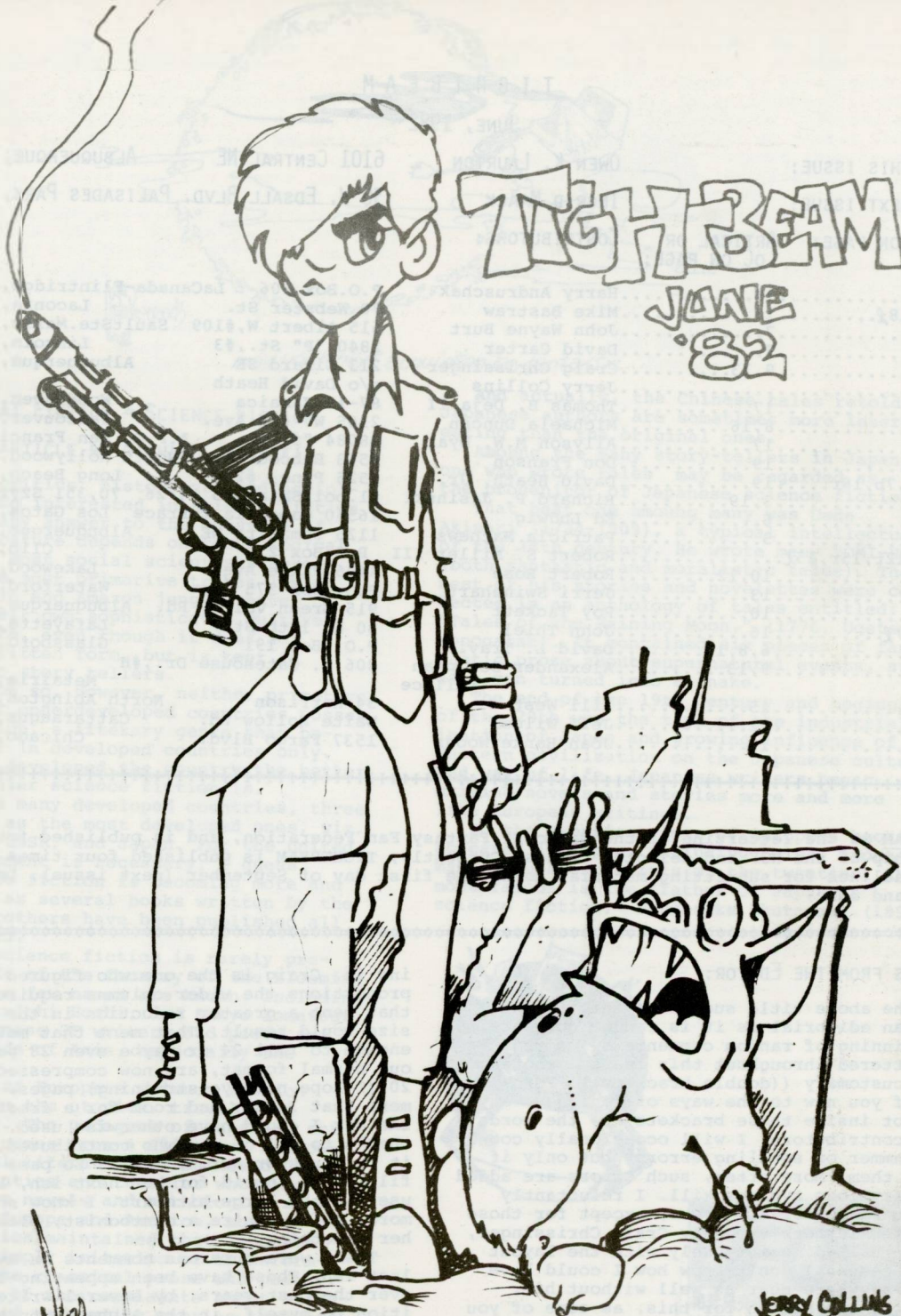


TIGHT BEAM

JUNE
'82



A BOY AND HIS TROG'

JERRY COLLINS
PAUL MEHLER
4-82

TIGHTBEAM

JUNE, 1982

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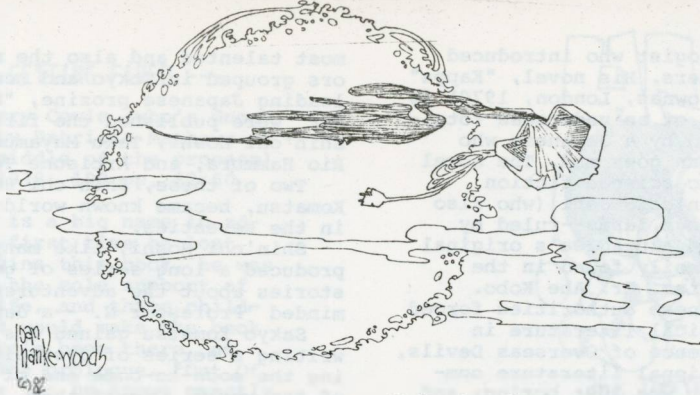
COMMENTS FROM THE EDITOR:

As the above title suggests, this is not really an editorial as it is random comments. The beginning of random comments by me that are scattered throughout this issue, denoted by the customary ((double brackets)). For those of you new to the ways of fanzines, anything not inside those brackets are the words of the contributors. I will occasionally correct grammer or spelling errors, but only if I catch them. More often, such errors are added by my marvelous typings kill. I reluctantly take the blame for all typos, except for those in the few letters typed by Craig Chrissinger, who also helped me immensely with the layout of this issue. I don't know how I could have done it anywhere near as well without him.

Part of the reason for this, as some of you may notice, is that not all the columns are the same width. About half-way through, my typer margins got readjusted without my noticing

ing it. Craig is the one who figured out what proportions the wider columns required, but that ment a greater reduction in the print size would result. That ment that material enough to fill 24 or maybe even 28 pages in our normal format, are now compressed to only 20 (I hope not eye-straining) pages. It also ment that I only had room for a fraction of the art I could have otherwise used. My great thanks to all of you who contributed, whether it be words or art. I'm able to pass on many fillios to Ingrid for her next ish, but did use all the large-size art. I know she'll want more, so if you're a cartoonist, please send her something.

There were numerous comments on my Fable last ish. These have been appearing frequently over the past years, by several writers in addition to myself, in the Alpha Centura Communicator, currently edited by Craig Chrissinger. If you write or enjoy reading Peghoots, contact him at the address above.



...may your next acquisition be fantastic...

SAMURAI FICTION = SCIENCE FICTION

AN ARTICLE BY RICHARD JASINSKI

Literary critics, historians, and sociologists who are interested in science fiction cannot give any answer to the question of how far literature depends on technological development. Most social scientists agree that even the most primitive tribes living in the African and Amazon jungles have developed their own sophisticated cultures and literature, even though it does not exist in a written form, but is kept in memory of the story tellers.

This may be so. However, neither primitive societies nor underdeveloped countries possess science fiction, a literary genre that becomes popular in developed countries only. And the more developed the country the better and more popular science fiction is.

Among the many developed countries, three are regarded as the most developed ones, viz. the USA, the USSR, and Japan. For the United States no comment is necessary, I guess. Soviet science fiction is becoming more and more popular as several books written by the Strugatski brothers have been published all over the world.

Japanese science fiction is rarely presented outside of the Country of the Blooming Cherry. Only a few names are known, including Abe Kobo, Shin'ichi Hoshi, and Sakyo Komatsu. But most Japanese SF writers and poets are unknown outside of Asia, especially the youngest ones.

American and European science fiction developed from the utopian, travel, and gothic novels. The pedigree of Japanese science fiction comes from a different source--from classical literature of mainland China.

In the twenties and thirties when the first Japanese novels and anthologies were published in Europe and America, most of the literary critics maintained that Japanese fiction was simply imitation or transformation of Chinese classical prose and poetry. It reminds me of the complaints about Shakespeare who used to rewrite stories that had been known before.

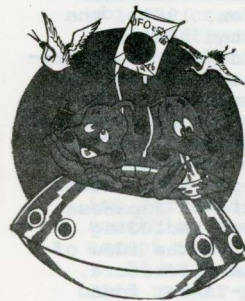
And actually, the Chinese tales retold by Japanese authors are sometimes more interesting than the original ones.

Among the many story-tellers in Japan, one who wrote tales may be regarded as the progenitor of Japanese science fiction

That best one among many was Ueda Akinari (1734-1809), a typical intellectual of the 18th century. He wrote many YOMI-HON (both fantastic and moralistic tales). The best of his stories and novelettes were collected in an anthology of tales entitled: "Tales of the Raining Moon," (1776, Ugetsu Monogatari). It contained six pieces of fantastic prose about supernatural events, such as a man turned into a snake.

