

CHAT

NEWSZINE OF THE
CSFA

William S

9.23.8

CHAT 37

THIRD ANNIVERSARY ISSUE * VOLUME 4, NO. 1
October, 1980 * Published Every Month by
Dick and Nicki Lynch, 4207 Davis Lane,
Chattanooga, TN 37416 * 3 for \$1 or 35¢ ea.
Free to Chattanooga SF Society members.

Editors: Dick and Nicki Lynch
Contributing Editor: Mike Rogers

CHAT is a newszine of Southern Fan News, and is sponsored by the Chattanooga Science Fiction Association. We encourage submissions of art, reviews, letters of comment, and news (especially news). Written material should be concise, no more than one page double-spaced unless previous arrangements have been made with us. While CHAT doesn't pay contributors, we provide a forum for fan writers and artists; a complimentary copy is given to all contributors who aren't already receiving it. Opinions expressed by contributors do not necessarily represent those of the editors, or of the Chattanooga Science Fiction Association.

All correspondence to CHAT will be considered for publication unless otherwise specified by the writer.

DEADLINE for CHAT 38 - Sunday, October 26, for articles and letters of comment.

"There is no science without fancy, and no art without facts." - Vladimir Nabokov

TALES OF CONS PAST, PRESENT, AND FUTURE. Past -- The Noreascon Two Business Meeting transacted a lot of business, insuring that next year's WorldCon Business Meeting in Denver will be as long or even longer. One constitutional amendment received final approval after being approved first at Seacon '79: the totals of the Site Selection Balloting must be announced at the WorldCon where the vote is held, and the winning bid must also publish the tally.

The following proposals were given first approval at Boston, and will take effect if approved at Denvention Two: 1) The Hugo Ballot shall be limited to the Hugo Awards and the John W. Campbell Award only -- this removes the Gandalfs and all other outside awards from the Hugo Ballot; 2) The full totals for the Hugo Award voting must be publicized -- recent practice has been to announce only the winners and the total number of votes in each category; 3) This year's Hugo Award for Best Non-Fiction Book about Science Fiction shall become a permanent Hugo; 4) The minimum site-selection voting fee shall be raised from \$5 to \$10 (this will not prevent agreement by all the competing bids for any one year to set a higher fee as was done this year); 5) The traditional procedures for administering the Hugo Award voting shall be written into the WSFS Constitution -- currently, WorldCon committees have wide discretion over how to run the voting, even though they usually follow the practice of previous years.

Among the proposals defeated: 1) The North American Interim SF Convention (NASFiC) shall be abolished; 2) The Best Dramatic Presentation Hugo shall be abolished; 3) Fanzines that pay for contributions shall be prohibited from winning the Best Fanzine Hugo (this proposal was submitted by the Lynches).



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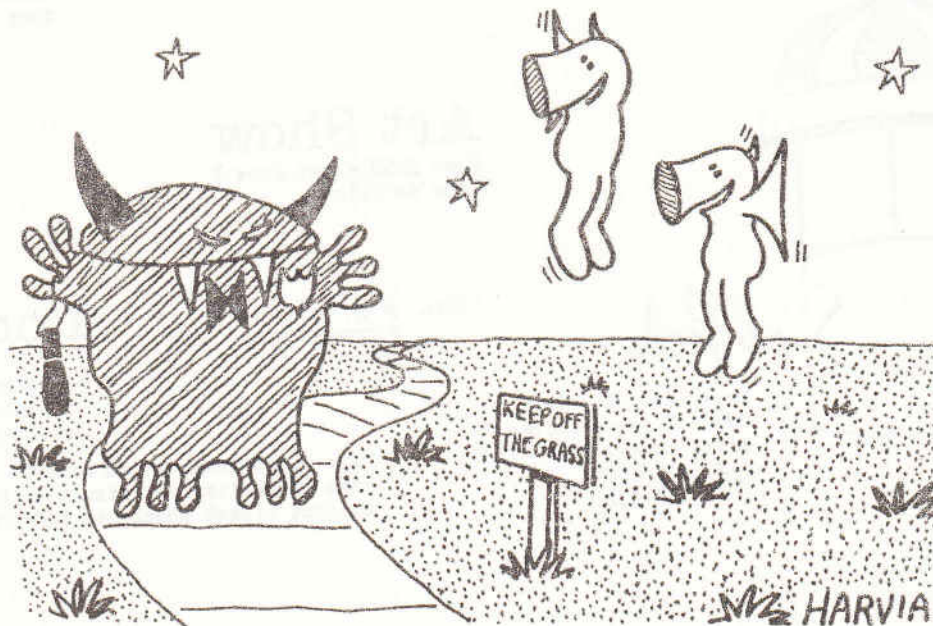
Cons Present, Past, and Future (cont.)

Present -- Imaginitzacon in Memphis drew 175 fans for a low-key weekend of fun. Most of the programming consisted of 48 hours of videotape, although Guests of Honor Bob Asprin and Stven Carlberg gave short off-the-cuff talks at the smallish banquet of 25 people. The attendees came from a wide area of the South and South Central regions, including a group from a recently-formed SF club in Morehead, KY. Ken Cobb and Stuart Lamb represented Chattanooga at the con. The unpublicized art auction grossed \$387 and had some of the best bargains seen at any Southern con. The con reportedly broke even or close to it. There are no current plans for a repeat, but it has not been ruled out. (The info for this report was submitted by Irvin Koch.)

Future -- Chicon IV, the 1982 WorldCon, will have A. Bertram Chandler and Kelly Freas as Pro Guests of Honor, with Lee Hoffman as Fan GoH. No Toastmaster has yet been announced. The committee plans to publish a fanzine similar to Noreascon Two's *Voice of the Lobster* dealing with planning and problem-solving for Chicon IV. The rate structure: If you voted on the site selection, you have an automatic supporting membership and can convert it to attending for \$7.50 until the end of 1980. Otherwise, supporting memberships will be \$15. Attending memberships for non-voters are: \$20 until the end of 1980; \$30 for the first half of 1981; higher after that. Pre-supporting members get a \$1 discount on all the above rates. For more information, write to Chicon IV, P.O. Box A3120, Chicago, IL 60690. (Mike Rogers)

ONE LINERS. Jim Baen is giving up his job as SF Editor of Ace Books to become the SF Editor of a new publishing company being organized by Thomas Doherty, former head of Ace. Susan Allison will move up to take over the Ace position. There is no word on how this will affect Ace's paperback SF magazine, *Destinies*. *** Members of the Rivercon committee have denied rumors that Louisville will bid for the 1985 WorldCon. Watch this space for any further developments. *** Ralph Roberts informs us that his story "Oh, the Things Those Galaxies Say!" will be in the November, '80 issue of *Isaac Asimov's SF Magazine*. He'll also have a story in the November issue of *Questar*, and he has sold a 4300-word story to *Pandora*. *** Active Georgia fan Deb Hammer-Johnson and her husband Roger plan to divorce. Deb is living in Atlanta now, and if Iris Brown moves to Atlanta, Rome, GA will once again be a fannish wasteland. All roads lead out of Rome, it appears. *** Good News and Bad News Dept. -- Terry Carr's popular *Best SF of the Year* anthology was dropped by Del Rey Books, but he's sold it to Pocket. It will be published earlier in the year than Del Rey did. The separate volume for novellas will be merged into the main volume. *** NorthAmericon, the '79 NASFiC in Louisville, is refunding memberships for people who worked at the con. Their post-con booklet is scheduled to be distributed in November, and the committee asks

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ROC*KON*5

* A Science Fiction/Fantasy Convention *

OCTOBER 17-19 1980

LITTLE ROCK, ARKANSAS

Pro Guest of Honor:

ANDREW JOFFUTT

Fan Guests of Honor:

DICK & NICKI LYNCH

Registration

\$10 advance (to Oct. 10 postmark)
\$15 afterward & at-door.

