

# CHAT

MONTHLY NEWSZINE OF THE CHATTANOOGA SF ASSOCIATION  
FREE TO MEMBERS OF CSFA; 25¢ TO FELLOW TRAVELERS

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"I love being a writer. What I can't stand is the paperwork." - Peter DeVries

SEPT. CSFA MEETING - BACK TO U.T.C.....The CSFA met on Aug. 19, in the meeting room of the Brainerd 1st Tenn. Bank, where we discussed The Ship Who Sang by Anne McCaffrey (led by Nicki Lynch). During the meeting, November's book Orphan Star was recalled in favor of The Winds of Limbo by Michael Moorcock. Fred Pohl's Hugo and Nebula winning novel Gateway will be the December book. After the book discussion, area pro Steve Vance read from his novel-in-progress All the Shattered Worlds; it was a fine reading. Then, Uncle Rick's SF Trivia Contest had five Heinlein trivia experts entered. The winner was Tim Bolgeo (who becomes the club's most trivial member), who received the prize of a hard back edition of The Opener of the Way by Robert Bloch, personalized by the author. Next month's CSFA meeting will be Saturday, Sept. 16, at 7:30 PM in the Lookout Mt. Room at U.T.C. The book will be Ice and Iron by Wilson Tucker, and the program will be a videotape provided by Shelby Bush. To get to U.T.C., take I-124 to the 4th St. exit (last exit before Tennessee 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, call Mike Rogers at 266-0298. (NWL)

CSFA TREASURER'S REPORT....The balance as of the last report was \$182.20. Receipts were \$9 for August dues. Expenditures were \$6.18 for CHAT #11 and \$6 for the purchase of the trivia contest prize. Total expenditures were \$12.18, and the balance as of August 20 is \$179.02. (Mike Rogers)

1978 HUGOS....Fred Pohl leads the list of the 1978 Hugo Award winners, presented at Iguanacon in Phoenix, with Gateway, which took the Novel award. In the Novella category, the winner was "Stardance" by Spider and Jeannie Robinson, to no one's surprise, as was Harlan Ellison's Short Story winner "Jefty is Five". The Novelette award went to Joan Vinge for "Eyes of Amber". The Best Professional Editor of 1977 was George Scithers of Isaac Asimov's SF Magazine; the Best Professional Artist was again Rick Sternbach for the second year in a row. The Gandalf Award for Book Length Fantasy went to The Silmarillion by J. R. R. Tolkien (C. Tolkien ed.) and the Gandalf Grand Master of Fantasy award went to Poul Anderson. In somewhat of a surprise, Orson Scott Card won the John W. Campbell Award for Best New Writer. The Fan Hugos were awarded as follows: Amateur Magazine - Locus; Fan Writer - Dick Geis; Fan Artist - Phil Foglio. And Star Wars won the Hugo for Best Dramatic Presentation of 1977. While receiving their awards, Foglio, Charles Brown of Locus, and Sternbach announced that they would not accept nomination for next year's Hugos. A fuller Iguanacon report will be featured in next month's issue of CHAT. (DL)

NEW ANALOG EDITOR....Dr. Stanley Schmidt is the new editor of Analog magazine, replacing Ben Bova who is leaving Analog to become the SF editor of the new magazine Omni. Schmidt is a well known SF author; his novel Sins of the Fathers was serialized in Analog in 1973. Before joining Analog, Schmidt taught Physics and Science Fiction at Heidelberg University in Tiffin, Ohio. (DL)

PHOENIX FAN FLIGHT FALLS FLAT....The fan flight to Iguanacon from Louisville was cancelled due to lack of fan interest, according to organizer John Harris. The flight lacked only 8 of 40 fares to get off the ground. Due to the cancellation, fans had to make other (more expensive) arrangements. (NWL)



RIVERCON REPORT...After a six and a half hour drive, it was good to see friendly faces in the lobby of the Executive West Inn. The Ex West Inn is a fantastic motel with spacious rooms and many meeting rooms. It also suffered from Con Elevatorities, but the hotel was only six floors high, so it wasn't hard to use the stairs.

We got in the hotel and after resting up we had dinner with Wilson Tucker and our Guest of Honor, Robert Bloch, and Fan Guest of Honor, Ned Brooks, and an Aussie, Eric Lindsey. It was quite a meal.

