that will publish it.

You can publish this letter though. I feel I can safely allow you that, since I know very well you wouldn't dare.

//Indeed? Let me explain. In deciding not to print your letter I had to consider two things: is the membership interested in reading your advice to ABC-TV on casting, sets, title design, etc. for Star Trek, which is a folded show, or not; and, what is the cost of those five pages. Probably I could have cut it to a couple of pages, but it didn't seem like any part was more important than any other, therefore it became difficult to cut. Second, I was paying for last month's issue and was feeling a little cheap this go-around. That certainly worked against you.

In reviewing Muldowney's letter I see he spoke of his reactions to Star Trek, in relation to other programs. Your letter was aimed at the casting and technical aspects of producing the show; further, it was advice as to how to produce the show. Even down to the design of the uniforms.

As for my mimeo service, I put it there because it looked like you could use it. What fanzine shall I forward your letter to? You name it. And yes, I'm too much. ghl//

BOB VARDEMAN

P. O. Box 11352, Albuquerque, N. M. 87112

Thanks for the TB. For some unutterably stupid reason, I found myself reading through it page by page -- backwards. I started with page 19 and moved forward. Does this now mean I know TB backwards? Or perhaps I'm just backwards.

//It's quite possible that TB makes sense in any direction. Have you tried reading it upside down? ghl//

But I'm not backwards enough not to snarl a bit at Darrell's contention that the only good sf is English language sf. Hell's Bells, Darrell, unless you claim to have read a significant portion of Spanish, German, Japanese, etc. fiction in the original language, you can't make any such claim. I can't claim that all time classics are being written in any other language since I'm unable to read them. And likewise, you simply cannot classify Spanish (or German or any other) sf as drek without knowing firsthand what it really is.

Situation: foreign fan thumbing through American magazine. "We can't give a really important award like the Potrzebie to American sf! Why look at the titles! 'The Eternal Zemde Must Die!' Now I ask you, could we really give an award to any country that publishes drek like that?" Judging another country's output on the basis of space opera like Rhodan is like judging all US fiction on the basis of Captain Future.

As to the Hugo being an award for quality, well, common decency forbids my actually writing down what I think about that idea. Jerry Lapidus has a most excellent article in the latest Granfalloon in this very topic which I pretty much concur with. To sum it briefly, the Hugo does not reward quality. It is sheerest chance if the most deserving story/author/artist wins.

By the way, Darrell, see Walter Ernsting's comments re: Perry Rhodan in Sandworm #9. This might help dispel some of your unfounded opinions on the series.

Frank Lerner? Fred's brother? Didn't know he had one, especially one interested in fandom. Let's just hope "Frank Lerner" isn't a clever pseudonym for Dr. Wertham waiting to pounce on all of us "underground newspaper publishers."

//Frank Lerner? Never heard of him. It's Fred Lerner, of course...or is it?ghl//

WILLIAM LINDEN

83-33 Austin St., Kew Gardens, N. Y. 11415

Once more I venture into the valley of wrath with my Hugo suggestions. My choice for best Novel will probably get a rash of bombs in my mailbox (which they will not fit into): R. A. Lafferty's Fourth Mansions. The Left Hand of Darkness is unquestionably great, but the Lafferty book is even better. We hear a great deal these days about "celebration of life," which usually turns out to mean rooting in squalorous mess. Fourth Mansions really is a celebration of life; I simply can not do it justice within the confines of this letter.

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(The Hippies, Yippies, et al will doubtless be unspeakably indignant at this evil reactionary (he thinks the left is not perfect) pulling off what is supposedly their monopoly.) One more note: Lafferty manages to make believe not one, not two, but four conspiracies of Secret Masters.

I will go along with "To Jorslem" for the Novella, but I also urge consideration of Anne McCaffrey's "Dramatic Mission." For Short, "Winter's King" by Ursula LeGuin (Orbit 5) and "The Last Flight of Dr. Ain" by James Tiptree NGalaxy, March). No Award for Best Prozines. None of them, in my opinion, has consistently maintained a high enough quality to merit it.

I agree with Schweitzer on Bug Jack Barron. The f--r l-----r w---s can be ignored, but Spinrad's habit of stringing stray words and phrases together instead of sentences N"Jack Barron's face laughing smart-ass doctors nurses fading black circle life leaking away tube up nose down throat forever..." goes near to making the book unreadable. Especially since he keeps saying the same bloody things over and over and over. (Does anyone want to count how many times the words "fading black circle" appear in BJB?)

ALMA HILL

463 Park Drive, Boston, Mass. 02215

Please ask my friends to be patient if I'm slow to reply. Their letters were never more welcome; but I spent most of January in hospital and February looks like more of the same, only perhaps more so.