Toastmistress:

Jo CLAYTON

Hucksters

\$12.00 per table, 6' long
limit 3 tables
does not include con. registration

Art Show

Send SASE about June 1
for details

Banquet

Noon Sunday Brunch
Country Breakfast Menu
\$7.00

Room Rates

\$22 single/\$24 with king bed
\$5 each extra body
Reservation cards from ROC*KON

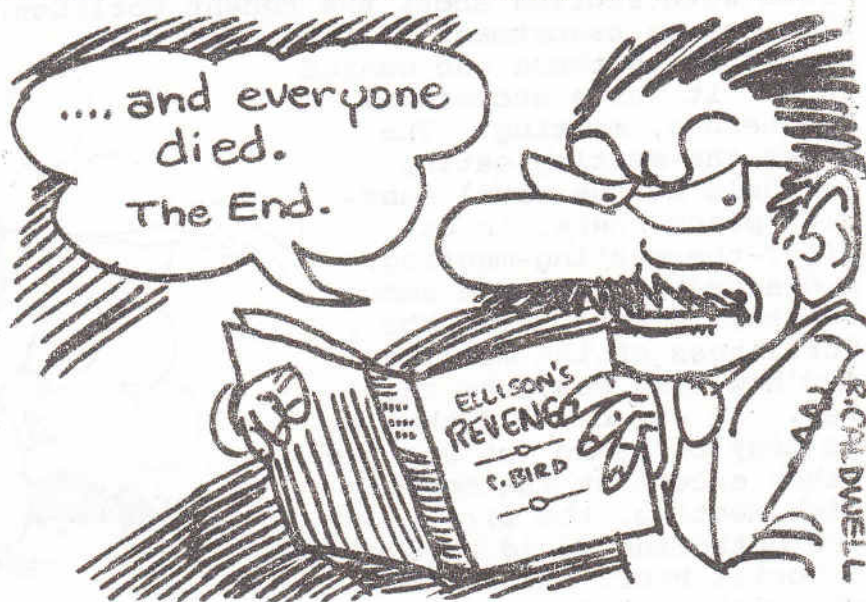
Make Hotel reservation deposit checks to hotel.
Make Convention registration, Huckster table,
Banquet ticket checks to ROC*KON*5.



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ONE LINERS (cont.)

that any member who has moved since last year send in a CoA so they'll get the book. *** According to *FOSFAX*, the marriage of Shelby Bush III and Sharon Haq has been postponed. No reason was given for the postponement, and no rescheduling has been announced. *** Julia Scott informs us Bill and Andre Bridget are parents of a baby girl, born sometime in the past month. *** Steve Stanley is the new Chairman of MystiCon in Virginia. *** The SF club in Lexington, KY, the Bluegrass SF Association, has changed its name to the Lexington Fantasy Association (LEXFA). The President is Lynn Harris. *** According to *The Insider*, St. Louis SF Society member Paul Fleming will host a Sunday afternoon SF radio show on KWUR-FM (90.3) in St. Louis. *** Janrae Frank and Hank Stine became engaged having never met. Their only contact was via telephone calls made while they worked on a trilogy Ms. Frank had sold to Stine for Starblaze Books. They were to be married August 18 and to honeymoon at Noreascon Two in Boston. (Mike Rogers)



A STATEMENT OF INTENT

...EDITORIAL BY KEN SCOTT

Some time ago at a meeting-after-the-meeting meeting, it was noted that Chattanooga fandom has lost sight of itself. That is, that it is no longer concerned with science fiction and SF fandom, and that it had become chaotic, directionless, and was turning into a party club. Let's face it; any bunch of half drunk mundane idiots can get together and have a party. SF fandom is supposed to be better than the mundane world, not just like it. (Don't get me wrong; parties are fine, but once every 4 1/2 months, not every other month.)

So, it was decided that CSFA needed a leader, one who would provide a structure of continuity both within the meeting and from meeting to meeting-not just someone who just stands in front of everybody and lets everybody talk at once. The SMOFs conferred on this leader (as yet nameless) as unlimited an authority over meetings as his henchmen could secure for him. However, there seemed to be no one to entrust this power to due to either lack of time or fear of lack of experience in wielding power. No one that is, but myself.

I did not want this position but I recognized that another candidate might not have my determination for reform and improvement for CSFA. The SMOFs understood this and assented to the inevitable.

Therefore, at the meeting Oct. 25 at 8 PM there will be a short ceremony of investiture wherein I will assume power and appoint my henchmen. Afterwards the meeting will begin along guidelines set forth by me.

Wishing myself well and the CSFA renewed health and prosperity, this is your friend and servant...

Ken Scott

OCTOBER IS AUCTION MONTH. The September CSFA meeting was at the usual autumn place, the UTC Student Center, where about 40 members gathered to discuss Heinlein's *The Number of the Beast*, while the person in charge of the discussion did not. Ken and Julia Scott and Dick and Nicki Lynch regaled the crowd with stories about the recent WorldCon, Noreascon Two. The Lynches also had an assortment of fanzines available to those who wanted them. It was a successful, if boisterous, meeting. The after-the-meeting-eating was held at the usual sandwich place where, in an after-the-meeting-meeting, a discussion was held among several members about the unruliness of the meetings and how this could be resolved. It was decided that as so many of us do not see each other except at the monthly club meeting, the first hour of the gathering would be declared a social hour. After that, people who wish to talk must step out into the hall so those interested in hearing the program could do so. The next CSFA meeting will be held October 25 due to Roc*Kon; this is on the fourth Saturday for this month only. Time and place is the UTC Student Center in the Lookout Mtn Room at 7:30 PM. The meeting will begin with a social hour (come and be social!), then Mike Rogers will hold a discussion on SF magazines, the force in SF fandom today as they were in the past. Then the program will be turned over to our auctioneers, Tim Bolgeo, Andy Purcell, and Dick Lynch. The auction will feature the usual mixture of things, such as souvenirs of WorldCon, *Weird Tales* pulp magazines, fanzines, books, and other fannish and SF memorabilia. Come prepared to spend your coin! The November CSFA meeting will return to the third Saturday of the month, and will feature a party at the Rustic Village Clubhouse afterwards (instead of the after-the-meeting-eating). It will be the annual CSFA holiday party, and will be sponsored this year by the Chattacon committee. To find the UTC Student Center: Take I-124 to the 4th St. exit (last before Tenn. River bridge). Go on 4th St. for about 8/10 mile to Mabel St., and turn right on Mabel. Go 2 blocks (bearing right) and turn left onto Vine St. (which is 1-way). Go 2½ blocks. The Student Center is on the left side; look for its sign. The meeting room is on the ground floor, near the information desk. For questions: Mike Rogers (266-0298). (NWL)