The Con was opened by Chairman Cliff Amos who welcomed everyone and made a few announcements. Toastmaster Wilson Tucker and GoH Robert Bloch were introduced. Also introduced was Larry Niven, Joe Hensley, George R. R. Martin, Gordon Dickson, Andy Offutt, Ned Brooks, and others in the SF world of Fandom and Prodom.

After that the audience was set up for the slide show entitled, "The Fight Science Fiction Association: The Sorrow and The Pity". It was a funny look at past cons and those who attended.

The movies were to start after that, But Dick and I decided to follow Tucker up to his room for a party. Those who know, know that Tuck gives the "Smooooothest" parties in fandom. While there Dick got an interview with Bloch and Tuck for CHAT.

We got up early to hunt through the Huckster Room, or at least I did. Dick gave blood. He said the reception for the blood donors went very well. I must admit the variety they had was excellent in the Hucksters room. There were a great many book and comic book sellers and few Star Trek and Star Wars hucksters than one usually sees at cons nowadays.

Robert Bloch's guest of honor speech was interesting and I hated to make way for the art auction (even though I had pieces for sale) when it was time. The fans present asked interesting questions, besides the usual ones about "Psycho".

The banquet began at 7 PM, but as usual with a buffet, we didn't get our food until almost 7:45. The favorite with most of the people there, according to one of the waiters, was the baked fish. And it was good! As a fish lover, I really enjoyed my favorite meal, as well as the gelatin salad, pickles, corn, and string beans.

The post banquet speeches were preceded by a musical tune played by the banqueters on their water glasses. It was truly strange. For the speeches between Bloch and Tucker, they recreated a moment from history-the Lincoln-Douglass Debates (if you haven't read The Lincoln Hunters by Tucker, do so). During one of the debates, Douglass had found Lincoln's speech and read that rather than his own, after suitably changing it. Lincoln then re-read the speech back to its original form. So Bloch and Tucker "read" each other's speech. It was great fun, with both men slinging insults and breaking up themselves along with the audience. In introducing Ned Brooks, Tuck said after much searching that no one in fandom had ever heard of Ned Brooks. Ned corrected this oversight by giving Tuck his favorite Beam's Choice. Ned writes the popular fanzine "It Comes in the Mail" and will soon be writing a fanzine called "It Goes on the Shelf", concentrating on books instead of fanzines. "It Comes in the Mail" just ran it's last issue.

After the banquet's speeches, another art auction was held.

The midnight masquerade was wonderful to watch and must have been fun to be in. The costumes went from inventive, like the Amazon troops (a group costume of various female fans dressed in little and lead by a hard-hat sargent commanded by two dudes in togas) and a "fan after reading the complete micro-filk song book" (he was blind, of course) to unimaginative, like Darth Vader (someone in the audience yelled out "Aren't you a little short for a storm trooper?" when he walked out) and Penny Robinson of Lost in Space. But still it was fun.

Around 1:30 AM, RiverCon had a first-a world premiere of a new movie-John Carradine's 435th film. It was the R-rated "Vampire Hookers". People had mixed reactions to it. At the same time there was a Rocky Horror party



RIVERCON REPORT CON'T...in Shelby Bush's room.

Between the banquet and the Midnight Masquerade, there was a ChattaCon/N3F party in Irvin Koch's room. As usual we featured our Strange Punch, Tim Bolgeo's best mix yet, and the talk was laidback and interesting.

Sunday was a day of picking up and packing up. Andre and I said good-bye to many of the fans who were going on the riverboat ride and headed for Chattanooga. (NWL)

MID-CUMBERLAND WRITER'S CONFERENCE REPORT...During the week of August 7-12, Rick Reichman, a free-lance writer of Nashville, Tenn., ran the Mid-Cumberland Writer's Conference, Peabody and Vanderbilt locations. I found the differences between this conference, and those in the more in-bred SF conferences, quite striking.

Rick received a \$10,000 grant from the Federal Government, and so had freedom in what he did. He also got TV time, plus cooperation from other organizations, such as the college.

I was drafted to speak on science fiction writing. I found intense interest among those attending (approximatley 100 paid attendees) because, they reasoned, the only market for short stories is SF. I was also drafted to speak on writing contracts, and relied on SFWA info, which seems to be about the best available.

