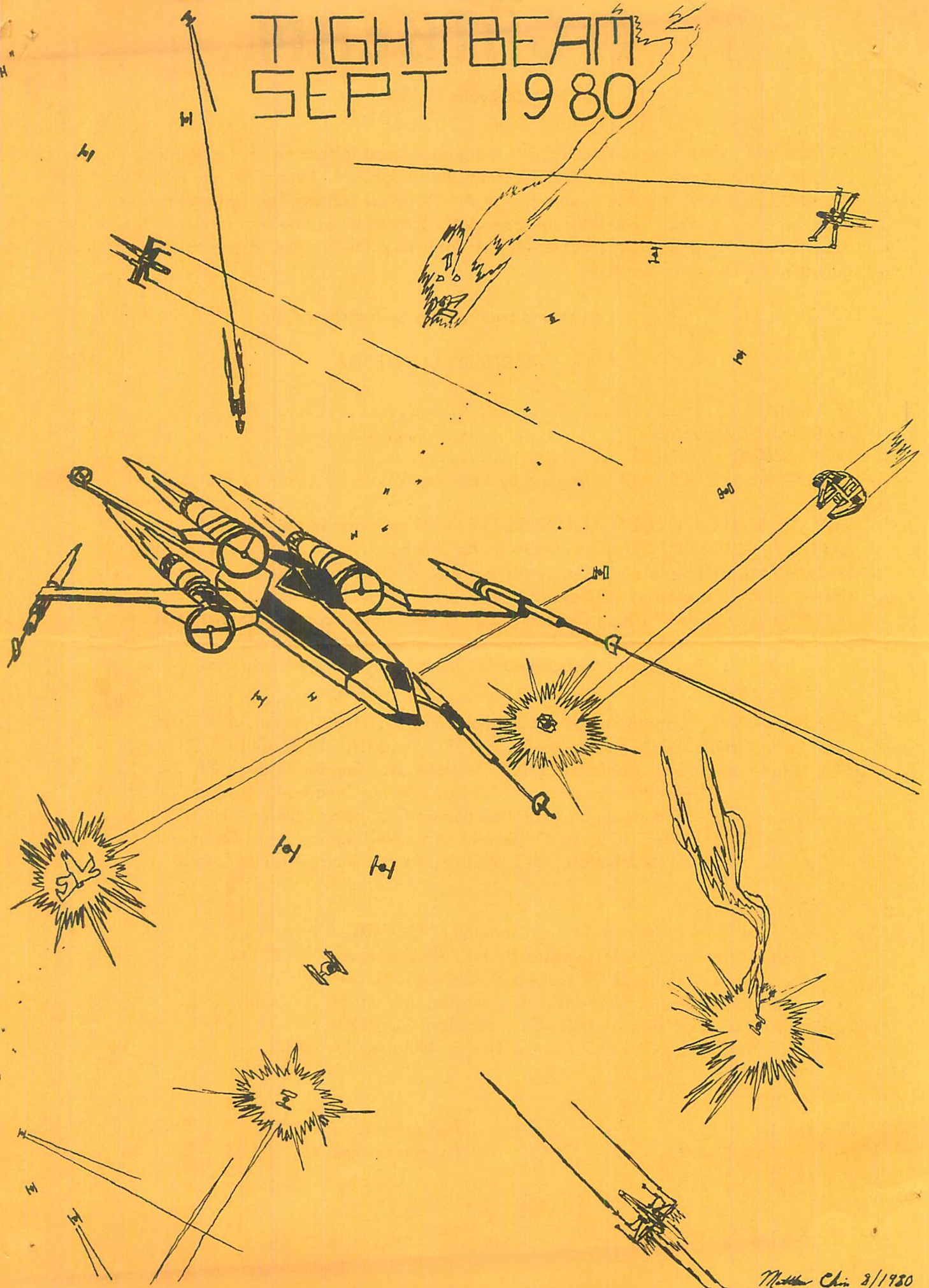


TIGHT BEAM

SEPT 1980



TIGHTBEAM

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front and back covers by Matthew Chin

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EDITORIAL

by Lynne Holdom

Hello from hot and humid New Jersey. Even though it is officially autumn, the temperature is still up to 90°F. Help! Enough already!

I did miss some hot muggy weather by attending Nor-eascon. The temperature was cooler there though it was just as muggy. Some Texas fen mentioned that it was great to have temperatures measured in two numbers again. Hi Caryl Anne and Marye Erin. I didn't get to meet nearly as many fans as I would have liked to. Some Neffers I met for the first time were William West, Kurt Cockrum and Mary Tyrrell. I did see Sally Syrjala briefly on an elevator, but didn't get to talk to her.

Here I am going to have to say something to all of you who have sent in book reviews. I know I promised some of you that they would be in this issue. Well, they got squeezed out again. I'm going to have to do an issue of all reviews if this keeps up. So Steve Duff, Sally Syrjala and Charley McCue, please be patient. Your reviews do have priority. However what with Mary Teresa's article on BATTLESTAR GALACTICA and the reviews of THE EMPIRE STRIKES BACK (which I have now seen) and BATTLE BEYOND THE STARS (which I haven't), I decided that this might as well be a media issue. Next issue we get back to written SF though I would like comments on EMPIRE particularly.

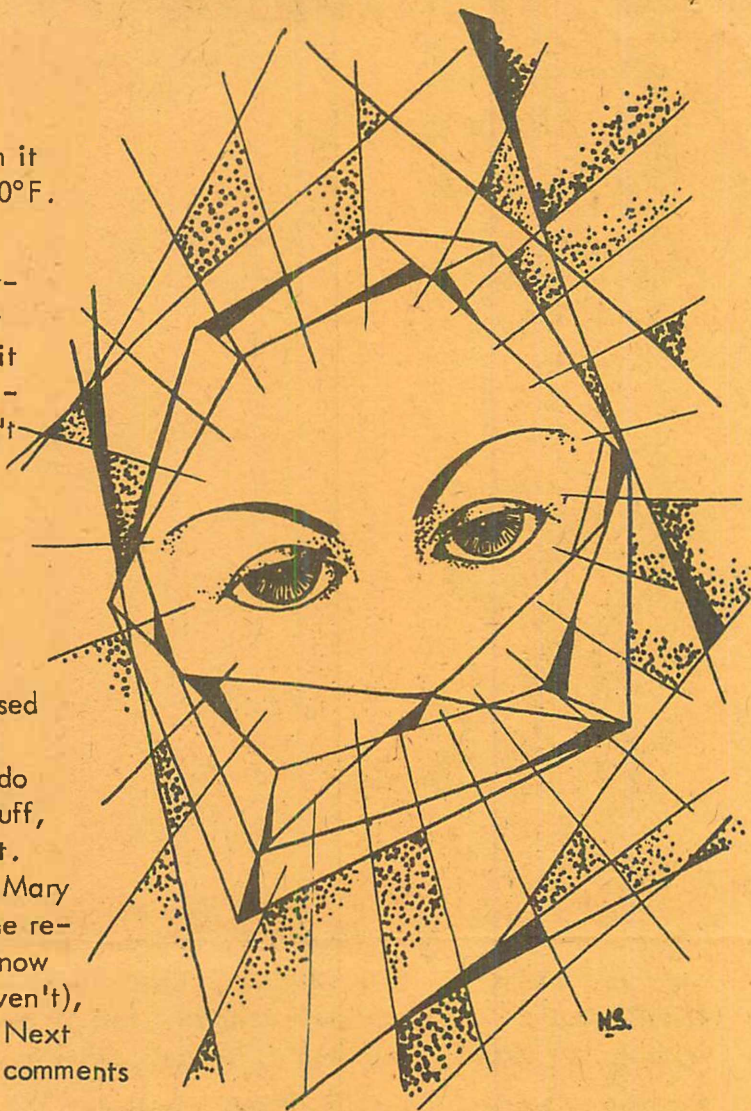
David Palter got the brickbat award this issue. Seems a lot of people disliked his remarks about jobs. Judging from comments, the chief problem for fen getting jobs is being overqualified. Fa Shimbo finally got a job after ten months of searching and the reason she had problems was that she was forever being labelled "overqualified."

As you know I am running for the Directorate. I'd appreciate your vote. I know this sort of thing belongs in TNFF but I haven't gotten the August issue as I write this.

There are more new members than got listed in the New Members' list. Some came too late to include. Everyone who has an "E" on his/her mailing label did get his/her name sent to me in time to get this issue of TB. Those not listed on pages 4 and 6 include: Joseph Iannuzzi, Roelof Goudriaan, John Hanna, Ed Meskys, Robert Peterson, Tor Thorsen, Carl Wilson, Frank Coulter, Huon Chandler, Joey Genoni, Francis Bell, Diana Compel, Nancy dell'Aquila, Edward Gerus, Dennis Olson and Ronald Peloquin. Also Jean Lorrach is renewed through Aug/82. Sorry about the mixup.

George Laskowski, 47 Valley Way, Bloomfield Hills, MI 48013 is doing a special issue of LAN'S LANTERN to honor Clifford Simak. It will be published next summer. Anyone who wants to contribute an article or artwork should contact Lan (George). Simak is also a GoH at Denvention next year and this could be a very important zine. For those who didn't hear, A. Bertram Chandler will be GoH at Chicago in 1982.

See you all in November.



NEW MEMBERS

GO FORTH AND
FANAC YOUR
FANNY OFF!



Kathryn Finberg
1223 Grenada
Casper, WY 82601

BD: 11-5-45. EMT. Inst: books, reading, TV, movies. Has typer. Never active in fandom. Inst SF three years. Likes Asimov, Niven, Clarke, Heinlein and J. White. Likes fanzines.

Augustine Gauba
Box 884
Bisbee, AZ 85603

BD: 1-25-60. Student. Inst in everything. Has typer, photo copier, taper. Never active. Inst SF 12 years. Reads ANALOG, F&SF, GALILEO, FANTASTIC. Likes all authors. Will write for pubs.

Mark Hernandez
3535 North Price Ave
Fresno, CA 93726

BD: 11-8-57. Inst writing, books, Will write for pubs. Corres. Has typer, taper, ditto, photo copier. Active in fandom 16 years. Fav authors: ERB, EF Russell, Heinlein.

Val Jaeger
567 Dahlia Dr
MCAS Beaufort, SC 29902

BD: 3-8-47. Artist. Inst in just about everything. Has typer, taper. Active in fandom 3 years. Inst in fanzines; has always been interested in SF. Inst corres, art.

David Joiner
PSC #1, Box 2336
Offutt AFB, NE 68113

BD: 6-7-58. Computer tech in the air force. Inst: D&D, painting, writing, composing for mood synthesizer, costuming. Colls comic books. Elf-Quest.

Eric Melcher
29 Fairlawn
Lexington, MA 02173

BD: 9-21-65. Student. Inst. writing, pubbing, reading. Has typer. Member NESFA. Is pubbing a fanzine. Attended several cons. Inst SF 5 years. Likes most SF authors.

COAs: Allan Beatty, 1124 F St, Apt 18, Davis, CA 95616

Bob & Mary Drayer, 14376 Brookhurst St., Garden Grove, CA 92643

Jane Dusek, 515 Adams Ave., Owatonna, MN 55060

Cynthia Doty Haldeman (she married), P. O. Box 7034, Moore, OK 73153

Eddie Abel
521 E. 14th Ave #18
Denver, CO 80203

Inst: writing, reviewing, colls, books, mags. Has pubbing eqpt. New to fandom. 1st SF 7 yrs.

Aaron Andrews
Box 808, Wiley Hall
W. Lafayette, IN
47906

BD: 7-29-62. Student. Inst: writing, colls, books, films. Has typer, photo copier. Likes time travel stories, Asimov, Longyear, Anderson. Never active.

E. M. (Elaine) Barbieri
214 Morsetown Rd
West Milford, NJ 07480

BD: 8-19-57. Inst: writing, colls, corres. Fav authors: LeGuin, McIntyre, Bradley.

Rayna Daughtry
4221 1/2 Centinela Ave
Los Angeles, CA
90066

BD: 10-18-49. Inst: writing, reading, movies. Has typer. Inst SF 18 yrs. Fav authors: Lichtenberg, Bradley, Kurtz.