The end of the 19th century and beginning of the 20th was the time of the industrialization of Japan and growing influence of Western civilization on the Japanese culture and way of life. Japanese writers began writing novels and stories more and more like European writings.

In the twenties, lots of European books appeared in Japan, including pulps. Among many popular novelists of the twenties, the most famous is the 'father of Japanese science fiction,' Ryunosuke Akutagawa (1892-



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1927), the English philologist who introduced utopia to Japanese readers. His novel, "Kappa" (1927, translated by Brownas, London, 1970) is a satirical description of an underseas totalitarian society, visited by a Japanese who after his return to Japan goes mad. The novel influenced many domestic science fiction authors, especially Shin'chi Hoshi (who also sends his heroes to strange lands--ruled by military dictators). And Akutagawa's original sense of humor can be easily found in the novels of the Japanese Lem, Dr. Abe Kobo.

During the war, Japanese authorities forced writers to follow classical literature in order to stop the influence of Overseas Devils, but all in vain. Traditional literature compared to Western fiction was just boring; and besides, it was also borrowed, from neighboring China.

The American presence in Japan after 1945 did not influence Japanese science fiction very much.

In the fifties begins the Golden Age of Japanese modern literature. The big boom in Japanese science fiction began in the sixties, shortly after the space race between Russia and the States had begun.

In 1957 the first Tokyo SF magazine was founded, and shortly after several publishers began to publish series of Japanese and foreign science fiction. The first sets of SF books in Japan were either translations of classical British, French and American SF, or up to date translations of current US science fiction.

Similarly to Poland (Lem) and Russia (the Strugatskis), their big boom came after the first book of their greatest author was published. Abe Kobo (b.1924), a doctor by profession, is that number one who started the SF boom in Japan. In 1951 he turned to writing full-time, and has been acclaimed as one of the leading original avant-garde writers.

Apart from his well-known "Woman of the Dunes" (1962, translated by Saunders, London, 1964), he wrote many novels. The best of his SF works is certainly "The Face of Another" (1964, transl. Saunders, London, 1969), the story of a scientist who has had his face mauled in an explosion. To hide the disfigurement, he has made a mask so perfect as to be undetectable. The mask even enables him to commit a murder without danger of being traced by the police. The book was later filmed in Japan.

The novel became a main topic of a nationwide quarrel between two groups of Japanese literary critics. Some of them, including Kitamura Ko, were disgusted with the idea of introducing SF into mainstream literature, while others, including Okuno-Takeo, found this idea very interesting and even revolutionary.

In the sixties began appearing the works of famous full time SF writers of Japan; young writers contributed to SF prozines, then after gaining some sort of popularity they were published by the main domestic publishers: Sintyosa, Kayokawa, and others. The

most talented and also the most popular authors grouped in Tokyo and contributed to the leading Japanese prozine, "S.F. Magajin". In "SF" were published the first stories of Shin'chi Hoshi, Taku Mayamura, Sakyo Komatsu, Rio Hammura, and Artisune Toyota.

Two of these, Shin'chi Hoshi and Sakyo Komatsu, became known world-wide as SF writers in the seventies.

Shin'chi Hoshi, like many great writers, produced a long series of good, witty short stories about the adventures of the absent-minded 'Professor N.'--a Japanese Ijon Tichy.

Sakyo Komatsu gained his popularity for writing a series of dystopian novels, fortelling the soon-to-come end of Japan and the rest of the world. One of them, "The Fall of Japan," became a world-wide best-seller and an SF classic. In it, during an earthquake the islands of Japan disappear under the ocean, but shortly before the whole population had been evacuated to different countries all over the world. The novel itself contains so many realistic descriptions and gives such reasonable explanations to many questions dealing with earthquakes in general that a group of scientists exclaimed Sakyo Komatsu should be given a scientific degree for it.

In the sixties and seventies a lot of various SF and fantasy clubs were founded in Japan. They grouped around different special interests, such as Hobbit lovers, U.F.O. believers, and Star Trek fans (e.g. Star Trek Club of Japan, 111-21 Otorii-Cho, Kyoto, Japan). Each group of fans is oriented on a different activity--Star Trek fans are eager film collectors, Hobbit lovers are usually book worms, and UFO believers are active tourists who wait for their turn to catch (i.e. take a picture of) their own U.F.O.

Japanese immigrants in the United States also have their own bi-lingual fanzines and SF clubs, mainly in California where they have settled for over a century.

The seventies, apart from the growth of fandom, brought a new generation of writers born in the 40s and 50s. Taku Mayamura and Yasutaka Tsutsui belong to the generation of "the angry SF writers."

Yasutaka Tsutsui became popular in 1973 when his first great novel, "African A-Bomb" (Afrika Bakudan) was published by Bungey Shiun' tsui publishers. The novel tells about the ambitions of African politicians who have bought from the United States some useless, old A-Bombs, guarded by former U.S. Marines from Viet Nam.

The eighties may be the years of great prosperity for Japanese science fiction, which should get out of the Asian ghetto protected by the sky-reaching wall of language difficulties. If Japanese publishers begin printing their books in English, as Tauchnitz and other German publishers used to do before the last war, the world SF readership will face an expansion of Japanese fiction. I'm afraid that they will do it sooner or later, as they did with their cars, radios, computers, and TV sets. But don't worry, it won't be the worst thing in the world--just another Golden Age.

HOW TO SURVIVE GETTING FIRED ---

AND WIN! by Jerry Cowle (who's done it), reviewed by Patricia Mathews (who's in the middle of the process) Warner Books, 1979, 199 pp, \$2.50

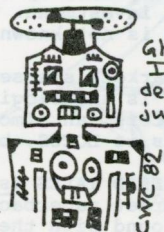
Jerry Cowle is a big name in advertising. The first time he lost his job, he begins this book, he was over forty and the sole support of himself, his wife, and three children. This alone would make the book worth buying: he's been there, at its roughest. The prologue, "Out of Work," confirms it: he knows exactly how it feels, both when it happens and over the long haul. Now comes the advice.

Cowles' advice is good advice. Some of it is impossible to follow unless you were an executive to begin with. "Arrange for office space, a telephone, and secretarial services," is rather hard for Jane, Lily, and Dolly in the girlpool; it's even harder for the mailroom clerk or the maintenance people. However, adding the rider "if you can," his book is all excellent advice. I'd only quibble with one bit, "Don't answer blind ads." All you lose is 20 cents, and, at least out here, there may well be an answer.

But for practical details of what to do when you lose your job, how it feels, how to deal with your family and your own feelings and employment agencies, where to find leads, and what to do about the problems that may have killed you, this book couldn't be better. When it comes to reaching financial rock-bottom, it really discusses rock-bottom, food stamps and welfare, not just making the little woman bake her own bread.

A practical, helpful, and realistic book that even makes one feel better about being fired.

The first thing to do, says Cowles, and he is quite right, is to immediately establish that you were laid off, and what severance pay you have coming, and whether you have any paid vacation coming. Most other benefits--sick leave, tuition, and



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insurance--do not carry over; but some group insurance policies allow for a months transition time during which they are still in effect. Check it out!

Tell your family. They have a right to know. Tell your professional contacts; spread the word. Somebody may know of someone else who is looking for help. Besides, Cowles points out with the wisdom of one who has been there, the people who would be very glad to help you last month will find themselves turning lukewarm or having nothing to back up their easy promises when you really need it. Not villainy; just the human tendency to forget the absent and to bite off more than they can chew. Milk those contacts for all it's worth, but don't count on any one of them.

Apply for unemployment insurance immediately. It's yours; you earned it. You're the person it's there for.

Watch out for agencies. Some are good; others try to reduce you to an abject, crawling worm. That way they can stuff you, a square peg, all the more easily into the round hole they have on file and make their commission. Sometimes prospective employers will pull the same thing, too. Cowles, admittedly not speaking from a depressed economy, warns "Don't fall for it. They're not worth working for, and they may think there's something wrong with you if you accept their obviously bad deal."

If an entire industry or company goes under, you have the perfect reason for being out of work. Don't be ashamed; everybody in town is on your side.

And at last comes the glorious day, Cowles adds, when you hear those magic words. "When can you start?"

"Immediately."

TWO BOOK REVIEWS by David Travis

THORN. Fred Saberhagen. Ace 80744. \$2.75

This is one of Saberhagen's series on Count Dracula. The previous ones are: The Dracula Tapes, The Holmes-Dracula File, and An Old Friend of the Family. The first two are not necessary, but you will be able to follow Thorn better if you have read AOFotF. I find all of them very well written and plotted, with a logical and reasoned approach to explaining vampires, their nature, powers and limitations. I recommend the entire series.