Among those attending were George Scarbrough (Tennessee Poet), Harriette Bias Allen (Tennessee Ambassador of Letters), Ms. Giovanni, Paul Ramsey, (Poet-in-Residence at U.T.C.), Niki Scott (nationally syndicated columnist and author of THE WORKING WOMAN), Jack Mathews (fiction), Madeleine L'Engle (Newbery Award in Children's writing), Nikki Giovonni, Owen Taylor (Bank Club Digest), Jerry Wood (Billboard), James Leaster (Cumberland), Dolly Carlisle (Nashville), Mike Kosser (Song Writing & Selling Your Music), Phylis Tickle of St. Luke's Press, Anne Svoboda of Ingram Book Company, Bernard Schweid of Mills Books Store, Dorothy Pittman (literary agent), representatives of religious presses, Vickie Thomas (News Writing & Public Relations), Paula Jackson (same), and Mark McNeely (same).

Since I had known John and Rachel Jakes for a number of years, I was also drafted to introduce John Jakes at the banquet held at the Vanderbilt University Club. I was delighted with the opportunity. I did what I considered a pretty good job of introducing John, and John gave us a bang-up talk about writing. In my intro, I reminded all that we in SF had known and loved John Jakes for long, that we had read his material before the six (6!) bi-centennial best sellers, all historicals, and reminded John of his source. I suggested that he do the historicals on the great-grandchildren of the bi-centennials: THE STAR-KING BASTARD, THE INTER-GALACTIC REBELS, THE UNIVERSE SEEKERS, THE DARK-HOLE FURIES, THE GANYMEDEAN TITIANS, THE WARRORS OF STAR PLANET KENT. Surprisingly, he announced that he'd given serious consideration to such already, so he hasn't forgotten us.

I invited him to come back to attend one of our SF conferences. (Perry A. Chapdelaine)

CSFA MEMBERS UPDATE...The cover story of the current issue of Unearth magazine, "The Seven Lions of the Sun", is by CSFA's neopro Steve Vance. Steve says it's part of a novel he's writing for Leisure Books. Ken Scott has recently opened a new store, CHATTANOOGA STORIES AND COMICS, at 2915 N. Chamberlain Ave. His hours are 10-1 and 4-7 weekdays and 12-5 Saturday, and says that he NEEDS BUSINESS! He will also be carrying SF magazines. Nicki Lynch will be instruction a non-credit course "Writing for Science Fiction Fanzines" through the Office of Continuing Education at Chattanooga State Technical Community College (providing ther's enough applicants). The course runs on Saturdays Oct. 7- Nov. 4, 1:30-2:30 PM and costs \$20. Write Chattanooga State (4501 Amnicola Hwy; 37406) or Nicki at CHAT for more info. And Julie Wilhoit has moved: COA is 4603 Plaza Hills Lane, Chattanooga 37415. Rich Morehouse is now attending UTC and his new address is Village Apts.,



MEMBERS (CONT.)....#325, 541 Vine St., Chattanooga 37403.

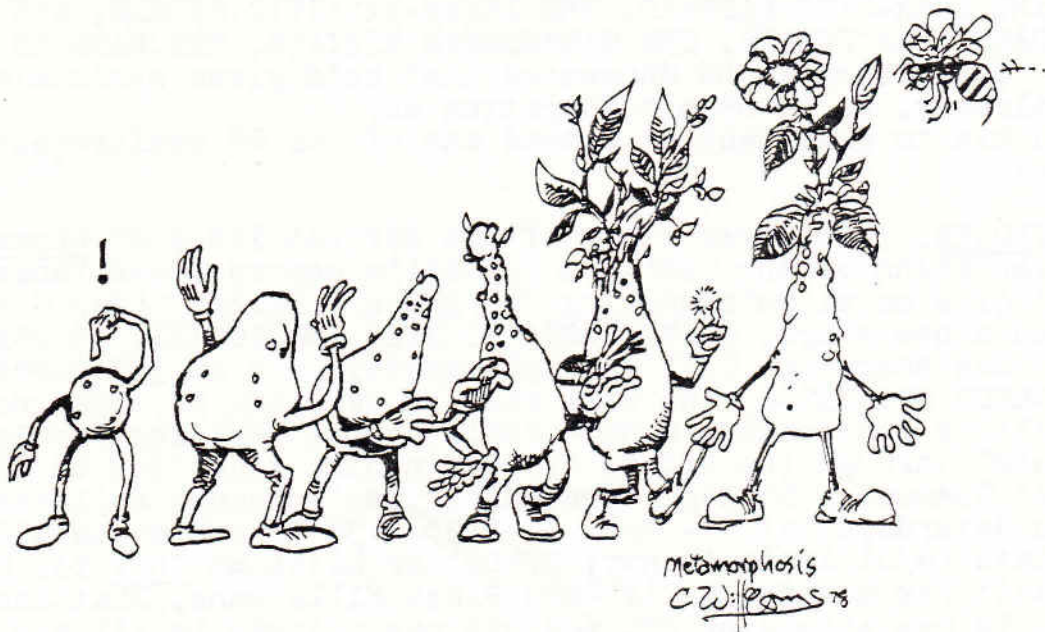
WHAT'S HAPPENING IN APAS...The fannish activity of writing for an apa is almost as old as fandom. An apa is a collection of people who submit a certain number of copies of a small zine that is individually written to a common collector, known as the Official Editor (OE). This person then collates and redistributes the apa to the members (contributors) of that apa. Many apas are open to anyone and some are restricted to a few select people. Here are a few that may interest the Southern fan. The Southern Fandom Press Alliance (SFPA) is a Southern based apa who's OE is Alan Hutchinson. If you are interested in getting on the waitlist of this bi-monthly apa, send \$2.00 to Alan at 2833 36th Ave. N., St. Petersburg, Fl. 33713. The Spectator Amateur Press Society (SAPS), who's OE is Meade Frierson, is one of the oldest apas in fandom and currently has no waiting list and a number of empty spaces. To join this quarterly apa, send two dollars to Meade at 3705 Woodvale Rd., Birmingham, Alabama 35223 for a mailing and membership.