Arthur Dembling
Box 70
Duncan's Mill, CA
95430

BD: 8-5-48. Walter. Inst: books, art, movies. Just recently Inst in SF. Fav authors: Verne, Bradbury, Stephens.

Austin Dridge
14 Duryea Pl
Lynbrook, NY 11563

BD: 9-10-54. Librarian. Inst SF 7 years. Likes hard SF. Also UNKNOWN type fantasy.

PRESIDENT'S MESSAGE

by Donald Franson.

It seems appropriate at this time to reprint, without comment, the article about N3F written forty years ago by Damon Knight, the co-Guest of Honor at the 1980 Noreascon. (From Art Widner's FANFARE, October, 1940).

"UNITE OR FIE!"--by Damon Knight.

"One of the queerest things about fandom which has to date come to my attention, during the year-and-two-months I have been a fan, is the fact that fandom as a whole, is not, and apparently has never been, organized for its own defence and welfare. It is obvious that a need for such an organization exists. Obvious, for one reason -- the number of sincere but half-cocked attempts which have been made from time to time at establishing one.

"Most of these attempts at national organization failed, I think, because they assumed, to start with, something that isn't so. They assumed that all fans, or at least a workable majority, would co-operate in a single program of concerted endeavor. It should be apparent by now that any fantasy fan organization which takes sides on any important question can never hope to be national in scope, because of the unfortunate fact that there are almost as many opinions on any subject as there are fans.

"But I sincerely believe that a successful national fantasy association is possible, that it could offer a needed service to every fan, and that it could be established today.

"The association I mean would be organized with one purpose only; to supply the fantasy fans of America (and elsewhere, if there should be any left) with those services, with which they cannot supply themselves singly or in groups. Its general policy and its every act would be in the hands of its members as a whole, and not in those of its officers, nor of any other individual, or group of individuals.

"Here are some of the services which it could perform. It could maintain a distributing agency for fanmag subscriptions; a centrally located place, to which each member could send, all together, the money he would ordinarily spend for fan publications, together with the list of publications desired. At regular intervals the agency would send the subscriber's accounts, and the accumulated money, by check or money order, to each of the magazines subscribed to; thus saving each member as much as 30¢ per fanmag dollar in postage, and encouraging the sale of all fan publications.

"In its official organ, the association could offer regular, careful, and unbiased reviews of all existing fanmags, could keep its members informed as to where back numbers and books might be bought most cheaply at all times, could offer prizes to the authors of fan articles voted best in a given period by the members, (apologies to Julius Unger) as well as supply the usual association news, announcements of new projects, results of polls and so forth.

"For the benefit of new and almost-fans, it could publish, and periodically revise, a complete handbook of fandom, explaining the mysteries which now plague them until they gradually worm the answers out of other fans piecemeal, I know.

"And it could act, when and if necessary, as the mouthpiece of fandom in dealing with that vast body of aliens with which we are surrounded on all sides; the General Public. If that body continues to become increasingly aware of us, as it has done in recent months, fandom will certainly need a single voice which can speak fairly for all of fandom with a bias toward none.

"If you agree that a national organization such as I have outlined is needed, and that it could be had, will you write to me, or to the editor of this magazine, and offer your suggestions?"

No, don't write to Damon with your suggestions. Bear in mind that this was written in the Summer of 1940. Comments and arguments followed, which led to the formation of the N3F, in April 1941. This text is copied from K. Martin Carlson's booklet of 1974, itself reprinted from the April 1958 TNFF. Errors may have crept in. The title is not "Unite or Die," as is given elsewhere. DF.

NEW MEMBERS' LIST (con't from page 4)

Donna Miller 1009 Bell Lawton, OK 73501	BD: 8-12-38. Tax auditor. Insts art, cartooning, corres, books, mags, fanzines, reading. Has taper. 1st SF a long time. Likes Asimov, Sturgeon, McCaffrey, Robinson. Will do club work. Prefers corres. SP Caryl Anne Thompson.
Andrew Osborne 88 North St Middleboro, MA 02346	BD: 1-22-60. Student. Inst in everything except art. Especially inst in STAR WARS and TESB. Has typer, taper. Active 4 years. Reads STARLOG, FM. Likes space fantasy. Will do cartoons for fanzines.
Kenneth Salstrom 70 Washington Blvd Mt Vernon, NY 10550	BD: 10-27-55. Clerk. Inst reading. Never active in fandom. Doesn't know if inst in fanzines -- never seen any. Inst in SF 15 years. Likes Norton, Heinlein, Niven, Del Rey, Harrison.
Frank Sololewski 143 Hillcrest Rd Concord, MA 01742	BD: 9-28-54. Engineer. Inst fanzines. Active in SF 4 years.
Jerri Ann Swinehart P. O. Box 375 Waterford, MI 48095	BD: 3-9-55. Waitress. Inst writing, corres, art, books/mags, fanzines, games reading, movies. Has typer, taper. Never active in fandom. Att 6 cons. Inst SF 15 years. Likes Norton, Bradley, Kurtz, Anthony, McCaffrey, Clarke, Pohl
Theresa Thomas 1418 McHam Irving, TX 75062	BD: 4-23-58. Library clerk. Inst writing, pubbing, corres, astronomy. Has typer. Active in fandom 2 years. Reads OMNI, DRAGONS, fantasy games.
Cynthia Tumilty 15 Orange Ct Everett, MA 02149	BD: 10-23-58. Student. Inst writing, reviewing, corres, games. Has typer, tape. Attended 3 cons. Inst in SF 2½ years. Likes LeGuin, Anthony, Howard.
Jeff Wilcox Waite Hollow Rd Cattaraugus, NY 14719	BD: 12-2. Inst writing, art, cartooning, corres, pubbing, reading, movies, games, TV. Has typer, taper. Inst SF 20 years. Will write for pubs. Mainly inst comics.
Cathy Zunic P. O. Box 11303 San Francisco, CA 94101	BD: 10-25-49. Programmer. Inst writing. Never active in fandom. Inst fanzines. Att Westerson. Inst in SF a long time. Prefers fantasy.

Galactica 1980

or HOW TO BLAST A CYLON AND STILL SEE GOD

By Mary Teresa Murphy

Why do audiences watch GALACTICA 1980? Do they merely follow the current science-fiction trend? Have they outgrown the Disney movie but not yet moved up to 60 MINUTES? Or is it that GALACTICA 1980 clarifies the values of their cultural inheritance? The following essay will explore the possibilities behind plot lines and laser pistols, and analyze GALACTICA 1980 according to theories formulated by Chesebro, Real, Blumenthal and Ball-Rokeach.

GALACTICA 1980 fits the criterion of Chesebro's mythical communications system. The progression of pollution, guilt, purification and redemption in Chesebro's system are fulfilled in a typical episode such as the following: A race of cylon robots seek Earth in their crusade to destroy all humans. Halloween night a cylon scout ship strays and crashes on Earth. Able to move freely in alien garb on Halloween, the cylons kidnap Wolfman Jack and coerce the famous disk jockey into providing access to a broadcasting system so they can alert their comrades. Thus stands the pollution, the cylon threat, a problem beyond the scope of humans to resolve. Enter Troy and Dillon, space colonists from the Battlestar Galactica. They discover the pollution and proceed to effect purification of it. As they race across the innocently celebrating city, it becomes obvious that only they have the technology, ingenuity, and superhuman strength to best the cylons. At the climax, Troy and Dillon leap up empty elevator shafts, blast the cylons, rescue Wolfman Jack, and literally fade away. Though all of humanity has not witnessed this redemption, a few (notably Wolfman Jack) are prepared by this experience for a new social system in which compassionate superhumans come to the rescue and restore right. Yet GALACTICA 1980 tells of more than the foundation of a new order protected by superheroes. At the same time it delves into established myth.

Michael R. Real defines mythic activity as the collective reenactment of symbolic archetypes that express the shared emotions and ideas of a given culture. Within this definition, watching GALACTICA 1980 is mythic activity. GALACTICA 1980 reenacts the story of the origin of man, and answers some of man's ultimate concerns. The intriguing aspect of GALACTICA 1980's creation story is its close parallel to that of Christian mythology.

Both Christians and Galacticans believe in a higher being, a creator. According to Christian myth, God created man on Earth. Man sinned; fell. Man needed to be saved. Galacticans believe man was created and travelled to Earth. There the Earthmen fell behind other humans, a sort of modern sin against progress, rendering them unable to meet the cylon threat. In both cases, humankind is unable to construct its own salvation.

Christian myth follows a history of saints and prophets peaking in Jesus Christ. Some rather obvious parallels to Galactican heroes develop. For example: Moses brought his people out of slavery in Egypt to a new land. Along the way, he performed miracles such as the parting of the Red Sea, and watched his people feed on manna from heaven. After the journey ended, Moses could not set foot in the promised land, but watched as his followers went on without him. The Galactican Commander Adama also delivered his people from a sordid fate and brought them to the promised land of Earth. Faced with food problems, Adama causes rain to fall on the Earth and looks on as his hydroponics experts grow an entire crop in one night. Yet Adama, like Moses, never sets foot on his promised land. He looks down from his ship and lends his wisdom.

If Jesus is the ultimate Christian persona, so Dr Zee is the Galactican saviour. Dr Zee is a quiet enigmatic child prodigy. Like Christ, he is often misunderstood and burdened by knowledge beyond the scope of other men. Dr Zee's parentage has striking resemblances to that of Christ. Dr Zee is the "spiritual" child of the Galactican hero Starbuck (read Joseph) and a mysterious woman named

Angela (read Mary) who is fond of prophetic, cryptic utterances. Starbuck, a model modern Joseph, is a good-hearted warrior with ironclad morals and values, despite a touchingly macho inability to voice them. Starbuck meets Angela on a deserted planet. She is pregnant, unsheltered. The identity of the child's natural father is a mystery. Starbuck cares for Angela and the child she bears, finally giving his life to let the mother and child escape the inevitable cylon attack. Angela, with an angel's name and intangibility (there are hints that she isn't physically human) appears like Mary to be above the possibility of carnal pleasure, of sensuality. It is she who christens the baby the spiritual child of Starbuck and herself. Her entire purpose seems to be to bear and protect the precious infant who becomes the young Dr Zee.

Dr Zee's followers, namely Troy and Dillon, have the powers and vision of post Pentecost apostles. With the mysterious powers of technology they heal both people and land, speak in and translate strange tongues, and devote themselves to helping the Earth people. Like saints, they have knowledge from above and communicate with the powers that be. They have come to save humankind from the demonic cylons, and in the process they preach compassion, brotherhood, and love.

Despite the fact that Troy and Dillon deal compassionately with their fellow humans, their attitude toward their adversaries reflects a set of values other than those of Christian mythology. Though their interactions with most earthlings set an example of fair, peaceful dealings, their reactions to their enemies are wildly different. At the sight of a cylon, Troy and Dillon lose all their cool-headed maturity and give way to a trigger-happy adolescent morality.

Unused to dealing with adversaries other than the perfectly evil cylons, Troy and Dillon have a very child-like moral code, one that Monica Blumenthal refers to as an adolescent superego. They characterize dilemmas in terms of right and wrong, always considering the Galacticans to be the force of right. As if programmed, Troy and Dillon react with violence at the sight of a cylon -- all their peace-making efforts and hatred of war forgotten. The audience expects all cylons to be blasted into oblivion. Troy and Dillon fulfill this expectation without demeaning themselves, for cylons do not really die, they just short-circuit. After all, they aren't human. Troy and Dillon, unable to conceive of basically good men being the root of such wrongs as pollution, racism, and theft, regard erring humans with the same moral simplicity. They use all their skill, even breaking their moral code by employing deceit, to outwit erring earthmen and deliver them into the hands of the law. Sinners do not deserve fair treatment.

This sort of attitude is not rare. It is an American tradition to think in terms of absolutes; of us and them, cops and robbers, saints and sinners. It is not surprising, therefore, that this generalization should carry over from the humans versus cylon dilemma to the heroes versus nasty humans conflict, overwhelming the Christian symbolism inherent in the program. It is more comfortable and less ambiguous to refuse to mature morally, to think of evil as something that can be blasted out of the sky. Troy and Dillon merely reinforce this American tendency toward adolescent morality by exemplifying it.

