

The Springboard of Ideas



THIS ISSUE....

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Readers' LoCs
Guest Editorial
TKA and DMJ on the planet NEF
Special Section;
Piers Anthony
Neffler Dixie
Overview of WHO
The old Days
Cambil

**MENSA Poll ends
Outrageous Art**



Chris Soto

TIGHTBEAM

THE SPRINGBOARD OF IDEAS

JANUARY, 1986

NUMBER 141

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TightBeam is the letterzine of the National Fantasy Fan Federation, and is published for the membership six times a year by Howard DeVore; 4705 Weddel; Dearborn, MI 48092. Typing this issue completed Dec.27, 1985.



(I had written a boring editorial on why the bundle of publications from last year all came out together in January, but then this arrived at the last minute, and I thought it much more interesting than what I had had to say. If any of you are interested in 1985's publication screw-ups, drop me a line, and I'll send you a copy of the story. okl.)

On the size of TightBeam; we've had quite an assortment of comments. There are varying opinions. TB#140 sounds like a political statement against TBs over 48 pages. That's well and good that people express their opinions, but I'm tired of hearing people saying "limit the zine for the sanity of the editor..." People who edit, lay out, and publish do it for the fun of it. I've had more fun editing 72 page TNFFs than I've had doing 24 page ones. I'm not saying this to debase anyone or make anyone mad, I'm just trying to dispell a myth. The myth is that the N3F is full of potential editors but the present size of TB/TNFF stifles them from volunteering. *Not true!!* Just as others have printed ducky, enjoyable, varied zines of under 2 pages, I and people like me could print 100 page ishies every 2 months and *love* doing it. There are Neffers with more time, talent and energy on their hands. I point to TK Atherton, Marie Evans, Sally Syrjala, Lloyd McNallie, or Michael Peralta, to name a few.

I don't think the bias of past, present or future editors is the crux. It's the opinion of the membership. True, money can limit things; but when we get \$2000+ of our treasury frozen

and can raise \$1000 in 2 months (thru renewals and new memberships) we're *not* in trouble. I don't know why folks are against large zines - loosen up and let the *present* editors try their hands!! Let their results speak for them, support them and maybe things can get better, just as you have a point of view, so do others and as you would print a zine *your* way, it would be no fun for me not to print *mine* my way. If I break the bank, Lola will slap my hand.

There is a method of getting rid of an editor. Make a platform and get elected. That's why I'm for political platforms. Tell folks where you stand. I've read comments from past TB and TNFF editors and they all say "My zine was good - the best during its time." Well, I got a taste of pubbing a zine and having it *not* come out the way I wanted /TNFF 45.4, August 1985⁷, and 5, 10 years from now I want to be able to sit back on my SMOF laurels and say "I printed good, varied zines - the best during its time."

This is apparently an inflammatory issue, but I just want to air my opinion. I like the way TB is now. The membership interacts and they're presented with creative offerings. There have been very spare days in the N3F; low budgets, forced small zines, low membership resulting in lethargic activity. Now that the joint is hopping, let's get with it and enjoy it. On re-reading TB#24 (May 1980)/different numbering system under a prior editor⁷ I counted three (3) letters asking for *larger* zines.

I also don't understand why everyone (well, not everyone) equates "fancy", or well laid out zines with nice presentations to lateness. I work very fast to get the zines to the printers when I get them. Owen chose me because I do a good job with layout and have a stockpile of art. It's true it takes me time to paste the art, set the text, etc; but consider this, if I didn't do it the other editors like Lynne or Owen would have to anyway. I get the zines as loose sheets of paper and process them into fanzines. That is quite a job. Lynne had to delay TB#140 because she didn't get art she was expecting. I exploded in print a couple years back

because an editor delayed an issue of TB to wait for some art for a back cover (not because of the quality of that art, as some people assumed). If Lynne had sent the text she had to me instead of waiting for art the issue would have been to the printer almost a month earlier. I have a supply of art on hand now, that's why we use an Art Director.

Editors are not burning out because of large zines; zines are not late because they are laid out well or look good. It just doesn't make sense to say these things in print, and it makes it look like the writer has a hidden agenda.

Zines get late because editors procrastinate past deadlines, or printers get sick, or Christmas comes, or work interferes. Editors burn out because they get new interests. Why did Lynne stop doing TB if she had the perfect 40 page formula? Probably because it was time to quit. And Eric Jamborsky no longer does TNPF, why? Same reason? Don Franson doesn't do TNPF anymore either; but he doesn't look burnt out to me. I'm asking for an end of criticism for its own sake and a little IDIC.

Those of you who want on-time zines I sympathize, but before you complained did you write the editor to ask what the problem was? Did you offer to help, like typing the LoCs for a guy overwhelmed with personal business? I know it's not the membership's job to be the watchdogs and ask those questions, but it takes as much energy to do this as it does to send a highly critical letter to TB or work up a lot of hate. Com'on, let's let off a little steam (as they said in *Commando*).

I hate letters that rehash club complaints; but lately I've felt a lot of the comments have been directed at me. And I'm trying to do a good job. One I can live with. Heck, I want the zines to be on time, too - I collect them!



Calendar Credits:

(credit runs and left to right, top to bottom. Small art done by date leg. Jan 34 ok minus sign from \$). DH/5-1)

Lettering on months and dates by TK Atherton, as well as layout.

Hand lettering of Neffer names by Donald Franson.

Art selection by David Heath.

Editing by Owen K. Laurion.

JAN: Tony Casoria*; 32 DHjr/Jerry Collins*.

FEB: David Heath, Jr.; -1 Mitch McConnell, 0 Ken Raney*.

MAR: David Garcia, Mike Macomber; -3 David Heath, Jr.

APR: David Mazzucchelli*.

MAY: Jeff Wilcox, Joe Taclas*; 0 David Heath, Jr.

JUN: Jerry Collins*; 31 David Heath, Jr./Jerry Collins*.

JUL: Joan Woods; 32 David Heath, Jr.

AUG: Joan Woods; -4 Ken Raney*, 0 Dan Taylor*.

SEP: Linda Leach; 0 David Heath, Jr.

OCT: David Garcia, Ken Meyer, Jr.*; -2 T.K. Atherton.

NOV: David Heath, Jr.; -3 Jerry Collins*/David Heath, Jr., -2 Jerry Collins.

DEC: T.K. Atherton; 33 Catherine Mintz.

* Non-Neffer

||And there you have the art credits for the NSF Fax Calendar that was sent to all the members in December of 1985. If you would like an extra copy, they are free while supply lasts - just send a SASE with 39¢ postage to Owen Laurion; 8101 Central NE; Albu., NM 87108-1804. ||

NOTICE
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THE 1985 DIRECTORATE HAS PASSED,
OVER THE STRENUOUS OBJECTION OF THIS EDITOR,
THE FOLLOWING ADDITION TO THE BYLAWS:

"DEADLINES FOR MATERIAL SUBMITTED TO TNFF AND
TIGHTBEAM SHALL BE THE 25TH OF THE MONTH
PRECEEDING THE MONTH OF PUBLICATION.

ANY DEVIATION FROM THIS DATE
MUST BE ANNOUNCED IN THE PREVIOUS ISSUE."

THE NEXT EDITION OF TIGHTBEAM WILL BE THE
MARCH ISSUE, SO ALL LETTERS OF COMMENT
ON THIS ISSUE MUST BE RECIEVED BY THE
EDITOR NO LATER THAN ~~FEBRUARY~~ 25TH, 1986.

*Discussion of this proposal made it plain the intent was to eliminate the "Hopscotch Effect", but since I calculate that this issue will not be delivered to most members until about February 21st (and it is on time as it leaves my typer), the earliest LoCs will reach me about February 26th - after the deadline. Therefore, I'm taking advantage of the loophole and announcing that LoCs on this issue will be accepted until June 25th, 1986. Just be aware that if you are LoCing after February 20th, you are joining me in defiance of the Directorate!
Up the Revolution!*







THE MENSA POLL: THE FINAL CHAPTER

Taras Wolansky

Back in TightBeam #138, we published the first half of this report on the annual Mensa SF/F SIG Poll, in which 1984 movies were comparatively rated. The full report has appeared in the SF/F SIG's zine, *InterdiMensanal Journal*. What follows is an edited version of the second half of that report, with only the responses of the N3P participants.

