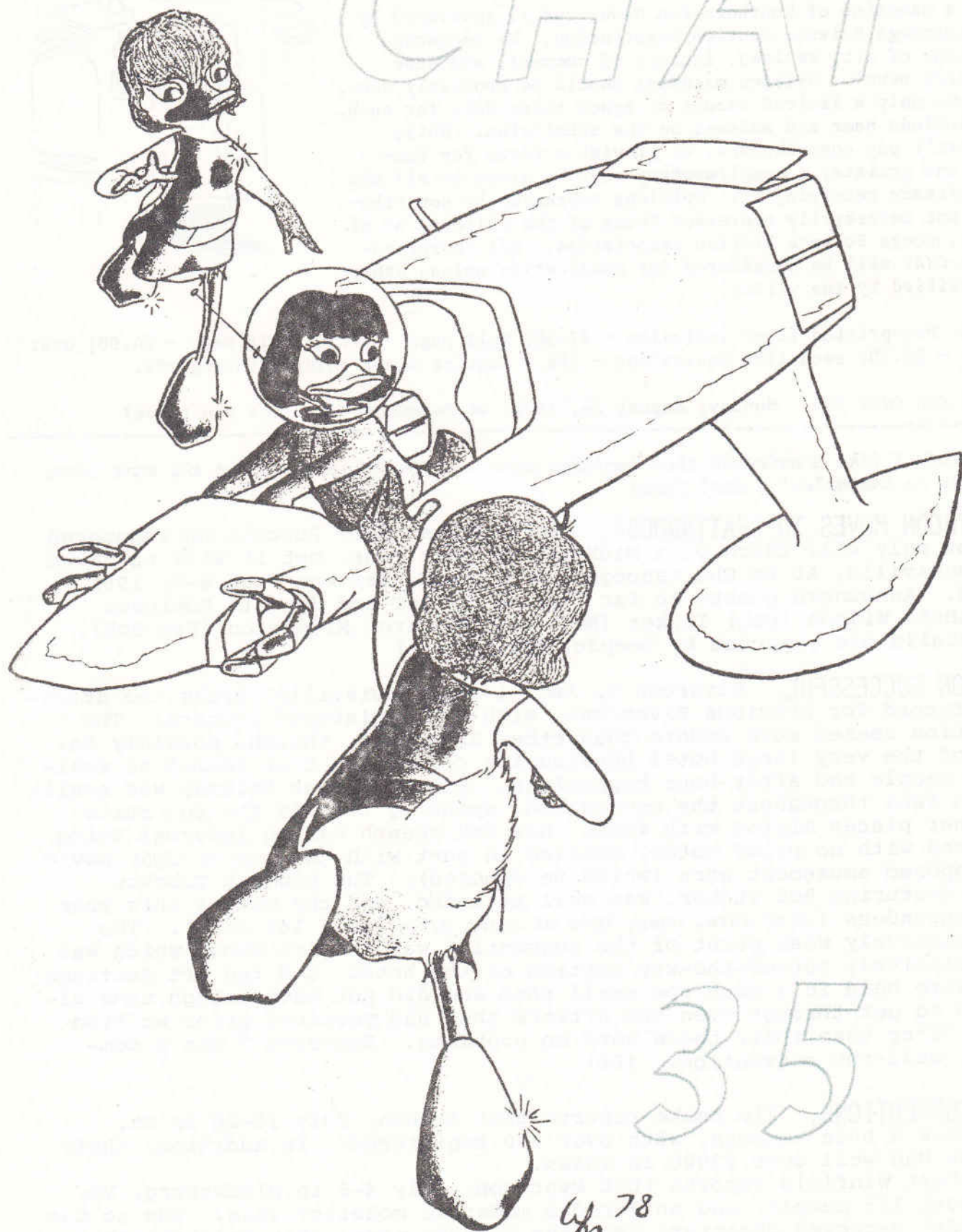


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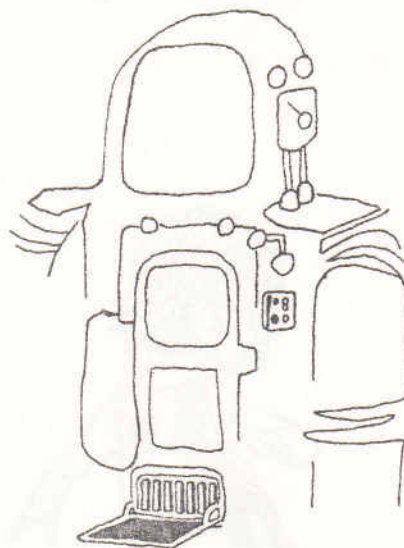
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CHAT