It is very lucky that the Writers' Exchange has its new Roster Clerk, Norman Wegemer, and sheer serendipity that he is not interested in writing, yet still willing to do some clerical work in a good cause. So what I want to ask is that all Exchangers please appreciate Norman and make his task an enjoyable one, as it has been for me.

Norman will not criticize mss., and for now I can not. Exchangers will have to depend on one another for that; but this is merely as usual. Perhaps present circumstances make it more obvious, but the fact has always been that the unique value of the Writers' Exchange is in the variety (and concurrences) of the opinions one can get. Those opinions, coming from fellow writers, are worth more than any single tutorial authority. So the Exchange is as workable as ever. My contribution was just one of many.

What we do need, that Norman is doing now, is to have the roster checked occasionally to make sure that all addresses are correct. It would make his task both easier and more enjoyable if all friends of the Exchange would send him their names and current addresses. It would make it more interesting for him, and perhaps be useful in other ways, if you would also tell him what you are doing -- trying for prozines or fanzines or hibernating. To show you what I mean, one Exchanger is writing off-Broadway plays instead of sf; another is taking a mail-order course in general writing; both are still friendly and apt to write sf the next time an idea strikes. That's how real sf writers often are -- vigorous but, for this particular field, sporadic.

We also have non-vigorous Exchangers, fallow resting for who-knows-what future. That also is okay. I haven't been trying to keep tabs -- wouldn't care to or dare to. But if any will fill in the picture for Norman, from your own corner? At least a little, to save him the job of writing first to you?

STAN WOOLSTON

12832 Westlake St., Garden Grove, Calif. 92640

Sometimes it is necessary to move fast just to stand still, and faster to get ahead. If you are wondering at times about the state of club affairs, sometimes this is a factor. Because of the nature of our club, with its many activities, there seems to be too few volunteers for the jobs done. To make the club function some members offer to do more than one job, and while this helps us survive, it would be more interesting if we had more who are both willing and able to help.

Training fans by mail takes time and is harder than doing it in person but it must be done. It must be done better. It must be done by the President if he is to do his job well.

To build N3F we need experienced fans. Correspondence and Welcommitted work helps in this, but TNFF can distribute more information of this nature. Also, bureaus help with their publications and reports, and so does the special publications including the kind we call "Fandbooks." Keeping them in print seems an eminently sensible thing to do -- and it would help inform members if this is done.

Volunteers to update fandbooks not in print, and maybe publishers for ones okayed in the past, may be the next step. Directors discuss such things, but one volunteer can help them move faster.

Elected officers need facts to work on as well as any fan, and so getting the facts is part of their job -- as it is of the President. Tightbeam should help in this very much. And asking via that publication may inspire some of you to write the President to help.

The president? That's me. I'm your middle-man -- if you'll let me be.

DARRELL SCHWEITZER

113 Deepdale Rd., Strafford, Pa. 19087

Klaus Boschen's letter interested me very much. He's practically gotten to the root of the whole New Wave/Traditionalist thing. People on different "sides" look at different things. I've come to the conclusion that New Wave does exist, regardless of what many people may claim, but that it is not one thing but several. Let me attempt a definition wide enough to cover the entire "school." New Wave is:

- 1) A school of writing preoccupied with form and not all that interested in theme, plot, or character. It is experimental, but interested in discovering new ways of writing and seldom comes up with any new things to write. This is the kind of stuff that dominated the Moorecock New Worlds. The editorial in #183 (Oct., '68) states very clearly that this is what they wanted. This type of writing rarely has much to do with SF although many people insist that it does (including a lot of editors).

- 2) A school of writing obsessed with anti-humanistic philosophies, anti-heros, anti-science, and all those other things that Pierce and I bitch about in Renaissance. This is the type of material found in Dangerous Visions. It is seldom, in spite of what its proponents claim, interested in giving the authors a new freedom and breaking all taboos (many of which were broken years ago, but don't tell Harlan Ghod that) but in setting up new taboos and formulas.
- 3) A combination, in any degree, of numbers 1 and 2.
- 4) A lot of people doing their thing. This means people who are serious artists who are truly disregarding conventions, when it is really necessary to improve their work. They use different styles, but not as a goal in themselves, but as a way to achieve a greater effect. They do not allow their styles at any time to become dominant, or to interfere with what they are saying. They are not interested in showing off, breaking taboos for the sake of breaking them, but in doing their best and expanding the horizons of the field.

I heard it said somewhere that Harlan's thing is not like Moorcock's thing, which in turn is different from Judy Merrill's thing. This is the root of the whole New Wave business. Numbers 1, 2, and 3 are an overreaction against the greater freedom which exists in the field today. It is sensationalistic, and will soon die away -- except perhaps, #1 which has nothing to do with SF and may survive among the avant garde. Number 4 is Sam Delany, Tom Disch, Roger Zelazny, John Brunner and lots of others.