This time the material is organized by respondent, as it is too free-form to permit easy classification.

The Questions were:

What kind of SF&F do you like to read ("Read")?

See in films ("See")?

Of what you read in 1984, what was the best novel ("Novel")?

Short fiction ("Story")?

What was so good about them ("Why")?

Theresa Buffaloe--Read: adventure oriented stories; intelligent plots. See: adventure oriented with some social comment. Novel: God Emperor of Dune.

Cheryl Deel--Read: ideas, concepts, problems affecting our society projected into the future. See: logical, novel plots without relying on hardware.

Augustine Gauba--Read: full spectrum from total fantasy to 'hard' SF. See: same as last answer, as long as it's done well.

David Heath, jr.--Read: hard SF concepts such as robots, ships, suits, ray-guns, technology...what used to be "nuts & bolts", a bit more techie than space opera. Though I can stand space opera. I don't like flights of fantasy, I like a small basis in facts. See: Same as above, though I can stand more fantasy in films. I'm interested in a good story-line. Novel/why: I haven't read anything to qualify as "1984 fic-

tion except Jefferson Swycaffer's *Not In Our Stars*. I liked it for the adventure aspect.

Amy Kisil--Read: *Darkover*, *Pern*, *Asimov*, *Horseclans*. See: films similar to 2001, 2010. Novel: *Sazabel*. Story: *Fermi & Frost*, *Sum Small* (sic). Why: they challenged my set ways of thinking. *Fermi & Frost* incorporated the ideas of nuclear winter and the *Fermi* paradox very well

Fermi wondered why, given the age of the galaxy, the likelihood of intelligence evolving somewhere else in its myriad of stars, and the ability of an advanced civilization to build self-replicating space probes, why we aren't hip deep in aliens. tw/

Flint Mitchell--Read: adventure. See: adventure. Novel: *The Iron Dream*, by Norman Spinrad. Story: *Crusade Across the Void*. Why: good, exciting stuff, with few absurdities. I despise stories that promote "paranormal" beliefs, and try to avoid them.

Carol Mularski--Read: sociological SF, epic fantasy. See: no restrictions - but want good SF&F movies. Novel: *Startide Rising* by David Brin. Why: *Startide Rising* had interesting, unusual, well-developed premise, and the various plot conflicts were believable. Best fantasy novels (I read more fantasy): David Eddings' *Belgariad*, books 4 & 5; and Katherine Kurtz' *The Bishop's Heir*.

Michael C. Peralta--Read: 'literary' SF, hard SF, horror, and New Wave. See: hard SF, horror, adventure. Novel: *The Tallman*. Why: a fine sense of mood and setting; excellent characterization; a beautiful blending of the two authors' styles.

Kerry Schaefer--Read: plots dealing primarily with aliens and/or alien cultures and philosophies. See: same. Novel: *Tomorrow Testament* by Barry Longyear. Story: *Blood Child* by Olivia Butler. Why: the novel expanded on and further explained *Drac* culture and philosophy, and I've been dying to know more about them since "Enemy Mine". The story portrayed a fascinating alien-human inter-relationship, while having much to say about the basic nature of trust and relationships in general.

Phoebe Strother--Read: *Star Trek*, alternate universes, sword & sorcery,

various. See: Star Trek, real possibilities such as Philadelphia Exp. Novels & Why: 1. The Tears of the Singers, by Melinda Snodgrass - this novel is haunting. If music is the language of the heart, how many of our 'universes' are held together by song? 2. Tea with the Black Dragon, by R.A. McAvoy - I always did like fairy tales. To have a mystery mixed up in it makes it all that more delicious.

Lucy Takeda--Read: Andre Norton, MEB, McCaffrey, Kurtz. Novel: Tea with the Black Dragon & Golden Witchbreed. Story: The Postman. Why: Tea - characterization, well written dialogue. GW - careful research, concise plotting, excellent characterization. Postman - unexpected 'twist'.

Diane Thome--Read: just about anything. See: well-plotted or amusing. Novel: City of Sorcery, by MEB. Why: well written, engrossing plot, good characterizations.

Taras Wolansky--Read: something that awakens my sense of wonder. See: SF&F that respects the genre it is in, and done with intelligence. Novel: Job. Story: The Nanny, by Thomas Wylde. Why: Job miraculously brings back the Heinlein we all loved for so many years; the Midwestern free-thinker at his satirical best. The Nanny brings to life with humor, compassion, and understanding an old SF idea: the struggle of the last few people alive to keep the human race going.

Special thanks to those who gave authors for the works they listed. The fact is, there is too much SF&F published for anyone to begin to read all of it; and anyway, my mind edits out at some subcortical level all books with covers depicting persons in medieval dress bearing swords; dwarves; unicorns; gray-bearded mages; et cetera.

The literature portion of the poll shows far more fragmentation than the cinema portion. The reason is obvious when we consider that in the former case we are dealing with not forty-odd movies but hundreds of books and stories (even when limited to 1984 publications, which was not my intent). So out of thirty-odd novels mentioned, only one duplicate turned up: *Tea with the Black Dragon*; and it wasn't the only nominee

in either case. I found it a bore, myself. --TW



||Jean sent me the above button, along with the following note:|

JEAN LAMB: (Nov.13) I went to OryCon saw this button, and immediately thought of you, Owen. Considering the attitude you apparently have towards Ewoks, I thought you might appreciate this little memento. (There were a couple of the furry little beasts in Lord Vader's train during the masquerade--some wit said, "Oh, I see he brought lunch with him.")

((Before I spring this first LoC on you, let me give you a bit of background. Back in a LoC on p.35 of TB#138, Mikel had the following enigmatic paragraph:

...I'm glad someone mentioned Mozart's *Così fan tutte*. I...had never heard of that piece. I've always thought Cozey Fanny Tutti's name was too weird to be original. Now I know. That's almost as stupid as Henery Cowell/Henery Cow.

The only name in that set I've ever heard of is Mozart, and I wondered just what the heck Mikel was talking about. Well, here's his answer - all you ever wanted to know, multiplied by five. Maybe you Liquid Sky people know what's going on here!))

MIKEL NORWITZ: (July 26) Guess what! A friend of mine had sent me a copy of a letterzine he subscribes to, and in it someone mentioned Mozart. I also got TB the same day, and remembered the letter from being in there instead. So I confused you all for nothing. I suppose you are due for some kind of explanation, poor folks.

I assume you know who Mozart was (does anybody out there not know who Mozart was?). "*Così fan tutte*" is a composition of his which I've only recently heard about. Cozey Fanni Tutti is a woman who, with her husband (?) Chris Carter, make up the musical duo Chris & Cozey (makes sense, right?). Both of them, assisted by Peter Christopherson and Genesis Porridge, made up the now-defunct group Throbbing Gristle. T.G. was probably the most important of the Industrial New Wave bands which arose in the late 70s, unveiling new and previously unsuspected ways of abusing the sensibilities of American Youth.

Henry Cowell is a 20th century composer who experimented early with tone clusters and other such innovations of the time. Much of his stuff I find reminiscent of Charles Ives, both in its atonality and in their common affection for folk music. His *Complete Works for Violin and Piano* (Folkways FSS37450; performed by David Sackson and Dwight Peltzer) offers an excellent example of both of these interests of his.

Henery Cow is a Rock In Opposition band which formed in the late 70s, and

was roughly as influential in its genre as Throbbing Gristle was in theirs. Henery Cow (obviously) named their band after Cowell, though no direct influence is present in their music. H.Cow was the starting point for many of the big names in today's music scene (ahem); people like Fred Firth, Chris Cutler, Tim Hodgkinson, and of course Dagmar Krause all have their roots in that seminal band.

Are you now more or less confused than you were before? I don't think I defined my terms very well. Rock In Opposition is a school of classically trained musicians who sought to bring the same talent and complexity they found in the Classical tradition to rock, with mixed success. As far as I can tell, the best way to figure out whether a band is a RIO band is to see if one of its members used to be in Henery Cow (or Slapp Happy, or Faust, both of which stem from the same time period). Though there are exceptions, like Art Zoyd, and all of Mark Hollander's various projects.

Industrial New Wave is simply rock music with machine noises thrown in. This can range from almost pop-sounding stuff with a couple of synthesized screeches under the bass line, to the other end which could be a whole album of crashes and sounds like grinding gears and the occasional scream, all against a backbeat.