Myriad is another southern-based apa that comes out bi-monthly. For further info contact OE Cecil Hutto at P.O. Box 748, Monroe, La. 71201.

A new apa that was reported in Don Markstein's newszine Rally! as just starting is The Transylvanian Connection. It will be devoted to The Rocky Horror Picture Show. For more information, write to Paula O'Keefe, 157 Glades Rd., Minot, Ma. 02055. (NWL)

SPECIAL KNOXVILLE SF CLUB MEETING SET....John Neal informs us that the Knoxville SF club is planning to hold a special meeting/party in Knoxville on Saturday, September 23. All CSFA members are invited (and anyone else interested, for that matter). John will be at the CSFA meeting on Sept. 16 with maps for anyone interested, so show up to get the news. (DL)

CHAT SUBMISSION POLICY....CHAT encourages submissions of art, reviews, articles, letters of comment, and the like. Written submissions should not be too lengthy -- try to keep them under one page as it appears here; also, make sure your name and address is on your submission. We especially need news items and artwork (double-especially artwork) -- free-lancers, here's your chance! Please note that we cannot pay for submissions; we provide a forum for fan writers and artists, and will give a complimentary copy of CHAT to all submitters who aren't already receiving it. And CHAT has been known to carry advertising (write for our extremely inexpensive rates).





# In Dialog: Robert Bloch & Bob Tucker

Robert Bloch is best known for his novel Psycho, which was made into a 1960 feature film by Alfred Hitchcock. However, Bloch has been writing SF professionally since 1934; his short story "That Hell-Bound Train" won the Hugo award in 1959.

On Friday, July 28 at Rivercon, CHAT had the opportunity of meeting Robert Bloch, and, with longtime friend and fellow author Bob Tucker, discussing various remembrances. Following is a portion of that dialog.

**CHAT:** Let's talk about old fandom to begin with.

**Tucker:** All right.

**CHAT:** When did you meet Bob Bloch?

**Tucker:** In 1946. The 4th World Convention was in Los Angeles in 1946. Pacificon it was called. And one day I was out on this lake; it was in a little park across the street from the convention hall, and I was out there boating taking a break from the convention. So I was out there in a little electric boat, and lo and behold, here comes Bob in his little electric boat. When I tell this story, I exaggerate for effect; he really didn't ram into me, he didn't capsize me and knock me over but I tell that he did. That's how we met. We went back and he told a story on the program about his typewriter, which introduced me to the humor of Robert Bloch. He underwent a harrowing experience not too much before then, and he was a poor struggling writer at the time. And if you remember the story, Robert, you did something with your typewriter that you talked about in 1946.

**Bloch:** No. I don't even remember 1946.

**Tucker:** (Laughs) Well, he hocked his typewriter to buy groceries, and then when he had the idea for a story he no longer had the typewriter. He couldn't get it out of hock because he'd consumed the groceries and they wouldn't take the wrappers.