Despite this simplicity, GALACTICA 1980's heroes are more than the good guys of children's play. The series is indeed playful entertainment with its flashy effects, awesome metal monsters, and derring-do. But the heroes represent more than the triumph of good. For when Troy and Dillon are not blasting cylons or redressing grievances, they act the part of father to a group of Galactican children who have been placed on Earth to grow into the American culture. These children, who play minor plot roles, are nevertheless an important aspect of the values personified in the series. The children's importance is conveyed by an obvious visual symbol. They flit in and out of episodes dressed always in scout uniforms. Such costuming is hardly an accident. With bright, open, honest faces, the Galactican children exude the scout oath: On my honor I will do my best to do my duty to God and my country (read humanity) and to obey the Scout Law; to help other people at all times; to keep myself physically strong, mentally awake, and morally straight. Watching these children, one has

the feeling that they will grow up to be as good as or better than Troy and Dillon, that they will be all the more devoted to helping America. One feels that if Americans could teach their own children to be trustworthy, loyal, friendly, helpful, courteous, kind, obedient, cheerful, thrifty, brave, clean and reverent (the twelve magic adjectives of the Scout Law) the problems of the nation would be solved in the future. These perfect scout children are a model of behaviour for audience children. They show the way in which one can grow up to be just like Troy and Dillon.

The role models and values presented in GALACTICA 1980 can have a number of possible effects on the viewing audience. Analyzed according to Ball-Rokeach and DeFluer's dependency model, GALACTICA 1980 can have various cognitive and affective effects on viewers. Cognitively, the series resolves ambiguity, clarifies values, and illustrates preferred modes of conduct. The series clearly states that good triumphs, demonstrates that science employed by moral men can aid in the restoration of order. GALACTICA 1980 answers doubts about the value of progress, relating that technology does not dehumanize, but can be the tool of an advanced humanity. The models of conduct for this advanced humanity are Troy, Dillon and the Galactican children. Affectively GALACTICA 1980 heightens morale. The audience identifies with the down-trodden characters, and sees that underdogs are always aided. This meeting of spacemen and earthmen not only promises salvation, but fosters a sense of unity; a feeling of "we humans" that relieves anxiety about crumbling social relations.

The existence of parallels to Christian mythology and traditional American values suggests that something deeper than the attraction of special effects and the satisfaction of seeing the bad guys obliterated draws viewers to watch GALACTICA 1980. The evidence implies that audiences tune in to allay doubts about basic concerns of life, and to reinforce their pre-formed philosophic absolutes. Also, they may watch to find role models after which to pattern their behaviour. Thus the series provides more than entertainment to the audience. The program brings religion, morality, and American tradition into the home. GALACTICA 1980 shows America how to blast a cylon and still see God.

* * * * *

THE EMPIRE STRIKES BACK (con't from page 8)

Homour, which was a bit lacking in the first movie (STAR WARS) is in plenty of abundance in this one. Such as Han and Chewy having an argument: it ends by Han's calling Chewy a "fuzzball". Also a continuing joke involved the Millenium Falcon. The ship tries to go into hyper-space three times during the movie. It fails every time due to malfunctions.

What can I say about the special effects which were better than STAR WARS'. They were brilliant and superb. The realism of the aerial fights makes you feel as though you are actually there in the cockpit due to the excellent camera work and angles. A battle involving walking tanks in the beginning of the film on the ice planet Hoth is not to be missed. There is also a well-staged and action-packed light saber duel between Vader and Luke which is filled with suspense and hair-raising escapes. Like all good science-fantasy, not science-fiction, it has surprises throughout the movie that will literally shock you.

Like all movies though, just to show that humans do make mistakes, the picture has its flaws. The ending leaves you hanging after its astounding climax. What happens to Han Solo after he is taken away in suspended animation by an evil bounty hunter? We must wait three years to find out. Also the film is continually moving. It does not slow down so you can get a stronger basis of feeling for the characters; good and bad, old and new. In some cases the movies goes so fast that you wonder what happened to the scene you were just watching. Other than this, the movie, even with all its flaws, is enjoyable, exciting and entertaining.

One last word: The film this time deserves its rating of PG, whereby STAR WARS should have gotten a rating of G. There are scenes of animals' carcasses being cut open to expose the innards. There is a torturing scene of Han Solo by Darth Vader and the mutilation of one of Luke's limbs.

Enjoy the film!

Battle Beyond the Call of Reason

reviewed by Fa Shimbo

Here she is again, Fa the Ripper, with another movie to savage. This one is called BATTLE BEYOND THE STARS, and has made my 10 Mediocre list.

Right after the leader runs out, this film starts getting strange. The plot is almost the same as STAR WARS, and, I am told, THE SEVEN SAMURAI. And THE MAGNIFICANT SEVEN. In fact, as the movie goes on, one can see all kinds of ... let us say, nostalgic things. It has "trying to imitate John Williams" music like the STAR TREK movie. Like STAR WARS, it has a wimp hero, (I have just offended all of STAR WARS fandom, but I'm from Red Hook, Brooklyn -- and I know a wimp when I see one.), and a "Deathstar-like" planet destroying death-ray. There is scenery from movies like THIS ISLAND EARTH; starships whose nether ends come from BATTLESTAR GALACTICA, and one starship right out of WAR OF THE WORLDS. All your alien friends from STAR TREK, movie and TV versions, are here (you've seen all these aliens before) and absolutely the second poorest treatment of artificial intelligence I have ever seen. There is even a scene straight out of THE WIZARD OF OZ -- our hero (and some friends he's picked up) land in the city they are going to defend. No one is there. The Leader comes over, checks them out, and calls the others creeping cautiously from their hiding places, who all begin rejoicing. I sat there waiting for someone to start singing "Ding, Dong, the Witch is Dead," but I was disappointed. Actually, the only thing this movie had going for it was that most of the scenery was a neat shade of blue.

The special effects were above average, but seeing the same explosion four times was a bit taxing. I also thought it was interesting that everybody in the bad guy's crew had a gash on the same part of his face. But the lines these poor folks had to recite were several levels lower than STAR WARS IV or even THE ATOMIC SUBMARINE. I imagine that Robert Vaughn must have been glad to have died in this movie.

In itself BATTLE BEYOND THE STARS is 110% cliché and utterly ignoble. But if you want to be reminded of all the other awful (and some good) SF movies you've seen, go see it.

* * * * *

Fa Shimbo's movie lists (as of 9:45 PM, 25 August 1980)

10 Worst

1. Buck Rogers in the 25th Century
2. The Black Hole
3. Village of the Giants
4. Dr Who and the Daleks
5. Red Planet Mars
6. Journey Beyond Venus
7. The Navy versus the Night Monster
8. Godzilla versus the Smog Monster
9. Year 2889
10. The Bikini Beach Monster

10 Mediocre

1. The Queen of Outer Space
2. Star Trek -- The Motion Picture
3. Close Encounters (both)
4. The Atomic Submarine
5. Battle Beyond the Stars
6. Alien
7. Metropolis
8. Soylent Green
9. All the Apes movies
10. Creation of the Humanoids

NOW FILMS FA ACTUALLY LIKED (no particular order except #1)

1. The Day the Earth Stood Still

The Blob
King Kong versus Godzilla
2001: A Space Odyssey
When Worlds Collide
The Seventh Voyage of Sinbad

Malafrena

by Ursula K. LeGuin

Berkley, 343 pages, \$2.50.

reviewed by A. D. Wallace

((Admission of bias: With one possible exception, LeGuin is the premiere author of SF&F currently writing. ADW.))

MALAFRENA is not science-fiction and is fantasy only in the sense that PRISONER OF ZENDA and the Graustark stories are fantasy. The venue is the Grand Duchy of Orsinia, an imagined province once a kingdom but now ruled from Austria, now being circa 1825. There are allusions to Emperor Franz and Metternich, but "Old Duke Matiyas" seems to be a creation of LeGuin's. Recognition of others as historic is restricted by my limited knowledge of Europe at that period. The word parahistorical seems an appropriate name for the novel. A story alongside of history but not history.

Itale Sorde (the name carries unpleasant connotations) is heir to a small estate and of social rank close to that of the petty nobility. He is a pleasant likable character, who, after university, and against the desires of his family, goes to Krasnoy to participate in a potential insurrection that will free Orsinia from Austrian dominance. With the aid of like-thinkers he establishes a literary journal Novesma Verba of which he becomes editor. In the course of carrying the message of liberty and simultaneously obtaining material for his journal, he is imprisoned in Rakava, unknown to his friends for some time. St Lazar Prison is described thus: "wards of twenty to a hundred men, sick and well, sane, insane, and imbecile, murderers and petty thieves all together; the rats, fleas, lice, bedbugs; typhus, typhoid and smallpox..." No heat is provided and the food is flour soup. Itale is freed and returned to health almost entirely by the efforts of his inamorata, the Baroness Luisa Paludeskar. She is the strongest and most independent character in the novel, and perhaps deserves the epithet "protagonist", although formally this term belongs to him. The story is cyclic, since he returns home to the activities of a "gentleman-farmer" until such time as it is feasible to work again for liberty.

This is a novel of character, conversation, self-examination, and confession. The preceding paragraph omits mention of all those minor characters so essential to a fully fleshed work, and to whose interior monologues LeGuin may devote several pages.

Among these are Itale's parents (Eleonora and Guide), his sister (Laura), and his uncle (Emanuel). The two women are more fully revealed than the men. In his kith are Luisa, Amadey Estenskar (a poet who kills himself), Sangiusto (an Italian revolutionary who comes to live with the Sordes) and many who appear only briefly. Some are killed and others of Itale's ilk abandon libertarianism for security. MALAFRENA is also a novel of failures and almost placid acceptance of defeat.

LeGuin has written that, though she is a romantic, the progress of her style has been away from open romanticism, and has steadily become something harder, stronger and more complex. Also, that she gets very bored with adventure stories; the more action, the less happens. Her dominant concern, she writes, is with "inner space". Certainly here there is less of the adventure narrative than in her earlier novels. There is a "journey", the account of Itale's mistreatment in prison (even if this is partly hidden) and the fighting in Krasnoy. To display to the reader the "inner space" LeGuin has recourse to conversation and the interior monologue. These she treats with her keen vision and mature intelligence. But the lack is a sturdy wire on which to thread them. Or, as well, more vigorous inputs to create stronger outputs whereby the reader may assess the characters. As is usual in her novels (LATHE OF HEAVEN is an exception) the comic component is evanescently thin. More than any other writer in SF&F LeGuin writes honest fiction, and avoid the arch, precious and cutesy. Her prose is splendid, la grande ligne, the sweeping flow and the compelling turn of phrase. Taoism, balance, frames, and patterns obtain no patent emphasis, as was so in earlier novels.

It is the best novel I have read in the past year and a book to be cherished. One reading was not enough for me.

Separatism

by Patricia Mathews

Women science-fiction writers are now exploring the idea of worlds without men. Critics who realize that, in the long run, we must work out our problems with men in a world containing men, accuse these writers of cop-out, but I think the critics and often the writers themselves have missed the point.

Separatism need not be an all-or-nothing solution; it can be a normal and necessary stage of development. Whatever one may think of the concept of 'safe spaces for women,' most Americans have grown up accepting the idea of competing in one's own class and of providing places for neos to compete before they are ready for the big leagues -- farm clubs, age-group athletics, fanzines. Safe spaces for beginners are routinely provided by our culture in many areas of life: they are called schools.

In many areas of life, most women are not only beginners, but face an additional task not faced by most male beginners: bucking other peoples' established habits and customs. That is, it is hard enough to take on an unfamiliar role without bucking the fact that everybody knows Johnnie has first dibs on it; let alone bucking such things as the fact that when she speaks, they act as if nobody had spoken, or the pressure of one failure proving that she simply can't cut it.

That's why some feminists advocate all-woman schools for a time in a girl's formative years. There, she can be president of the class (some girl must!) without fighting for the right to try. She can act and think and do without some internal radar constantly referencing her to what they will think; they are not around. Having learned these basics, she can then come out into the world a little better equipped to play in the big boys' league.