David Lewton: The reason that Popular Library got away with what it did is because Ed Hamilton was careless with the copyrights since he never expected anyone to want to reprint the Cap Future series. Let's face it, they were hackwork, written in a week, and he wasn't all that concerned over them. So the copyrights ran out. There is a tremendous amount of real garbage in the old pulps which anyone could reprint if they wanted to because it is public domain now. The work of Ed Earl Repp for example. I notice that Popular Library is reprinting a lot from the old Thrilling Wonder. Things like Dr. Cyclops and The Beast From Beyond Infinity by Henry Kuttner. About all they can reprint is junk, because if the story were potentially worth anything (in the opinion of the author) the copyright would be renewed. You won't see Popular Library reprinting things like Clarke's Earthlight, Farmer's Mother or any of Bradbury's work for free. They also appeared in TWS, but after it went adult in 1947 and started buying quality material. Authors take care of quality writing if they can.

By the way, I am told that Hamilton doesn't want the Captain Future stuff reprinted. If you will check the chapter on him in Seekers Of Tomorrow, you will find that Cap Future severely wrecked Hamilton's reputation once. I must admit that he hasn't got the stature in the field that he used to, but he is still well known for things like The Star Kings, "What's It Like Out There?" "Requiem," "The Stars My Brothers" and a few others. If the market is flooded with a lot of crud with Ed's name on it, he may find it hard to sell his Star Kings sequels as a book (which I'm told he is trying to do), since his reputation has once again been destroyed. And now, since standards are higher, Cap Future might just do more damage.

//I'm sure anybody who can read will notice that the Captain Future stories were written a long, long time ago, right gang? ... Gang?? ghl//

ROY TACKETT

915 Green Valley Road NW, Albuquerque, N. M. 87107

Some comments on your proposed changes in the NFFF:

Your thoughts on what the N3F should be in relation to fandom are quite sound. The general impression of the club nowadays is that it is a collection of old fuggheads who do nothing except write letters to each other complaining about the rest of the membership. This is, of course, quite erroneous. A high percentage of the more active fans today found their way into fandom through the N3F and its activities. A look at the roster reveals that some of the most respected names in fandom are members of the N3F. Nevertheless, the club's image is that it just sort of bumbles along not really doing anything. It isn't true, of course. The club has had a number of worthwhile projects in the past and I'm certain that there will be more in the future.

I do not think that the basic structure of the club is inadequate nor does that structure impose inadequate operation on the club. The inadequacy lies not in the structure but in those who are charged with the operation of the club. I have twice served as Chairman of the Directorate and know that the club can operate in a meaningful manner if there is a President and a Directorate willing to take action and lead.

Let's take your proposed organizational changes one at a time.

1. The President should make official appointments and approve bureau heads when they volunteer. He does this now and is so empowered by the constitution.

2. Unless directly relieved appointed officials remain from administration to administration. Things being what they are this procedure is generally followed now. It would seem, however, to be a good practice for the new -- or re-elected -- president to confirm these appointments each year. This would serve to assure the President that the Bureau head was interested in continuing and also assure the Bureau head of the President's continued confidence in him.

3. Directorate may fill a vacant post if the President does not act. Yes, I think this provision is needed. There are times when the President is unable -- or unwilling -- to fill a post which has become vacant for one reason or another and because of this inaction certain club functions have suffered. Yes, very definitely needed.

4. President directly introduce motions into the Directorate. No, I don't think so. The present practice requires that the President and the Directorate Chairman keep in close contact with each other and the DC properly acts to introduce motions the President recommends. The Directorate legislates and the President administrates and in the N3F, as in the national administration, this serves as a system of checks and balances.

5. Director of publications. Not necessary. This is a Presidential function. We have a publications bureau -- or so it says in the long list of bureaus -- which is supposed to furnish those official publications the club requires. It would seem to be up to the President to insure that adequate stocks are on hand. (It would seem that the publications bureau has not been too operational of late, though.)

We have something of a bad situation in the club this past year with the editor of TNFF apparently gafiating early in the year and as a result the club zine did not appear for a number of months until Gary took it over. The President should have acted when TNFF failed to appear on time and moved then to ascertain the reason for non-publication and to appoint a new -- or temporary -- editor if necessary. A Publications Director wouldn't be able to do anything different.

6. Motions introduced into the Directorate considered approved three months after introduction unless they are acted upon one way or another. What- ever for? If the directorate is functioning properly this is unnecessary. If the directorate is not functioning properly the membership should be made aware of it and a new directorate chosen. As a matter of fact the directorate itself is empowered to replace non-functioning members.

7. Bureau heads report monthly. It was my impression that they were supposed to do this now. Copies should go to the President, the Secretary, the Directorate Chairman and the editor of TNFF.