**CHAT:** Were you living in California at the time?

**Bloch:** No. I went to California for the first time in 1937; I stayed with Hank Kuttner five weeks. It was at that occasion I met Fritz Leiber, Forrey Ackerman, and C. L. Moore. I fell in love with California; it was a different world, an ideal place to be. So when 1946 came around with Pacificon, I went out there again. Tucker and I did meet on the lake, we were in boats, and we did bump into one another. We switched chicks or something of the sort and we spent the rest of the weekend together, and from that time on its been downhill all the way. I went back again in '47; I didn't move out there until the end of 1959.

**CHAT:** When did you become a professional writer?

**Bloch:** I was a professional in 1934, I'm afraid to say, but it's true. I've known this gentleman, and I use the term ill-advisedly, for 32 years. It's been quite an experience.

**CHAT:** What was your first published story?

**Bloch:** "The Feast in the Abbey", in Weird Tales, in the January, 1935 issue which actually came out the first of November in 1934. They always issued them two months in advance in those days.

**Tucker:** Robert has seniority on me. He sold that story, although it appeared in the January '35 issue, about June or July in 1934 as I recall. Magazines have a long lead time. So he became a dirty old pro,

underline the word dirty, in June or July of '34 and he has a terrific seniority on me because I did not sell my first story until about January of '41, something like that. It was called....

**Bloch:** Slan.

**Tucker:** Slan! I used the pen name A. E. Van Vogt. No, it was called "Interstellar Way Station". Fred Pohl bought it and published it in Super Science Novels. So anyway, Bob has seven years seniority on me, and believe me, on him it shows.

**Bloch:** (Laughs) I've always wondered about Bob's first story, you know. I wonder why he didn't quit while he was ahead.

**Tucker:** (Laughs) Robert and I discovered something at Pacificon; we discovered that we could have more fun milking an audience by pretending to stab one another, heckle one another, than we could by playing buddy-buddy. We get up on the stage together and play buddy-buddy and they doze, they nod, they fall asleep. We heckle one another and they're wide awake and alert awaiting the next sharply pointed knife.

**CHAT:** Bob, how did you get involved with Hollywood?

**Bloch:** I got involved with Hollywood when I was about 3 years old, by going to silent movies. I'll never forget it. There was one silent film where a train would rush toward the audience and everyone would cover in their seats. I went under my seat, and when I lifted my head again there was a picture on with a very funny comedian in it; it was a two reel comedy with Buster Keaton. And it took me until 1960 to meet Bus, when I went out to Hollywood and I found myself on a baseball team with Buster. He was a pitcher and the late Dan Blocker was the catcher. That was quite a game.

**Tucker:** What position did you play?

**Bloch:** I was, um, way out in left field. (Everybody laughs) From that moment we became fast friends. But the point, if any, was that I became a movie fan, a real movie buff. And I was very, very enamored of of screenwork. I never thought I'd get into it. But finally in 1959, I got an opportunity to do a television show. I went out there and did it, and at the same time my novel Psycho was bought which was then screened and released in 1960. So I've been involved more or less ever since.

**CHAT:** What are your thoughts on Psycho? It's made you famous, if nothing else, but has it made you famous in a way you desire?

**Bloch:** Believe me, I have nothing but gratitude for all the things that have happened to me in my life. Look at the wonderful things that science fiction has done. By picking up a magazine when I was 10 years old, I didn't realize I was opening the door to a world that was going to give me a whole lifetime of pleasure and enable me to meet hundreds of people that I would not otherwise have met. I'm very grateful to all it has given me, in spite of Tucker.

**CHAT:** You won your Hugo in 1959 for the short story, "That Hell-Bound Train". How many times have you been nominated?

**Bloch:** That's the only time. You know, I didn't even know I was up for it? I really didn't know that the story had been nominated. In 1959 I was at the Detroit WorldCon, and Isaac Asimov was the Toastmaster and he asked me to help him out because, you know, he's pretty inarticulate. (Tucker laughs at this) I

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BLOCH/TUCKER DIALOG (cont.)

was to hand out the Hugos. I was opening the envelopes and I saw my name on the list of nominations. I didn't even know of it. When the story won, I was just flabbergasted.

**CHAT:** Bob, you won your Hugo for Best Fan Writer, I believe. When was that?

**Tucker:** The award was granted in 1970 for the year 1969. But do not accept that at face value. I've been writing for fanzines since my first fanzine appearance in 1932. When they got around to nominating me in 1969 for the 1970 award, it was for those 30 or 40 years of fan writing rather than the previous year. They were simply giving me a grandfather award, and it was understood as such.