The need for a time apart from men and from the need to live by another's rules and rhythms, whether that of man or of machine, has been repeated in quite another source, a book on the psychology and cultural significance of menstruation. (THE WISE WOUND by Penelope Shuttle and Peter Redgrove.) The authors claim the widespread custom of menstrual seclusion answers just such a need, which is neither felt nor recognized in Western culture: to go apart, think, rest, dream, seek visions, and get in touch with oneself. In the chapter on pre-menstrual tension they argue that this need, frustrated, (among others) has produced physical symptoms in large numbers of women (at the period because that is when living a life imposed from the outside becomes least bearable) and suggests that women try to, if they can, take such a time apart, as a head start in relieving some of their distress. They do realize that this is impossible for most, who are employed either as housewives or by punching a timeclock and consider it to be society's fault.

What I, and the presidents of womens' colleges, and Shuttle and Redgrove are speaking of here is a sabbatical, time off, either as a periodic break from the labor of earning a living and living in this society, or as a protected stage in a youngster's development. Time apart from men, because the presence of men for many women constitutes the same sort of pressure that being on the job does. Certainly the presence of a husband does!

I think the separatist authors are for the most part taking a sabbatical, exploring the ways women might develop without the presence of men. Having mastered that, the next generation will be ready to show them in action in a world containing men.

I think they might even be advocating, without knowing it, such a break, a temporary withdrawal.

I think a sabbatical is not a declaration of civil war, nor is the request for separate vacations the prelude to divorce. I do think the announcement "I can live on my own very nicely without you, thank you," is the cry of a child growing up, and I'm inclined not to worry about it too much. In fact I think it's a great idea.

Letters

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I simply cannot understand everybody jumping up and down on little old STARSHIP TROOPERS. What we have here is a picture of a society which would work by whatever standards one set. Not a perfect society but one which is more successful than ours in socializing its members. Our sole view of the society is from the point of view of a young man who is able to fit well into the military.

I am sure the world of STARSHIP TROOPERS has any number of dissident groups, crooks, junkies, pacifists, apathetic persons and other products of a free society; but why should a well adjusted young war hero write about such. Warrior oriented? -- the story is warrior oriented -- but the society it is placed in? Piffle. ((I have to disagree with you. In ST only veterans can teach history and only veterans can vote. This alone gives the society a military cast. In our society I can vote and I once taught history; yet, as I am not a veteran, this would be denied me in the ST society.))

Actress is a necessary distinction. A woman doctor can function the same as a man, but an actress is different from an actor. ((I must admit I don't see the difference.))

Kathleen Woodbury: SF and sex don't mix. Sex and fandom I have not made up my mind about.

Actually all the Larsen productions, and most SF on television suffer from the Producer Syndrome. They don't do research on police work, detectives, flying, bootlegging or teaching. It annoys me that every teacher on television is unmarried and free to devote all his time to his teaching.

The basic problem with THE EMPIRE STRIKES BACK is that both we and the producer knew it was the middle of a trilogy. Leaving it open-ended felt sloppy. To me. After the Death Star, a plot to trap Luke seems small and unimportant. ((I saw STAR WARS at Noreascon and seeing the two that close together in time heightened the contrast between the films -- to me. I like EMPIRE better as it is more complex and ambiguous.)) The Revelation that this is a war between humans influenced by a different element of the Force lacks the same punch; so did the obvious lie about Vader being Luke's father. ((But was it a lie?)) Luke's probing could easily be misled by Vader. I did like the idea of a Jedi Master, but disliked the teaching scenes -- somehow they failed to convey the basic element of the Force. How can it bind inorganic matter? Are we dealing with the ability to sense, read and manipulate gravity?

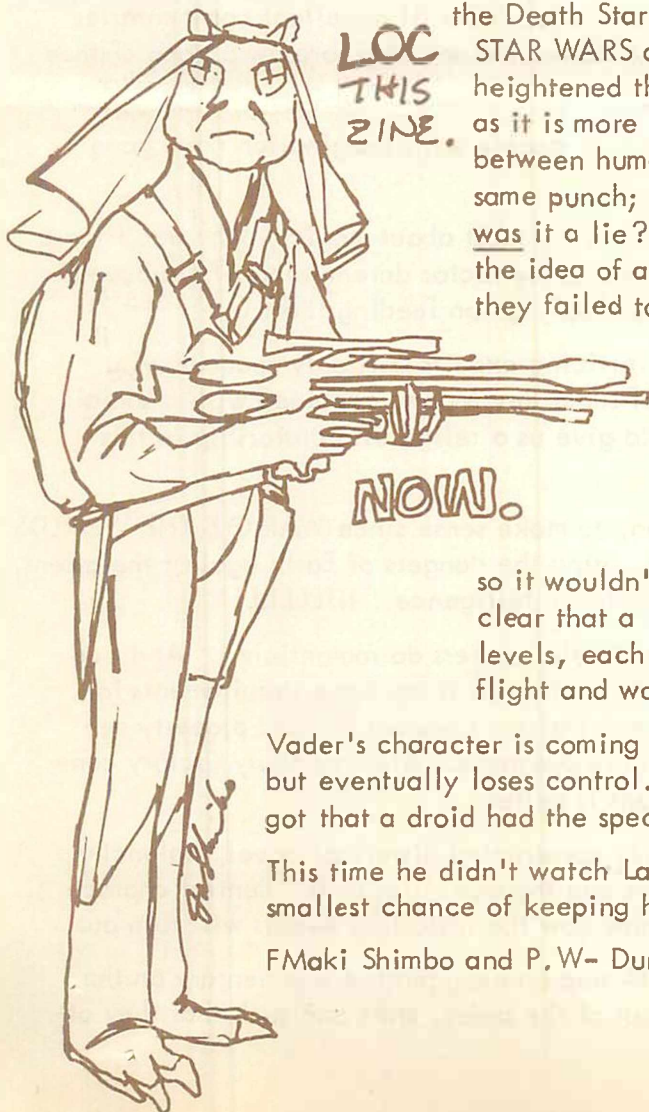
One guess about the next film: I beleive Darth Vader will be revealed to be blind. His mask is opaque and works entirely through the Force. This explains why he doesn't carry a blaster. Still he stopped a bolt from Han's blaster

so it wouldn't have worked on Obi Wan. The fight with Luke makes it clear that a light saber duel between two masters must be fought on many levels, each can effect the other's perceptions, block levitation, stop flight and work strength against strength.

Vader's character is coming clear. He loves plotting; he can manipulate many elements but eventually loses control. On the Death Star he allowed the Falcon to escape but forgot that a droid had the specifications. He should have stopped the droids.

This time he didn't watch Lando carefully. He just assumed he would do anything on the smallest chance of keeping his mining operations.

FMaki Shimbo and P.W- Duncan: Clarke is always better than half the other writers in any.



given year. This is the second time to my knowledge that he has not been better than anyone else. ((Well, he did win the Hugo with THE FOUNTAINS OF PARADISE.))

Jack Patterson: The Gorians did not evolve -- at least not separately; they were stolen from Earth by the Priest Kings.

David Palter: It is often easier to go on welfare than to do many of your impractical suggestions. Moving involves a lot of money. Taking courses invests money and time that might be lost if a job offer comes long. Your suggestions suggest that you have put very little thought into the condition of someone with a family, a mortgage, or even time payments.

William West: The thing that worries me is that so many people will not look ahead. So many of the people who favored governmental regulation on environment and consumer standards when they cost industry money, should have seen that this would lead to higher prices and taxes, with reduced production.

Frank Lee Linne: No subsidies for any artist. Artists only create for an audience when driven by hunger. Name me one rich well-fed artist who didn't lapse into either abstractism or writing solely for his patron; stroking the ego?

STAR TREK -- THE MOTION PICTURE: I believe that Ilia was reassembled, or more correctly her duplicate, was assembled in a shower stall, which automatically put the gown on her. It, Vyger, may have used the light shower because its mechanism could be used, or perhaps to clean off excess material left over from her/its creation.

Robert Heinlein: I love Robert Heinlein but can find little to say that Damon Knight, excuse me, Damon Knight, didn't say quite a while back. My favorite book by Heinlein well. . . . "Blow Ups Happen" and "The Roads Must Roll" even if obsolete as technological pronostication are still excellent commentaries on the complexities of modern technological society as are available, except RAH foresaw a good chance for survival.

"The Man Who Sold the Moon" is only out of date by the fact that people with imagination have gone into science instead of government and business.

WALDO and MAGIC INC. Both ask the question that bothers me the most about magic. Why don't those who practice magic run the world? Answer: human intelligence is the factor determining who succeeds or fails. Computer programmers could give the orders but they simply go on feeding them in.

"If This Goes On". Fortunately mass communications and advertizing experts still only succeed with about a third of the new products they promote. Still a sort of super Rev Moon, combined with a social break down like that in Germany in the thirties, perhaps could give us a religious dictatorship in this land of the reasonably free.

THE PUPPET MASTERS: The first invasion story, in my opinion, to make sense since WAR OF THE WORLDS. There are many similitudes, particularly the strong patriotism, using the dangers of Earth against the aliens, and the sheer horror of an alien intelligence feeding off of another intelligence. KILLLLL!

STAR SHIP TROOPERS: I know this is romanticized, but darn it, old soldiers do romanticize. And I do enjoy reading about comradery and heroism. The fact that the society in it has some requirements for voting besides being 18 does not make it a fascist society as most insist. I suspect the old property requirement for voting was partly responsible for the lack of welfare programs. Also the lousy factory conditions. No government system designed and manned by humans is perfect.

THE MOON IS A HARSH MISTRESS: I consider this a perfectly constructed historical novel, balancing commentary on historical events, descriptions of social customs and the activities of the central characters. Heinlein has one advantage in that we don't already know how the historical events will turn out.

DOUBLE STAR: Another version of THE PRISONER OF ZENDA and an exaggerated commentary on the fact that all great men are the sum, not only of themselves, but of the aides, staff and such that they attract and organize.

THIS FANZINE IS
MORE EXCITING
THAN LIMA BEANS...



STRANGER IN A STRANGE LAND: Weakened by too many lectures, but correct in that society only grows through those who absorb some new knowledge and do their best to spread it to everyone. Then those who can handle the situation will advance humanity a little farther.

In summation I have read and enjoyed most of Heinlein's work. I learned a lot from them about storytelling, human nature and engineering. It is nice to know how things work.

#

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Dennis Jarog's GRUNTS AND GROANS, (May 80 and May 77) was strange. Jarog says that he read STARSHIP TROOPERS (ST) but what he said about it bears little relation to what is written in ST. In almost all cases what was written is totally different from what Jarog says he read. Examples; On T5 p 10 para 2 Jarog says::

"The point of interest in this is the fact that the commander tells his sergeant that they (the recruits) shouldn't get a chance to violate that rule p 59. The paternalistic nature of the society is such that the given person or soldier should do the right thing by nature while thinking he has in fact chosen the right thing."

What was actually written on page 65 of ST (Berkley Medallion paperback) where the commander tells his sergeant about the rule is:

"Well? You know even better than I do that these kids are wild animals at this stage. You know when it's safe to turn your back on them and when it isn't. You know the doctrine and standing orders about article nine-oh-eight-oh -- you must never give them the chance to violate it. Of course some of them are going to try it. If they weren't aggressive they wouldn't be material for the M.I. They're docile in ranks; it's safe enough to turn your back when they're eating, or sleeping, or sitting on their tails and being lectured. But get them out in the field in a combat exercise, or anything that gets them keyed up and full of adrenalin, and they're as explosive as a hatful of mercury fulminate. You know that, all you instructors know that; you're trained -- trained to watch for it, trained to snuff it out before it happens. Explain to me how it was possible for an untrained recruit to hang a mouse on your eye? He should never have laid a hand on you, you should have knocked him cold when you saw what he was up to. So why weren't you on the bounce? Are you slowing down?"

I don't know how Jarog got his idea from that paragraph.

On page 10, para 7 Jarog says:

"The two authors start with the same basic background ... the militarily controlled government structure..."

First of all in ST the military doesn't control the government any more than the military controls the US government. How many of our elected officials have been in the military? Most of them. The people in ST serving in Federal Service can't even vote until they get out. Second it is stated many times that you do Federal Service to get to vote. Military service is only part of it, although it is the part most people think of, even those in ST. Heinlein doesn't write much about this, he does state on page 27, para 4:

"But if you want to serve and I can't talk you out of it then we have to take you, because

that's your constitutional right. It says that everybody, male or female, shall have his born right to pay his service and assume full citizenship -- but the facts are that we are getting hard pushed to find things for all the volunteers to do that aren't just glorified K.P. You can't all be real military men; we don't need that many and most of the volunteers aren't number-one soldier material anyhow...."