[[Shades of Metropolis! Or should that be Chaplin's *Modern Times*? Whatever. This whole discussion of obscure and obsolete musics gives credence once more to the truism that *All Knowledge Is Contained In Fanzines*.]]

On the Mensa poll: *Repo Man* had "strong messages about our society"? As much as I enjoyed the film I considered it far from deep. What, pray tell, interesting philosophical revelations did it have to offer? Anybody?

For the record, I love anchovies, like cats even though they don't like me (which is why I have two dogs) and wear contact lenses. Also, I too once wanted to be an SF writer, but gave it up for a complete and utter lack of talent.

ROSE SECRET: I found your letter totally vague. What "things in *Crime*

And Punishment parallel tendencies in Science Fiction? I've read the novel several times and never found anything even slightly SFish about it. Try going through it again with your temperature down.

KATHARINE CHRISTENSEN: Bravo! I've been trying to get the same point across for months, but you did a much better job of it.

OWEN: I believe the egg yolk is contained within a very thin layer of cells which prevent it from seeping into the white.

!!But why does it stay in the center of the egg, instead of floating to the top or sinking to the bottom?!

Music in SF: Looking through my collection, I'm afraid I can't find many albums with SF themes. The best I have to offer is Captain Beefheart's *Big-Eyed Beans from Venus*. I do have a lot of musicians who purport to be futuristic (e.g. the AACM motto: "Ancient to the Future") though. Does that count?

!!How about Alan Parson's *Project's I, Robot*, based on the Asimovian classic of the same title?!

JEAN LAMB: I'm sorry, but I can muster up very little sympathy for Emmanuel Velikovsky. The man didn't write "outside the mainstream of science"; he wrote pseudo-science. There is no knowledge of even the most basic rules of astronomy and even less knowledge of agreed-upon human history in his disgustingly popular hodgepodes of errors. It isn't a matter of whether he is right, I think Asimov was furious because of Velikovsky's insistence that he was right in the face of any kind of reasonable refutation. Velikovsky can't be outside the mainstream of science because he isn't a scientist. Yes, this is one of my pet peeves.

JOHN GRAHAM: I don't know anything about humor, but I know what I like. What is "a few viewings"? I've seen *Duck Soup* probably around 20 times, my only purpose being to get a good laugh, and it still cracks me up. Repetition should never dull a fine art, and analysis should never dull the activity of the emotions.



JANET ELLICOTT: (Oct.8) Have you any idea how irritating

it is to read *TightBeam* and hear about films that have still not appeared over here in England? Even though *TightBeam* comes by sea and is therefore delayed? I used to think London was a cultural capital, until I joined Fandom and found that that wasn't so of SF.

However, my real reason for writing is the controversy over *Dr. Who*. First of all, may I say that writing to Mrs. Thatcher will do no good at all. The BBC is not a government agency. It is funded by the viewers, who pay £56 per household for the privilege of receiving BBC programmes, regardless of which of the 4 channels they wish to watch (two are BBC channels, the other two are funded by advertising revenue). Writing to the BBC may help but the official line is that they are still resting the show and have not cancelled it. Indeed, the producer, John Nathan Turner, does not seem to think the show is/has been doomed and has said so, repeatedly, at conventions recently.

I can only advise you all to wait and see what happens. One ray of hope is that BBC Merchandising is being reorganized, to give *Dr. Who* its own department. Why would the BBC go to that trouble for a cancelled show?

!!Why indeed? But then, fans are big on nostalgia - just look at *Star Trek*!!





For Jan Rae Frank's article
in PANDORA #12

ROGER WADDINGTON: (Oct.16) With regard to the point about LoCs on one issue having to wait a turn, to appear in an issue further on - call it the Hopscotch Effect - while it might affect us overseas members more than most, it shouldn't hinder us in any way. No, rather than wait for our comments on some topic raised two issues ago to appear two issues later, we should surely be up there at the front, setting out new topics, raising fresh controversies, provoking the rest of the membership into response; rather than coming along later, when all the topics, all the issues, have been done to death. In short, becoming the vanguard of the N3F; and thus making the Hopscotch Effect a challenge, rather than a complaint.

(Thanks for coining the term, but the newly-named Hopscotch Effect was brought up not just 2, or even 3 issues ago. Try four.)

Having said all that - well, there was one point of interest (Only one?) *{(Do-it-yourself editorial interjections supplied free)}* *{Waddaya trying to do, run me outta my job?}* in the previous issue that might or might not be answered in the issue yet to come, and that was the one about Cinderella and her glass slipper. The way I understand it is that it wasn't as a safeguard to show that she washed her feet regularly (they weren't too bothered about hygiene in those days, were they?), just a matter of mis-translation. In the original French of the fable, they were slippers of *vain*, meaning fur; which you'll agree are much more comfortable than glass. Somewhere along the line, in the version that was translated into English, *vain* became *verre*, meaning glass; and the poor girl's had problems ever since: excruciating pain, splinters in the royal carpets, etc.; but when you can marry a prince, who cares?

{The Royal Podiatrist?}

Mind you, it's also a lesson and an inspiration to all of us intending writers, that we might come up with something to last so well down the years. A star of manuscripts, chapbooks, every child's first library, the Walt Disney film, even portrayed on stage in pantomime*; I mean, what character or novel on today's best-seller list will even be remembered this time next

year?

**(Pantomime? That's the British stage production where the male lead is played by a girl, there's usually a man dressed up as a woman, and two other men in the guise of a horse or cow; and I hesitate to explain further.)*

OWEN: Your query, about why, even though set in Victorian London, Sherlock Holmes should be so perennially popular. Well, in my experience, he transcends those times, he's a detective for all seasons as it were. Oh, he's definately in the Victorian era, rushing about the place in hansom cabs where today's detective would use a taxi, gas lamps illuminate the streets instead of electric light, and the Baker Street Irregulars are the urchin boys of an uncaring society, but none of this matters. Such was the Conan Doyle skill that we're seeing all this through the eyes of Sherlock Holmes (and Doctor Watson); and when it's perfectly proper and normal to them, it's no different for us.

{(But the point was, so much period writing that is good writing in its time is unintelligible to later generations; while writings in our day, but set in historical periods, has difficulty keeping the cultural ambience subliminal and subjugated to the story. What, I asked, is the facet of Doyle's skill that made Holmes transcendent [and, incidentally, failed to help his other series hero, Professor Challenger, meet the same challenge of time!?!]}

If this doesn't sound convincing, come to England and see the plaque on the wall where 221B Baker Street was. Even better, call in at the Abbey National Building Society (the USA equivalent would probably be a Savings & Loan) there, which has become the custodian and recipient for letters written from all around the world, asking for the help of Sherlock Holmes to solve their problems from stolen money to missing persons. You'll see then how, to a lot of people, he's not only real and outsoaring his Victorian context, but living today! (Yes, even letters from Americans, the people that saw through the Edsel

car, and New Coke...)

But yes, I will admit when it comes to the film and TV versions, then you can't escape his Victorian setting, the portrayal as a man of his times. Particularly wee, I have to say, in the current ITV series starring Jeremy Brett (I understand from my spies that you have the second series forthcoming in the *Mystery* slot on PBS) which must be the definitive version, begging the pardon of the Basil Rathbone/Nigel Bruce devotees. There again, translating a book to the big or small screen means that you're dependent on one person's private view of the character; and as I may have said before in some forgotten debate, their idea of the character is very rarely the same as your own. Why do lazy media executives, casting around for instant smash hits, pick up already-popular characters like Superman, Wonder Woman, and Flash Gordon; and then wonder why they aren't successful? Certainly, in spite of this TV version, I still prefer Sherlock Holmes to come to life in my own imagination, in a world that's familiar to both of us.



DAVID HEATH, JR.: (Nov.4) I am *not* related to Hank Heath, I've been asked that a lot. Who is this guy - is he ever asked if he's related to D.Heath jr.??

Thanks to all those sending compliments my way. It really inflates the ego. Especially since not everyone appreciates what I am doing. Yes, I catch those snide comments about liking "text" more than "strips" (especially those done by non-Neffers). And the ones who will "explode" if they see one more Heath-toon. All I can say is, if you don't like what you see, send in your own - I'll use any Neffer art I get. Well, *almost* any.