8. Directorate Chairman report monthly to President. Unnecessary. The President gets copies of all Directorate correspondence. (He's supposed to. If he doesn't he ought to be damned well screaming about it.)

9. Lack of reports for two sequential months vacates bureau appointment. Yes, good idea. That long a time would indicate that the appointee was no longer interested or was unable to continue to function.

10. Bureaus cease to function and exist if vacant for one year. Yes. Good idea. If the bureau is worthwhile someone will be found to head it. If not, forget it.

I certainly agree that the Fanzine Clearing House -- and its prozine ads -- should continue and that an effort should be made by whoever is now running this (who is?) to make contact with faneds and request fmz for it. A large number of fans have been brought into both the N3F and general fandom through the Clearing House. And, yes, certainly some sort of letter or publication describing fandom and the N3F should be included. How about Tucker's The Neofan's Guide? Or the introductory booklet that Don Franson edited and the club published a few years ago?

//On the large picture, I see you agree with me a lot. Thanks. I'm sorry and apologize for losing your letters so regularly -- I don't do it on purpose. My initial attempt was to make some of the functioning of the club automatic; if we don't hear from you (on some schedule to which you agree) you are dropped as being the head of a department. It seems foolish to keep listing a member as "head" of some bureau that hasn't done anything in months. Excepting, of course, those periodically active bureaus and functions like Vote Teller, that are carried out when the need arises.

An aside: I have offered over and over again to run off Gestetner stencils (which is the style of stencil, it need not be Gestetner brand). I don't care if the stencils are for a fanzine or a Fandbook or a reprint of the Introduction to Fandom, etc. No takers. The time consuming part of preparation of a zine, like this one, is the gathering of material and cutting stencils. Every so often I hear some fan mutter: "If only I could get my hands on some equipment I'd publish (fade out, music over)" I say: HOGWASH! ghl//

ED LUDWIG

204 Camino Sinuoso, Santa Cruz, Calif. 95060

I've been in a state of gafia for about three years because I had the audacity to open my own bookshop and was so busy I didn't even have time to cuss Spiro Agnew. Now, trying to survey all that I've missed, it seems at first thought that the NFFF has done very well. In fact, it even survived without me! You have a devoted and hard-working President in Stan Woolston, your membership appears greater than what I remember, and your bureaus seem to be flourishing.

I would support whole-heartedly all your suggested organizational changes. Here are a few suggestions I'd add to your list of functional changes:

Fanzine Clearing House: While I admire the wonderful job Seth Johnson did in this bureau for years, I wonder if the basic structure couldn't be improved. If I remember rightly, in return for my buck or whatever it was I received a kind of hodge-podge of zines, some good, some bad. Also, over the years, I've subbed time after time to a new zine -- or to an established one, for that matter -- and then learned through third- or fourth-hand information that the zine had perished. And my buck would disappear like hope falling into a bottomless pit. In fact, I've sometimes had the paranoid thought that the faned is thinking, "Gawd, if that guy's going to read my zine, I'll fold right now!"

Most fans, and especially newer ones, have, I would think, a pretty hard time keeping track of the new zines and, also, the best ones. Older or busier ones, interested still in fandom but comparatively inactive, haven't the time to become involved in subbing to a dozen or two zines. So --

Suppose we had a Clearing House, with an active and interested chairman, who could contact all or most faneds and get them to send him a dozen or so copies of their zines. Each month (or two?) the chairman would select five of the best zines to form a group. A fan would then subscribe to this service, knowing that each month he'd receive five of the top zines. And if one of the zines had folded or was not published at that time, he'd feel confident that he'd receive a substitute. This would be a Book-of-the-Month Club deal -- with our five zines substituted for the Book.

There'd be some details to work out here. Obviously, at some point, a faned is going to be disappointed. Probably the thing would be for each possibly-contributing faned to submit a sample copy of his current zine. Then the chairman would order as many copies as he needed for his mailing. Rather than a "Fanzine Clearing House," this would be a "Fanzine Distribution Center."

//Except that causes double mailing of each zine. Better that the faned should send the zines direct to the people subbing. ghl//

Dues: I would think that \$3.00 a year should be a minimum. \$5.00, provided the money were used wisely in providing services, would not be too much. Isn't a year's membership in NFFF worth the price of a folk-rock record?

Bureaus: These, as you say, should be allowed to establish memberships. I'm surprised that there haven't bureaus concentrating on the occult and ESP. I'm personally a stf man, but it seems to me that a gap is developing between the purist stfan and the fan who is drifting over to the occult and witchcraft areas.