This is said by a recruiting sergeant.

And finally in Jarog's last paragraph:

"Not so much in its limited franchise, that is not unreasonable, but in the fact that as children the citizens are taught one philosophy -- no competing view is even entertained. What choice is there if only one position is allowed? The future painted shows man constantly jumping from one world to another, destroying or subjecting one species after another in the name of homo sapiens. Each newly found inhabited world becomes just another planet to victimize. Heinlein said in his GOH speech at MidAmericon that there will always be war. This I believe but there does not have to be planetary rape."

Where Jarog got this I don't know and I doubt that he does. It definitely did not come from ST. First the part about only one philosophy. The so-called indoctrination that the children receive is a course called History and Moral Philosophy which is taught in High School. It is mandatory but the students only have to attend, they do not get a grade. Plus it is the only course stated to be taught by a veteran (p 22 para 6). There is nothing, not one word, in the rest of the book saying that veterans teach any other subjects. As for how effective this so-called indoctrination is, Juan's father says:

"If there were a war, I'd be the first to cheer you on -- and to put the business on a war footing. But there isn't, and praise God there never will be again. We've outgrown wars. This planet is now peaceful and we enjoy good enough relations with other planets. So what is this so-called "Federal Service"? Parasitism, pure and simple. A functionless organ, utterly obsolete, living on the taxpayers. A decidedly expensive way for inferior people who otherwise would be unemployed to live at public expense for a term of years, then give themselves airs for the rest of their lives. Is that what you want to do?"

This again shows Jarog to be wrong. If there is only one philosophy and no competing view how can Juan's father say this and other people say similar things? As far as the Federation destroying or subjecting one species after another on p 120 para 7 & 8:

This was the period of course, after the Bugs had located our home planet, through the

ON SECOND THOUGHT,
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frejac '79

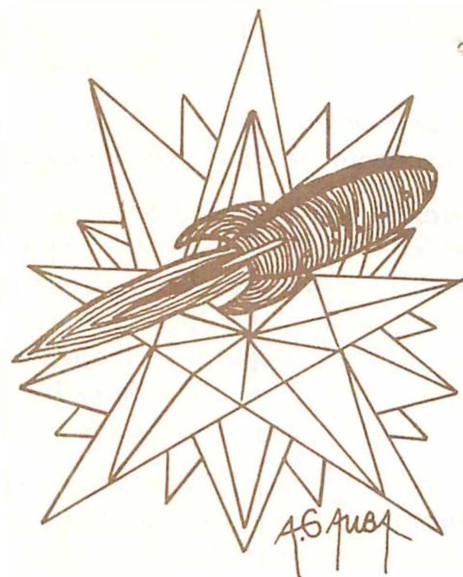
Skinnies, and raided it, destroying Buenos Aires and turning 'contact troubles' into all-out war, but before we had built up our forces and before the Skinnies had changed sides and become our co-belligerents and de facto allies... strenuous efforts were being made to subvert the alliance against us and bring the Skinnies over to our side...."

Now let me get this straight. The Federation is destroying or subjecting one species after another and committing planetary rape. But the Federation doesn't need that many military men (p 24 para 4). There is no war and they have outgrown wars (p 23 para 2). The Federation meets the Skinnies peacefully then the Bugs attacked destroying Buenos Aires (p 120 para 7&8) and occupying some human planets (p 135 para 5&6). Did Jarog and I read the same book? Jarog, I'm afraid, is one of two things, an illiterate fool if he really read ST and found that it said the things that he stated, or a liar, who having read and understood what was written wanted to keep people from reading ST and wanted to so bias anyone

who did read it that they would ignore anything that Hein-
lein wrote. To attack a book for what is written in it is
fine but to totally distort beyond recognition, an author's
words and then to use that distortion is not only dishonest
but disgusting. I challenge Jarog or anyone to support
Jarog's view of ST with passages from the book. I believe
that the editor should look more closely at Jarog's work
and not print, let alone reprint, criticism so wrong and so
prejudiced.

Other than GRUNTS AND GROANS the TB has been good
but please in the future look closer at the reviews.

((All right. I will admit that I read STARSHIP TROOPERS
once ages ago and did not like it. I do not really want to
go back and reread it either. However I did get the im-
pression of a militarily dominated society where only vet-
erans could vote or teach history and/or moral philosophy.
"Federal Service did not have to be actual soldiering but
was often being used in disease experiments -- alternatives
to soldiering did not include hospital work, teaching in depressed areas or the equivalent of VISTA
which exist as alternatives (or did) to military service. The whole tone was one in which those who
had never done Federal Service were ***boo*** ***hiss*** cowards and didn't deserve any rights,
even those they did have. Of course I am a Quaker so this naturally influences my thinking on this
subject.))



* * * * *

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As usual, TB is one of the best zines I receive from both the content and repro-
ductive quality standpoints. Having the lousy eyes that I do, I really appreciate
the clarity and the size of the type face.

As far as the dues problem is concerned, I am not opposed to whatever raise the
Directorate feels is necessary. I may not like inflation, but must accept it as a way of life.

As for whether or not the previous raise was "legal" or not, I have no idea. To the best of my knowledge
I have never seen a copy of the Constitution. I am not even sure such a document exists. ((It was
printed in the Dec TNFF-)) In either case, to use the term "Illegal" is absurd.

I wholehearted agree with Owen's comments about the N3F article. I do write, but find myself in the
same position he is -- too new to the N3F to do the job justice. As for the debate on membership re-
newals -- I think the decision is best left up to those who must do the work (i.e. the Sec/Treas). I
agree that we might lose potential members by insisting that they join in January, unless a provision
is made to pro-rate partial dues for the first year. ((That's what used to be done.)) Such a system
might prove more confusing than the one we have now. As long as those who must keep the official
rosters are comfortable with the present system, though, why change at all???

Greg Hills: Granted that the majority of Dickson's protagonists are male. What's wrong with that?
Let those who feel more comfortable with female protagonists do their thing and let Dickson do his. I
think he did admirably well with Amanda Morgan in SPIRIT OF DORSAL, so you can't claim that he
never uses female protagonists. ((Greg wrote his article before SPIRIT came out -- at least in New
Zealand.))

If you don't believe that an international power group exists which tries to influence (i.e. control)
the state of the world, you should look into the original Illuminati. (I'm not referring to the various
"Nut Cults".) They've changed their name and gone underground, so current information about them
is hard to find. But according to sources I consider fairly reputable (who are in a far better position
than I am to know such things), they exist and they do try to influence and manipulate world economics,

politics, and so on. I'm not saying they're always successful in their endeavors, but I find the fact that, since they went underground we aren't even sure who they are, quite scary.

Jack Herman's Interview: Fantastic! I'd love to see more of this type of thing in the pages of TB. How about it, Jack? Anybody else?

Barbara Tennison (and Sally Syrjala): Regardless of STAR TREK - THE MOTION PICTURE's faults, which were admittedly many and varied, I am looking forward to the sequel(s). I can't help but feel that the movie was doomed from the outset. When you must spend roughly 75% of the footage on nostalgia and introduction -- i.e. catching up with the crew after a 10 plus year gap and showing off the new gadgetry -- there's not much time left for minor trivia like story and characterization. Maybe now that Roddenberry is over the hurdle of the Great Nostalgia Trek, he can concentrate on the latter elements and come up with a decent film.

Don Fitch (and Don Franson): I see nothing wrong with the Deadwood contingent. They pay their dues too y'know. We can't all be actifans on all fronts. After almost two years of frenzied (for me anyway) fanac on the local front, I can certainly understand those who want to restrict their activities but still keep in touch with the "Great Out-There." For myself, I have to consider my local activities my first priority (I have friends within killing range of my house who get upset if I don't meet my obligations). If these take up my severely limited time, my N3F participation suffers accordingly. That doesn't mean that I don't care about the N3F, however, and that's why I would likely keep up my membership even if I can't be ultra active.

Kathleen Woodbury: That's funny. I once had an Algebra teacher who turned positively purple if we even mentioned the word "math". The term, he insisted, is mathematics. The word "math" (or more properly "to math") is a verb meaning to mow -- as in a lawn.

James Ridings: I managed to get through the first 87 Rhodans before I gave up in disgust. Now that, sir, is patience! By the time I got that far along in the series, I was so thoroughly confused that I didn't even try to resolve the confusion. I have never been a fan of soap operas, and like space operas even less. My primary reason for this, is that after a while the author(s) run out of novel ideas and new characters. When it all begins to run together (and rerun and rerun) there is no longer any point in reading the books. I only wonder why I spent so much money on the things. I was bored long before I gave up.

* * * * *

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I am intrigued by all the comments on the Gor books. I enjoyed the first few because Norman (a pen name by the way) is very good at his cultures -- my favorite beingt the one in NOMADS OF GOR, the Wagon People culture. After he got into the S/M stuff and became ugly I quit reading him, but I did enjoy the varieties of people in his stories. His real name is listed under "John Norman" in the SF ENCYCLOPAEDIA by Nicholls. It would be interesting to read one of his books under his real name, just to compare. ((John Norman, as far as I know, only writes under the name John Norman. His real name -- those books under it -- were written by Michael Crichton who uses that name as a pen name.))

I'm going to try to get that article by Card in SFR to see what he said about BATTLESTAR GALACTICA. I don't know about "somewhere between pointless and blasphemous" although I did think that whoever was involved was an ex-Mormon until I found out that Larsen is full-fledged. My theory is that rather than use his imagination, he picked some of the more unusual things from Mormonism, changed them a little, and used them for "science-fiction". I have had more than one person tell me that Mormonism sounds a little SFy to them. (I realize that some of it is quite different from other Christian theologies, but I don't think it's quite THAT far out.)

I've heard complaints regarding ST - TMP saying that the worst part was when Spock laughed on the examination table in sick-bay. I thought that was the best part because it signified that he had

finally accepted his human half into the rest of his psyche. He learned from Vger that pure logic is sterile. I loved it.

Pat Mathews: I haven't used my MME in the job world out there. I really didn't get it for that reason. I just wanted to learn the stuff they were teaching. My husband has a MS in Chemical Engineering and works for Union Carbide. He tells me that if I wanted a job there, I could probably get one quite easily and for higher pay than he's getting. I really only want to become a published SF writer.

How can you say the dogfight in SW was interminable after the Enterprise's tour across Vger. No, you're probably right.

I haven't seen that many dogfights so it was all pretty new and marvelous to me. Besides, after about the third time I saw it, I was spending my time trying to figure out which one was Biggs Darklighter. ((You might have seen the short version of SW -- that's the one shown at Noreascon -- where the dogfight was not interminable. I saw the long version in NYC twice and the short one in Syracuse and in Pa, before seeing SW at Noreascon.))

FMaki: I'm sorry you had trouble with THE FOUNTAINS OF PARADISE (you certainly have an interesting way of going about a book review.) (Maybe you need to tell Lynne what you're reading and what you're planning to read and let her pick from that something you'd like to review-) I was intrigued by the book. I felt that he put more personality into his characters in TFoP. So many of his books seem to be more like documentaries than novels; ex. THE FALL OF MOONDUST (I can just see Charlton Heston in a movie of that one) and RENDEZVOUS WITH RAMA. It is sad in a way, I guess, when an author changes as time passes. Usually it's for the better to most of the fans. Often though, it's for the worse. (Sigh-)

* * * * *

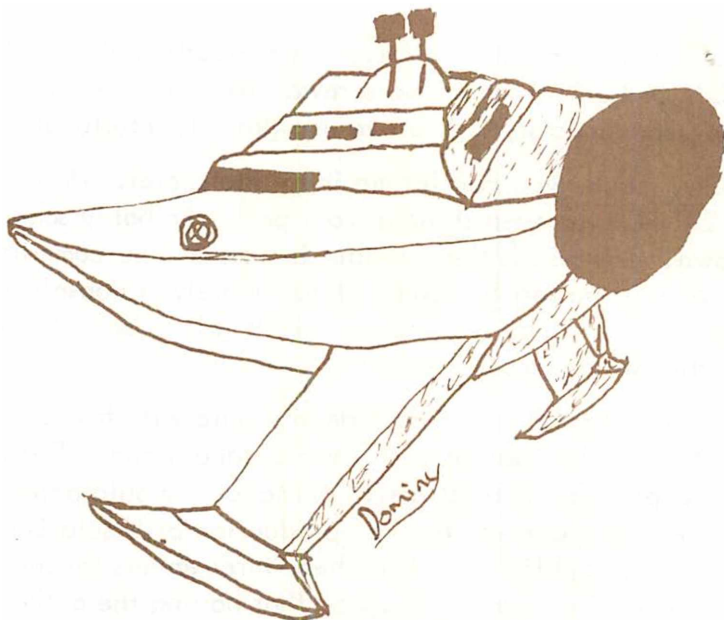
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A hat-tip to you and your staff for a particularly legible piece of literature. This doesn't always seem to be the case (in fanzines.)

