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IDIOTORIAL - TARAL

This is DNQ 26...

...presumably you have just checked logo again, and the back page, to see if that was a typo. It wasn't. Now you are surely wondering what happened to DNQ 25, and why you didn't get it. Very likely you will, but not before number 26 since DNQ 26 is being published before the 25th. Shades of the OUTWORLDS three-point system! but it seemed better to get an ish out now than wait another month. The special 25th DNQ has stage fright it seems, or at least it is taking us rather longer to produce than we expected, what with the holiday disturbance and all. The wait will be well worth it if you like good fanzines, though admittedly being two months late is not good strategy for a newszine. But then, DNQ 25 will not likely have news. It will have artwork I've collaborated on with Jim Barker, Bonnie Dalzell, Stu Shiffman, Stu Gilson and Phil Foglio, though. And it will have one of our best columns by John Berry, a humorous article by Bob Wilson on the subject of making old records more collectable, another TYPO, the record we've been promising, and other fannish treats for your delectation. Alas, too late for 1979, but very soon now anyway. NOVACON 9

WEST has put Jan Howard Finder almost a thousand dollars in the hole apparently. The cause is obvious, only two or 300 members instead of the planned 3 or 400. No doubt the comparative lack of fans included many I'd really have liked to see and contributed to my lack of enthusiasm for the con. In view of Jan's loss, however, I regret whatever additional pain my negativity may have caused. There are lessons to be learned here somewhere, though, and I think fandom must start learning them before more money is lost.

If you haven't seen THE BLACK HOLE yet, do so soon. (It has as much to do with science fiction as REEFER MADNESS does with pot.) I quote Bob Wilson when I say that it appeared to be a movie in which people were inexplicably attacked and dragged around by wires that grabbed hold of them at the waist or shoulders. The publicity prior to the film's opening plays heavily on Disney's technical expertise and promised startling innovations in the special effects. Except for a handful of truly effective scenes, though, the