AUGUST, 1980 * VOLUME 3 NUMBER 11

NEWSZINE OF THE CHATTANOOGA SCIENCE FICTION ASSOCIATION
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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 concisely done, as we have only a limited amount of space these days for such. Please include name and address on the submission. While CHAT doesn't pay contributors, we provide a forum for fan-writers and artists; a complimentary copy is given to all 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.



AD RATES: Pre-printed flyer inclusion - \$7.50; full page - \$7.50; half page - \$4.00; quarter page - \$2.50; each line equivalent - 25¢. Inquire about color printing/ads.

DEADLINE FOR CHAT #36: Sunday, August 24, 1980, at DeepSouthCon. See you there?

"For myself, I like a universe that includes much that is unknown and, at the same time, much that is knowable." - Carl Sagan

MIDSOUTHCON MOVES TO CHATTANOOGA. Con chairman Andy Purcell has announced that not only will there be a MidSouthCon next year, but it will be moved from Huntsville, AL to Chattanooga and be held over the June 6-8, 1981 weekend. Announced guests so far include Spider and Jeannie Robinson (Pro GoHs), Wilson (Bob) Tucker (MC), and Margaret Middleton (Fan GoH). More details are expected by DeepSouthCon. (DL)

RIVERCON SUCCESSFUL. Rivercon 5, Aug. 1-3 in Louisville, broke the attendance record for previous Rivercons, with 747 registered members. The convention seemed more sedate than other Rivercons, though, possibly because of the very large hotel housing the convention that seemed to swallow-up people and after-hour happenings. Pro GoH Roger Zelazny was available to fans throughout the convention, spending time in the con suite and other places mixing with fans. His GoH speech was an informal thing, delivered with no prior notes, dealing in part with the *Lord of Light* movie and proposed amusement park (which he opposed). The banquet Tabakow Roast, featuring Bob Tucker, was well attended, and the movies this year were stupendous (*Star Wars*, *Jaws*, *Love at First Bite*, and a lot more). The only relatively weak point of the convention was the Art Show, which was in a relatively out-of-the-way portion of the hotel, and the Art Auctions which were held in a much too small room and did not have enough time allocated to get through even the artwork that had received prior written bids. Other than that, there were no problems. Rivercon 5 was a competent, well-run convention. (DL)

OTHER CONVENTIONS. Jim Bakke reports that Archon, July 18-20 in St. Louis, was a huge success, with over 900 registered. In addition, their art show had well over \$3000 in sales.

Robert Winfield reports that Mysticon, July 4-6 in Blacksburg, VA, drew about 175 people, and suffered a moderate monetary loss. Due to the Winfields' expected departure from the Roanoke area, it's unlikely that this convention will see an encore next year. (DL)

AUGUST CSFA MEETING A COOKOUT TO REMEMBER. The July CSFA meeting was in the parking lot of the First Tennessee Bank, but because the building key had not been picked-up and due to the oppressive heat, the meeting was moved to the Sub House when all members were assembled. Sharon and Bryan Webb were guests of the club for dinner, and got to talk with many of the area fans. Later, many followed the Webbs back to the Lynch's home for talk and a reading by Sharon. All in all, a good time was had by all. Thanks again, Sharon!! Also present at the July meeting were several members of the Science Fiction and Fantasy Writers' League of Knoxville who came down to hear Sharon and