TIPS ON BREAKING INTO THE PRO RANKS

COMMENTARY BY RALPH ROBERTS

One of the more exciting aspects of the science fiction field to me is the universal amount of participation by its fans (or fen). Practically every person I know who's into sf or fantasy wants to write the stuff as well. That's good! You don't find that degree of commitment in other genres. Certainly not in mysteries, western, or romance--not even in porn (tho' I understand a lot of other activity takes

place). Little old ladies who buy Harlequins off the supermarket shelves harbor no secret dreams of writing same. Science fiction readers do.

And, like so many others, I too was, am, and will probably always be susceptible to this dream of publication. Like every other science fiction writer before me, I've read works that caused me to utter those fateful words, "I can do this BETTER!" No doubt the second caveman, on seeing the first caveman's scrapings on

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Breaking into the Pros (cont.)

stone tablets, grunted a sneering monosyllabic equivalent of that same phrase. Well, I have been lucky enough to break into stone... er... print. You can, too.

To boost my credibility (and, you may correctly assume, ego), I feel qualified to give tips on becoming a 'pro' because I'm in the process of DOING IT. All right! In less than two years of trying, I've managed to sell nineteen sf stories, one fantasy story, and twenty-four articles to magazines in four countries. And I qualified and am now a proud member of Science Fiction Writers of America. So my dream is coming true. Again I say, yours can too.

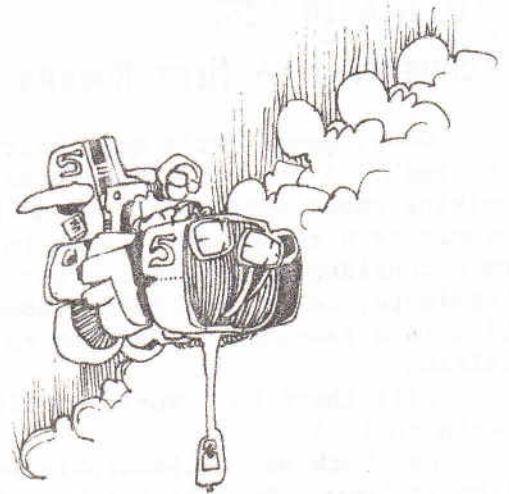
I, in my quest for publication, have learned several things the hard way. If you want to be published, submit. Send it in. Editors reject pieces of paper, not you. They'll look at your next epic when it floats in through the old mail slot, maybe even buy it. But YOU GOTTA send it in. And so what if you're writing pure trash, utter drivel? You obviously need the practice. We all do. And most of us write many, many stories before that magical first sale. That, then, is one secret to getting published; write a lot and send it in. And in. And in. (Just checked my files; I recently sold a story that received ten rejections from other magazines--perseverance pays quite well, thank you.)

Another thing that helps a beginning writer is to get published in a major magazine ("Oh great," you moan derisively. "Tell us something we don't know"). Well, I'm serious. It adds credibility to your writing and story sales pick up dramatically (I make it a definite point to casually mention my sales to *IASfm* in cover letters to editors). Also, the boost to your inspiration and desire to work is of immeasurable value.

Now. Just where the heck can a newcomer stand a chance of getting published in a major, respectable (yea, even prestigious) science fiction magazine and have it respected EVEN outside the sf field?

Answer: *ISAAC ASIMOV'S Science Fiction Magazine*. They encourage us newcomers. They want to see manuscripts from unknown, neophyte writers. They'll give prompt reading, occasional pertinent criticism, and even encouragement. Best of all, they will BUY froooooooooom YOU!

Like many other writers who got their start in the pages of *IASfm*, I feel that



George Scithers, the Hugo-winning editor, is our generation's equivalent to the revered John Campbell of times past. George actively seeks new talent, buys their stories, and (by golly) publishes same. Which is not saying you don't have to be good (you sure as heck DO!), but you can sell to him. *IASfm*, in my opinion, is the best route to your first BIG sale. After that, you have a proven track record and the other mags will look closer at your work. If you're interested in submitting to *IASfm*, send a SASE first to:

Mr. George H. Scithers, Editor
ISAAC ASIMOV'S Science Fiction Magazine

Box 13116

Philadelphia, PA 19101

and ask for the free information on story needs and manuscript format (they prefer a 9½" or #10 envelope so everything will fit).

That's about all for now. I wish those of you who want to write (and you gotta want it to get anywhere) all the best. That's another nice thing about sf; all the big name 'pros' I talk to at cons encourage new writers. They enjoy 'talking shop'. Give 'er a try. And, write on!



GANARFS © JERRY COLLINS

ATLANTA IN '86?

COMMENTARY BY MIKE ROGERS

Okay, gang, let's quit beating around the bush. A few of us have been quietly talking about whether it's possible. Others have rolled their eyes in horror of even considering the idea. But to my knowledge, no one has talked about this idea in a fanzine. It's time to start talking.

Will there be a Worldcon bid for Atlanta in 1986?

New York and Philadelphia would sure like to know. Both cities have begun their campaigns for that year. New York bought two ads in the Noreascon II Program Book, one of them full-page. Both bids appear to be dead serious. But one or two Eastern fans have said they would support an Atlanta bid.

It's too early to tell if such a bid could win. Besides, two other questions have to be answered first. Does the South have enough experience to run a decent Worldcon? And are Southern fans willing to make the effort to run one?

Right now, the answer to the first question is "no", but that doesn't mean we couldn't be ready by '86. Southern fans certainly have plenty of experience in the basics of con-running, and these principles are the same no matter what the size of the con. But no continuing Southern convention has drawn more than 800 bodies. Noreascon II had over 5,000 people on the premises. Anyone wanting to run a convention that size must learn the special knowledge and techniques that can be learned only at a Worldcon. The obvious conclusion is left as an exercise to the reader.

As for the second question, current sentiment is not encouraging. Only a few Southern fans will admit to being interested in an Atlanta Worldcon. Many others are strongly opposed. They've heard the horror stories from most recent Worldcons--the lawsuits, the divorces, the broken friendships, the vicious criticism from the fan press; and they feel that a Worldcon is just not worth it. Many of the fans who would be indispensable to an Atlanta bid feel this way. Unless those people change their minds, there won't be an Atlanta bid.