Thorn in particular begins to delve into the history of "Drakulya", his early life and his relations with King Matthias of Hungary. In the present, he is seldom or never referred to as Dracula; in this novel he is Mr. Thorn.

The current novel is in the form of alternating stories. One is in the fifteenth century; while still a "breathing" man he searches through Italy for his bride. In the twentieth century--now--he is not breathing, and searches for a portrait of his bride painted when he and she were both breathing. The book does not indicate how he became a vampire, though reference is made to his "powerful will to live and to achieve revenge".

These are very readable, action-filled novels; at times very gory. If you are (as I am) a "fan" of vampire stories in general and Count Dracula in particular, you won't want to miss these.

BY BLOOD ALONE. Bernhardt J. Hurwood.

Charter 08990-9. \$1.95

Question: at what point does the "sincerest form of flattery" become an obnoxious rip-off? Answer: when the imitation is as badly done as this one.

The author is imitating Anne Rice's Interview with the Vampire, which was well done, original, and a best seller. BBA is neither of the first two, and certainly does not deserve the third. If Bernhardt J. Hurwood is a pseudonym for a poor and deserving SF/fantasy author, I wish him well. But By Blood Alone is full of pedestrian prose and heavy-handed "plotting" (especially if you've read the Rice novel). It also has an ending that is so obvious that I kept telling myself he wouldn't dare. He did.



Ed Ludwig " Good news from the Story Contest:

Last year's Short Story contestants are beaming out of future contests like Captain Kirk, Spock and Uhura from their transporter room--and entering the world of prodom.

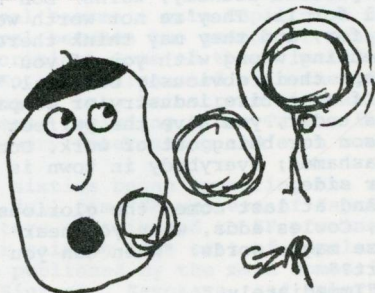
Pat Mathews is now a pro in every sense of the word. Her story "Camilla" is appearing (or has appeared by the time you read this) in DAW's anthology of futuristic warfare, WORDS OF CHAOS. ((Uh, Ed, the warfare in Darkover genre stories tends to be incidental, when it is present at all. And most of them take place during a feudalistic period, even if it is chronologically in the future from 1982.)) Two more stories have sold to Marion Zimmer Bradley for forthcoming anthologies. Pat's contest submission of last year, "In Nomine," will appear in OWLFLIGHT, which might be considered a semi-pro magazine.

David L. Travis and Lois Wickstrom also had stories in a recent issue of OWLFLIGHT--which, incidentally, is overstocked for the rest of the year.

Stephanie A. Smith has sold a story, "Blue Heart," to ASIMOV's; and Fred Singer has placed a story with AMAZING. AMAZING is not dead. The last word is that it has been purchased by the creators of the game DUNGEONS AND DRAGONS and that they have up to twenty million (!) as capital investment. The address for future submissions is not known at this time by this writer.

With the magazine markets sparse at present, a good possibility now is anthologies. For newer and talented writers, an almost vital source of announcements is LOCUS, box 13305, Oakland, CA 94661.

And remember that WEIRD TALES is with us again. It's in mass market paperback form and probably will not be found with the magazines but with the mass paperbacks.



RESPONSE TO DAVID CARTER

((This ish has letters from a number of people, about a number of subjects. But one specific subject showed up so often that I decided to set comments about it apart as a separate section. That subject was prompted by a letter from David Carter, which is repeated below. Having read the Bova editorial, I was mildly dismayed that noone addressed the main thrust of that original article, that fandom is a waste of time that we should spend becoming scientists and technicians and supporting the space program. Still, I guess that would be a bit heavy to talk about in the N3F.))

David Carter " Have you read Ben Bova's guest editorial in ANALOG? He raises a lot of questions about the future of the space program, the SF magazines, and SF fandom in general. He wants more support for the space program and technology in general.

What he says about the problems of the SF magazines is disturbing because SF fandom is a child of those magazines and the print medium in general. Can fandom and N3F survive without the prozines? Can it survive in an electronic data system world? It would be ironic if the world it helped create killed fandom.

It is also ironic that while SF is concerned with the future, few people seem interested in the future of SF. Could we put together a "futuristic group" to study the problem? There are 400 such groups in such mundane institutions as states, corporations, and foundations. We don't, and we should.

Can SF survive on novels and screenplays? Can SF survive without print? Can serious SF be made on the screen or is it all going to be laser duels, dog fights, and dazzling special effects? Can SF on TV and in movies examine social problems, especially those caused by technology? Right now, that is most of them. In the future, it will be all of them.

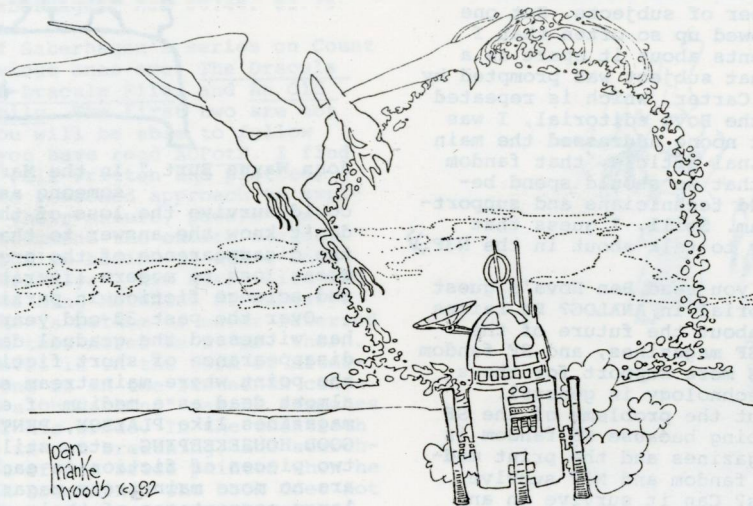
What do you think?



John Wayne Burt " In the March issue of TB someone asked if fandom could survive the loss of the prozines. I don't know the answer to that question, but the disappearance of the prozines would be a great loss to modern literature in general and science fiction in particular.

Over the past 30-odd years North America has witnessed the gradual decline of and disappearance of short fiction magazines to the point where mainstream short fiction is almost dead as a medium of expression. Granted, magazines like PLAYBOY, PENTHOUSE, REDBOOK, GOOD HOUSEKEEPING, etc. still publish one or two pieces of fiction in each issue, but there are no more mainstream magazines that devote large percentages of their contents to short fiction; you have to find college literary journals for that. Aside from a couple of mystery magazines, the SF prozines are virtually the last bastion of good short fiction in North America. Where else except in the SF prozines can you find novellas and novelettes any more?(except, as I said, in college literary magazines--and you have to give them such long works; and then such magazines don't pay for them.) The SF prozines are the only vehicles keeping short fiction alive; the disappearance of these zines would mean the virtual death of any fiction short of novel length. The stories published in the prozines represent about 15% of the total amount of short fiction published each year in the U.S.; that's a pretty hefty chunk. And to find the other 85% you have to look through hundreds of mainstream magazines that publish only one or two pieces per issue--and many of those magazines do not come out on a monthly basis.

From a writer's point of view the loss of the prozines would also be a disaster. The prozines provide the unique opportunity for a would-be writer to establish a reputation for himself before moving on to novel writing. That's how masters like Heinlein, Asimov, and Pohl got started; Asimov was writing short fiction for ten years before he wrote his first novel in 1950. The magazines give a writer the chance to try different forms, styles, viewpoints, and themes in an effort to determine which ones are best suited to his talent and temperament. The prozines cater to material from short story length to novella length; most mainstream publications restrict fiction pieces to about 5,000 words; anything of novella length has to be sent to some literary quarterly--and you have to give it away to such a zine. If the prozines go, SF writers will be restricted to novel writing--except for the material they might sell to the orig-



Michaela Duncan " I would like to comment on David Carter's question--can Fandom survive without the prozines? I say definitely. The prozines are good for reading about upcoming books and cons but fanzines are a better means of communicating for fans. In the Pacific Northwest (I also include B.C., Alberta and Idaho here) fandom is surviving very well-- plenty of excellent fanzines come from here and there is lots of good fannish activity. Fandom will definitely survive and flourish.

Bill West " Some interesting questions! Yes, SF can survive without the prozines; it has already done so with a vastly reduced field of prozines as compared to twenty to thirty years ago. Fandom, in fact, has spawned more fanzines in the last ten years than you could shake a stick at. There might be some fall off in the next decade, because the post-war baby boom has passed on and the percentage of teens (the age when most fan become active) has dropped, but I believe it will survive. It will continue the trend towards splinter groups, a la Darkover, Star Trek, McCaffrey, Deryni fan groups.

David L. Travis " I found the comment by David Carter about the survival of SF with/without the professional magazines interesting.