I am especially pleased to hear that you are soliciting for the Leukemia Society of America. If we are ever to get out of these so-called "me" years (or in my case "ME"), it's going to be necessary to look beyond our own immediate space. It doesn't take any special gift of perception to see that there are a lot of people in this world (yes, that includes our own country) who are a lot worse off than we are. I'm glad to see that fandom is starting to take an interest in the far-future by insuring the best for the adjacent-future. Ed Meskys (also of NIEKAS) is a king-pin in several blind organizations and I am particularly supportive of the National Kidney Foundation. In re: to the latter: the name is somewhat misleading as the uniform organ donor card encompasses much more than just the kidneys. Some poor soul who would lose the wonderful sense of sight might see again for your donation.

Enough w/ the blue-sky pulpit pounding.

Mr Hitchcock was a little rougher on A.C. Clarke's THE FOUNTAINS OF PARADISE than I was. ((Don't you mean FMaki?)) One thing he should remember when he refers to the book as being "thoroughly mediocre" is that a lot of what is written today, in and out of genre, is not even that good. I have always found Clarke to be a good concepts man: albeit one who has shown more consistent



strength with his short stories. A re-reading of one of his earlier anthologies, such as REACH FOR TOMORROW, is much more rewarding. Chip gets my vote for his vote for JEM as Hugo Novel of the year. History will prove us right. ((Unfortunately FOUNTAINS OF PARADISE won the Hugo.))

Now, maybe you can let me in on the secret. How in Hell did STAR TREK -- THE EMOTIONLESS PICTURE ever even show in your poll. Probably someone thought they were writing something else down. The flic is the ultimate in "cinema by committee". This type of movie making insures that nothing will be terribly bad. Unfortunately it doesn't leave much room for the good. Now that is mediocrity at its worst. (I suppose it isn't fair to call it "the emotionless" picture as embarrassment can be mighty strong emotion too.)

David Palter hits the target dead square with his observation re: the screenplays being generated for SF films. Why not do it this way: take a good SF story and hire the writer of the tale to produce the screenplay (or at least assist)? Maybe I should patent this idea. I still think that one of the better offerings this year was the PBS production of Ursula LeGuin's THE LATHE OF HEAVEN. It could only happen on public TV. Let's hear three cheers for the innovators. Do you think I should sue them for patent infringement. ((I agree that having the author have a major say in how his/her work is filmed, put on TV is a good idea. Right now I am watching SHOGUN which I think is excellent (and done for commercial TV) and the author had that major say in the film production. It shows. Alex Haley supervised ROOTS and that showed too.))

Michael Rodan's frontpiece seems to be an exercise in graphic design using leather stamps. Ok now, Mike -- quit clowning around. As to the backcover. . .stop pulling my leg.

* * * * *

Stanley Sutton I enjoyed TIGHTBEAM immensely. It is a lot better than I remember fanzines
1037 Willow Oaks to be. I am sorry I missed the issue on Gordon Dickson (any back issues avail-
Pasadena, TX 77506 able?). ((While they last, the Dickson issue (May 80) is available for \$1.00))

Jumping to the middle of what seem to be a long series of LOC's is difficult, but I'll try anyway. The following comments are about the LOC's in the July issue. In comment to Roger Waddington's letter, one of the questions I have been pondering for many years is:

Why did the Industrial Age start as late in history as it did?

Several people have speculated on this question in SF, Gordon Dickson and James Gunn being the most prominent, but I have never resolved the problem to my own satisfaction. It's a topic which has bothered me since the 4th grade, and one of the reasons I read SF and belong to the SCA as well.

((I don't claim to know the answer to this, but one theory I have heard is that with the Dark Ages, a new mindset came into being, one which did not scorn mechanical experimentation. Thus the horse collar and four field rotation of crops. Labor saving devices were welcomed because of severe underpopulation. . . The TV series CONNECTIONS showed that Medieval thinkers did not scorn labor-saving devices as they saw nothing humanizing in anyone working hard 16 hours a day, 6 days a week. When this mind set rediscovered the writings of Greece and Rome and got a secular orientation, the scientific age started.))

In regard to William West's LOC, I think the place to look at for the resolution of the problem he is dealing with is China. Once the Chinese woke up to the fact that the backyard industrialization program wouldn't work, they started to work on a system of industrialization that has the lowest level of pollution in the world. In spite of what a lot of their politicians said about concern for the environment (which I am sure they do have), the biggest and most compelling reason was the need for using every single resource they had as efficiently as possible. A lot of our pollution results from the apparent abundance of space (energy, raw materials, etc.). It's an unfortunate fact that the majority of people don't do anything until their noses are shoved into it, and then they are so angry at being woken up that they attack blindly. Three Mile Island is a perfect example of this phenominon.

There seems to be some sort of ongoing battle over jobs lost to automation. I am the sort who will just continue to work at something until I find something I like. It took me 2½ years to go from a seismic technician to being in charge of the internal and external control of an 8 computer shop in the engineering and petroleum environment. When we needed to add communications to our shop, I went out and spent several evenings in the library and bought some books on data communications and started up our outside services division. When someone finally automates system programming and analysis, I'll go find something else to do. I've never really decided what I want to be when I grow up. That's probably why I never finished a college degree.

As far as the Gordon Dickson Childe series, I read them in order by accident. I never had any problem with the creature in NECROMANCER not being in the other books, because it is there in the other books (or maybe my overdeveloped imagination is putting more into the stories than is actually there?).

* * * * *

Chris Martin
620 Maryland Ave #9
Shenandoah, VA
22849

I continue to be impressed with the production quality of TIGHTBEAM, though I feel the spelling needs work.



Interesting to read FMaki Shimbo's review of THE FOUNDATIONS OF PARADISE, since I came up with a different viewpoint. I found it riveting (heh, heh). FMaki should have spent more time dealing with one of the central points of the book: the conflict between religion and science, and her reactions based on her background. ((She probably fell asleep before she got to the basic conflict in the book.)) As far as Clarke's failing powers, he's held up his end of the bargain far better than another one of the Big Three, Robert Heinlein. "Nuff said. ((I just read THE NUMBER OF THE BEAST and agree with you.))

As for Paul Macdonald's review of WYST: ALASTOR 1716, I'm not as interested in whose society Vance is satirizing as I am in why he went down the tubes sometime in the late sixties, early seventies.

That's tragic because Vance hooked me on science-fiction as an adolescent. The first science-fiction magazines I ever bought, AMAZING and GALAXY, contained a double whammy, THE DRAGON MASTERS and SAIL 25. These were strange! These were adult! These were magic! I devoured them. I savored their sensability. Talk about sense of wonder. I had read Heinlein's juveniles in the school library, but most of them were pedestrian. Vance's alienness was like the blows of a Zen master on the shoulders of an apprentice, showing me a non ordinary reality. I searched suburban shopping centers for further enlightenment. I went on to read other gems like THE BLUE WORLD. Even the pulp stuff Vance did for PLANET like THE TREES OF ISZM shone.

Seven years later, after wading through a serial in the Magazine of FANTASY AND SCIENCE-FICTION by Vance, I said, "What is this shit?" My sense of wonder burned out with my adolescence, but I don't think so. What started out as stylistic fillips, his vocabulary, his ironic distance, have overgrown to obscure his readability. I used to care for Vance's characters. No more. Even his mannerisms have become mannered. And I'm left wondering what happened to my adolescence and the talent of one of my (former) favorite authors. Both have vanished.

((Okay, Vance is one of my favorites. I think I know the serial that turned you off Vance and it is part of the Durdane trilogy, one of my least favorite Vance works. But my least favorite novel TO LIVE FOREVER, is also his earliest. I like works from all periods of his writing. DAW is republishing a lot of Vance. I'd suggest you give him another try. You might even like it.))

I agree with Frank Lee Linné. Sally Syrjala is forged of dreams and valor.

Unlike Frank, though, I wish more fans were fixated on clothes. The world would take fans a lot more seriously if they knew how to dress and take care of themselves. Short of sanitation workers, I don't know any group of people who dress sloppier. Not to mention decrepit physiques. Some of the outfits and personal appearances border on the eccentric and I'm not talking about costumes. The neurotic personalities of fans seems to breed a neurotic appearance. Maybe if fans spent less time reading that weird space fiction and more time reading books like DRESS FOR SUCCESS and LOOKING GOOD, they'd act less slovenly. Think of the impact if fans showed up dressed in suits at conventions, if only on the hotel management! Fans could probably get away with a lot more stupid actions if they dressed properly. A spiffy blue blazer, a trim haircut, and properly manicured nails could go a long way toward excusing rowdy behaviour, excessive drinking, and drug abuse.

((Chris: your argument here seems to be in two parts. One concerns the way fans dress at cons. Fans want to relax at cons, not wear a business suit. I tend to wear slacks and t-shirts at cons. I dress somewhat more formally when at work. I don't want to dress that formally at a con. If there is something that calls for formal dress that I want to attend, then I'll wear it. The other part seems to suggest that there are some fans who dress slovenly because they are neurotic. You must know a lot different bunch than I do. Most of the fans I know are perfectly ordinary people who could (or would) look very nice in suits or other formal wear if they wanted to wear it. Susan Schwartz, as one example, dresses very high class New York most of the time and looks very professional. Arthur Hlavaty often wears suits at cons. However I do recall having a conversation at a con (with two other N3F people) about the presence of handicapped people in fandom and how fandom accepts them. We weren't talking here about blind fans, or fans in wheelchairs so much, as the socially handicapped -- those you would term the neurotic fans. These people do have problems, often massive ones. Mike Rogers once wrote about his own personal problems along this line. But fandom helped him overcome them as well. Should fandom have rejected him or lectured him about his personality failings? As far as slovenly physical appearance is concerned, well there are probably more overweight, even grossly overweight, people in fandom than in the mundane world. I would agree that partly this is because physical appearance isn't as important in fandom. Why should I look like Bo Derek? I admit that I am 15 pounds over what my doctor tells me I should weigh -- 110 pounds. Perhaps I should lose the weight but is lecturing going to help? Personally I find the lack of concern, relatively, about physical appearance relaxing. I might add that this can tie into the job situation as well since grossly overweight (those 50+ pounds overweight) find it almost impossible to get a decent job. One of David Palter's suggestions should have been, get close to the recommended weight for your age and height. Though this will not assure one a job. It's also desirable purely for health reasons.))

Re discussion by David Palter: A book which deals extensively with our responsibility for our own well being is A NEW GUIDE TO RATIONAL LIVING by Albert Ellis and Robert Harper. A book which offers a creative alternative to the stale myths about careers and jobs is WHAT COLOR IS YOUR PARASHUTE? by Richard Boles. I agree with Palter's philosophy of life as revealed in comments to William Neal and Tom Cardy.

Victoria Smith might push past page two of GLORY ROAD and find a rewarding fantasy, interesting if only because Heinlein did little in that genre. Certainly a cut above other work of that era. FARNHAM'S FREEHOLD comes to mind. GLORY ROAD has less of the philosophical digressions that mar his later works. ((Maybe if you read HERITAGE OF HASTUR, she'll read GLORY ROAD.))

I hope Arthur Hlavaty chokes on the emphysema those naughty environmentalists are trying to protect him from. If he wants to refer to a good, big book by Brunner, he ought to try THE SHEEP LOOK UP for a refutation of his point of view. Based on DR, I know Arthur will defend to the death his right to throw beer cans on the roadside in the face of such oppressions of the state as bottle laws. Wouldn't want to impose on Arthur's convenience, would we? Recycling is such hard work. ((I don't think Arthur dislikes bottle laws as much as the assumption by some environmentalists that anything pleasurable -- like a warm house in winter -- is evil and MUST BE OPPOSED. I don't know where environmentalists think we should get electricity, they oppose new power plants of any sort.))