Those aren't the only problems. Brian Earl Brown reports in a letter to

Atarantes, "To most other fans, the South seems to be just a wasteland." Like it or not, an Atlanta bid would have to change that impression. The ERA could still be an issue during the bid campaign, and if so, someone would surely start a "Boycott Atlanta" covenant. Atlanta's hotels are certainly big enough to handle the Worldcon, but where would the major functions be held? The World Congress Center? Alexander Coliseum? The Omni? ~~Atlanta~~ ~~Fulton/Col/Statue?~~

Who's going to run the blame thing? Atlanta fandom isn't big enough by itself. The ABC might be able to put together a core committee if every active con fan in the three clubs joined in. In practice, any Atlanta bid would have to be an all-Southeast bid. But the Chairman would have to either be an Atlanta fan or move to Atlanta. You can't run a Worldcon by long-distance. Suncon proved that.

I refuse to even speculate on who the Chairman would be. Trouble like that I don't need.

But let's make things interesting. For the sake of argument, assume that the active Southern fans decide to go for it, and that they begin to get experience working on Worldcons. What then? Well, an Atlanta bid would also need a lot of help from outside the South. And we would need that help during the bid campaign, not just for running the con. Boston had one of the most experienced committees ever, and they still needed a lot of help from everywhere. We'd need a lot more.

How late could we organize a bid and still have a chance to win? I think the latest we could start would be summer 1982. Next summer would be better. It will take time to overcome the problems this idea faces. And a last-minute bid would probably be treated as a hoax.

I think that an Atlanta bid can be put together and that it can win. But not with things as they are now. No one (myself included) is ready to make the necessary commitment.

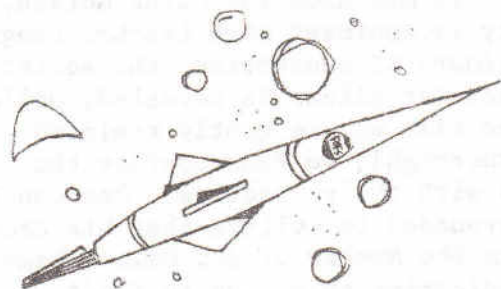
The outlook is bad, but don't call the priest yet. That's how I see it. What do you think?



MORE ON "THE NUMBER OF THE BEAST"

COMMENTARY BY CHARLIE WILLIAMS

Bob Barger's review of Heinlein's *Number of the Beast* in CHAT 36 is NOT a review, but is instead a hostile polemic and an example of the misguided editorializing that is being passed off as "criticism" by those who can't be bothered to actually read the work they're analyzing. Further, Bobby's opinion of Heinlein is no way a review of *Number of the Beast*. I couldn't care less whether or not a reviewer thinks a book is "not good SF" if he can't cite examples with which to prop up his opinion. A reviewer is doing a good job only when he is able to separate his opinion from criticism.



OPINION: *The Number of the Beast* is a humorous, provocative, self-indulgent book that neatly wraps up all of Heinlein's various "future histories" and puts a number of his most pompous major characters in their place. Except for *The Puppet Masters* and *Stranger in a Strange Land*, this is Heinlein's best novel. The book is sexy, confounding, hilarious, well-researched, and in the last few pages, one colossal in-joke, an open letter to fandom disguised as the ultimate SF convention.

REVIEW: Like Phillip K. Dick's *Man in the High Castle*, Heinlein's new novel is an exploration of the "what if?" world of parallel universes. What is reality? Who is more real? Homer or Ulysses? Shakespeare or Hamlet? Burroughs or Tarzan? We know from the start that Dr. Zebediah John Carter, his new wife Dejah Thoris (Deety) Burroughs Carter, her father Dr. Jake Burroughs, and his wife Hilda (Sharpie) Corners Burroughs are all constructs, distillations of Heinlein himself grafted onto the formula characters that have become his unmistakable trademark. They certainly think of themselves as real people, but they are, of course, no more real than the diverse beings they meet in their adventures,

and their growing realization of their own fictional existence is the point of this novel. Our four protagonists are no more real than you or I, or Bob Heinlein.

As our intrepid adventurers escape what they call Earth-zero, their home-world, they discover that Dr. Burroughs' "continua craft" (read time machine) gives them access to 1.03144×10 to the twenty-eighth power, or 10,314,424,798,490,535,546,171,949,056 universes; fleeing assassination attempts by "Black Hats"--non-human aliens--our heroes find that a disarming number these "counter-earth" worlds are actually quite similar to fictional worlds they've all read about. If the reader can't figure out where they are or what's going on, then the reader has obviously not read whatever story our heroes are suddenly in. The continua available include a "Mars" populated by exiled British and Russians flying orhithopters, Pellucidar, Oz, Lilliput, Wonderland, and Known Space. Finally, we (and they) come to the conclusion that, if "fictional" creations are available in other universes, then a necessary corollary is that we are fiction in other universes not our own. Soon our heroes are searching for comfortable fiction in which to hide, visiting E.E. Smith's "Lensman" world and other outrageous places before going to ground in a world not unlike our own. Here we discover that our heroes are not from Earth-Prime (the world you and I share) when, while studying a World Almanac from this continua, Zeb wonders, "Who was Eisenhower? This shows him serving one of Harriman's terms and one of Patton's!" Dr. Carter looks a little further and muses "Us Carters are taught to shoot straight.. ..and never run for office." (pg 383)