Fandom was created by the SF magazines, midwived by editor/publishers who wanted to increase circulation. Can fandom survive without them now? My guess is that the answer is yes, but... I would expect more fragmentation would occur (i.e. more "StarTrek fandom", "Darkover fandom", "Tolkein fandom") centered around one particular aspect---a single author, movie, TV series, etc. There would be fewer 'generalists'.

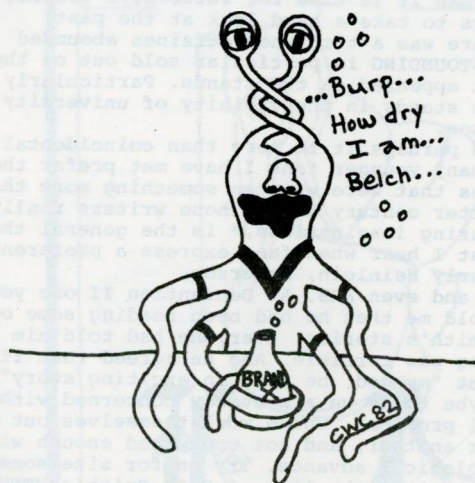
I would hate to see the magazines go. I like short fiction both to read and to write. SF is really the only area of publishing where short fiction is still an important part.

Could I suggest that N3F members who would like to encourage an old, struggling prozine give serious consideration to AMAZING? I think you would/will be amazed at the quality of the current product. Pick up a copy---better yet subscribe (1 year \$9, 2 years \$16 from AMAZING, PO Box 642, Scottsdale, AZ 85252.)

Craig Chrissinger " My answer to David Carters question is yes, prozines are important to SF. But would SF cease to exist without them? I don't know for sure, but I think SF would still exist, especially if some of the novels were collections of stories. And you are forgetting fanzines. While fanzines are amateur publications, many do print fiction and I don't think any faned in his right mind would turn down a chance to publish a story by an established pro writer. And don't forget that many pro writers had their beginnings in fanzines.

((Putting aside the quibble that David only worried that the demise of prozines would kill fandom, not the entire field of SF, how many writers, once they turned pro, would still be willing to write for fanzines? No pay, in fact negative pay, since time spent writing for non-paying markets subtracts directly from time spent writing for pay. The ego-boo of appearing in a fanzine, while great for us amateurs, wouldn't be nearly as impressive for someone who could expect a novel-length work to sell for multi-thousand copies. A better question might be, without prozines, could anthologies keep alive the SF short-story?))

I think SF can be made on the screen-- but the dazzling special effects will continue because SF is about the fantastic and futuristic. Special effects (including make-up) bring our SF worlds to life. Could SF survive without print? That is a technical question.



A Tight BEM

If you mean without being printed on paper, the answer is most certainly that it could survive. Our books and magazines of the future may come to us on the video screen. They will not be printed, but we will still have to read the words on the screen. So yes, SF can also survive in an electronic data system world. But back to the prozines--they are necessary because they provide an outlet for expression by authors, both new and old. And many new writers make their first sales to prozines. Actually I need to read Ben Bova's guest editorial in Analog first before I can really respond to Carters questions.

Alexander Doniphan Wallace " In response to the cogent queries of David Carter, it appears likely that the status of Fanlandia will be determined by the economy, in an obvious fashion. If the Fed's discount remains high the recession will continue and perhaps become a depression. No jobs, no money and hence no Cons, no fanzines, no movies, no nothing. Contrariwise, if we stop buying Japanese cars and electric gadgets, leave off French wines and perfumes, and such-like oddments, then the economy will burgeon and Fanlandia will be its own pleasant place again.

As to the role of prozines, there are now only four that appear regularly with an ample circulation--OMNI, ANALOG, F&SF and IASFM. It appears to me that the main business of fan-acking ((sic)) is carried by the fanzines and the semiprozines, such as LOCUS, Geis' SFR and Andrew Porter's couple. Now enlarge your perspective and observe that the British have no prozine that meets the criteria that I set for our PRO FOUR above; yet they have a very active community. Farther away the Australians publish excellent fanzines and are vigorous in most respects. NOTE WELL: my information about Britain and Australia comes only from reading their fanzines, I have never been to these remote places. The weight of the evidence is to this conclusion: Given a healthy economy FANLANDIA will flourish, with or without prozines. The British economy is weaker than ours and ~~yes~~ they seem to do well.

((I'd add a couple to your list of U.S. prozines, but not enough to foil your assertion that prozines are already a weak force in Fanlandia. Actually, I'd say none at all, since only AMAZING actively recognizes Fandom.

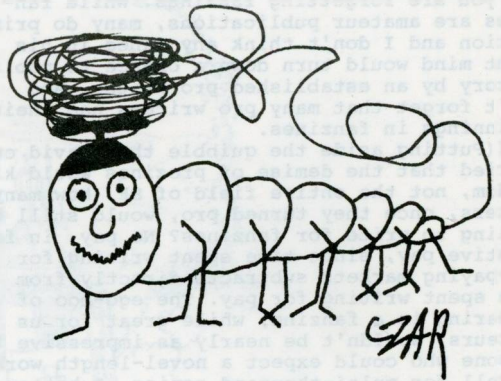
My understanding is that the U.S. prozines are as widely available (though slightly more expensive) in the U.K. and Australia as they are here. However, due to censorship restraints, they are not readily available in the R.S.A., and fandom there is radically different than it is here. Perzines and apazines are totally unknown, and only one zine of any sort, a club-sponsored fiction-zine, is produced. Even there, the fiction is well written, but in a style and using subjects that are 20 years out of date in this hemisphere. The absence of prozines is probably not the decisive factor in South Africa having such a stunted fandom, but it would make for a better benchmark than Britian.))

Robert Rose " In the March ish David Carter raised an interesting point which I think I can shed some light on in view of personal experience. Can fandom survive (a) without the magazines, and (b) in a world of electronic data handling? As far as (a) goes, I can only say that I read SF for years without realizing that the magazines existed, and discovered fandom only through auxilliary reading on the subject of Star Trek. My SF tastes are molded by books, and I don't follow the magazines except sporadically.

But for (b) I can be a bit more definite. In the soon-to-be and it's-about-time-! world where mail is sent via home computer, instantly and cheaply--fandom will thrive. I used to be a user on the CYBER 170 system used by the California state university and colleges--around 17 campuses throughout the state. One of the things I used to do when not programming was to check out a data file called FANZINE, a bulletin board program where users could leave notices of interest to other fans. (There were similar programs for jokes, political opinions, movie reviews, discussions of theology, and even computer programming.) The info presented was not particularly organized and occasionally some was bogus--but it was prompt. Anyone with an important piece of news left it and everyone else could read it immediately, instead of waiting for a paper fanzine to be typeset, printed, and mailed. I used to find out who won the Hugos this way, only two or three days after the fact, instead of the usual two or more weeks waiting for it to filter down from friends of friends of friends who had been in attendance. There were also system mail programs, and one very interesting feature known as TALK, a program which allowed immediate give-and-take conversations by CRT between up to 15 users at a time (sort of a party-line by typer, with options for sending private messages.) This program was eventually banished from the system, as it was so popular that it used up far too much system time.

I am no longer a user of the system, and my fan-oriented social life has suffered somewhat. The users organized mass parties, arranged to meet at cons, corresponded by regular mail during the off-season, and often spent hours, late at night, flashing messages back and forth from city to city on topics as serious as the death of John Lennon and as trivial as Bob & Doug McKenzie.

I think the electronic revolution will help, not hinder, fandom.



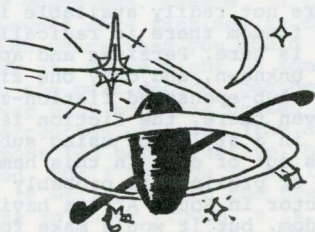
Roy Tackett " I missed Bova's guest editorial in ANALOG since I've only recently resubscribed to the magazine after letting it go for a couple of years. From David Carter's letter I gather that Bova speculated on the witherwards of science fiction, among other things.