One bureau I'd like to see established would be one similar to Alma Hill's Writers' Exchange -- or perhaps this would be an outgrowth of the Exchange. In other words, a bureau for semi-professional writers. We have the Science Fiction Writers of America for pros, which is great. But I'm thinking about the newer writer or serious part-time writer who's in-between. Experience-wise, he's beyond the fifteen-year-old fan who, after reading stf for a year, decides he'd like to try writing it (bless him!). But he's not a Bob Heinlein busy counting royalties instead of writing. He's a fan-writer who still likes fandom and correspondence with a purpose; he's sold one or two stories, but needs advice, interchange of ideas and information, and encouragement. I can think of several in the NFFF who'd roughly fit into this classification, depending on their inclinations: Alma Hill, Ray Nelson, Leo Kelley, Jack Chalker (is he still a member?), Ed Ludwig, and a number of others. A round robin letter would be a possibility here; a small mimeod newspaper would be better.

I think the qualification for membership in this bureau should be the sale (liberally construed) of a story, article, or column to a paying publication -- not necessarily stf, because if a writer can sell, for example, a detective story, he certainly deserves membership in a writer's group. Now, this bureau would be closed to many. On the other hand, it might hold many others in the NFFF itself. I'm a little weary of hearing the phrase, "He turned pro and outgrew the NFFF." Why can't the NFFF grow along with the budding pro?

//Much of what you describe is being done or will be done in the SFWA according to Anne McCaffery in her Lunacon speech. ghl//

NED BROOKS

713 Paul Street, Newport News, Va. 23605

I want all copies of my Interim Hannes Bok Illo Index returned to me. All those returning such copies will get free copies of the final printed form, which will appear this year. Thanks.

//Now is as good as any to point out that my pocketbook index has been delayed yet again. The reason is that I keep trying to get more and more into it. I'm currently rescanning them to add cover artist if possible. Also, I've just finished putting the index on punched cards so that I can get alphabetized lists quickly from a friendly computer. Will it ever appear? Who knows? ghl//

BARBARA WORKMAN

Box 799, USASAFS (Bad Aibling), APO New York 09108

I keep reading these remarks about how dues should be higher. But I have yet to see one logical reason brought forth just why this should be. I am not entirely against the proposal, for I know postal rates are forever going up. A glance at the treasurer's report, however, shows that the club has \$1100 in cash on hand. I wonder what this money is used for, and why an increase in dues is necessary.

//Dues are selected to match our expected outgo in postage and publishing costs. When publications don't appear (as happened a couple of years ago) the money accumulates to the benefit of the current members. Also, N3F traditionally sponsors a hospitality room at the world con which is favorably received. Then there are the story contest prizes, hopefully stimulating writers to do their best and break into pro ranks. Last year (or was it the year before) N3F supplied monetary support to an outside group in a publishing venture, which I believe was completely paid back. And so it goes. I feel N3F, through its members, should be open to suggestions of projects to support in this way. For example, I have suggested that N3F donate a sum to TAFF as a token contribution of the new members who are not eligible to vote. ghl//

I think Ann Wilson's idea about a Photo Slide Bureau is an excellent one. There are many fans who will not get to go to the Worldcon in Germany. Many of these would probably like to have pictures of some of the things which go on there.

Nit long ago I bought The Making of Star Trek (probably been out quite a while, but it just recently reached the local Stars and Stripes bookstore). It is an informative book for anyone who is as much a ST fan as I am (guess I should say was -- there's no ST here, in fact no TV at all, at least no English speaking station reaches this far south and my German is far from fluent). I'm not very well informed as to how ST has made out in the past year. Has NBC cancelled it? I hear Leonard Nimoy is now a regular on Mission: Impossible. Can this be true?

//Yes to both questions. You should correspond with someone stateside to keep up with all the latest news. Ok, gang, start writing. ghl//

Has anyone out there had the immense pleasure of reading Adam M-1? It's a very funny book; I laughed all the way through it. I think it could be classified as stf (even though our librarian who is a nice ole soul and puts all the s-f books together in one section failed to put this one there). Adam M-1 stands for Astrodynamically Designed Aerospace Man, Model Number One. That's right, it's about a mechanical man -- but he is not like any mechanical man you've ever read about before. In case you are interested in reading the book the author's name is William Anderson.

There's a bunch of books out based on the TV program "Dark Shadows." At least that is what the covers say. I don't believe it, though. All they do is use some of the names of the characters on the show. The program is good light entertainment if you have nothing better to do. I had hoped the books would be the same, and maybe keep me informed of how the show was progressing. In short, I hoped the books would follow the program plotwise; sort of the way the ST books did. However, I was very disappointed, to say the least. Still I might have thought them bearable if they had been well written. However, they are not. The plot is almost unbearably predictable in each one, and some of the sentences are grammatically incorrect. One small example is this: "He looked away, staring at the view of the Collinsport wharves through his window and the fishing boats docked there."