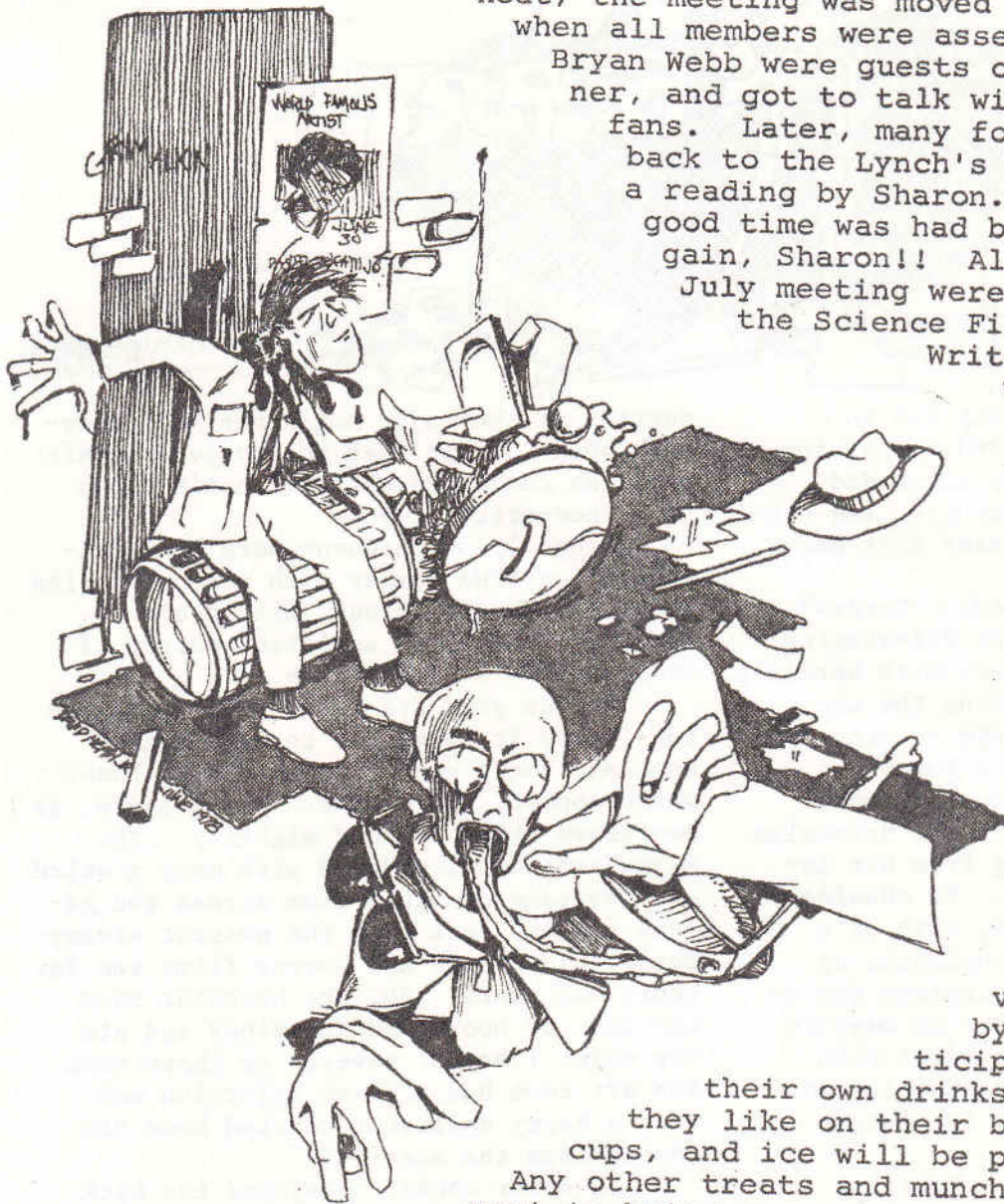
show photocopies of their latest (current) issue of *Infinity Cubed* (which features stories by Webb and Longyear). The next CSFA meeting will be August 16, at 7:30 PM in the clubhouse of the Rustic Village Apartments. Featured will be a cookout of hamburgers to be provided and prepared by Andy Purcell. Participants should bring

their own drinks and condiments they like on their burgers. Napkins, cups, and ice will be provided by the club.