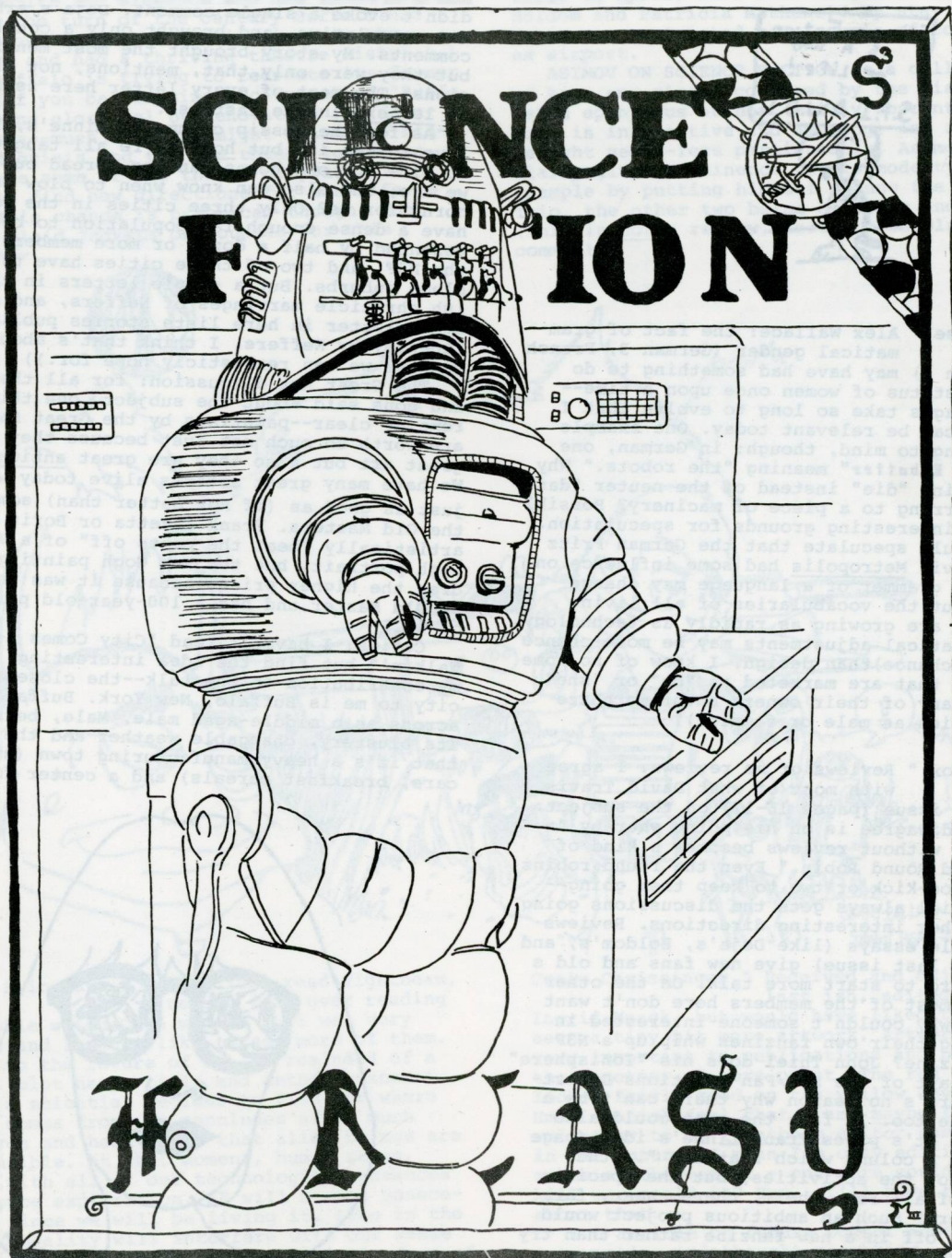
Mayhap it is time for futuristic looking editors to take a hard look at the past.

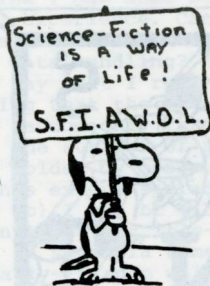
There was a time when stfzines abounded and ASTOUNDING in particular sold out on the day it appeared on the stands. Particularly so on the stands in the vicinity of university campuses.

And perhaps it is more than coincidental that many younger fans I have met prefer the stories that were written something more than a quarter century ago. "Those writers really had daring imaginations," is the general theme of what I hear when fans express a preference for early Heinlein, Anderson, Vogt, and even ERB. At Denvention II one young fan told me that he had been reading some of Doc Smith's stories. Everyone had told him the writing was terrible. And he agreed that it was but "my god, he told an exciting story".

Maybe today we are overly concerned with social problems, which work themselves out one way or another, and not concerned enough with technological advance. Try on for size some stories along the line of G.O. Smith's VENUS EQUILATERAL series but concerned with the terraforming of the actual planet. No canals on Mars? Dig some to carry the water imported from the Saturnian system. The future of SF lies in upbeat stories of science not downbeat stories of social problems or fantasies of warlocks and flying dragons.







Robert Rose " Alex Wallace: the fact of grammatical gender (German 3, French 2, English 1) may have had something to do with the status of women once upon a time--but languages take so long to evolve that I doubt it can be relevant today. One example does spring to mind, though: in German, one says "die Roboter" meaning "the robots." Why the feminine "die" instead of the neuter "das" when referring to a piece of machinery? Possibly interesting grounds for speculation.

((I would speculate that the German Fritz Lang's movie Metropolis had some influence on that. The grammar of a language may change slowly, but the vocabularies of all living languages are growing as rapidly as technology, and grammatical adjustments may be more chance (or miss chance) than design. I know of no home computers that are marketed as "he" or "she", but how many of their owners anthropomorphize their babies as male or female?))

Jeff Wilcox " Reviews or no reviews: I agree with most of what David Travis said last issue (pages 16-17) on the subject. Where we disagree is on his point whereby "a lettercol without reviews becomes a kind of attenuated Round Robin." Even the round robins need a good kick or two to keep them going--new material always gets the discussions going off in other interesting directions. Reviews and article essays (like Deja's, Holdom's, and Laurion's last issue) give new fans and old a springboard to start more talk. On the other hand, if most of the members here don't want reviews, why couldn't someone interested in publishing their own fanzines whip up a N3F 'review' zine? John Thiel does his "Ionisphere" zine as part of the Pro/Fan Relations Department; there's no reason why there can't be a reviewzine too. In fact the zine could also work into it's pages Frank Linne's idea (page 15) about a column which features "...the doings, not the activities, but the specific actions of all Fen...here, there, near, far, and yonder." Such an ambitious project would be better off in a new fanzine rather than try to squeeze it in the present house organs (yeah Mike, that phrase does sound weird).

((A goodly number of the members DO edit fanzines that carry reviews, and those I'm in

touch with are constantly begging for more. However, notice the breakdown this ish--Holdom's article was almost straight review, and didn't evoke a single comment. Deja's article was speculative, and brought only a couple comments. My story brought the most mentions, but they were only that, mentions, not discussions. The meat of every letter here is based on letters in the last ish.

As for the gossip column of Linne's, I'd love to see it, but how? We're all taught not to blow our own horns, and as spread out as we are, who else can know when to blow our horns for us? Only three cities in the world have a dense enough fan population to be represented by half a dozen or more members in the N3F, and two of those cities have to include suburbs. But a couple letters in this ish chronicle marriages of Neffers, and another letter in here lists stories published recently by Neffers. I think that's about as much as we can realistically hope for.))

The Great Art discussion: for all the pros and cons said about the subject, one thing remains clear--paintings by the Great Masters are worth so much not just because they are great art but also they are great antiques. We have many great artists alive today who are just as good as (if not better than) some of the Old Masters. Frank Fazetta or Boris may artistically "beat the pants off" of a Van Gogh portrait, but the Van Gogh painting will draw the higher prices because it was done by an Old Master and has a 100-year-old pricetag on it.