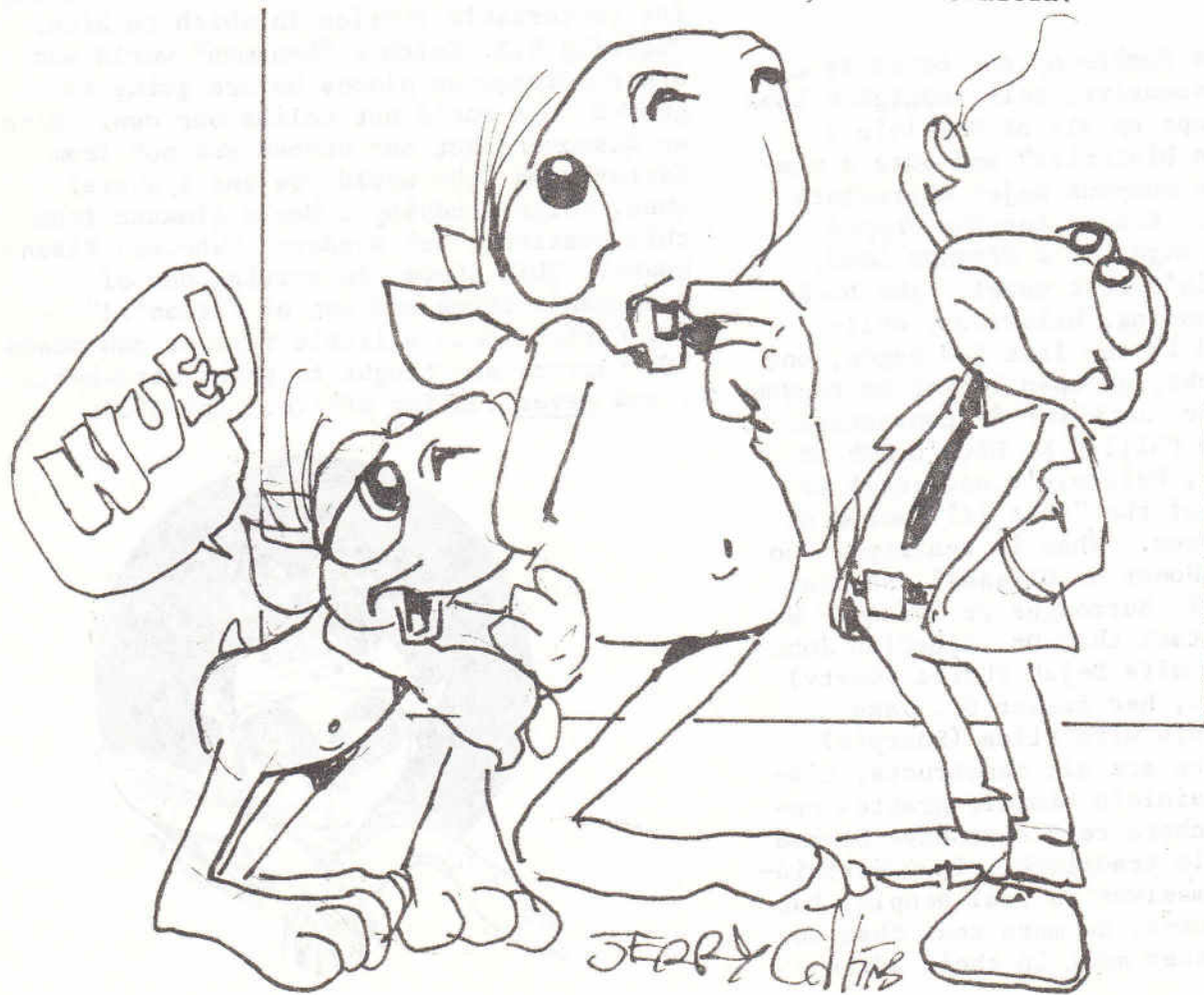
"The Number of the Beast" (cont.)

From this point, our heroes recede further and further into improbability, and deeper and deeper into delightfully shameless fiction. By the Time Doctors Carter and Doctors Burroughs meet Lazarus Long and his cloned crewmates/lovers/sisters/cousins, we are prepared to believe anything. All the loose ends form the Howard Family saga are put right with Gay Deceiver's time machine attachment, and the ensuing jumble of paradoxes surpasses even Heinlein's own "By His Bootstraps". Reality has become a null symbol (pg 421). We readers run headlong into a pantheistic multiperson solipsism--so do our protagonists. Hilda remarks to Lazarus that this makes her a fictional character, too, but it doesn't trouble her as she can't read a novel with herself in it any more than Lazarus could have read the one she read about him (*Methuselah's Children*) (pg 437).

Finally, we realize that the core of *The Number of the Beast* is family relationships, with the emphasis on sex. Love does not subtract--it multiplies (pg 456): love between individuals does not implicitly exclude anyone else from sharing that

love. The moral in Heinlein's greatest adventure is that we do, indeed, have *Time Enough for Love*. Sex and love are not two different things in the idealized relationships explored in *The Number of the Beast*. We are asked to consider (though not necessarily approve of) open marriage, multiple marriage, group marriage, mate-sharing, mate-swapping for eugenics purposes ("...the genes you bear aren't your property; they belong to the race."), homosexuality, pansexuality, incest, sex change, and the ultimate narcissism of marriage to one's won clone(s).

Certainly, narcissism is Heinlein's "trip" this time out, but 'twas ever thus. The brilliant conclusion of *The Number of the Beast* unites all his "formula" characters (Zeb is mistaken for Oscar Gordon, while Deety is confused with Laz-Lor Long). At the Ultimate SF convention, the secret of the Black Hat aliens is revealed, while at the same time we are gently reminded just how thoroughly we fans confuse the characters with their creators. One can almost be persuaded to believe that his creations wrote *The Number of the Beast* themselves, dedicating this book to *their* creation, R. A. Heinlein.





^{GoH}
Jack Chalker
Forrest J.
^{MC}
Ackerman

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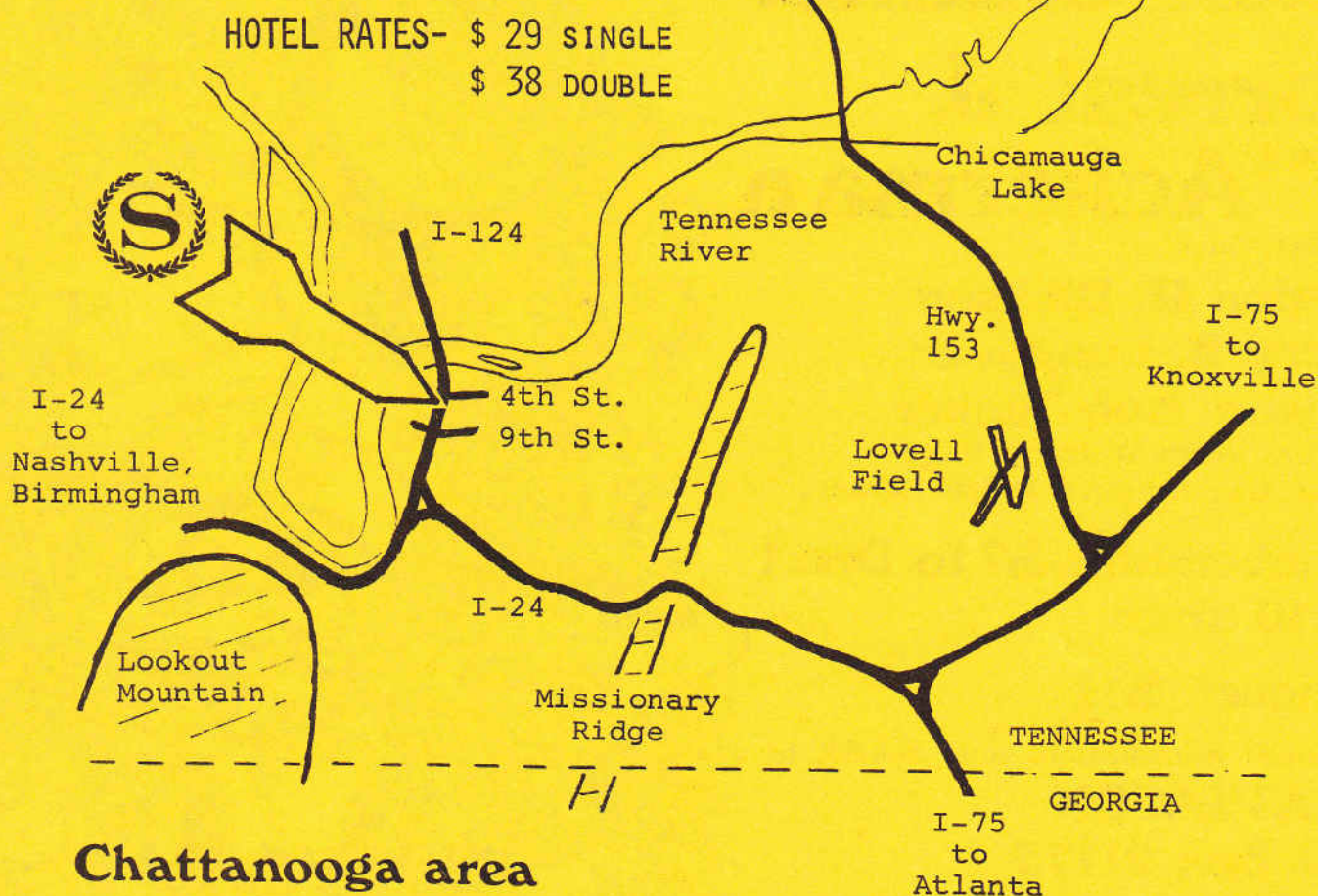
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THE FAN WHO FONDLED HIMSELF