Any other treats and munchies that members want to bring are welcome as well. As in June, the pool, tennis courts, and basketball courts

will be open for the club members. There will also be a discussion of SF and the Cinema, for those so inclined. (It will probably be continued into the September meeting.) To get to the meeting: take Highway 153 (Exit #4) from I-75 (toward "Airport" and "Chicamauga Dam"). Take the first exit (Lee Highway) from Hwy 153, and turn left at the end of the exit ramp. Go on Lee Hwy for about $\frac{1}{2}$ -1 mile, and turn left on Charles Drive, just before reaching the Hudson Gas Station on the left (if you reach the traffic light, you've gone too far). Charles Drive takes you directly to Rustic Village Apartments; the meeting is in the clubhouse, near the middle of the complex. For questions, call Bill Hedrick at 892-7344. (NWL)

CSFA TREASURY REPORT. Last month's balance was \$202.55. Income was \$13 in club dues, while expenditures were \$35 for guest expenses and \$36 for CHAT #34. The new balance is \$144.55. (C. Wright/DL)



MYSTICON

BY RALPH ROBERTS



MYSTICON 1 was held July 4-6 in Blacksburg, VA. All involved in putting on the con are to be highly commended. Beautifully planned and executed, the casual fan would not have guessed this was very first MYSTICON.

Guest of Honor was Gordon "Gordie" Dickson of Dorsai fame. The filksinging lasted far into the wee hours with Gordie's excellent balladeering leading the way. During the first day, he gave reading from his forthcoming novel in the Dorsai (Childe Cycle) series. Gonna be good!!

Robert Adams, author of the Horseclan series, also gave a reading from his latest saga. Powerful stuff. Ya shoulda seen his masquerade costume, that of a Flemish mercenary of the fourteenth or fifteenth century (the uncertainty due to my memory, he being an expert on weapons and life in that era). His panel with David Friedman was both entertaining and hilarious. Informative too (on future societies).

And Frank Kelly Freas. What but good can one say about this man whose artwork has adorned the cover of a good

portion of the major magazines and paperback books of the last thirty years. His panel on technique was fascinating even to us non-artist types.

Other 'pros' present were Paul Delinger (an SFWA member with recent stories in *Amazing*), and (blush) little ol' me. Also, Meg Phillips, assistant editor of *Isaac Asimov's SF Magazine*.

But us pros are incidental to a good con 'cause it takes fen to have a good con, and there were a bunch. Much bheer was consumed, you betcha. Filksingers, as mentioned above, filked mightily. The masquerade was inundated with many a weird and fearsome creature from across the galaxy (or at least from the nearest steamy bog). Classic SF and horror films ran for hours and hours. Ah, the huckster room had tons of books and magazines and etc for sale; I bought several of those tons. The art room had a great selection and many a happy collector carried home his choice from the auction.

In other words, I enjoyed the heck outa myself. If they hold another one, check out MYSTICON next year; you'll like it!

MOVIE REVIEW

BY DAVID PETTUS

Close Encounters of the Third Kind
Columbia Pictures; Stephen Spielberg, Dir.

This coming August, Columbia Pictures will re-release Steven Spielberg's *Close Encounters of the Third Kind*. And this is a phenomenon that we did not see so much of, until recent years; this notion of re-releasing a film for a second, or third, go-round and making money on a single film two or three times instead of only once. Of course,

it's great for the movie makers, if they aren't completely satisfied with the box-office returns on a film the first time 'round, then they conspire to re-release it again next season, therefore, increasing profits. And, actually, it isn't an altogether bad thing for the movie goer either, in that he can see a favorite film more than once if he so choses. But it has always bothered me, just a tiny bit, to know that I'm paying good, hard-earn-

continued on page 5

Pettus/Movie Review (cont.)

ed cash to see a film, the second time 'round, that I have already seen once. And knowing, of course, that the money could be spent to see a film that I have never seen.

Well...I certainly *don't* feel that way about seeing *Close Encounters of the Third Kind* for the second time. And this is because Steven Spielberg has gone to the considerable trouble and expence to add twenty minutes of new film footage to his, already "classic", science fiction film. I like that. He is the first director to do this, you know...he could have easily re-released the film with no changes whatever, and made money. But instead, he is, at least, making an effort to offer his audience something new to see, in return for their patronage the second time 'round.

I'll never forget the movie...it was a wonderful film! Very optimistic. Very entertaining. And very colorful! Micheal and Julia Phillips produced the movie, John Williams did the musical score, Douglas Trumbull was incharge of the special effects (and they *were* special!), Francois Truffaut played the role of French scientist and UFO researcher, Lacombe, and then there was Melinda Dillian and a youngster, whose name I really can't recall, playing the role of mother and son, respectively, who become involved, one unwillingly, and one (the boy) quite willingly, in a "close encounter" with visitors from the stars. The boy, by the way, did a very fine job of acting and illustrating the fact that innocence takes precedence over fear in situations involving the unknown, or that which we do not understand.