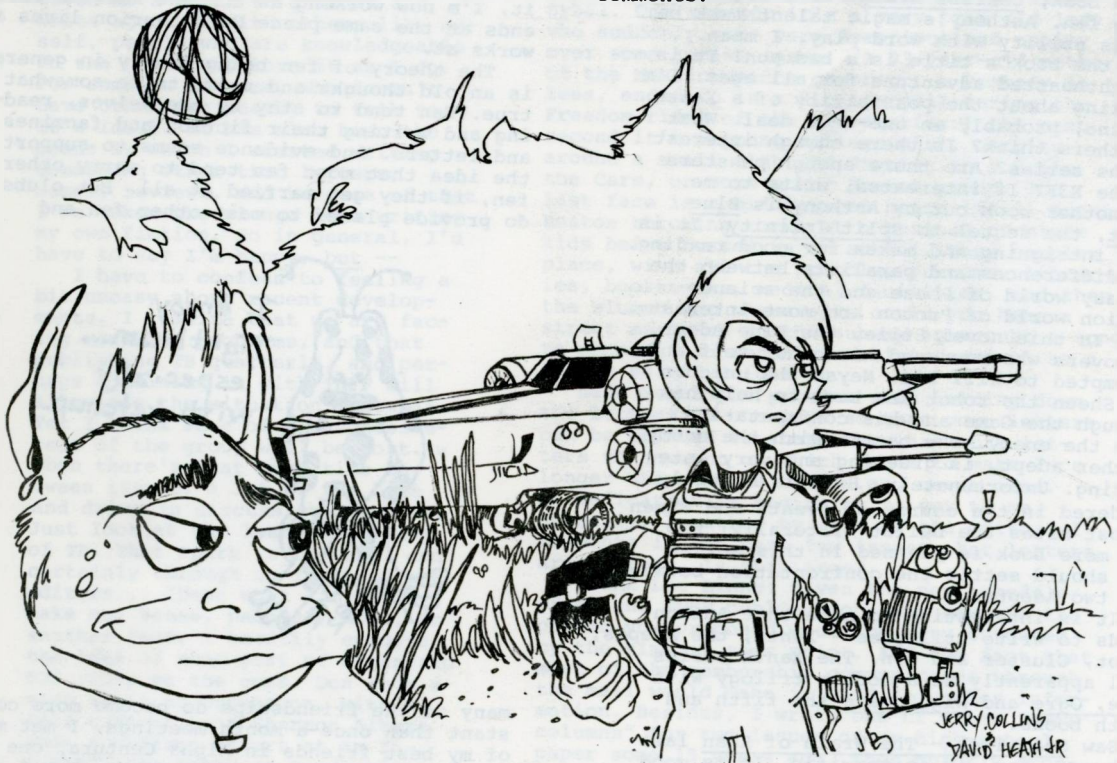
Cities: I haven't read "City Comes A-Walkin'" but find the idea interesting. Here's my contribution to the talk--the closest big city to me is Buffalo, New York. Buffalo comes across as a middle-aged male. Male, because of its blustery, changable weather and the fact that it's a heavy manufacturing town (steel, cars, breakfast cereals) and a center for



shipping on the Great Lakes. And middle-aged, because earlier in its history it had known great wealth and elegance and has since lost it. (At the turn of the century Buffalo had the largest number of millionaires in the country, and had a thriving theatre district.) Today Buffalo is trying to recreate its former glory (if you can imagine a city called "Buffalo" being glorious) by renovating its downtown area--much as a man might reach the middle-aged crisis and try new things to try to recapture some of the things of youth, in order to find new directions for his life to take. This change is practical though, not flashy plaid jackets or toupees for this character.

Alexander Doniphan Wallace " As to cities, Paris is a jeune fille in April, so I have read (cf. Lynne Holdom and Patricia Mathews). My stay in Paris was restricted to a couple of hours in an airport.

ASIMOV ON SCIENCE FICTION is a collection of bits and pieces composed by the distinguished eponymous author, mainly reprints. The book is informative and amusing, and should delight neone-fers particularly. Asimov regularly gives prominence to his modesty, for example by putting himself among the Terrific Trio, the other two being Heinlein and Clarke. (This is not a review, merely a couple of comments.



Jerri Swinehart " Having just read Tightbeam, I nearly fell over reading the fable which Owen wrote! That was very clever and I would like to see more of them.

As to the future of SF, am reminded of a story (plot hazy, title and author unknown) where a scientist decides to find out where humor comes from. He concludes after much research and hard labor that alien beings are responsible. At that moment, humor stops. Maybe with all of our technological advances and space exploration, SF will become unnecessary since we will be living it. Like in the story, reality will interfere with our sense of wonder and SF will not be a viable form of literature anymore.

Enjoy reading Tightbeam, the editors have been doing a good job.

Craig Chrissinger " Received and enjoyed the last ish, edited by Ingrid Maack, but would have liked to have seen a tiny bit more artwork. Artwork is very important to publications and breaks up the monotony of pure print. The red ink looked fairly good on the yellow covers. Hmm, fannish fool that I am, maybe I will volunteer to be Tightbeam editor sometime in the future. I mean I'm only editing two zines at the moment - one more couldn't kill me, could it? Hmm...I'll have to think about that.

The article on future Doctor Whos was interesting and thought-provoking. I have seen one-full story of Peter Davison's Doctor and his clothing strikes me as somewhat preppy. He has another prop not mentioned in

Deja's article. This latest Doctor has taken to carrying a carrot in one of his jacket's breast pockets. A cosmic tourist...hmm, it has potential, but sounds very weird. But I do like the idea. From my little exposure to Davison, I must say he makes a good Doctor - he is interesting and has his little quirks, just as all the previous Doctors.

Owen's fable was up to his usual level of putrid pun. He should be condemned to read the entire Oxford English Dictionary in one sitting. Actually, being a punster myself, I enjoyed the tale. And it just goes to prove that Owen can get a pun from anywhere.

Speaking of puns, Piers Anthony's latest Xanth book, Centaur Aisle, is delightful, witty fun. Anthony's magic talent must be in his ability with word-play. I mean... even the book's title is a bad pun! It is a lighthearted adventure for all ages. I'm thinking about the possibility of a Xanth fanzine, probably an one-shot deal. What do others think? Is there enough interest in the series? Are there enough punsters in the N3F? If interested, write to me.

Another book out by Anthony is Blue Adept, the sequel to Split Infinity. It is very intriguing and makes for good reading. The differences and parallels between the fantasy world of Phaze and the science-fiction world of Proton are most interesting. In this novel, Stile, the Blue Adept, discovers who murdered his other self and attempted to kill him. Neysa the unicorn and Sheen the robot are back to help him through the Game and his confrontation with the enemy. The battle with the enemy, another adept, is grueling and very interesting. Unfortunately, Hulk is brutally murdered in the course of events and Sheen almost bites the bullet (literally) too. One more book is planned in this series and should settle the confrontation between the two Adepts.

It is interesting to note that Anthony tends to write trilogies - Xanth, the Adepts, Tarot, Cluster and Orn. The Xanth series will apparently be a double trilogy with Ogre, Ogre and Night Mare the fifth and sixth books.

Saw Star Trek - The Wrath of Khan last week and, boy, is it terrific. It is good Trek and brings back the elements that made the series so enjoyable - the combination of adventure, drama and humor, and the Kirk-Spock-McCoy interaction. Spock's demise makes for one of the most beautiful death scenes I've ever seen in the cinema. It was touching, warm and human. The battles are dramatic, realistic and frightening. Starships can do a hell of a lot of damage. And Khan is one mean, rough, insane dude. He has his motives for revenge, but his thinking shows his insanity. All I can say is "Wow! Go see it! You have to see it!"

Now, on to comments on last ish's letters. I agree with William Goodson's comments on Halloween 3 and Friday the 13th, Part 3. Can you believe that Hollywood keeps producing

this sort of garbage? And now Universal plans to make Jaws 3 in 3-D, no less. See blood and guts appear to fly toward you in the theater! No thank you.

Right now I have a little grey kitten helping me write this letter. The little imp is chewing on my clipboard, clawing the paper, and holding the pen with both paws and teeth. I guess that makes this very fannish-- a cat helping to write it. Now if I only could teach him to type. Ouch! Just got a claw in my leg for that remark. So, I guess I'll teach him shorthand instead ((Shouldn't that be shortpaw?))

I hope Pat Mathews has managed to find a new job. I know what a bummer it is to be unemployed as I just went through two months of it. I'm now working as a night auditor week-ends at the same place Owen Laurion lives and works at.

The theory of fen being lonely in general is an old thought and seems to be somewhat true. Fen tend to stay by themselves, reading and writing their fiction and fanzines and letters. And evidence seems to support the idea that most fen tend to marry other fen, if they get married at all. But clubs do provide places to meet other fen and



I enjoy
Tightbeam...
especially
with ketchup.

many of the friendships do become more constant than once-a-month meetings. I met most of my best friends in Alpha Centura, one of the local SF clubs here in Albuq. But I also do have friends I only see once or twice a month in Alpha events.

Tightbeam and TNFF should remain as separate zines unless absolutely necessary to combine them. Costs are going up, but I think some of us would be willing to pay a little more for good, separate zines. And I think it is unfortunate that Tightbeam has gone to a quarterly schedule. Letters do get old and their contents stale if left unprinted for too long. And waiting three months for an answer or opinion from another member is a long wait. I would like to add my affirmative vote to reviews in TB. Reviews often lead to discussions, and discussions are the meat of TB.

Bill West " First off, my apologies to anybody whose letters or zines have not recieved replies as yet. This has been a very bad winter health-wise for me, culminating in an operation on my right inner ear in early March. Hopefully, now that my ear has stopped buzzing and I no longer have the urge to tilt to the right, I'll do better.