Like Lola Andrew, I would like to know what happened to Christopher Anvil. He was one of the most frequent appearers in ANALOG in the 60's.

What does HHOK stand for? ((Ho, ho, only kidding. It's used in apas.))

I like the idea of N3F sponsoring a worldcon. We'd either get a lot of praise or go down in flames. Interesting either way, on the other hand we haven't been able to organize the N3F after 50 years, maybe discretion is the better part of valor.

* * * * *

David Palter
1811 Tamerind Ave Apt 22
Hollywood, CA 90028

No, Greg Hills, I don't consider you to be lazy or unskilled. I can certainly see how irrational hiring criteria used by prospective employers are through no fault of your own, making it difficult for you to get a job. You actually do have my sympathy, although sympathy is not such a valuable commodity as most people think it is. I certainly will not agree, however, that you can't get a job. Somewhere there is an employer who will hire you, in spite of your inconvenient age and qualifications. To accept excuses for failure only encourages failure; the more productive approach is to insist upon success. It is even more productive to actually help people overcome their difficulties, instead of merely demanding that they do so, and if it were in my power I would exert myself on your behalf, to help you get a job. Unfortunately New Zealand is beyond my reach. But, if you move to Los Angeles I will help. (Not that moving to Los Angeles is necessarily a good idea; in the event of a major war and/or social breakdown, New Zealand would undoubtedly be a far safer place to be. I have considered moving there myself.) Anyway, please accept my apologies for any implication of laziness or lack of skill on your part. My original statement on the causes of unemployment was certainly not formulated accurately enough. And I certainly should know better than to expose inaccurate assertions to the merciless scrutiny of fandom.

* * * * *

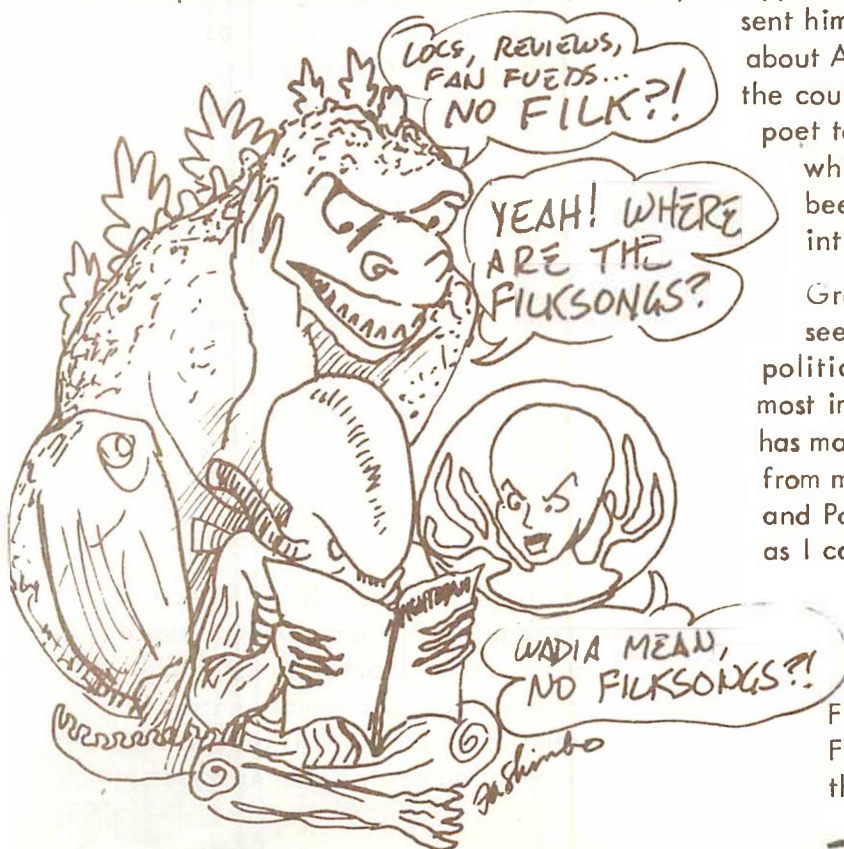
Susan Schwartz
409, E 88 St 5A
New York, NY 10028

William West: I really liked your review of ARIOSTO, which is a bravura piece, and I agree with you. Not since PAVANE... and all that. It's ferociously literate, but La Realta, for me, overwhelms La Fantasia, although a Renaissance version of the Cherokee (Cerocchi) cracked me up. After all, Christopher Columbus was from Genoa: do you suppose the Medicis, and not Ferdinand and Isabella,

sent him out in 1492? However I disagreed with you about Ariosto. He's a scholar and poet, a protege of the court. Granted that you'd expect a Renaissance poet to be more politic, he's also a Platonic scholar, which might excuse a little bit of idealism. He's been a contemplative all his life, and is now in intrigue over his head.

Greg Hills: Your review of TWO TO CONQUER seems too short to me. While dealing with all the politics and the stylistics, you seem to have left out the most important question of character development: MZB has managed to have her protagonists completely different from most other Darkovan protagonists. Melora is fat, and Paul and Bard really do belong on Gor. Yet, as far as I can see it, MZB has pulled off the remarkably difficult feat of humanizing two rapist-types. It's a difficult book: none of the pat solutions are allowed.

FMaki: I understand that you didn't like THE FOUNTAINS OF PARADISE- Neither did I, all that much. But I wish you had told people why.



But I wish you had told people why. What you were talking about was fun, but it wasn't the book.

- Couldn't stand ON WINGS OF SONG and will probably vote for SNOW QUEEN for Hugo next year unless something comes up that completely blows me away.

Seems to be some controversy on action vs characterization in fiction (which I have this awful feeling I helped get going by my dumb comment that I don't care about betraying plot.) That's not because I'm this hideously lit-ry mundane type that regards all literature as Great Art. Some of it I do. But I do like to take it apart and see how it works, and if that means giving away the end, well, then it does. But in the case of fantasy, or a recognizable adaption of a story... I mean you know that in the Anderson SNOW QUEEN, Gerda will rescue Kai. So it isn't what happens that's important, it's how it happens. Similarly Vinge, but I won't get into that one for fear of getting jumped on. I agree with Patricia Mathews that this complaint of too much characterization doesn't seem to come from female fans. Granted, women are socialized into sometimes too much introspection, but I think that the way this emphasis on motivation has worked into fantasy and science-fiction is all to the good. Cardboard heroes are fun but would you want your sister to marry one? They don't last. (Anyone who wants can jump on me for that one.)

I liked Norman Spinrad's last editorial in LOCUS. There is no reason for SF to be crap. We've got writers and readers -- my God, we've got the most educated, vociferous group -- but we can screw it up by that awful, pretentious, reverse snobbery expressed in KEEP SF IN THE GUTTER AND OUT OF THE CLASSROOM. I do it myself, to freak out mundanes. Look: I know this is our stuff -- fun, joy, and amybe, if we get really lucky, a livelihood -- and that none of us want to equate it with the dreadful way English is often taught in grade school, high school and anywhere else. As an academic myself, I know just how revolting the cult of High Culture is. Do I want SF to be as uninteresting to readers as SILAS MARNER is made to tenth graders? Hell no. But I do want it treated with respect.

Sorry, Roger. I'm not trying to treat it as Great Art, though given a few books... I'll argue. I don't see entertainment and artistry as poles apart, which seems to be what you are implying. But I do realize that my own love of glossaries (I worked happily through the one in BROTHERS OF EARTH and came out thinking like an Iduve, which is violence-making) is aberrant. ((If you thought like an Iduve after BROTHERS OF EARTH... the Iduve were in HUNTER OF WORLDS.)) I don't consider Tolkien, Herbert, Cherryh, McCaffrey et al second rate or out to insult my intelligence because they include glossaries. In fact I like the glossaries because I feel that I'm getting more. You don't have to read them, much less take quizzes on them (thank God), but they are there, and they give some idea of what the author went through to bring you the book.

Read NUMBER OF THE BEAST, which is awfully long for the few really funny jokes in it. Myself, I like the juveniles best: Heinlein's way of writing about sex is enough to turn me into a Cistercian, and I'm Jewish.

William West again. Congratulations for your apology to A.D. Wallace. I forget whether it was deserved or not, but I really respect your offering it.

Arthur Hlavaty: You can add me to the list of reviewers who find Amanda Morgan credible. Also Amanda II in LOST DORSAI.

Lola Andrew: I'm delighted that KEEPER'S PRICE brought you into fandom actively. Darkover is what brought me in too. So what are you writing... You too, Rayna?

- Pat Mathews: For what it's worth, I agree with you. Wouldn't mind being a lazy bum (with Selectric) myself. An authoress -- why is it that those "-ess" endings sound so derogatory? I am a writer, not a writress, an author, not an authoress -- actually, I'm a writer; author's so damned pretentious. Like Negress or Jewess -- right out of IVANHOE, or some such stuff. It reduces you to a female entity, and entities are not people. Granted that this may not be what is intended, it is how it is perceived, and dealing with the thing-as-perceived as well as the thing-that-is is what makes for charming mess-ups.

David Palter: Your letter is what inspired this LoC. I don't know how to begin except to say that I have this feeling that I'm arguing with a Vulcan, and I don't necessarily mean that as a compliment. Everything you say makes sense. It computes. Why then, does it read like a lecture by Werner Erhard? If you're not employed, it's because you've made it that way, you say.

To a great extent, that's true, and you and I have both met people whose idea of a job search is "to sit on the ground and tell sad stories of the deaths of kings." My profession is full of them. I'm trying hard not to be one myself.

But as a person who's working on the career switch move (note, I'm not talking about employment: if I get hungry, I can always type; I type 90 wpm. I'm talking about full employment, full use of skills.), I am afraid that I must really object to how you're expressing this. You offer a few solutions. Let me deal with them.

Don't inform your employer of all your qualifications. People who falsify job applications can be fired. Also, say you suppress an advanced degree or two. So what have you been doing for the past eight years? Climbing Everest?

Move. You may not have the money. You may have family responsibilities. Or you may be in a psychological mess. You cannot move cross country or even crosstown if you've got agoraphobia, for example. And your suggestion that you get your mental health back in shape by taking time to repair it, .. that can take years, be expensive, and hurt so much that it, and it alone must be your major objective. In that case, you cannot afford the added stress of a move.

Scramble harder for training, move closer to work and opportunity: no problem there. If people can, they should. But I'm a little appalled by the lack of empathy displayed in your pat answers to what is an extraordinarily debilitating thing. I HATE the job search. Granted it's a great challenge. Granted, a career change is what I need and want to be doing. But it is expensive, time-consuming, demoralizing, and a total bitch. Getting rejections hurts and demoralizes, and there is no way around that.

So regarding your concluding paragraph to Mr Neal, ("I think I can safely say, then, that the only reasons, barring a few very unusual cases or disabilities, for someone to remain unemployed, would be that the person doesn't want to be employed, or has failed to assume responsibility for his/her own condition. Is that OK with you, Mr Neal?") Mr Palter, it works out logically, but it's pretty damned unfeeling, and that isn't OK with me. I will accept as given the fact that you're trying to do your best by offering this advice, but sometimes quiet sympathy, expressed by "That really is lousy. Have you tried..." is a lot more helpful than the gospel of individual responsibility. And if I've been rude and once again broken my policy of no-attacks, I apologize... somewhat.

((I got a lot of comments on David Palter's remarks. For now, I'm just running Susan's remarks on the subject since David did amend his comments... somewhat.))

* * * * *

Robert McClain In a follow-up to my letter in the May TIGHTBEAM, I'd like to emphasize that I
RD #1, Box 211A think MOST of modern science-fiction is trash; but by no means all of it. Please
Hawley, PA 18428 don't get the wrong opinion of me that I only read and enjoy those old pulp
 stories. On the contrary, I buy many SF/fantasy books every week along with all
the major magazines of the genre. I try to read the entire story before forming an opinion (though, admittedly, with some of them that's a struggle). Some I enjoy, some I don't. A few are superior to the pulp stories, the majority are not.