OWEN: I support your printing of the Reagan letter. I think some people have a knee-jerk reaction to names like Reagan, Carter, Nixon, and so on, and love to express those reactions. That's not the issue, Reagan is what we got and we as the Futurians must support the actions being made in areas we favor. I applaud Monica Sharp's actions and letter in TB#139.

The discussions on religion are interesting, but what about religion and SF? What are your views on that? Novels like *A Canticle for Liebowitz* by Walter Miller Jr explore the issue; let's talk about that and pull the discussion back to SF.

{(SF? That muggy old topic? Who wants to talk about that any more - it was all talked out back in the 40s and 50s.)}

I want to commend Owen and Lynne for their jobs on TB. I hate typing and I double hate typing people's letters. Their comments make the zines for me.

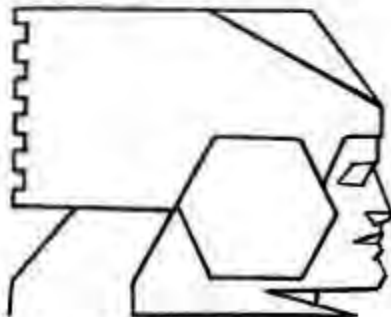
ANDREW NAGEL: I have not forgotten you!!!

{If you haven't, then how come you didn't include another salvo in the battle of open hatches vs. closed ones?}

ROBERTO C. NASCIMENTO: (Dec.2) I'm a Neffer recently admitted at the NSF. First of all, please forgive my poor English. I'll try to communicate beside this handicap. ...SF is not widely spread here in Brazil, since editors don't believe they could get a good market - and they are completely wrong! We SF fans, or "SF prospectors" as I usually say, have many more books that are edited in Portugal and imported by a very small number of bookshops than Brazilian edited books. And we don't have the facilities to import reference and criticism from the USA or UK. So, "prospector" says exactly what we are. Last May I edited (all by myself) an amateur reference book - 500 copies - about an important Portuguese SF series named "Argonauta" (#1 published 1953; now up to #345 and still running). On Dec.14, I and 13 other fans will be signing the statutes of our SF fan club. And I'm almost finished with the first draft of my second reference book, about SF prizes...

[[Welcome to the club, Roberto! We're always glad to hear what Fandom is like in other lands. And although I cleaned up some minor grammatical errors after the first sentences, your English is really very good (certainly far better than my Portuguese would be!) I'm sure there will be some Neffers interested in corresponding with you, and encouraging whatever cultural exchange we can.

I've read *The Centaur in the Garden* by Moacyr Scliar, of Porto Alegre (the English translation was a recent book club selection), but don't know of any other Brazilian/Portuguese SF writers. Are there very many? Which English-language writers are available to you? And how do English and Portuguese SF styles compare?]]



PAT MATHEWS: (Dec.9) After a long, long year, I'm back, with a brand new BBA in accounting and a CPA exam behind me (though not a CPA certificate - yet). What's going on in Fandom?

Thru&t is offering free copies in exchange for book reviews. Or, of course, you can always pay cash. Their address is 8217 Langport Terr.; Gaithersburg, MD 20877.

One of our local theatres has adopted a policy of all seats a dollar at all times, and shows all the bad movies. How do they make their money? Don't ask the price of the popcorn and soda pop. Have I wallowed in an orgy of such shows as *Once Bitten* or *European Vacation*? Sorry, no. I should. Who can beat the price?

Our dear public library has finally disgorged copies of *Robots & Empire*, *Chapterhouse Dune*, and *Jaguar Woman*. The latter isn't Science Fiction, though it has some serie elements of Fantasy. Book three in a series, it continues the adventures of a Los Angeles art dealer who becomes apprenticed to a Native American medicine woman and undergoes all sorts of adventures: some spiritual, some magical, and some realistic. Which is which? I believe the Butterfly Tree more than I do the three shamenesses tolerating three drunken males as guests; but then, it's the far north, and hospitality must be a matter of life or death in a cold climate.

(Come to think of it, I believe the Butterfly Tree completely.)

There is an Air and Space museum in Alamogordo with a good planetarium attached, and there you can buy patches from every space mission ever launched. Their address is Space Hall of Fame; PO Box 25; Alamogordo, NM 88310. Their catalog is \$1 - attention all collectors.

[[I've been there, and not only are the post cards and stuff fascinating, but it is the only place I know of where you can get a solar-powered propeller penie!]]

Attention, Darkover fans: Free *Amazons of Sol Dusk* Darkover is out, and I hear another anthology is in the works. No definite news, just rumors.

LLOYD McNALLIE: (Dec.24) Hi there, all!

I thought I'd give someone else a chance to LoC, so it's been awhile (has *nothing* to do with any sort of embarrassment resulting from my last gushing LoCs - nope, none, nada, zip...), but 3 ishes is my limit, and I've much (go ahead Owen, it's time to insert "too much") to say here. Lots and lots. (What, would meem interrupt your smooth flow of thought??? Naww!!) Club stuff, mostly, and oddly enough. Hi ho...

Politics: Congratulations to all the winners! And my true and serious thanks to all those responsible for my being first runner-up. Ghods know I never expected it to happen quite that way - not having but a bare years tenure as a Neffer, and with the sort of competition I was up against, and all that neat political talk. And my warm feelings are made positively foasty by the Directorate that was elected. (It does not hurt that everyone I voted for won - 'cept for me and Curtis.) Good show, Neffers! (Only 120-some *didn't* vote - not bad at all! But it *could* have been better.)

Enough about that. This is certainly a strange LoC to be writing, because by the time you read this, it's long over, and there it is. Was. It *is* over now, isn't it? Please?

Before I get on to the hot topics, I'd like to add one last dig here: Owen, you shore did mees up by waiting so long to find a sub-editor, you did, you certainly did. And, to those of you who used this to blame *all* the late zines of 84-85 on Owen, I suggest you do some reserch.

Which brings us to: money, and all things else which revolve around it, and the question of *wherr* we're going *hrrr*. Which I touched on briefly in my platform.

First of all, since - at this writing - no one really *knows* when we're going to get our \$2000+ back from Joanne's bank (An explanation here - Joanne, our former treasurer, was unfortunately caught up in a bad investment. It did not involve N3F funds, and Joanne is not accused of anything illegal, but because she was partner in a business that filed for bankruptcy, the IRS has placed a *lein* on all assets which she handled, including the N3F's

account. This happened after the job had been passed on to Lola, but only about 1/3rd of the treasury had been transferred to the new bank account, and we were awaiting the end of the quarter before transferring the balance when the IRS *lein* caught us all by surprise.) I will be a depressing slob and assume we never will, for the sake of argument - and it really doesn't matter, anyway, as concerns what I say here.

Money. For 400+ copies, the last TNFF cost \$250 to print, and that's at less than half the commercial rate. We pub 12 zines annually. That comes to \$3000, *plus* postage. Dues at \$8.00 @ for the 400+ Neffers those zines go to, comes to \$3200. So, if we suffer no major disasters, we can squeak by. If all we want to do is pub 12 zines a year, that's all, period. Is that all we want to do? If that's all you want to do, then skip the rest of this LoC, because I feel another sermon coming on, and this time I give you FAIR WARNING. (I should add, in case you don't recall, that the last TNFF was a big one. I like big zines, personally - more on that, especially in regard to TB, in a moment.)

I'd like us to do more. We have *no* limits upon us, when it comes right down to it, only those we impose upon ourselves. Not so very long ago, one could have said that the club hadn't really changed/evolved/grown since its inception, four decades past. But we have been to the Moon now, and we have jet planes & home computers & all kinna other nifty things in the world - Science Fiction is now both "Serious Literature" and "Mass Market". There may be 7 words you can't say on TV, but I could use them in Salable Fiction - gosh, just like real life. But the N3F was the N3F was the N3F; a tiny club that a large part of established fandom dismisses with an "Oh, them...", the same sort of reaction you might find to the subject of, say, hemorrhoids, from someone who's never had them. Yes, "them". "They," who took the concept of a nationwide network of fans of every sort, and did with that great concept...well, golly, not a whole

helluva lot. Things go up and down, but the club manages to find its way back to just-short-of-mundane mediocrity, eventually.