**CHAT:** Have you felt disappointment never having won for fiction?

**Tucker:** I've had two books nominated. The first Hugo awards were given out in 1953 in Philadelphia. They weren't called Hugos then; they were merely Achievement Awards. My book The Long, Loud Silence published in 1952, was one of the nominees for that year, but lost to Alfred Bester's The Demolished Man, which truly deserved to win. In 1970, The Year of the Quiet Sun was nominated along with Silverberg's Tower of Glass and Niven's Ringworld. And Ringworld won. My book came in number 4 of the five finalists. So I've been nominated twice, and quite honestly, I've been beaten by better books both times.

**CHAT:** How about an update about works in progress?

**Tucker:** I have a novel in progress called Rejoice! It's Resurrection Day; I'm literally halfway through it. I can't tell you too much about it because I'm superstitious, but the plot is about a man who died in 1942, and who is dug up in the future. His bones are dug up and he's reconstituted like orange juice. But he's still living in his mind in 1942.

**CHAT:** Why 1942?

**Tucker:** Well, because I happened to live through 1942. It was one of my favorite years. I have a lot of background material on 1942. I've also got a collection of reprint short stories ready. I have an editor who, if he likes the completed novel, will buy both the novel and the collection and bring them out as a two-book set. And The Year of the Quiet Sun has been optioned to BBC Television in London. If they decide to pick it up, it'll be a mini-series in England.

**CHAT:** How about you, Bob? Do you care to say anything about any works in progress?

**Bloch:** My situation is the reverse of Tucker's. The BBC optioned a book of mine and decided to film the option and drop the book. No, actually, there'll be a novel called Strange Buns, that Pinnacle Books will bring out, I think in December, a collection of short stories called Such Stuff As Screams Are Made Of that Ballantine will do early next year, another collection called Out of the Mouths of Graves which Mysterious Press will do, and a book of my fan magazine writings called Out of My Head. The LASFS convention in December, of which I'll be Guest of Honor, will probably bring out a book of five or six stories called Pros and Cons which will be previously published stories about science fiction fandom. I will, perhaps, have a book of 'Lefty Feep' short stories. I have a short story in Kirby McCauley's new anthology and a short story in Ramsey Campbell's new anthology. I am working now on a two-hour mystery film for CBS called Club Pacific, I have a project going with George Pal for American International Pictures -- I've got to do an 80 page treatment, and if they like the story we'll go with that -- and I am told there is a plan on the part of Readers' Digest books to bring out a series

of things on true psychic, supernatural or horror experiences, and they want me to do 35,000 words on that. All of these things are iffy, remember. A lot of them fall through. And I just was told that the day I left for Louisville a call came through from a producer who would like to do a television trilogy with three writers, each of us doing a story -- Richard Matheson, Stephen King, and myself....and in addition to this, I am also working as a meter maid.

**CHAT:** (After the laughter has died down) What is your favorite story?

**Bloch:** I do like the one called "The Movie People", because it's not the sort of thing people generally expect from me. But I think some of the things I've just done I probably like as well. There's one I did for Ramsey Campbell in England called "Rubber Room", and one I just finished a little while ago called "Freak Show". I think my favorite stories are the ones that sell.

**Tucker:** Bob Bloch has done a lot of stories in a lot of categories. He's done science fiction, he's done horror; but "The Movie People", and I think you'll agree with me after reading it, is truly a love story. It doesn't sound like one, but when the male and female protagonists come together for their final meeting, you'll realize it's a love story. It's the particular way they come together that provides the punch of the story.

**Bloch:** What it really is, is the story of my life with the movies, I guess.

**CHAT:** Thinking back over your years as a writer and a fan, can you think of anything you consider especially significant or noteworthy?

**Tucker:** Go back to 1948, the first time you were Guest of Honor.

**Bloch:** Oh, yes, Toronto! I was Guest of Honor at the WorldCon in Toronto because this character over here made that suggestion. He's the guy who said 'Make him Guest of Honor', so they did. We went up there; things were a little bit different. There were about 200 people at this affair and they had a small banquet. We paid for our own banquet tickets; I mean, the Guests of Honor and Toastmaster paid for their own banquet tickets.

**Tucker:** No freebies in those days. The cons were too small and too poor. They couldn't afford to pay for it. At that WorldCon he was Pro Guest of Honor and I was Fan Guest of Honor. This was the first time we appeared on a program together. That's how we discovered we could play straight man or jab at each other.