COMMENTARY BY DAVID PETTUS

And here it is the week of the 38th National Democratic Convention in New York City (now *that's* a science fiction convention!) and there is nothing else of interest on television, and so here am I beating on my little typewriter to while away the evening hours once more.

Actually, there is a copy of John Varley's *Wizard* sitting here... and I really need to finish reading it, but I'm just not in the mood. *sigh* I enjoy reading, but I enjoy writing more; trouble is, when you're a reviewer, you gotta read before you can write. And that's a real bitch! Once and a while I like to write just for the hell of writing. But you are surely aware that a reviewer without something to review is at a loss for words every time. We aren't extremely creative folks, you know. Indeed, we spend all of our time bitching and complaining about this book or that, and ultimately, who cares? I mean....who really gives a damn about what I think of a book? (Ah yes...another gripping saga in the continuing adventures of Samurai Reviewer!) Well...reviews *do* have a place. I wouldn't do them if I didn't think that was true. And they are helpful to a handful of people, I suppose, though the only group of folks that I know for a fact make use of reviews on a regular basis are librarians. Librarians have to make use of the reviews that they see in *Publishers Weekly*, *The West Coast Review of Books* and *The New York Book Review* because they have a limited budget to work with, and they must get the most for their money when they invest in a book. Librarians don't read reviews because they want to, they do it because they have to. In fact, I know of no one who reads book reviews for the simple reason that they enjoy reading them. Are book reviews entertainment? Generally speaking, the answer to that question is no. Most publishers, both

fannish and professional, consider book reviews "filler material". I might also mention that many publishers refer to art in this manner. Good God! How can art of any kind be referred to as "filler material"? Art is art! And book reviews are book reviews! And I command a certain respect dammit!! It takes *time* to do a book review.



First, there is the considerable effort involved in actually reading the book. Then there follows, sometimes, hours of contemplation and re-reading, and then there is the actual sitting down and writing the review. And it isn't enough to simply say that a book is good or bad.... rather, one must explain *why* a book is good or bad. And this just isn't as easy a thing as it sounds most of the time. No sir, it happens...sometimes I really like a book, but I can't really say just why I like it, and it's frustrating as hell because I've got to convey to the reader why the book is a good book. It's kind of like music, you see...not everyone knows a lot about it, but everyone knows what they like nonetheless. Literature is sometimes like that. And the real challenge for most reviewers is to put into words the reason that they like or dislike a book.

Reviewing is, obviously, quite a subjective thing. A book that

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The Fan Who Fondled Himself (cont.)

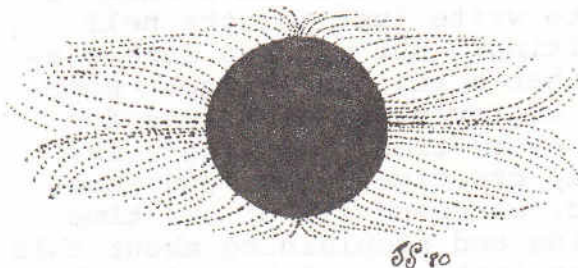
I like, the reader may hate. Readers should make an effort to find a reviewer that thinks like they do. This is certainly a time consuming thing, finding you own personal reviewer, for you'll read, and disagree with, a *lot* of reviews before you finally find one that seems to think like you do. But, once you've accomplished this, you're home free, for you can then sit back and relax, letting your reviewer read all of the trash (and there is plenty of it) and concentrating all of your valuable attention upon the books that your reviewer seems to think well worth the reading. You'll find that you have more time for outside interest this way!

Too, everyone knows that there is a definite difference in a reviewer and a critic. I am *not* a critic. Who am I to criticize a writer or film director?? Critics are assholes. They go about their craft with the wrong basic assumption in mind; critics think that readers are simply too damn stupid to "understand" a book or movie. They think that they have to explain everything to the reader, in detail, and enlighten the reader regarding all of the hidden meanings...the message between the lines so to speak, in the books they evaluate.



Do you really imagine that a writer, *any* writer, makes a conscious effort to hide what he is trying to say? Do you?? Lord no! A writer writes because he has something to say. I'll go along with that. But writers do not hide their message; rather, they work to make it plain just what it is that they *are* trying to say! I am not saying that writers do not make use of symbolism. They do, on occasion, make use of it. But it is usually very plain to the reader that this is the case, and one need not have a Ph. D. in Literature to understand this fact. If a writer is trying to say something, you can damn sure bet that he'll say it. He will *not* hide it from the reader.

End of sermon.



Personally. I have always enjoyed reading reviews. And oh! How I do admire and appreciate a good book reviewer. Well written book reviews are often times entertaining as well as informative. My favorite book reviewed is Algis Budrys; he has a regular review column in *The Magazine of Fantasy and Science Fiction*, which also happens to be, in this reviewer's opinion, the finest SF monthly around when it comes to offering the reader a variety of very good fiction month after month after month. *F&SF* is always, at worst, very good... and, at best, great! I think Ed Ferman is long overdue a Hugo for Best Editor. Despite his lack of big money to attract the really big names in SF, the really big names send him quite a lot of very good material to print. And they do it because of Ed Ferman, and because *F&SF* is one of the most respected SF materials in the field. It might interest you to know that *F&SF* is the *only* "science fiction" magazine that the O. Henry Awards

continued on page 15

The Fan Who Fondled Himself (cont.)

committee read in selecting material for the O. Henry award. Does that tell you something?

Anyhow... that's another story. I was talking about Algis Budrys. Budrys is a very fine reviewer; I would even call him a critic, though he is not one of those snotty intellectuals that I referred to earlier on. He reviews and entertains.

In general, he and I agree on

books. Though he sees far, far more in a book than do I, I am impressed with him. And he is one reviewer that I read, not to find out if he likes or dislikes a book, but to see *why* he likes or dislikes a book; he has a certain magic for putting his finger on the very lifeline that makes every book good or bad.

If you have never read one of Budrys's columns, make a point to do so soon. You'll be impressed too.