But, what's this? In the 14-months-going-on-20-years I've been Neffing (rather actively, as some of you may have (heh heh heh) noticed), some rather large changes took place. Computer Bureaus & High-Tech Robins & Videotaping (shhhhh) & publishing projects & massive Round Robins going - a club organ that is fun, funny and pretty darn well-heeled, artistically speaking - and a 35% ~~increase~~ increase in membership in a single 6-month period. The brains and talent and imagination in that chunk of somewhat-more-than-slightly warped humanity boggles my tiny mind. And those primarily responsible for all these big things jumping off are Owen K. Laurion, David Heath, Jr., and T. Kevin Atherton. Personally, I feel pretty grateful.

But - then there's that Neffer cycle again, eh? With all the election controversy, and all these late zines, how many perfectly nice rats will desert the ship, for good reason, and - back - to - square - one.

Or, could there be a "critical mass", as it were - a size and momentum beyond which we can break the cycle? Go where Fandom has not gone before? Maybe win a byghod Hugo for best zine? Put these incredible resources to work? It would have been nice to have been, as a club, responsible for some of the snowballing of "respectability" that Speculative Fiction is now enjoying, but we weren't exactly a motive force in that (or much of anything else). But gee, who's to say that someday there might not be an entire chapter, in the volume of the *Encyclopedia Solarda* devoted to the genre, on the N3F?

I digress; we can work on SMOFing later. What can we do now? A NefferCon? That sounds good to me! Oh, I guess that would take some money though. How about printing up some extra copies of Neffer A Bad Batch for sale at cons? Even if we didn't make a cent off it, it's good promo, no? Oh, that takes money, too. How 'bout a Neffer membership kit, that has a neat N3F badge or something - anything besides that ugly ugly N3F membership card? Oh. Well, at least we have the Bureau of Propaganda,

even if we can't make another 35% increase, at least we can keep from *backsliding*! What's that? You say that, now that we really need a promotion bureau, and it's working such miracles, it gets no *funding*? That it's all been paid for by Kevin, who can't afford it any more than the rest of us could? That he's considering packing it in, due to lack of interest and help?

LACK OF INTEREST? WHAT?! Human resources lying fallow? You mean, the reason that the Directorate does whatever it wants is because virtually no one bothers to write them to *tell* them what we want in our club?

Preposterous. We aren't shabby, lazy mundanes - we are FEN! Did we pay those dues - hard-earned money - to be a part of the N3F or not? Of course people care! Of course they are involved! I know that a letter poured in just the other day, horrified at priveleged Directorate talk about a *standard* (that means *small*, page-length for TB. The thought of that is ludicrous to us all, no doubt - all these new members, with all these things to talk about - and we're going to make the Voice of the N3F *smaller*? Well, of course that could never happen. I mean, the Directorate *knows* what we want, as a club - right? Just look at that letter that poured into them - look! Look! Let's read it together, shall we?

"You may already have won..."

Wait a minute, it was there just a second ago...anyway, you can take my word for it; somebody *did* notice that *all* the Directors' addresses are listed in *every* TNFF, and they wrote a letter!

Okay, okay, enough of that. But you have to admit, you *did* read this LoC; and that's what I wanted. And maybe somebody *will* write that letter. I hope so, even if they disagree with me on such points as: A) squishing any talk about a fixed zine length; B) raising dues to \$10.00; C) officially funding our liaison with the world, the Bureau of Propaganda; D) coming up with a real live membership kit - at least a new card; E) being human with each other, even at election time; F); G); & H), fill in your own ideas, talk about them - SAY

SOMETHING!

Thanks for all the good wishes on my paroll - see you in Atlanta, fingers crossed; read *The Cat Who Walks Through Walls* - it's dynamite; and remember: The Espionage Bureau Is On The Job.



(I know this will be a bit late getting to you from the holidays, but it's only a couple days past Christmas as I'm typing this up, and despite my distaste with recipes, this one that was cut from *Neffers A Bad Batch* seems appropriate to pass on at this time of year.)

LUCY TAKEDA:

LEFTOVER WHERRY CANNELONI

Please note: if wherries are not available in your area, turkey may be substituted with similar results.

Filling: 1/2 cup chopped celery
1 clove garlic
olive oil
1 or 2 eggs
1/2 cup chopped onions
2 cups cooked chopped wherry
1/4 teaspoon thyme
salt & pepper

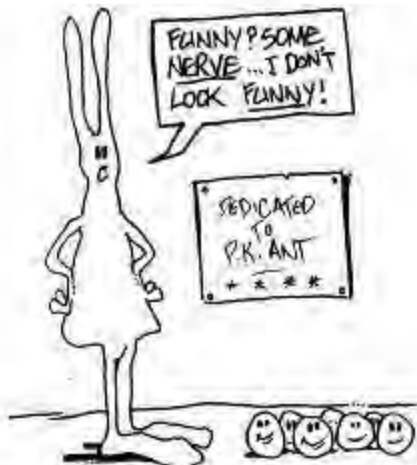
Wrappers: egg roll skins
Top: 5 cups spaghetti sauce
6 oz. grated mozzarella
Parmesan cheese

Saute celery, onion and garlic in oil 5-10 minutes or until tender. Add wherry (or turkey). Add 1 or, if necessary, 2 eggs to bind mixture together. Add thyme, pepper and salt. Remove from heat and cool slightly. Wrap filling in eggroll skins. Place in 9 x 9 pan, and spread with spaghetti sauce. Add second layer of filled eggroll skins if possible. Top with more sauce and cheese. Put in 350° oven 5-10 minutes, to melt cheese.

(The following was circulated in a Round Robin, but I asked John for permission to reprint it here, and just recieved it 12/26.)

JOHN ROBINETTE: (Nov.12) Well, my parents finally did it. Because of one report card, the report card I just got which, I admit, isn't my best, they're making me quit the club because it's too much of a "distraction". I thought if I cut back I could still be all right, but no way. Anyway, it was fun getting to know all of you and I wish you success in the future. Until the next...

(This was short, but I print it for two reasons. First, John has been an enthusiastic and helpful member during the past year, and deserves to have his fagiation acknowledged. And secondly to bring up the observation that we have had a lot of very young neofans join in the past year, and ask for your opinions on this situation. Is it a potential problem, for the club? For fans too young to capably juggle the time demands of this hobby? Or is Fandom a help to these teenfen, helping them develop social and communication skills they might otherwise be lacking in? This is an entire area of discussion that I'd be interested in hearing from you about.)



RICHARD P. JASINSKI: (Sept. 27) Someone told you the truth, Owen. Five U.S. bucks here would be worth 1/5th of my monthly salary.

I am going to invite some American fans to the next Polish National Convention in 1986 on behalf of PSMF, the national federation of fans in Poland. (Actually I am not a member of PSMF, or any other fan organization but for the N3P, but I just help my friends.)

The food and lodgings are paid by PSMF, however U.S. fans must pay for their trip. Some items presenting U.S. fandom activities and recent video tapes (to be sold or released here) are welcomed.

Please put into the ad/info section of our zines that all who want to participate in PolCon should get in touch with me. A SAE would help, but postage is not necessary. Any hard currency donations are warmly welcomed. I am more interested in reference books, containing biographical data on US SF writers, and facts about SP&P. I have heard of the pocket book SF Encyclopaedia. Is it available in your bookstore?

No changes here. I still work as an official interpreter/translator in the Szczecin Shipyard, and at the same time I work as a freelance editor for our local (but big) publishing house GLOB, and Polish SF prozine SPERA. If you want any news items/ads published here in Eastern Europe let me know. I am also looking for a good U.S. correspondent. In my free time I teach English. So, as you see, I work 12-14 hours per day, except Sundays.

!!Richard also sent me three beautiful, full-color posters, as samples of what he could trade for US books. They were somewhat damaged in shipment, but not torn at least, and very stunning. In fact, this might be a good sales item for any con hustlers or dealers in the audience.!!



((This LoC was not written by a Neffer, however the reasons for it's inclusion here should be self evident))

Hello - I'm not a member of your club, but am writing this in hopes of it being seen by someone who is - Bernie Nicewicz.