//X-ray vision, no doubt! ghl//

JOHN J PIERCE

275 McMane Ave., Berkeley Heights, N. J. 07922

Poor Klaus Boschen. He somehow seems compelled to debate with himself, then pretend he's debating me.

Anyway, neither of his "images" proves much. I suppose somebody may have relieved himself on Calvary at the time of the crucifixion. This may have "proved" to an Ellison how pointless Christianity is. On the other hand, an atheist wouldn't see anything inspiring about the crucifixion in the first place -- even if all the spectators had been on their best behavior. The fact is, the merits -- or lack of them -- have little or nothing to do with whether somebody piddles in a doorway in New York. I suppose society is "responsible" for some things -- but not for all things.

As to Andrew Phillips, I find people who are interested in science tend to be interested in S.F. and vice versa. But I don't think one learns science from S.F. any more than one learns history from a historical novel or criminology from a detective story. You can learn some things, of course -- the things that are part of the particular work of fiction (assuming they're accurate), but that's all. The best S.F. gives an appreciation of science and what it's all about -- that gives it some "social significance."

To Eli Cohen: I guess "The Man in the Maze" is an example of "significance through cross reference." The reasoning goes: Well, "Philoctetes" is recognized as a Great Work of Art, and my novel is full of references to "Philoctetes," therefore my novel is a Great Work of Art. Frankly, I think a new work -- even when it does have roots in an older one -- should, as First Speaker del Rey has pointed out, "have a totality of its own," rather than demanding the reader look up the cross-references. Just calling a world "Lemnos" is sort of like putting in a footnote saying: "This is profoundly symbolic -- see Collected Works of Sophocles, pp. 34-45."

To Ed Krieg: Sorry to disappoint you, fella. But you might be surprised. After all, I've got a lot of stubbornness -- I'm prepared to stick out this fight for at least ten years. I've found that stubbornness is an asset, and also if your opponents don't take you too seriously, this can be exploited to your own advantage. I discovered this in campus politics at the University of Missouri -- the Kriegs there stopped laughing after the election.

Be like Matt Hickman -- get the straight poop about the Second Foundation -- send for Renaissance at my address. By the way, vote for The Left Hand of Darkness by Ursula LeGuin in the Hugo novel category. First Speaker del Rey, Sam Moskowitz and I are all backing it.

//Gasp! I'm from M.U. too. ghl//

ED KRIEG

510 North Chapel Gate Lane, Baltimore, Maryland 21229

I'm typing this with the latest TB at my side. Yesterday I picked up a copy of the April issue of Show. It has an article by Harlan Ellison on SF films of the past, present, and future. I recommend it heartily. Ellison is quite right about certain matters--especially items such as non-sf movies with

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gimmickry like Marooned, for instance. Just because a movie has rockets, etc. doesn't mean it is a pure sf movie. The Critic for the Evening Sun was quite correct in labelling the movie as non-sf. There are good movies coming or planned in the future. Stranger in a Strange Land, Childhood's End, possibly a Sturgeon movie -- all are either in the preliminary or in the writing stages. Let's not have another Planet of the Ape-men! That was an error -- Charleton Heston playing Buster Crabbe among the deadly Ape-men. Ptui - or in the words of the immortal E.C. character - "Good Lord!"

In regards to my position vis-a-vis the Hugo situation -- I do not object to people individually voting for what they like. I object to people like the twenty or so hippies who voted for Butterfly Kid and Yellow Submarine to be finalists on the ballot. Yellow Submarine -- despite what Harlan Ellison said in his article -- is not my idea of a sf movie. The characters, the setting (i.e. the drawn backgrounds, animation and the like) were too extreme for me. Even the old Magoo cartoons done by UPA were conservative as compared to this movie. Picasso, and modernistic painting do not belong at this time in a cartoon. I object to cliques like the above who ramrod their favorites through to the ballot. I do not think a majority of those people will read the books between the time the first ballot comes out and the final decisions. I think that unfortunately a certain so-called dirty novel was rammed through by a clique for nomination for a Nebula. Bug Jack Barron on a second reading is disappointing. It has so much potential as a good SF novel and yet it fails.

Herr Hickman -- thanks for your comments concerning my remarks. Sorry to see that you admit to being a follower of J. J. Pierce. I think, though, that you are half right in saying that many new wave stories lack communication and coherency. However, certain old style (I hate this term) stories are just as bad. Andromeda Strain is one of them. It is a typical Analog type problem novel. Virus comes down to earth kills and is stopped by brave scientists working around the clock. The End. I do not object to this type of story and to Analog for that matter. What I object to is the attempt by the author to subordinate the characters -- in this case the scientists -- to second place in favor of an exciting plot. I was under the impression that characters are just as important to the plot. Guess Crichton forgot that. Ever wonder why books like that and 1984 and Brave New World were popular with critics like Prescott, and others? These stories are not science fiction -- they are warnings or allegories or fables. They are well written. Therefore, they aren't SF. No wonder SF is being ignored for a long tomorrow. I don't mean to include Huxley or Orwell or even Wells with Crichton but it seems to me that a lot of people have been asleep too long. Some New Wave does happen to have characters and some Old Wave happens to have more emphasis on plots than characters. I believe that the vast majority of SF is fairly good. You should not go around mouthing statements that are half true. There is good and bad in every story. Repent Harlequin is a classic story in a NW vein. Everything is tied up neatly -- unlike certain monkey movies or Alien strains.