EDITED BY NICKI LYNCH

David Pettus
Rt. 1, Box 301
Loretto, TN 38469

The Silver Eel is a fine
fantasy-zine
published

by Vernon Clark and Bob Barger of Knoxville, TN. *The Silver Eel* #3 will be a special "HORROR" issue containing, among other things, contributions from Chelsea Quinn Yarbro, Charles L. Grant, Robert Bloch, and interview with Stephen King, and a Ramsey Campbell story that has never seen American publication. *The Silver Eel* will contain articles of interest to every fantasy reader, as well as book review column edited by David Pettus--Associate Editor of *The Silver Eel*.

THIS IS A CALL FOR BOOK REVIEWS. Reviews should be slanted toward the weird/macabre/horror genre. Books reviewed do not have to be recently

published editions. Books that deserve recognition, regardless of publication date, will be included in the review column.

If you'd like to see your name in lights then disregard this announcement. However, if you would rather see your reviews published in a classy looking fantasy-zine, send your reviews to me.

The Silver Eel #3 will be put together for printing in December. Book reviews must be received no later than December first.

((Thanks for the announcement, Dave. I hope you'll get the number of reviews you need. *The Silver Eel* is a fine fanzine and I look forward to it coming out in December!

Anyone wishing a copy of past issues of *The Silver Eel* should contact Bob Barger and Vernon Clark at: 4900 Jonquil Ln., Knoxville, TN 37919))

James Woosley
Box 5441-B
Nashville, TN 37235

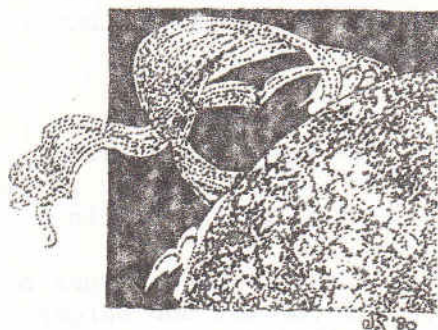
Thanks
again for
the issues
of CHAT

That you sent to me while I was at CERN. They not only helped make my stay more enjoyable, but went a long way towards getting my roommate interested in fandom. If the truth must be told, I was so interested that I'm getting my own subscription this time instead of having the Bowling Green Club (aka the WKUSFS) stake me to it. Thanks, too, guys. And thanks to Meade Frierson, who sent me SFC material at such a high postage rate that I'll have to join for three years just to make it up to him.

... Ralph Roberts "Modest Proposal" in CHAT #34 is certainly interesting, but think of the problems. For instance, would Harlan bully his way into the presidency? Would use of the term "Sci-Fi" become a capital offense, rather than a social offense? Would censors remove *Buck Rogers* from the air and replace it with *Callihan's Crosstime Saloon* (please!)? How does Kentucky, with two SF writers (I believe), meet the requirement for Senators and Representatives? SENATOR Andrew J. Offutt?

((Thanks for your kind words, James. While the letter is a bit old, I felt that the people who were thanked needed to be thanked publicly. Sorry that I didn't get the letter pubbed earlier.

((Yes, if fandom were in charge, there would be many problems. But I don't think using the term "Sci-Fi" would be a capital offence--surely a misdemeanor is enough!))



08 '80

Mike Rogers
233 Barton Ave.
Chattanooga, TN 37405

Yes,
Lee, when
you explain
your com-

ments to DHJ like that, they're logical and obvious. No one could argue them. So why didn't you explain it that way in the first place? I reread your original comment (June '80), and it would only need a couple of small changes to make it agree with what you say in your last letter.....

"Perhaps it's just that my view of fandom is much larger than yours..." ... I'm sure you've been in fandom longer than I, and I'm pretty sure you see a larger variety of zines than I, but that doesn't give you the right to make such a high-handed assumption. And as to whether I know what I'm talking about or not, the readers are quite capable of deciding for themselves. ...

I'll move on to the rest of CHAT #36 now. *It can beat the cheery and warring from the grandstand!* The cover is decent but not one of the better ones. Sorry, Julia. It's hard to tell that the green dots are suppose to be a different color from the black outlining. But I feel sure next month's will be great.

I don't see as much Charlie Williams art in CHAT as I used to. Is he cutting back on his fanart production? If so, tis a pity. Fortunately, you've found other good artists to publish (not that you weren't publishing them before, but they get more space now).

It's too bad y'all lost the ability to reduce copy. The two-column reduced format made a clear distinction between the news and opinion sections of the zine and thus improved the visual logic. But there's no point in crying over spilt milk, I guess

Bob Barger's review of *The Number of the Beast* sums up why I wouldn't spend \$7 to buy the book. I have yet to hear of an oversized paperback that is worth the extra money it costs. One would be better off buying the hardback

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Rogers LoC (cont.)

edition it he wanted it that much.

I really liked Wade's letter. As to Chat's displeasure, if He wants you to properly honor him, He'll have to give you the resources to do so. If Jehovah could send manna to Moses and his crew, I'm sure Blue Eyes could find a sack of buried money somewhere in your neighborhood. TANSTAAFL applies even to Ghods.

And so ends the third year of CHAT. May we hope that the next three will be as good. Congrats, people.

((So much for subtlety in color.

((First people complained because they couldn't read the reduced print-it was too small. Now they lament that we no longer use it! Having a typer that gives us a choice between pica and elite, the columns come out better, I think, than before. With reducing, we would have a two day delay between typing it and putting the page together. Now we can type up and paste up the same day without delay. Considering the only advantage to Dick's past job WAS the reducing machine, I would hardly call it "spilt milk". It has made life much happier to have Dick at a better job. And I don't miss the reduced type.

((Gee, we didn't do much to please you with the last ish, Mike!

((Thanks for the kind words and good luck on your column.))



Brian Earl Brown
16711 Burt Rd. #207
Detroit, MI 48219

On the
theoretical
side of UFOs,
Dave might

have mentioned Ian Watson's *Miracle Visitors*, which (I understand) explains UFOs as psychic projections, religious experiences. As an explanation, it makes a convincing case.

Bob Barger does a good review of *Roadmarks*. I differ with Bob about the need for a serious content to the book. Zelazny's early works were also adventures/thrillers but they were also works of thought and insight-serious literature. Zelazny's recent efforts, like *Roadmarks*, lack this serious intent for all their fine qualities, they are-shallow.

Letters---I sort of agree with Lee Pelton about fans needing "wide" exposure to become "widely" known, tho I wouldn't have expressed it quite like Lee did. One doesn't need 1,000 circulation, provided the people one does send one's zine to are active fans. My *Mad Scientist's Digest* goes out to some 300 plus fans and I tend to think that exposure there would be "wide" exposure because I've tended to seek out other active fans. Other fanzines, like *Holier Than Thou*, *Diagonal Relationship*, and *Raffles* also confer prestige beyond their circulation to contributors because they have a reputation for publishing good material. Personally, I consider CHAT to be a major zine-one people would be well advised to subscribe to.