**Bloch:** What happened was that Tuck had gotten together a very elaborate survey on fandom; an anthropological study complete with charts and diagrams. He'd done considerable serious and intensive research through correspondence, questionnaires, and documentation. He presented this thing as part of the formal program. As luck would have it, they had to have something to do at the banquet; it was a matter of whoever was there would contribute something. So, I turned up the next day at the banquet, and I, too, had a survey of fandom with some charts which I had done in my room the previous night. It was a deliberate contradiction of Tucker's findings.

**Tucker:** (Laughing) Bloch did the most beautiful job imaginable. Now, picture me with this solidly researched and backgrounded survey; I actually sent out hundreds and hundreds of questionnaires, and my charts were accurate as of that day. Imagine Bloch getting up there with his fake charts and very neatly in a few words, a few quick slits of that knife, he cut the

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BLOCH/TUCKER DIALOG (cont.)

ground from under me and I fell through the stage. He sabotaged me wonderfully well.

Bloch: What was the situation when you laid down on the streetcar tracks?

Tucker: Ah! In 1948, the United States was abandoning streetcars in favor of buses. Canada, being more enlightened, kept their trains and trolley cars. And Toronto, on a Sunday in 1948, was the deadeast thing next to Jacksonville, Illinois in 1978; I live in Jacksonville. In Jacksonville now, during the week the good citizens go out in their backyards, sit on the patio and watch the grass grow. That's excitement. On that Saturday night in Toronto in 1948, the whole con goes down to the intersection and watches the red light blink. So the next day, Sunday, we left the hotel and went to the restaurant and it was closed, we got to the bar and it was closed; the only thing to do was go down the street to where the convention

was in the process of closing. And it happened that we had to cross the street where there was tramway tracks in the middle. We looked up and down the street and there wasn't a damn thing to be seen, so to show these backward Canadians how forward-looking we Americans were, I laid down on the streetcar tracks and dared one to run over me. And nothing happened. All the streetcars were in the garages.

Bloch: But there was a streetcar on Sunday. That morning I took one to a park to see the elephants. I'm very big on elephants.

Tucker: Well, Robert has always followed the elephants. Usually with a shovel. (And everybody laughs)

CHAT: You two are amazing. Have either of you any last comments? Or rebuttals?

Bloch: I'm so glad you did this on Friday night while we're still alive.

Tucker: And reasonably sober.

## A. J.'s Corner

## by A. J. Barker

Well, folks, I've found a cure for Darkover fever, a good, strong, double dose of Rocky Horror Picture Show. Cures it everytime. Of course, you have to be careful learning the Time Warp; too much pelvic thrust and you wind up having to visit a chiropractor.

I have suggested the Chattacon Board dress up and do the Time Warp at Chattacon 4, but Shelby Bush and Nicki Lynch put a stop to that suggestion before I got it made. Shelby informs me that the idea was vetoed by the Rivercon Committee and the Chattacon Board won't do it either. I'm not discouraged though, I still have the Knoxville club. They're Rocky Horror fans and not a bunch of "stick-in-the-muds" like some people I could mention.

Nobody has shown any interest in volunteering questions for our SEX IN FANDOM panel at Chattacon, so it has been cancelled. Rumor has it that it may be replaced by a writers panel. (I bet they're interested in SEX IN FANDOM. After all, Wilson Tucker goes around giving out those nice little cards to all us females.) Oh, well, I tried and failed for now, anyway. Maybe Chattacon 5.

Rivercon was really super fantastic. Everything seemed to go really well. The hotel was excellent and very friendly. Congratulations to Cliff Amos and the Rivercon Committee on a con well run. (By the way, if you haven't gotten your North American membership, do so now. They'll send you a card to carry around and great progress reports.)