Darrell Schweitzer -- Recommended for you to buy (and other fen) -- Merrill's England Swings SF. It is available in Ace pb for around \$1.25 or so. I recommend this very strongly. It is amusing to see Ballard and Aldiss labelled as New Wavers -- when they both were writing in England and America long before this controversy came up. When was Ballard's "Sound Sweep" published? When was Aldiss' novel Starship published? It appears to me that it was published around '59 or '60.

//In this issue you are a follower of John J. Pierce. ghl//

//Ann Chamberlain informs me she will be moving soon so her old address should not be used after May 31st. This is why I have left no address for her on the roster. ghl//

ROBERT WEINBERG

Ed. Krieg: You complain that people vote only for their favorites for the Hugo, then blandly state that you are for all types of SF (I won't say Sci-Fi this time). Huh? I personally thought that Yellow Submarine was quite good, and could definitely see why people nominated it. Same applies for The Prisoner. Nothing out this year has approached either one in quality. The Immortal on ABC was fair, but nothing very exciting. I hear that they are making it into a TV show. Probably a typical TV fare. Run for Your Blood, they can call it.

//Harlan Ellison's book The Glass Teat comes to mind as I read your remarks. Anybody out there feel like doing a serious review of it for me? Anybody out there read it yet? ghl//

Matt Hickman: I shudder to think what you will think of the new Heinlein novel, purchased I believe, for serialization by Galaxy. I've heard something about it, and it sounds typical Heinlein, meaning completely strange. About mysticism and sex, mainly, with plenty of the latter (cry, you anti-New Wavers, cry). Around 600 pages long. I find it strange that Heinlein, so closely followed by all those anti-New Wavers, is also the hero of the New Wavers, because of Stranger in a Strange Land, which is fast becoming the best selling SF paperback of all time. The last statement is based on publishers figures, not hearsay. I'm neither New Wave, or Second Foundation. I read anything worth reading, I find any attempt to repress literature of any form repugnant.

On my own letter, that Burroughs figure should be 400 million, not thousand. Probably my typing mistake. One out of every three paperbacks sold that first year of re-release was by ERB. An astonishing figure.

David Lewton: I can't help feel that this whole matter is being blown up out of proportion. In the latest issue of the SFWA Forum, Ted White makes the telling point that attacking Sol Cohen because he did not pay at first for reprint rights was ridiculous. As Ted stated, the only thing Cohen did when he bought Amazing and Fantastic was to buy the rights to the old stories. The damned magazines were both dying. If Cohen had wanted, he could have let them die, and then, in a few years, pick up the stories for nothing. Cohen kept both magazines alive, and White is doing a pretty good job of pulling them up to respectability. As to the Hamilton thing, I feel that such talk is nonsense. Hamilton is nobody's fool, I am sure. The Captain Future novels had been considered by Ace some time back, but rejected as to being unsellable. If Popular had not brought them out, they would have just moldered away in the old magazines, So, Hamilton does not get any money. He wouldn't have gotten it if the stories were left unreprinted anyway. But, with the reprinting, he is getting the publicity and audience for his new material, If someone could get Hamilton some money, fine, but if not, no great loss. There is a tendency in SF fandom today to go on crusade. Let's make sure we know all the facts before crusading.

Darrell Schweitzer: Coven 13 has suspended publication with its fourth issue. Distribution problem.

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Well, here we are again! Although attendance at cons takes up a lot of time it does give a boost to one's activity. And speaking of activity, I have a quiet question: What have you done lately? I see an occasional N3F face at a con, and I realize that scattered as we are there will not be many members at any given regional con, but it seems that there should be more N3F members active in general fandom. And by that I mean participating in the multitude of specialized fandom activities. Perhaps if more active members of fandom joined N3F I would see this increase in N3F activity. But there is nothing stopping the current membership from becoming more active. Speaking of which let me point out that not too much time remains to vote for TAFF. July 15, 1970 is the deadline and if you are eligible I urge you to vote. Actually, TAFF acts as a sort of barometer of your activity. If you haven't heard of any of the candidates running (or being pushed, as the case may be) chances are you are not participating in fandom to the fullest or are not yet eligible. Please note the restriction that you must have been active in fandom (sf variety) prior to September 1968. This is not too grave a restriction; for those of you new to this madness, there's always next time. The TAFF ballot is a rider to this month's TB.