Richard Dreyfuss did, what I have always felt to be, his *finest* piece of acting in this movie. He played the lead role, the character of Roy Neary, an electrical line repairman who is the first in the film to experience a "close encounter of the third kind". Dreyfuss did a brilliant interpretation of his character, and though it has been said by many reviewers that his obsession with the mountain, Devil's Tower in Wyoming, was "over-done" and "over-played", I strongly disagree. The *invitation* was a very significant and intergral part of the film--and Neary's slow realization that he had, in fact, been "invited" to Devil's Tower is, I feel, well worth the time and emphasis that Spielberg gave it in *Close Encounters of the Third Kind*.



And speaking of Spielberg...it is an understatement to say that the man is a genius with film. Spielberg wrote and directed the film, as as a screen-writer there is none better. He also wrote the popular novelization version of the movie, which now has three million copies in print. However, as a novelist, Spielberg is certainly nothing special. He has a tendency to write in a "sketchy" manner that makes no sense to the reader unless he has seen the film. That is to say, after *seeing* the movie, the book makes perfect sense. However, is you are unlucky enough to be reading the novel before you see

continued on page 6

Pettus/Movie Review (cont.)

the film, there may be things that are not perfectly clear to you.

Dell Books has just released *Close Encounters of the Third Kind: The Special Edition*. It is an attractive paperback, this time having a scene from the movie splashed upon the cover, and an inflated price of \$2.50. And there! Near the bottom! Right under Steven Spielberg's name, it says "revised with new scenes". Egads! With trembling hands I reach for the book...at last! I will find out just what changes Spielberg has made in the movie!

I had read, somewhere, that Spielberg was removing some of the "invitation" scenes from the film, and replacing them with new footage. So, having already read the novel once, three years ago, I sat myself down to re-read the entire novel, being sure to catch any changes that might be made along the way. And, in the book at least, the "invitation" scenes are still there. In fact, nothing in the novel changes until you reach the last seven pages of the book. There, you will find the changes: this time we get to follow Neary *into the mother ship*, and though I can not tell you what happens without ruining the book, and the movie for you...I will tell you this: if you thought that the first version of *Close Encounters of the Third Kind* was colorful, at the end of the film, then you are in for quite a wonderful surprise, for Spielberg's revisions have added even more color and wonder-



ment to what was, already, a colorful and wonderful film.

I can't wait to see it!

Nor was a second reading of the novel a waste of my time, for on the second reading I found something that I'd missed on the first reading; there is a "significance" in the movie *Pinocchio*--and lyrics from "When You Wish Upon a Star" are, I think, put into the novel because they encompass Spielberg's basic philosophy regarding man and his innate drive, or desire, to look skyward, and hope for better things.

Gee...this is getting too deep. Enough! In the next issue of CHAT I'll be talking a little more where Spielberg got the ideas for his film; UFO's, the science of "UFOlogy" and the people who study UFO's, "UFOlogist". See you then.

REFLECTIONS ON A NEW SOUTHERN FANDOM

COMMENTARY BY MIKE ROGERS...

Since I entered Southern fandom almost five years ago, there have been some important and exciting changes in it. We are growing like mad. Active clubs are putting out interesting and informative fanzines. The Southern fan has a number of conventions he can go to, both in summer and winter.

As we become more and more active, some fans from outside the region wonder about our sense of regional identity, something that few other fans feel. At least one fanzine editor has referred

to us as "fans who happen to live in the South". He's wrong. We *are* "Southern fans". Now that doesn't mean we are only "Southern" fans. We're also fans who are a part of fandom in general. But I do not want to see us give up our sense of identity because of peer-pressure from non-Southerners. I'm glad we're both fans and Southern fans. It makes us feel like we belong and it makes us feel proud.

And consider this. Many of today's most active Southern fans are relative newcomers to fandom. Examples are Dick and Nicki Lynch, Deb Hammer-Johnson, and Jim Gilpatrick. (Yes, I include myself

continued on page 7

Mike Rogers Commentary (cont.)

in this group.) We are a second generation of Southern fans. There is no reason why we shouldn't be aware of it and take pride in it.