Dear Bernie,

I have written to you several times since that night at the con, but I think I must have your address wrong, because they were all returned marked "No Such Address". I hope you don't mind my trying to contact you this way, from all you said, I don't think you will. It's been so very hard these past months, and I don't know what I would have done if not for the memories of dreams we dreamed, those beautiful days and nights, of future together. I'll never regret having saved myself for you, Bernie my love. Please write as soon as you can - my folks and I moved last month, but you can get my new address from Colleen.

Love,
Brian



LOLA ANDREW: (Dec.25) We are starting a new year for the N3F. I hope it will be a good one for us. I can tell you we have an active group of Directors this year. Since we keep in contact by duplicate (dupe) letters this is very important. It is only by sharing ideas and suggesting improvements that things can get ironed into proposals and voted on. This is where we need your help. Do you have any improvements to the N3F you would like to see? If it is in the N3F Bylaws the Directorate can vote to change it.



The Directorate must also work closely with the President. I'm happy to report Owen is his old active self. Most of you know how I put a lot of effort to try to replace him with De Ghysel. This was done mostly because Owen had dropped from sight - appearing only to put that platform letter in the August TNFF. That upset me enough to make me spend money to let people know De was running. I sent a letter to some 150 Neffer pen-pals. I hope you don't feel left out if you didn't get one. It was close, but Owen did win. He is the N3F President for 1986 and as such I plan on doing all I can to keep him interested and active all year. We may even end up friends.

Clear skies
OLA



Tightbeams'

SPECIAL SECTION

FEATURING...



TKA'DU ON THE PANEMNE



TO BE CONTINUED?
OR MAYBE NOT

NEFFER by DJT script by OKL



David [signature] Dec 88

by Katharine Duncan



N3 Network never does the normal thing in regard to DR WHO. I may be about the only fan of the Doctor who has seen more of just about all the other Doctors rather than Tom Baker -- the chap with the scarf. When I started watching, they were almost through the Tom Baker episodes and have never shown any of them again. Instead we have seen, first Peter Davison, Jon Pertwee, and, just when I thought I was finally going to see some Tom Baker episodes, they decided to go back to the roots of the program and show us William Hartnell and Patrick Troughton, with a few Colin Baker episodes thrown in as a sop to those of us with color sets.

***Digression: For those who are not fans of the Doctor, the BBC early on came up with a clever idea of having the Doctor regenerate into a different form whenever he was gravely wounded. This has allowed them to replace the Doctor whenever the actor playing the part decided to quit. So far there have been six Doctors:

1. William Hartnell
2. Patrick Troughton
3. Jon Pertwee
4. Tom Baker
5. Peter Davison
6. Colin Baker

Of these, Doctor #4 (Tom Baker) is the most familiar as many TV stations play nothing but his WHO episodes. Also, many of the pre-Pertwee episodes are lost, including most of Patrick Troughton's. How the BBC can be so clever on one hand, and so stupid on the other has puzzled a lot of fans. An additional problem is Michael Grade, the programming Director who thinks SF in general and DR WHO in particular, is mind rot and would love to cancel the show permanently. There are rumors that he plans to destroy Gallifrey next season and destroy the Doctor so thoroughly that Regeneration is impossible.***

It is also true that the violence which came to DR WHO with the latest Doctor has upset many British people. (The influence of shows like "The A Team?") Since the two Colin Baker shows I've seen have not been overly violent -- though Baker was definitely manic in "The Twin Dilemma" -- I can't judge this. Colin Baker IS a definite change over Peter Davison who seemed something of a wimp though the granite glasses he wore late in the series, did help his image. If Peter Davison was too bland, Colin Baker has enough arrogance for both of them and you can throw in Jon Pertwee for good measure. This last is my personal favorite in the role of The Doctor even though my expectations were formed by Peter Davison.

WILLIAM HARTNELL--

Since William Hartnell originated the role, it is only fair to ask what HE did with it. Introduced as a grandfather to one Susan, a very unusual teenager (I'd guess she was supposedly about sixteen) who attracts the attention of a couple of teachers who wind up as unwilling passengers on the Tardis. (They travel back in time to the stone age where some ultra clean natives with perfect British accents capture them. This is one of the weaknesses of the strictly historical shows. With aliens, a British accent or British looks don't matter. (In "The Gunfighters" Wyatt Earp and friends have British accents which makes the show unintentionally funny.) The second episode, which introduced the Daleks, an alien menace in the form of giant salt and pep-

per shakers who need radioactivity to survive. (This went by the wayside in later return visits of the Daleks who have more lives than cats or Time Lords. Consistency is not one of the strong points of the series.) The Daleks made DR WHO an overnight success in the UK and have appeared again and again and again... William Hartnell, as the Doctor, is crusty and overbearing. No one would have got into trouble at all if he hadn't lied in order to investigate the Daleks' city. He is always right -- by definition; and looks, even seem, more like an eccentric British inventor than an alien Time Lord from Gallifrey though Jon Pertwee actually reveals the Doctor's home planet. His companions, anyone other than the Doctor who travels in the Tardis is a companion, exist to get into scrapes and, if female, scream a lot. Female equality does not exist on Gallifrey, apparently. Companions come and go and not one of them prior to Sarah Jane Smith who came on the show during Jon Pertwee's time as the Doctor, have much in the way of brains. Neither does the Doctor judging from all the times he goes off and returns to find the Tardis occupied by Daleks, Cybermen and other assorted villains. Yet it is possible to lock the Tardis; no one does so unless it is important to return quickly. In that case the key is inevitably lost or mislaid. William Hartnell, in his absent minded professor role, is a frequent offender.

The change from Hartnell to Troughton must have been a shock. With this regeneration, the Doctor lost 40 points of I.Q. and most of his marbles. As these episodes will not be seen here until Feb. 1986, I have to judge him by brief appearances in later shows such as THE THREE DOCTORS. In any case, this Doctor ended up on trial before his fellow Time Lords, and exiled on Earth. Another Time Lord, known only as The Master, followed, and the two fought it out with each other and varying alien menaces who just happened to pick England to invade. -The Doctor, besides being always right, was dapper and arrogant and a car nut. Why someone with access to the advanced transportation of the galaxy, would like our primitive transportation is never explained. Nevertheless, I like Bessie myself.

Tom Baker -- the chap with the scarf -- is

too well known to need any description. Besides, I haven't seen most of the episodes. THE ROBOTS OF DEATH is a must for Asimov fans if only because the Robots are presumed to follow the Three Laws.

After Tom Baker who stayed on the show longer than any other Doctor, came Peter Davison and my favorite of the companions, Tegan Jovanka, a plucky Australian who had enough character to make up for Peter Davison's wimpiness. Peter Davison was younger than any other Regeneration and it was often difficult to believe he was over 700 though he did act less silly than Patrick Troughton or Tom Baker. On the other hand, it was often difficult to know just what or who he was. His character was not clearly defined which also accounts for his seeming blandness. He also had to deal with the evil Turlough as a companion, and with Peri who needs work on her adenoids and who should not wear mini-skirts. Peter Davison had the shortest reign of any Doctor proving that writers and fans did not know what to make of him either, though I rather liked him. Of course, I had no basis for comparison. Had I known what Colin Baker was like, I would have been MUCH more appreciative of Peter Davison. ENLIGHTENMENT, filmed during his reign as the Doctor, is the most visually beautiful of all episodes, presenting clipper ships sailing through the star-studded blackness of space.

When Colin Baker becomes more widely known in the USA, he will probably be the most controversial of the Six. In THE TWIN DILEMMA, he swings from manic arrogance -- he tries to kill Peri -- to downright cowardice. When in a tight fix, he puts all the blame on Peri. Peri, needless to say, is confused, and would probably leave if she could get back to Earth. However the Doctor decides to play Monk in the Wilderness and appoints Peri as disciple. He does seem to have retained his intelligence if not his common sense or moral sense. Being a guest star is risky. But at least he is never dull. I just hope he doesn't get done in by that most dangerous villain -- the BBC, headed by Michael Grade. I certainly am looking forward to them, especially TIMELASH and MARK OF THE RANI which leads to all sorts of puns. Now if NJ Network would only show Tom Baker. HELP!!!



Lately, probably because of the elections, I have gotten some letters from people asking if things were always this bad in the N3P. This prompted me to dig out some old issues of TB and TNEP and see what memories were within. Surprise! Not only were things just as nasty -- maybe more so, but I'll get to that -- but the matters under discussion were much the same. No wonder I couldn't seem to get up much enthusiasm for the FAIR discussion this time around. Where had I heard it all before?