The best way for a fan to pursue a career in egoboo would do well to fanac as many fanzines as possible. People who turn up everywhere one looks, impress themselves onto one's perception. No?

I've noticed you've given up Xerox reduction for CHAT. Elite is a nice size to read but it does eat up the space, making a 12 page CHAT seem positively brief. Since you electro-stencil everything anyway, have you thought about looking around for a copy

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Brian Brown LoC (cont.)

shop with a 9200? ... And think of the wordage you could add. Just a suggestion.

Why not escape the cares of Chattacon, come north for Confusion.

((I thought Bob felt people were looking for a deep work in *Roadmarks* where there was none.

((I agree that who receives a fanzine may be the key to a good and well-known zine more than how many zines are in circulation. Getting a zine to a person who is interested probably will do more for it than getting out lots to those who are not interested. And thanks for the egoboo! EIAA!!

((Well, we gave up reducing (as I reminded Mike) when Dick changed jobs recently. Going to a print shop would make the same problems as I outlined, as well as adding to the cost of CHAT, as slim as that addition would be. But it is worth considering for other uses. I much rather the way we do CHAT now, for we can do it over the weekend at our convenience. Believe me, a 12 pg CHAT doesn't seem brief to me!

((Going to Confusion is a thought, but being on the concom we might not be able to go home! Would be nice, though.))



GANARF © 1980
Callens 1980

Barney Neufeld Well,
2713 2nd Ave. So. #307 you would
Minneapolis, MN 55408 have heard
from me on

CHAT 35 (earlier) if I had thought to check the deadline you so conveniently supply.

Dave Pettus can stop holding his breath. For once, I don't have any disagreement with him. I've formed no opinion of *Close Encounters* ... for the simple reason that I've never seen the movie. I never had any strong desire to, either. I may have missed something because of this; but, somehow, that doesn't bother me too much.

I can really sympathize with Mike Rogers. ... A sense of identity is important. However, I disagree with Mike on the issue of a "created" mythology. I think it's an impossibility. A mythology is something that begins in the attitude(s) of the observers, not the participants. It grows out of actions as they are interpreted, not as they are intended, and it will not be forced (if it is to be an effective, and true, mythology).

Ah, yes, the good old books VS movies controversy. It cropped up in *The Monthly Monthly* not long ago, and I've just taken Mr. Vereschagin (one of the six editors) to task for gross mishandling of the editorial slicer. This is a very touchy subject that deserves to be treated with depth and honesty. There are legitimate ways to rip someone's arguments to shreds, but they do not include doing so almost literally. ...

And since I don't really want to soap-box here (the details referred to above would take too much space to fully illustrate), I'm afraid I must leave you wondering what I'm talking about. Hope I remember to do 36 (and/or 37) in a more timely manner.

((For those not familiar with it, *The Monthly Monthly* is a monthly zine put out by the Gang of Four in Edmonton, Alberta, Canada. It is a good zine.

((I do hope you remember to further illustrate the book VS movies controversy. Good hearing from you.))

Roger Caldwell
1119 Mayflower Rd.
Kingston, TN 37763

A note or
two about
CHAT 36:

I'm glad

Bob Barger liked Farmer's *Lord of the Trees* and *The Mad Goblin*. If anyone is interested, the two biographies Farmer did of Tarzan (*Tarzan Alive*) and Doc Savage (*Doc Savage-His Apocalyptic Life*) are both fun and shouldn't be too hard to find. I wonder what will ever happened to the two Doc Savage screenplays that Farmer wrote for George Pal? As you probably know, Farmer purports that all the pulp heroes are related in one way or another. Well, E. Nelson Bridwell believes that most of all the comic book superheroes are related too, and he is working on an article that explains ass that stuff.

In #34 you make note of Bill Warren writing a book about 50's SF films. It was to be called *Keep Watching the Skies*. Well, that used to be the name of his zines when he was in CAPRA back several years ago. He had some great covers for them, too.

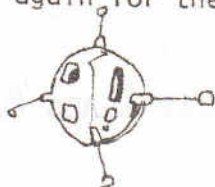
Oh, and if anyone out there is interested in joining a film apa, well, the roster of CAPRA is actually filling up, and within a couple of mailings it will be full (for the first time in several years). CAPRA is a fine small apa. \$3 to Jon Liggett, 1611 Adams St., Denver, CO 80206, if you are interested....

((Guess we'll never see the screenplays done by George Pal if they are ever done. They are probably in someone's drawer. I was disappointed that more Doc Savage movies weren't made.

((Dick and I are in LASFAPA with Bill and he also mentioned his CAPRA zine as well as going into detail about his upcoming book.

((I suggest that anyone interested in joining CAPRA send in a zine as well as \$3. Unless \$3 is just for a current or back mailing....

((Thanks again for the illos and letter.



Teddy Harvia
7209 DeVille Dr.
Ft. Worth, TX 76118

Wade Gil-
breath be-
lieves, too,
I enthuse

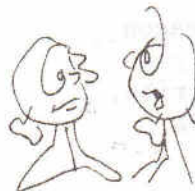
to myself. What a relief to know that someone wise besides myself is expanding on the myth of the fannish ghod CHAT. I was beginning to doubt my sanity, thinking that I alone had seen the apparition. It does come in the dead of the night. How else can you explain the black blacks of photocopy?

Lee Pelton overlooks some of the joys of submitting material to the faneds of the small fanzines. These faneds are often more anxious for material and have more time to respond to each contributor individually. They will often write you personally for more stuff. A big fanzine will give a contributor more exposure but you can make up for that by contributing to more fanzines. For pure egoboo, I would rather receive ten small fanzines containing comments on my stuff than one big fanzine with a severely edited letter column. But then if you are truly prolific, you can submit to them all. I like all the fanzines I get.

Someday I will have to attend another con and see how many fans know who I am through my exposure in the fanzines. A number of British fans knew who I was at Seacon because of my *RUNE* connection.

((I don't think I'll even TRY to answer a question so deep! I just think that the answer will be revealed in its own good time

Thanks for the view from your side of the fanzine world. As an artist, LoCcer, and faned, you certainly have a good perspective on the aspects of zining and the egoboo attached to them. Interesting that being part of running a con will lead people to know one's name, as Dick and I have discovered at cons outside the South.))



WE ALSO HEARD FROM: Laurel Beckley, Juanita Twiggs.

ARTIST CREDITS: Charlie Williams - cover, page 8; Roger Caldwell - pages 2, 5, 13, 14 (bottom), 15; Teddy Harvia - page 3; David Heath, jr. - pages 6, 7(top), 9(top), 17, 19(both illos); Jerry Collins - pages 7(bottom), 10, 18; Julia Scott - pages 9(bottom), 14(top), 16. More spot illos and cover art is needed...

NEXT CSFA MEETING

SATURDAY, OCT. 25

7:30 PM, U.T.C. STUDENT CENTER

AUCTION IS FEATURED

CHAT

DICK AND NICKI LYNCH

4207 DAVIS LANE

CHATTANOOGA, TN 37416

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- ☐ Club
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