This is not to say that all of the older generations of fans have retired to Florida. By no means. Guy Lillian was putting out quality fanzines long before many of us ever heard of fandom, and they're still outstanding. Meade Frierson is still working his butt off to help all Southern fans stay in touch with each other through the Southern Fandom Confederacy (SFC).

But the important point is that Southern fandom belongs to and is those fans who are active in it *today*, whether they're old or new. This relates to a proposal by the editors of the new Southern showcase, *Suncatcher*, which by the way deserves the financial support of the ABC clubs and the best material of all Southern fans. The editor has called for all the old stories, legends, and myths of Southern fans so that fans in other regions may learn of our old traditions and tall tales. I support this wholeheartedly. Oral traditions die out all too easily, and these stories



need to be in writing and easily accessible.

One little problem, though. This proposal doesn't go far enough. Yes, we need to preserve the old mythologies. But dammit, we also need to create our own mythology. We have more than enough crazy goings-on to do it. I've sent in the story of the Chattacon Billboard Girl. What about those Time Warp dances in con suites? Send in your favorite stories, and let's begin to create our own mythos. As I have said elsewhere, I hope that someday in the far future, some young fans will approach my wizened visage and, respectfully, ask me, "Uh,...Mr. Rogers,...what's a Tola story?"



Edited by Nicki Lynch

Barney Neufeld
2713 2nd Av. S. #307
Mpls, MN 55408

Everyone is
right. The
color covers
really set

CHAT apart. The May four-color is a tickler. I like it more everytime I

look at it.

I'm afraid that I can't entirely agree with the comments I've seen on Charlie's "He's Bread, Jim". Technically, it's excellent, as is everything I've seen by him. But, the idea is much too obvious, much too weak, and much too bad a pun.

I am heartened to read that at least some of the younger fans are being exposed to *The Twilight Zone*. They may just gain some understanding of what we "old fogies" mean when we complain about the lack of quality of present-day TV in general and SF in particular. (Of course, unfair to modern TV is the fact that *The Twilight Zone* accustomed us to excellence as a matter-of-course. Very little today can compare with the magic of those shows, which I find re-kindled every time I see a rerun.)

I don't understand Deb's comment about the "digestibility" of *The Black Hole*. Looking at my own loc again, I see that I was saying essentially the same thing she is, but on a more person-

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Barney Neufeld LoC (cont.)

al level. I suppose I could ask her just what she means, but why deprive CHAT of its forum-function that way? In any case, I do hope you'll pass my question on to her. I really am curious.

By the way, I remember *all* the shows/names you mention. (Does that win me a free membership to Chattacon?)

(on 33) I found Mr. Chapdelaine's discussion of *The Romantist* interesting. It is good to know this kind of thing is going on. If SF is to become respected as well as respectable, we need a forum the pedagogues will pay attention to, but which at the same time keeps us in perspective.

I'm glad ~~someone~~ Lee found Minicon "relaxed and entertaining". Frankly, I didn't for the most part. I found it massive, and oppressing, and too frantic for words. Which is not to say that I had a bad Minicon. But, I treated it much like a worldcon, and consciously carved out my bits to enjoy (as opposed to letting the con carry me along).

((Thank you, about the cover. It's the fine art that really makes it, though.

((The idea of "He's Bread, Jim" may be obvious, but I have yet to see it elsewhere. There is no such thing as too bad a pun; a pun by definition is bad-a groaner. Which is why it works.

((I like to show some of the "oldies but goodies" of SF in TV and movies to a "new" audience and hope to have another night of movies soon. When I showed *Barbarella*, some people were amazed at how well done the SFX were done "way back then". But then I have the same reaction about films of the fourties and thirties.

((I don't understand the question you have about Deb's comment, so you better ask her yourself.

((Unfortunately, there is no prize for remembering the shows/names I mentioned (I remembered them, and don't get anything!) but don't let that stop you from attending Chattacon! It might be the smaller con you are looking for!))



CLASSIC LINES FROM BAD SCI-FI!