In fact, those who think that this last election was nasty, who thought Owen took cheap shots at other members, should have gone through the election of 1978. This was the nastiest election I can recall but I only joined in 1975. In the 1978 election, Irvin Koch, the N3P president ran for re-election but running against the Directorate, or rather "the four male members" of the Directorate. I was on the Directorate that year and, I suppose, Irvin did not want to alienate me completely. Besides, back then when the Sept TB came out before the ballots, he knew that if he said anything too nasty in his re-election campaign, I'd clobber him in my TB editorial. As it was, I wasn't all that nice, but, unfortunately, was unaware of another maneuver of his until after the election.

The major issues back then weren't that different from those of today. Should we have growth and how much? Should we shift from mimeo for TB and TNEP and how would we pay for this? Also the dues needed to be raised. How much? This last became popularly known as the "Great Dues Controversy" and dominated the election. Everyone agreed that the dues needed to be raised, but there was the right way (here defined by Donald Franson, then Directorate Head) and the wrong way, Irvin's; he called for a popular referendum which the Directorate decided was Unconstitutional. This was more or less where matters stood at election time.

Obviously there was a connection to this and to the question of growth. Dues money was needed to pay for the zines (hopefully done offset) for these proposed new mem-

bers. Why all this generated all the heat it did, is beyond me. At the time I thought the Constitutional method of raising the dues, too cumbersome, so sympathized with Irvin's desire to speed things up and get things done. What I disliked were his election tactics.

I have already mentioned that Irvin ran against the four male members of the Directorate -- for the record: Donald Franson, Will Norris, Fred Jakobcic and John Andrews -- whom he referred to as the "Gang of Four", a reference to some of Mao Tse-Tung's cronies then on trial in Peking, which you a slight indication of the tone of the discussion. He went on with comparisons to Hitler and his friends, confusing Right and Left, and listed the Directorates "crimes" which, when stripped of the high-blown rhetoric, boiled down to blocking and/or dragging their heels regarding the reforms Irvin wanted. He slipped a lot of this into the Aug TNEP as he sent his material already stencilled (we did zines by mimeo) and Joanne Burger, the TNEP editor, ran it off without reading it as she was rushed and wanted to get TNEP out. I read the stencils Irvin sent and either returned objectionable ones or restencilled them, cutting out vituperative material. Needless to say, Irvin's remarks caused a LOT of talk.

However, that was not the worst. Irvin saved his really nasty and controversial material for publication in his own zine MAYBE. (He's still publishing it but without N3P material.) He sent this zine to all N3P members with four exceptions -- the four male members of the 1978 Directorate. They got it after the election. This I did not know at the time, I had assumed they got it when I did. Irvin also named the people he wanted on the 1979 Directorate. I was one of them, something I'm not sure how to take even now. It could be that Irvin, knowing I would probably be elected anyway, decided not to push matters and the same for Joanne Burger who was also running. We both won. The three other 1979 Directors were all Irvin's picks. Not a nice election at all.

GAMBIT

Inked by David Heath Jr '85

...THIS WOMAN JUST
DISEMBARKED FROM
THE STARLINER "USS
EXCALIBUR", ON BOARD
SHE WAS SHEELA TARKEN,
NOW SHE IS . . . LEETA KU

...SHE'S ON A MISSION
WHICH IS . . . IN
THE NATURE OF THE
FINAL STEP IN A JOB

THE JOB BEGAN ILLEGALLY; MORE IMP-
ORTANTLY, IT MAY END THAT WAY.

I'LL BE GLAD
WHEN THIS DEAL
IS DONE.

IT'S BEGINNING TO
SMELL SOUR.

IT WAS QUITE TROUBLESOME TO
OBTAIN A LIFE SEED FOR A MYSTERY
EMPLOYER HERE
ON FAFIR IV.

WONDER IF THAT BARANNAN SLEEB
IS STILL AROUND. HA, WITH MORE
TIME I COULD HAVE CONNED AWAY
THE REST OF
HIS PRECIOUS
FAMILY HEIRLOOMS

LEETA KU - OBTAINS-
THINGS FOR PEOPLE,
USUALLY HARD TO GET
ITEMS FOR THE IDLY
RICH.

AH HERE'S THE ADDRESS.
THIS PASS DISC SHOULD
OPEN THE DOOR.



IN FACT I AM BEGINNING TO WONDER ABOUT THIS... STILL WITH A HALF MILLION CREDITS INVESTED...



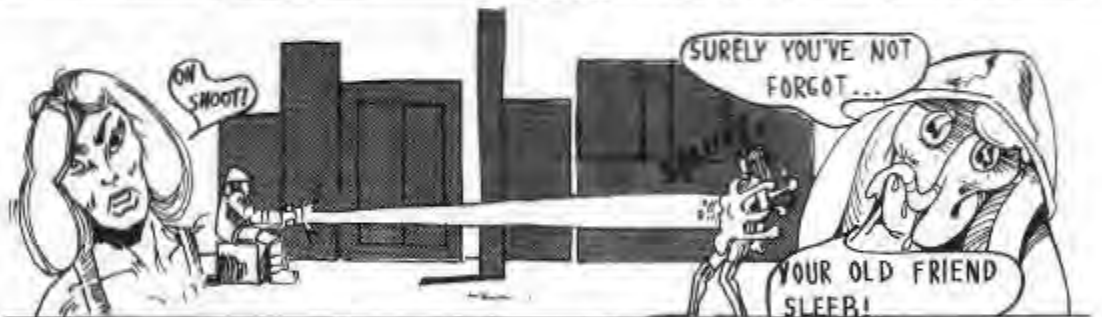
MY CLIENT WILL HARDLY WELCH NOW.



GREED WINS OUT OVER SUSPICION - UNFORTUNATELY.



LEETA KU - I'VE BEEN WAITING FOR YOU - FOR A LONG TIME.



YOUR GAMBIT RUINED ME,
DISGRACED ME. TO A
BARANNIAN, HONOR
IS EVERYTHING!

WHEN HONOR IS
LOST REVENGE IS
THE ONLY OPTION



WE ARE BIG ON REVENGE.
I SACRIFICIED EVERYTHING
REMAINING TO BAIT YOU.

OW-WAIT - LET'S
MAKE - DEAL



USUALLY THE SCHEME OF THE
REVENGE IS THE PLEASURE TO A
BARANNIAN; THE DEATH IS
INCIDENTAL AND QUICKLY DONE



IN YOUR CASE
I'VE LET MYSELF
BECOME -
HUMANIZED!



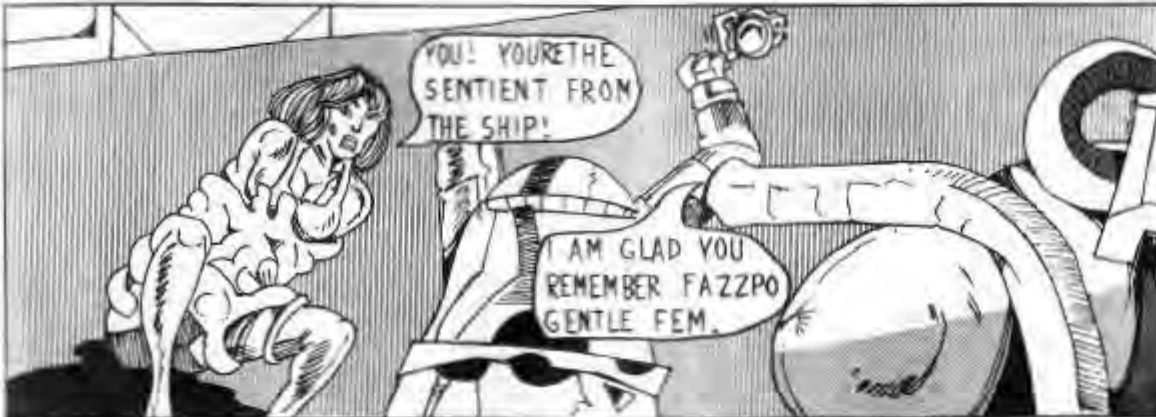
A TANGLE PELLET IN THE
FACE; IT WILL TAKE A
FEW MINUTES FOR
YOU TO SMOTHER

ORK!