Let's see now, Owen wants views on the N3F, and wither it doth wander. Well, I've been a member for three years or so, and quite happily so. The N3F (why isn't it the NEFFF? We're all Neffers, aren't we?) has given me a forum to discuss and write about sf with others like myself, people who are knowledgeable in the genre and love it as I do. For someone like me, who doesn't have other fen nearby to talk to, it's ideal. It has also been the means by which I started writing something other than letters, namely reviews, and because of that I've taken the plunge into writing my own fiction. So in general, I'd have to say I'm happy, but --

I have to confess to feeling a bit uneasy about recent developments. I realize that we are facing monetary problems, and that publishing TB quarterly, and perhaps combining it with TNFF will alleviate the situation somewhat. Yet I think some of the cohesiveness of the group will be lost. When there's that much time between issues, a lot of the bite and drive in discussions is lost. Just look at the last few issues of TB. That spark is missing, and certainly through no fault of the editors... (Does what I'm saying make any sense, people?) Also, on another tack, I heartily endorse the idea of some sort of organized N3F group at the cons. Don took a stab at it at Noreascon, with a fair turnout, and Sharron Albert made a valiant effort at an informal room party at Denvention. So, if the planned get-together is still planned for Chicon, I will certainly be there and offer my assistance.



David Carter: As to the visual medium, I share your disappointment with the standard Hollywood SF presentations, but doubt that there will be any improvement in the foreseeable future. The best indicators might be what they do with the upcoming productions of DUNE and I, ROBOT. If they're done well, and are box-office successes, we can expect more of the same. If they flop, it's back to the laser battles.

Pat Mathews: I hadn't read CITY COMES A-- WALKIN', but after I read your letter, I went right out and bought a copy. I don't live in Boston proper, but I spend enough time there, so I thought about how it might look personified. Boston has a split personality, like Sybil. One second, it's a very prim old lady who suddenly gets very ferocious and uppity over some social issue. (A 93-year-old mother of the Massachusetts governor, a Peabody no less, ended up in a Florida jail during the Freedom rides of the mid-sixties.) The next second it's a young college girl, hanging around a small club and dancing to J.Geils, the Cars, or some other Boston group. The last face is a middle-aged housewife in South Boston throwing rocks at a busload of black kids being bussed in to school. Very complex place, with all the schools, museums, libraries, bookstores, medical facilities, and then the slums. But where else could you hear a street musician in the subway interrupt a song to announce an incoming train's arrival as a "train solo"? I love it.

Mike Sopp: The problem with holding down the letters to one page so that more letters can be printed is that there are more letters to comment on which tends to make locs longer which means that...aw, never mind. My medication is beginning to get to me. Actually, I gather by some of the editorial comments in the past few issues that letters are scarcer. Is that true?

Frank Lee Linne: Given the new schedule of TB and TNFF publication, any news in the column you proposed would be very outdated by the time it sees print. And the fact that most of the membership communicates through the mail would make it hard to gather information. Besides, I wrote one of those "news columns" for two issues of my high-school paper some 15 years ago, then quickly dropped it when I realized how many problems something like that can cause. Nice idea, though.

I enjoyed the article on Dr. Who and also Lynne Holdom's reviews of C.J. Cherryh's



latest tidal wave of books. I can't say that I agree with her assessment of WAVE WITHOUT A SHORE, though. There were indications as to where Cherryh was going with the mystery of the robed figures, and the relationship between Herrin and the leader of the coup. As Herrin discovered more and more about the nature of his "reality," and the true reality of his world, things became clearer. All in all, I thought the book was an interesting exercise in the nature of objective and subjective realities, and in the nature of human relationships. What impresses me the most about Cherryh is that she consistently turns out good, interesting books. She's amazing.

Hope to see many of you at Chicon.



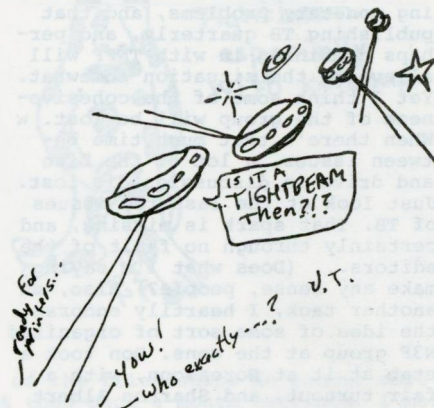
Michaela Duncan " It seems like ages ago (the end of last year) that I recieved copies of Tightbeam or The National Fantasy Fan. At the time Tightbeam seemed to be floundering due to changes in Editor (maybe it was something else) In the past week I have recieved the Feb. TNFF and the March TB. As I was so pleased to recieve them both I have decided to send some of my art work that you might like to use in

the next issue of Tightbeam. ((Thank you. I liked them, and they're in here somewhere.))

Apart from slight irregularities in publication of the 2 zines I am satisfied with what the N3F is doing and I think it is especially helpful to Neffers. I would like it if TNFF had more detailed reviews on Fandom outside of North America. It is good to know who has won the short story contest, but why aren't the winning stories ever printed?

I like Tightbeam because of lots and lots of interesting letters and also the book reviews of which I wish there were more. I would prefer it if it were put out bi-monthly and not quarterly. I also like it if the same person edits every issue.

As I just work temporarily I watch General Hospital fairly often (it is one of the best of the soaps) and Luke Spencer is definitely a powerful character and I guess in a way he does have The Force. He never gives up in his quest - for the past two months he has searched for Laura and is very determined to find her, nothing is an obstacle for him - he will never give up until he has reached his goal.



John Thiel " Actually, the conversation in TIGHTBEAM is getting hot. Some of it borders on insult.

I hope Ingrid Maack will know how to deal with it all, before it turns into an inferno---in the old days it seemed dormant, but some fool has pitched water into it when most people weren't looking.

You invite comments on how the NFFF was disillusioning, if it was. Actually I think there are still illusions, under the surface. But as for improving it, I think it should be more serious-constructive. Perhaps shy away from the burning

issues that beset other people and get back to things a little more commonplace. Things like "swell" and "so's your old man." More importantly, the brooding charnal air that seems to come from reading the lesser-known works of Arthur Machen or Algernon Blackwood's best might be alleviated by discussing some happier tomes. Byron and Robert Burns wrote some fantasies.

I'm going to miss Lynne Holdom as TIGHTBEAM editress and I'll tell you why---she did not express herself at great enough length. If we hear from her completing some of her ideas there might be a lot less feeling of absence.

It's what makes the heart grow fonder.



"THE TURKEY PRIZE MR. FRANKSON WAS GOING TO GIVE THE FIVE STORY WINNERS HAS ROTTEN."

David L. Travis " After seeing my letter in the March TB I fully expected some serious flack about my statement that I do not believe that art has any "real" value. I'll try to ward some of them off in advance. Art has value only if it says/does something to the human mind. (It has value to the creator, but that is another topic.) And unless the art is somehow displayed to enough minds it will seldom (never) have the chance to be hailed as "Great". E.A.Poe is not a counter-example. His works were published during his life and quite widely so. Therefore they had the opportunity to be called "great" after his death. I mentioned VanGogh as an example of perserverance. His work probably survived (to be "great") because his family were art dealers.

In literature, Emily Dickinson comes to mind, though I suppose the jury is still out on whether her poetry is "great". In fact writers go in and out of fasion with great regularity. When I was young, Henry

Wadsworth Longfellow was "great". Now serious critics find him laughable. Will he make a comeback? Who knows?

I hate to depress a "Tired Old Fan who is bored with reviews" but I am enclosing several short ones anyway.

((We all have our little compulsions.))



THE DOCTOR-One thing he has plenty of is time

Thomas B. Deja II
87-15 Jamaica Ave
Woodhaven, Queens, NY
11421

Thomas B. Deja II " (Excuse me, is this mike working? Is it---oh, my) Hello!

For some reason, I found the 29th Owen's Fable vaguely insulting. Of course, I'm new to the group; how am I to know that this thing doesn't go on every day in the N3F. I'll have to ask the editor of last March's 'zine.

Oh, incidentally, I'm not sure if you remember me. I'm the fellow who wrote that strange article on Doctor Who in the last TIGHTBEAM. I expect to see a few reactions this time around, but I realize there are one or two of you who of you who have opinions too strong for a family magazine. In that case you may write to me 'direct' with your death threats and letter bombs.

Like I said, I'm new here, and maybe I've unwittingly insulted some Doctor fan even more fanatical than me (hard to imagine, huh?).

Of course, I don't mind praise, either.

((I have no idea how my fable could have offended. As for the Dr.Who, I passed it around at a local fan get-together, and all found it at least interesting, tho I don't recall that any agreed with your projections. But noone was angered, at least.okl))

Allyson M.W.Dyar " Having just received my baggage from the Air Force (HHG for those in the service) I noticed that I haven't recieved my OO in quite a while, I'd like to say which one I've recieved but getting married, moving and setting up household in a few months means that I've lost track of my fanac.

So here is my current address and I'd appreciate your sending me my OO so I can keep up with fandom. Being here on Guam is like being on the Moon, like no where!