Before the coming of the anti-hero and the restriction a writer must obey (not offending minorities, feminists, etc.) in his work was the time of the pulps. Unfortunately, that time is past and both the writer and the reader of today must live with the above handicaps that are present in much of the literary

works of our age. It's a shame though, because so many stories are ruined (in my opinion). If only writers could just write without the pressures of said restrictions.

((As a would-be author, I too sometimes worry about the restrictions you mention. Can't I have a dependant female character without being considered a traitor to the women's movement? I also detest anti-heros. However, the age of the pulps also had restrictions which you shouldn't forget.))

* * * * *

William West Now that the unemployment/computerization issue has generated some comment, I
58 Walnut St have a personal addendum. The garment manufacturer I work for markets a juniors'
Abington, MA line and a misses" line. Three years ago, when I first began working there, the
02351 "misses" line was moved to a separate, newly-built factory, and a line for "heavy"
 women was added to it. Meanwhile the juniors' line stayed in the original building.

Within the last year or so, it became obvious that the junior line was in trouble, what with the economy and the continued trend toward more casual dress, such as fashion designed genes. So in an economy move, the three lines are once again being combined in one room and eventually ten/twenty cutters and spreaders will be laid off. They will be replaced by the automatic machines I mentioned and the company will take a big write-off in taxes by closing the other building.

The men who are most afraid of losing their jobs are men in their late forties-early fifties -- men who are twenty years and over veterans at their jobs. They are men who were once classified as skilled workers and who now are told that a machine can do their job faster and cheaper. They are not lazy; they are human and they are scared. It's a lot easier for younger like you or I to cope with the problem, David. I have never collected unemployment and have no intention of doing so in the near future.

Deb Hammer-Johnson: My objection to Maitz' cover of THE KEEPER'S PRICE is not over his artistic abilities. It is over the content of the illustration itself. It don't think it's too much to ask that an artist have some idea of what a book is about before doing the cover. If I were MZB, I would beg whoever publishes future Darkover books to have the cover artist get in touch with her before doing the work so that she can prevent such incongruities as the KP cover from recurring.

LAURRAINE TUTIHASI: If I had gone on at length about MZB's theory on the wave of good female SF/fantasy writers, you might have skipped her intro because you already knew its content. By now you've probably bought the book and know what I meant anyway.

Roger Waddington: I totally disagree with you about glossaries at the end of books. I find them fascinating and quite useful for reference when reviewing a book. They're especially useful when dealing with a series in correspondence or reviews. They are not a sign of a "second rate writer", but rather of one who has meticulously organized his material on his imaginary world. I hardly think that the numerous glossaries and appendices that Tolkien included at the end of LoTR was a sign of incompetence. Besides if a series or trilogy or whatever is popular enough, fans will compile glossaries on their own, or hound the author until he produces one for them.

I have to confess that I am one of those who hadn't caught on to the connection between Paul Formain and Donal Graeme. I have bought the last two over-sized editions of SPIRIT OF DORSAI and LOST DORSAI and find myself becoming increasingly irratated with the new illustrated book movement. One of my pet peeves is the use of the same drawing more than once in the book. Again, as with KEEPER'S PRICE, the artist often doesn't seem to have read the book. The most blatant example of this I've run across recently is THE CHANGELING. Read Zelazny's description of the hero's strange birthmark (an important point in the plot) and then look at the artist's rendition of same. There are other mistakes such as the "villain's" damaged face. I've finally desided to do my wallet and my temper a favor and wait for the smaller pb versions. If they're going to charge seven or eight dollars for illustrated editions, they could at least try for non repition and accuracy.

DATA LINE: M.A.R.S.S. by Robert Teague

1900 CLAY AVE. PANAMA CITY, FL 32405
1-904-769-1869

HMPH. HELLO.

GUS IS CURRENTLY ON A MISSION, SO I WAS ASKED TO SPEAK. I AM HIS COMMANDER, THE GRAND FUS. I AM HEAD OF M.A.R.S.S.*.

JAMES HOGAN IS ONE OF MY FAVORITE AUTHORS. THE 1ST TIME I READ INHERIT THE STARS, IT BLEW ME AWAY! I HAVE SINCE LEARNED THAT INHERIT AND GENTLE GIANTS ARE THE FIRST TWO OF A TRILOGY. ALSO, IN THRUST #12, HOGAN SAYS IN A LETTER THAT INHERIT WAS WRITTEN THAT WAY ON PURPOSE. IT WAS AN EXPERIMENT. HE WANTED TO FIND OUT IF A BOOK COULD STILL BE EXCITING WITH THE SCIENCE UNDISGUISED, AND THE EMBELLESMENT TAKEN OUT. I PERSONALLY THINK HE SUCCEEDED. ACCORDING TO FORTHCOMING BOOKS, HIS NEXT BOOK OVERLORD HAS BEEN POSTPONED.

THE REVIEW OF FOUNTAINS OF PARADISE WAS PARTLY CORRECT. I ENJOYED THE BOOK, BUT NOT AS MUCH AS I USUALLY ENJOY CLARKE. PITY. HARPIST IN THE WIND I'VE GOT, BUT HAVEN'T READ IT YET. I HAD TO REALLY STRUGGLE TO GET THRU THE FIRST TWO BOOKS.

I FOUND THE HUGO VOTE TO BE INTERESTING. I GOT A BALLOT, BUT MISPLACED IT. (SIGH.)

THERE WILL BE LITTLE OTHER COMMENT ON THE CONTENTS. IT'S GETTING LATE, AND SOME OF US HAVE JOBS.

NOW. WHAT ELSE TO TALK ABOUT? AH, I'VE GOT IT.

I STILL HAVE A FEW COPIES OF MY PANAZINE #6 LEFT, AS WELL AS A FEW OF THE SECOND PRINTING OF ALIENATION. A THIRD PRINTING MAY BE IN ORDER. IT IS IN THE PROCESS OF BEING REVAMPED (SLOWLY). RICK RAE HAS TO FIND TIME TO REDO THE CARTOONS BETWEEN TWO OTHER PROJECTS. ASTERIX AND DR. WHO, AND ANIMATING ALAN DEAN FOSTER'S SHORT STORY SNAKE EYES. (YES, ALAN IS IN ON IT.) THE REVAMPED ZINE WILL HAVE NEW CARTOONS, AND WILL BE CALLED ALIENATION MK II.

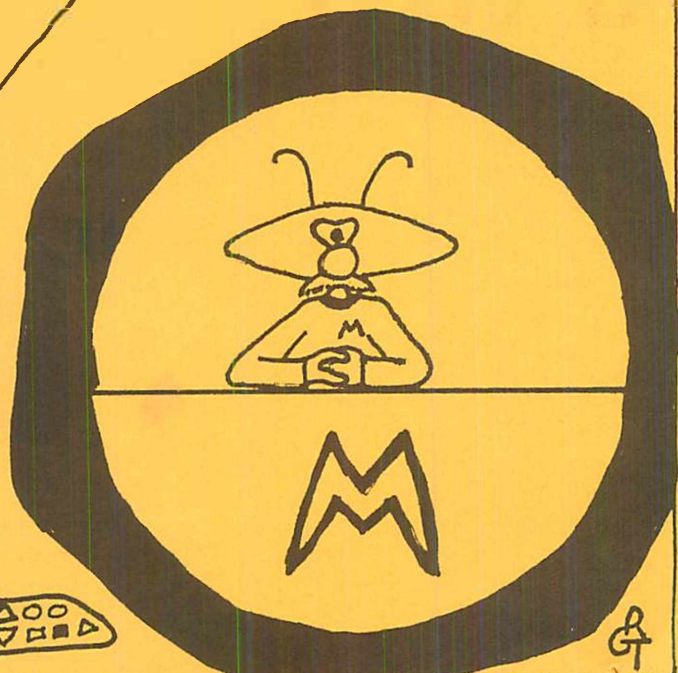
I AM CURRENTLY WORKING ON PANAZINE #7. NO 8 IS REALLY GONNA BE SPECIAL. I'LL SAY MORE IN A LATER LETTER. (DON'T YEW JES' LUV PEOPLE WHO DO THET?)

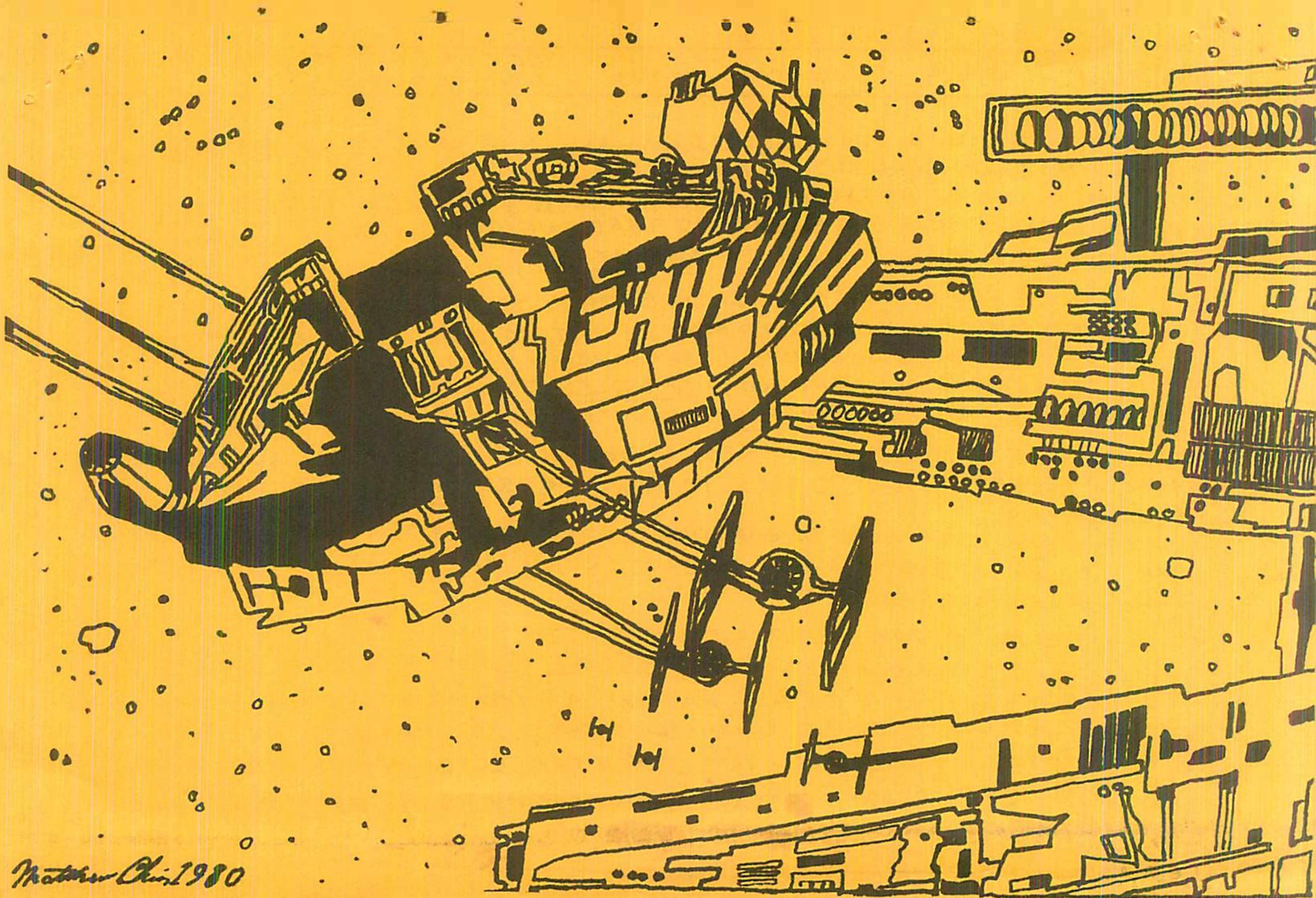
WELL, I GUESS THAT'S IT. HMPH. I'VE READ THIS ALOUD LIKE MY ARTIST WANTED. SEEMS TO BE A LOT OF DRIVE TO ME. WELL,

THERE'S NO ACCOUNTING FOR TASTE.

THE GRAND FUS, FOR GUS, FOR ROBERT TEAGUE, SIGNING OFF. HMPH.

An "X" here means this is your last TIGHT-BEAM unless you renew your membership.





PO Box 5
Pompton Lakes,
NJ 07442

BULK RATE
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07442

to

Joe Siclari
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