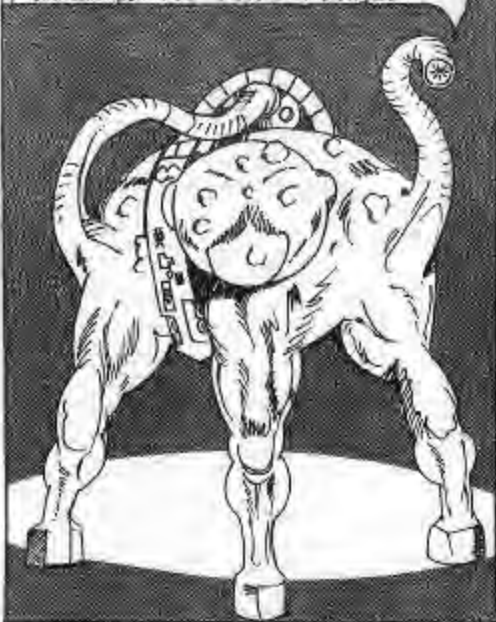


YOU! YOU'RE THE
SENTIENT FROM
THE SHIP!

I AM GLAD YOU
REMEMBER FAZZPO
GENTLE FEM.



I WILL EXPLAIN. THERE IS A STUDY I WISH TO UNDERTAKE INVOLVING YOUR SPECIES I OBSERVED YOU FOR SOMETIME.



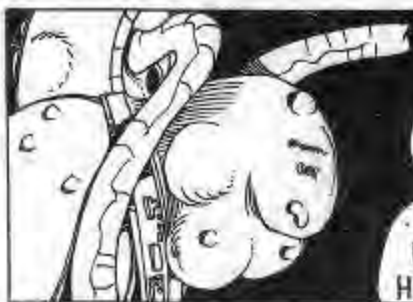
ABOARD SHIP AND ELSEWHERE AND DECIDED TO CHOOSE YOU FOR A SUBJECT.



THANKS FOR FREED ME, BUT I STILL DON'T UNDERSTAND?



ITS SMIPLE I MADE A BET THAT I COULD LEARN EVERYTHING ABOUT THE PECULIAR PSYCHO-EMOTIONAL MAKE-UP OF YOU HUMANS.



YOUR BACKGROUND, PROFESSION AND PROFILE ARE PERFECT. YOU SEE MY SPECIES IS VERY SERIOUS ABOUT GAMBLING, YOU MIGHT SAY....

..ITS LIKE A RELIGION; SOUNDS FAMILIAR. I OWE YOU SOMETHING. HOWEVER. I DONT WORK FOR FREE.



OF COURSE! THAT IS NO PROBLEM; I AM INDEPENDENTLY WEALTHY.

I SUGGEST WE LEAVE QUICKLY AS I ONLY RENDERED YOUR ATTACKER UNCONCIOUS.



WHAT!



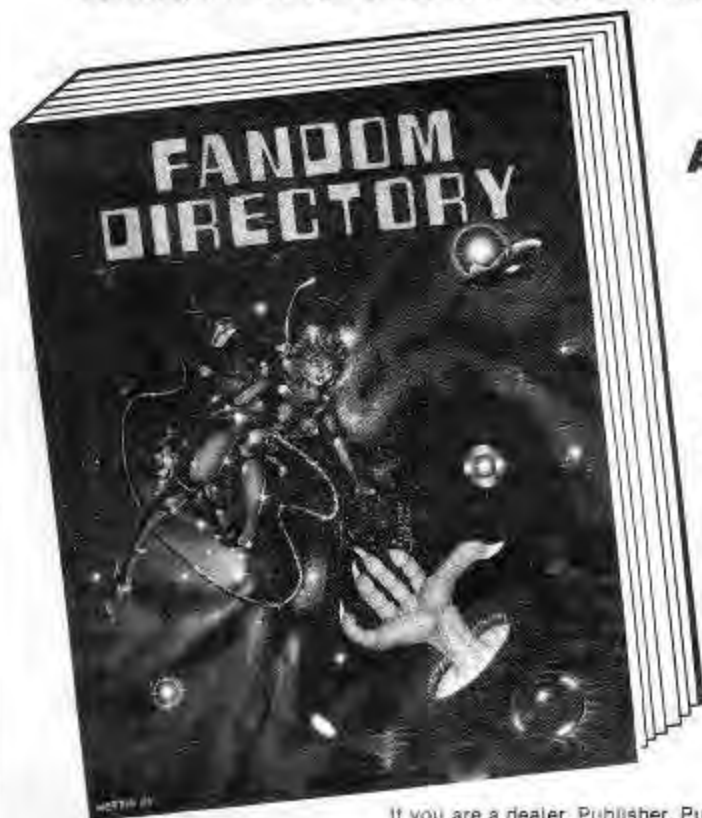
THEN LETS GET GOING. I ANTICIPATE A HEALTHY RELATIONSHIP, -UH -FAZZPQ

BY THE WAY, JUST WHAT ARE YOU ANYWAY?



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FRANCIS RICHARD SCOBEE - 5/19/39 MISSION COMMANDER

MICHAEL SMITH - 4/30/45 SPACE PILOT

RONALD MCNAIR - 10/21/50 MISSION SPECIALIST

ELLISON ONIZUKA - 6/24/46 MISSION SPECIALIST

JUDITH RESNIK - 4/5/49 MISSION SPECIALIST

GREGORY JARVIS - 8/24/44 PAYLOAD SPECIALIST

CHRISTA MCAULIFFE - 9/2/48 HIGH SCHOOL TEACHER

CHALLENGER'S CREW

The crew members of the shuttle Challenger:

FRANCIS RICHARD SCOBEE, 46, a Washington state native, married and father of two, commanded the flight on his second shuttle mission. Scobee flew in Vietnam and went to work for NASA in 1976. He once said, "When you find something you really like to do, and you're willing to risk the consequences of that, you really probably ought to go do it."



MICHAEL JOHN SMITH, 40, the pilot of Challenger, was on his first space mission. Smith, a U.S. Navy commander, was born and raised in Beaufort, N.C. He was graduated from the U.S. Naval Academy, flew a combat tour in Vietnam, trained as a test pilot and was selected as an astronaut in 1980. He was married and the father of three children.



RONALD ERWIN MCNAIR, 35, a shuttle flight veteran, received a doctorate in physics from Massachusetts Institute of Technology and was an expert on lasers. Born and raised in Luke City, S.C., McNaair was chosen with the eighth group of astronauts in 1978 and made his first space flight in 1984. He was married and the father of two.



ELLISON SHOJI ONIZUKA, 33 was an Air Force lieutenant colonel, a former aerospace engineer and pilot. He taught at the Air Force's test pilot school at Edwards AFB. He was on his second shuttle mission. Onizuka, married and the father of two children, served as a crewman on a secret Department of Defense shuttle flight last January. He was born in Kane, Hawaii.



JUDITH ARLENE RESNIK, 36, classical pianist and research scientist with a doctorate in electrical engineering, became an astronaut in 1978. During her first space flight in 1984, she operated the shuttle's arm to delicately break away ice that had formed on the space shuttle Discovery. Resnik was born and raised in Akron, Ohio. She was single.



GREGORY JARVIS, 41, a former Air Force captain who resigned his commission to join Hughes Aircraft as an engineer, was aboard the Challenger to conduct experiments on the effects of weightlessness on fluid carried in tanks. Jarvis was born in Detroit and earned degrees from two Northeastern universities. He was married.



CHRISTA MCAULIFFE, 37, a high school social studies teacher from Concord, N.H., competed with 11,146 other teachers in NASA's citizen-in-space competition to become the first private citizen to fly on the space shuttle. In preparation for the flight, she underwent 120 hours of space training at Johnson Space Center. She was married and the mother of two.



—Compiled by Times staff writer John Kendall

NATIONAL FANTASY FAN FEDERATION

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- () New Member () Joint Membership
() Reinstatement () Group Membership
() Current Member () Gift Membership

Name (please print) _____

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How long have you been interested in Science Fiction? _____

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What Clubs and Cons have you attended? _____

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Which of the following would you be willing to help the club with: corresponding(); recruiting at cons(); organizing activities(); taping for the blind().

Signature _____

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