Another activity, this one sponsored by N3F, is the short story contest. If you have been itching to break into print (amateur or pro) and have not had more than two stories professionally published you are eligible to enter. Do it!! Dannie Plachta will be our Contest Manager this year and Ed Ferman will be our final judge again this year. Get them in before Nov. 1.

Luna Monthly #11 was picked up at Boskone; get it from Editor Arn Dietz, 655 Orchard St., Oradell, N. J. 07649. A \$3.00 bill will get you a full year mailed third class, 30¢ for a sample. A profile of Anne McCaffrey by David Gerrold, many book reviews, a couple film reviews, publication lists, and scattered news (I mean scattered: from Czechoslovakia, Italy, and other esoteric places). I have come to rely on the Dietz's Coming Events very heavily.

Noreascon Progress Report 1 is here; available by joining the 1971 convention (it can be supporting if you really have something against attending a great con). Until 1 September 1970 the rates are: Supporting \$4, Attending \$6. You may convert from S to A by paying the difference of the amount you paid for your supporting membership and the amount of an attending membership at the time you convert. Write to: NOREASCON, Box 547, Cambridge, Mass. 02139. A must.

A rather specialized zine, Convention, marked Vol. 1, No. 3 from Andrew Porter, 55 Pineapple St., Brooklyn, N.Y. 11201. Available to those concerned with sf conventions only, it says here. I think that means those putting them on, etc. not merely people interested in attending. But for any of you planning to plan a convention (or already planning a convention) it contains much good advice on what to do, lists of places to write for free (**FREE**) information on various convention related services, and a short list of cons scheduled for 1970. \$1.20 per year (three issues; March, June, Sept.) or 50¢ each.

Focal Point, fanzine of "news, views and reviews" from Rich Brown, 410 - 61st St., Apt. D-4, Brooklyn, N.Y. 11220 and Arnie Katz, Apt. 3-J, 55 Pineapple St., Brooklyn, N.Y. 11201. 8 for \$1.00. Small but presumably gonna grow, news, report on Nebula Awards Banquet by Ted White (my mistake, make that SFMA Awards etc.) COAs, etc. I personally think there is room for two newszines of fandom (as indeed there are more than that now) and they will turn out to be completely different anyway. You might just as well subscribe to both! Other is Locus from Charles Brown, 2078 Anthony Ave., Bronx, N.Y. 10457. 10/\$2 and proportionately.

PgHLANGE ART FOLIO edited by Constance R. Faddis, with Linda Bushyager is \$2.50 by mail (\$2 in person) at 5620 Darlington Rd., Pittsburgh, Pa. 15217. It's a handful of artwork by all the names you have come to admire. Favorites here are a Delap, a Mike Gilbert, both Tim Kirks, and a Symes. You pick your own. All litho, all full page. I note omission of Lovenstein, one of my favorites.

Beabohema 8 from Frank Lunney at 212 Juniper St., Quakertown, Pa. 18951. It's 60¢ and 4/\$2. Frank says he's cutting the zine down (a good move in my estimation) but it still comes out 56 pages or so plus covers. Lots of artwork, but fairly uneven. Some articles and reviews, but the letter column is the lively focal point of this zine. Such bandying about of circulation figures: look guys, the fact of a magazine's sales record does not (not ... NOT) mean it is "good" or "bad" regardless of what Williams says. I'm not sure what it does mean, frankly, but it has nothing to do with intrinsic quality. I have, on occasion, bought a zine (regardless of field) for a particularly striking cover or interior illo I wanted to study or copy. Who knows what strange reasons normal people have for buying sf zines. Anyway Beabohema is always lively reading.

I've run out. With any amount of luck I'll throw in a reduced reproduction of some doodling various artists hanging out at Boskone did on my PgHLANGE art folio envelope. It was sorta a draw-in.

[Faint, mostly illegible text and markings, possibly bleed-through or very light print, occupying the lower half of the page.]

OFFICERS

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BUREAUS

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Assistant: Dorothy Jones

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Complaints Bureau: open

Correspondence Bureau: Nancy Nagel

Fanclubs: open

Fanzine Advisor: Gary H. Labowitz

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Membership Activities: Irvin Koch

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Judge, Edward L. Ferman

Tape Bureau: Joanne Burger

Welcommittee: Art Hayes

Writers' Exchange: Alma Hill

Roster Clerk: Norman Wegemer

ROSTER CORRECTION:

add:

10a. Mrs. M. H. Beard, Muddywillow Ranch, Route 3, Box 226, Medford, Ore. 97501..70

change:

87. Robert L. George, 1836 Mepkin, Apt. B-5, Charleston, S.C. 29407.....70