Mike Bastraw " It seems a bit strange to be sending a loc of a zine to someone who did not edit said zine but will be putting together the issue that any reply might appear in.

First things firstly---

The brown ink on white paper is certainly legible but why was the cover done with red ink on yellow paper? Very unbecoming, I think.

Interesting speculation on Thomas Deja's part as to what sort of Who the next Doctor will be. It certainly would be novel enough to have a female in the role but I would expect that she could not be quite the dispassionate "tourist" suggested. Most of the past plots seem to revolve around a certain amount of involvement. Indeed, how could you have a story at all if there was no interaction between the star and the events portrayed? But in the meantime I still have to wait patiently just to see Davidson's Doctor.

((Even the dispassionate observer can find himself involved against his will if he's always making a point of trying to be where the action is, but Thomas specifically stated he saw the possibility for a "meddling" tourist.))

In re: "Owen's Fables #29", the author should be shot several times through the head and then put to a slow death. ((Glad you liked it!))

Rick Sneary: Goodbye and good luck.

Harry Andruschak: You continue to be a real bumner. No one wants to hear the bad news. Tell everyone that things are in great shape, never better, and you could become President of the United States or a second-rate actor, whichever comes first. Of course as good Americans we should all go back to watching TV and playing video games and not contacting our legislators and asking what the hell they think they're doing.

Harry J.N. Andruschak " Recieved TIGHTBEAM for March 1982. I am glad you are next editor, since Ingrid Maack was upset at my dismal letter. It's your turn next.

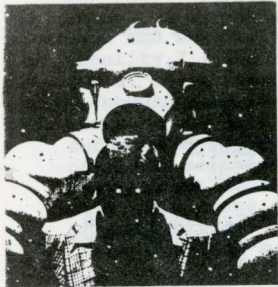
Dr. Bruce Murrey has announced his resignation as Director of JPL. Official reasons included need to develop his career---to write a couple of books---to take a vacation.

I doubt it. I think he is just unhappy that he had to get JPL to take Department of Defense work. He had to do it--30% of JPL's finance will come from them now--this

keeps us going. But the cost! JPL has always been a holdout when it came to scrambling for DoD work. It was one research center where there was no hassel about security and classification of papers. Who needs DoD work when you are creating the Golden Age of Planetary Exploration?

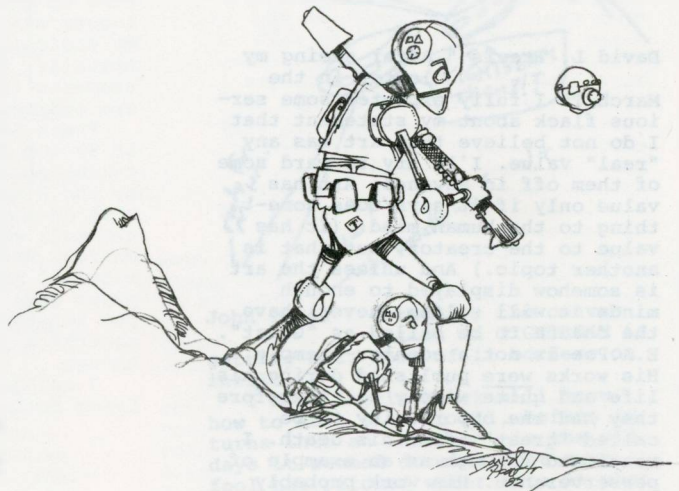
Laid back. That is an overused term nowadays, but I honestly can't think of a better way to describe JPL during 1971-1981. Casual dress code, even Bruce Murrey rarely wore a tie. Friendliness beyond description. Pride at doing something worthwhile that didn't involve new ways of death and destruction. "I work at JPL," is my standard greeting when I meet a new fan who has not heard of me.

That Golden Age is dead, dead, dead. Bruce will not be the last to leave. Me? Well, I still work at Space Flight Operations, and that seems to be out of the DoDs range at the moment, so I'll try to hang in there. But it isn't easy. In fact, I suffered a nervous breakdown last January, which is another reason I resigned. I am getting back together again with the help of my shrink and his trunks, but the old nightmare of WINDSCALE is back with me, and I have to kill it somehow. One of the things I am doing is to type the WINDSCALE story for NIEKAS.



MICHAEL BASTRAW
ILLUSTRATIVE PHOTOGRAPHY

70 WEBSTER ST. LACONIA, N.H. 03246
603/528-1510



((later postcard:)) I want to report that my diabetes has been brought under control, and I will be resuming fanac. However, the pace will have to be slower, and no attempt will be made to run for a NFFF office again.

David Heath, Jr. " Here is some artwork for you to consider for TIGHT-BEAM. I read your plea in March TB and was kinna amused, I know I sent handfulls of art to Lynne H. when she had the thing; but it's possible the junk was lost in transit. Kinna turned me off though and I've been quiet since.

I got married recently and the settling down process has seen me returning to my fanac. ...Sorry this art is folded. Not near my large envelopes as I'm in Irwin on Gallant Eagle, and with all the paratroopers dying here we're too busy to run errands.

Joan Hanke Woods " ((Her handwriting is so beautifully distinctive, it seems almost sacriligious to reduce it to cold type. Forgive me.)) Have some art. The two full page pieces will (hopefully) be in Jeanne Gomoll's AURORA, so till they appear in Madison's (WI) only feminist s.f. zine, please do not publish these. (As if you had any intention to do so.) The others are unpublished and publishable.

((I make it a policy not to republish artwork in any of my zines that's been used once, but I'll gladly give Jeanne's zine a free plug in exchange for the lovely prints.))

I am praying for a job with Midway/Bally (PAC-MAN?) doing silk screen art for their game's bodies. I hope to work as an interface between the games concept and the programmers later on. Soon I hope to afford computer language courses at U of Illinois Chicago Circle. (Fortran, then Pascal, then Assembler if I'm brave.) And--more than any s.f. con I hope to attend soon (including Chicon) is the annual event this July of amateur astronomers--I hope to show and sell, and to learn more about these soulfully silly and wonderful stargazers. I want to finish my own 'scope when I get some money--and get away from this insufferable fannishness. I'll suffer it as long as it's fun--beyond that--no! (smile) Fairweather fan am I, willing to work, unwilling to take drek.

Don Franson " If you really want Neffer art in your Tightbeam, Owen, you should start now asking the artists in N3F individually. A Broadside doesn't always get results. For example I just was reading a fanzine, Private Heat, by Lee Pelton, and saw a good illo by Allen Koszowski. He is now in N3F. Same with Joan Hanke-Woods and Wayne Brenner. Read the "New Members Interests" items in the last year of TNFFs and see what ones are artists or are willing to do art. I thought the filler art you used in the TNFFs you did before I took over were not always worth more than the white space they filled. In other words, you had to rely on local fans, some of which were good, to be sure. But some were just scribbles and didn't add to the layout. You had to use what was available.

I'm giving you this advice cheap because I don't want to use it myself. TNFF has only room for filler art, and I don't seem to have any but I'm afraid to ask lest I be swamped with crud, so I continue to not ask. Another

thing--Ingrid Maack said she didn't get any art for TB. I definitely told people to send art--so they don't pay attention to such statements. (Page 19, Dec. TNFF/TB.)

If the artist you contact don't feel like doing any new stuff, they might have some old stuff to send you. After talking about an "art" issue of TB, you better produce one. Obviously, letters are still scarce, for some reason.

((The above letter from Don was dated March 25th, and when I recieved it, I intended to carry out his suggestions. However, I began getting enough art that I decided I could risk the experiment of seeing just how unresponsive the membership of N3F was. Are Neffers typical fan, anxious to jump at a chance to contribute their talents, or are they more like mundanes, who have to be specially prodded to do anything at all? I like to think Fans are Slans. This ish (and the next one) should provide the answer to which viewpoint is correct.))



Richard P. Jasinski " Owen, you used to send me one of your nice zines once, and I was that dirty pig that hasn't contributed to your publishing activity--and I don't even remember if I thanked you.

I'm writing more essays and articles now than ever before. Also started to translate stories, from Russian (the Strugatski brothers), Polish (different authors) and German (E.Simon(?)). I have some stories already translated, incl. Japanese one, "When it is Springtime", by Shin'ch Hoshi & "Wanderers and Travelers" by the ((sorry, I couldn't make out the name)) brothers. Now am enclosing my short article about Japanese SF. Hope it may be of some use for other N3F members.

((This letter was written before the latest situation in Poland. For more recent news from Richard, see the current issue of TNFF.

Richard also sent me a copy of the Shin'ch Hoshi story mentioned above, and expressed interest in having his translations published in the U.S., either professionally or fannishly, so if any of you publish a good-quality fiction zine and want to add some high-class variety, contact him.))

TIGHT BEAM