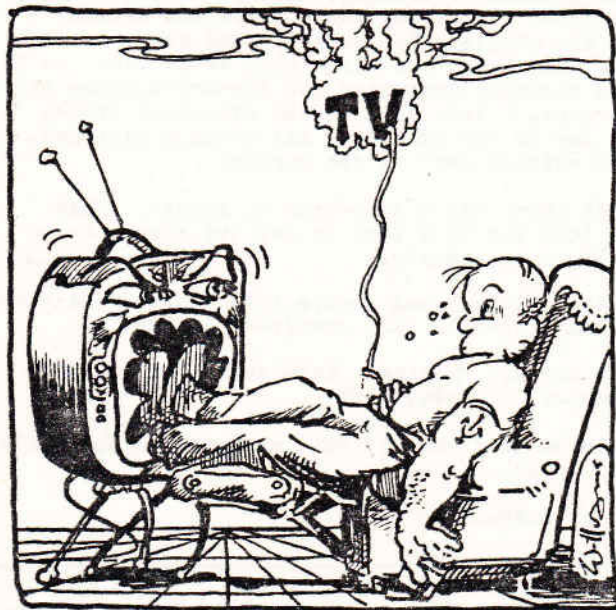
For those CSFA members who missed the last meeting, you really missed a good one. (All CSFA meetings are good, but this one was something else.) Good old Uncle Rick unleashed his Heinlein Trivia Quiz upon us. When Lynch goes after trivia, he gets TRIVIA. I won't bother to repeat the questions, mostly from lack of space, but they were bad (or good, depending on your point of view.)

I came in tied for third. Tim Bolgeo won; his prize was an autographed copy of Robert Bloch's The Opener of the Way. The other participants were Bill Hedrick, Rich Morehouse and John Trieber.

There will be a SA3F luncheon sometime in the next two weeks. Dues are to be collected for June, July and August. We will use the money to buy needed materials for Worm Hole #2. All interested Fem Fans get in touch with Nicki. The luncheon date will be set at the CSFA meeting.

All artwork this issue by Charlie Williams. We regret that the Jack Chalker interview promised for this month is not yet available; it will appear in a future issue. Next month: A CHAT with Hal Clement!





## On the Tube

### REVIEW / Ken Scott

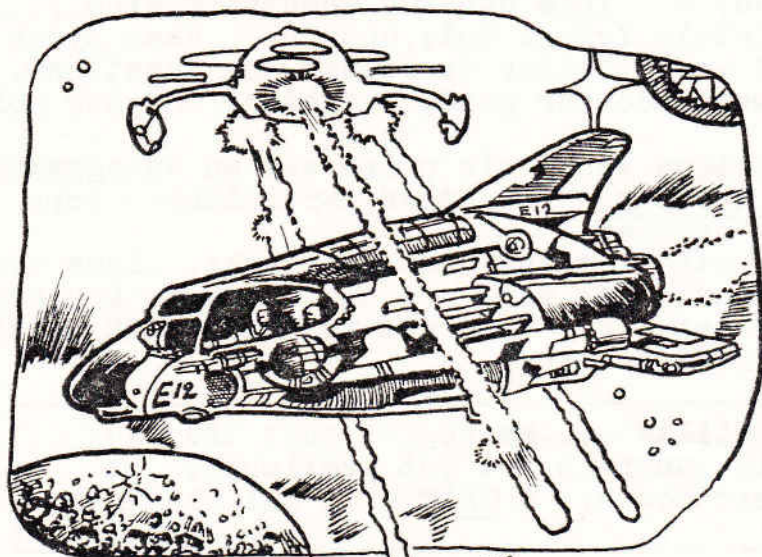
### DR. STRANGE

Dr. Strange, master of the mystic arts, has come to television in what CBS no doubt hopes will be the pilot for a series. Or perhaps I should say that a Dr. Strange has appeared, because he isn't really Steven Strange any more than the guy in the red and blue underwear is really Spiderman or the guy with green paint all over is really the Hulk. For instance, those comics fans among us recall Strange as a brilliant surgeon and a selfish egotistical asshole before he became master of the mystic arts.

This guy is a psychologist of the Joe Gannon variety with a "love for mankind". Also, our Dr. Strange gained his powers through years of study under the tutelage of the Ancient One. This guy received his in some mystical transference from his mentor Lindmer. The one saving grace to this transference bit is that while it was admitted that he now had these powers, he did not yet have the knowledge or the wisdom that must accompany their use. I suppose we should be thankful for such small favors, because at the end he resumes his duties at the hospital, and I'll clue you folks; being Master of the Mystic Arts is not something you can do part-time.

Now for the good part -- the special effects. Terrific! None of this nose twitching business for Stephen Strange, thank you. No, seething bolts of mystic energy is what he needs, and that is what he gets. The magic was accomplished attractively and credibly, and it and the other-dimension sets would have done Steve Ditko (Doc's first and best artist) proud.

I'll miss your cloak of levitation and the Orb and Eye of Agamotto, but all things considered, welcome to the tube, Dr. Strange.



"HE SAYS, 'PULL OVER!'"