HE FELL
ON
HIS
OWN
HAND!
=YUCH!=



from Marty Pasko's "Buck
Rogers" script

Sally Ann Syrjala
P.O. Box 149
Centerville, MA 02632

Ralph's
article in
CHAT 34 -
Well, maybe

many of our problems stem from too much organization. Fandom could seek to disorganize the political system. This would give the unestablished as much to say and power as the established. Since new ideas would have an easier time entering the marketplace. Powerful lobbying factions would not be able to cut off new enterprises in the bud. Whether something threatened the status quo or not, it would be given a chance to see if it could fly. An interesting concept, but most unlikely. Those who have the power like it too much to allow change that would remove it.

Books and movies are two different formats. Therefore, someone liking the novel *The Shining* might not like the movie version as well. Different "visualizations" take place in each format. Difference in perception therefore occurs. I liked the movie version of *The Empire Strikes Back* better than the novel. Feel the opposite would be true in the case of *The Shining*. Each does best in its own format.

((*The Empire Strikes Back* is a very visual movie, so I'm not surprised that the book wasn't as good. Stories written as movies tend to make poor novels and novels tend to be better than the movie made from them. As you say, each does best in its own format.))

Mike Rogers
233 Barton Ave.

Thank you for
the kind com-
ments about

Chattanooga, TN 37405
of the May meeting. At the end, my
voice was sorta worn out. I'm also
very glad we found some meeting topics
that people were interested in. Much
as I hate to say it, the book discussions
had died months ago. Here's another
topic we might use: "The SF Magazines:
Are They Really Necessary?" Side ques-
tions would include, 1) Has the recent
shakedown in the field helped or hurt?
2) What's the ratio of good to bad fic-
tion in the magazines? 3) How good a
job are the current editors doing?
Since I opened my big mouth, I guess
I'll lead the thing. Let's wait until
I can walk again, okay?

I think y'll know my opinion on
Mayer's art on p. 6: **INCREDIBLE**. I
damn near cried when I saw it. Very
little artwork moves me that much. I
don't care that an exploding Earth
wouldn't look like that. Powerful art.

Now to Lee Pelton's LoC. I'll speak
directly to him: Lee, since I don't
know you personally, I'll give you the
benefit of the doubt and assume you
didn't mean to insult everyone you men-
tioned in the third paragraph. Few
people try to be insulting. But that's
how it came across to me. Why the hell
should D H-J have to write an article
for *RUNE* to get into Big Time zines?
Do you realize just how arrogant that
makes you sound? According to the im-
plications of your statement, no fan-
zine editor would ever look at any of
her work without a *RUNE* credit on her
resume. Plus it sounds like you're in-
sulting every zine she *has* appeared in.
Again, I don't think you mean to come
across like an insufferable petty tyrant.
Perhaps you should be more careful a-
bout the implications in your writing.

((You'd have to find the members who
READ Sf magazines first, to have the
discussions.

((How do you know and exploding
Earth wouldn't look like that?

((Good hearing from you!))



Tony Adrian Cannon
P.O. Box U-122
College Heights
Bowling Green, KY 42101

Sad to
hear (or see
or read or
whatever)
that the

Rome, GA may be breaking up. But that
leaves the name "Vati-con" open to a
long dream of some Bowling Green fen.

One of our members is now in semin-
ary, studying for the priesthood. When
he's elected Pope Merlin I, you'll see
a *real* "Vati-con".

Watch for information in a few de-
cades.

Ralph Roberts' column was slightly
amusing, but it would have been a lot
better of not written in that slangly,
amateurish style.

I totally agree with Dave Pettus'
view on Stephen King. King is a great
writer, and I'm looking forward to his
book on horror films, and especially
the sequel to 'Salem's Lot.

But I wouldn't go so far as to say
that *The Shining* as a book was better
than the film. Paper and film are
different media, and cannot be judged
by the same criteria.

There is no doubt that the movie is
Stanley Kubrick's *The Shining* and it
must be judged as such. Not by how
much or little it differs from the book.

((Nice to hear from you. Tony!

((The best thing about *The Shining*
seems to be all the discussion it has
generated. A good film or book should
do that!))

Deb Hammer-Johnson
2 Tyler St.
Rome, GA 30161

The writeups
on MIDSOUTHCON
make me wistful.
Huntsville is only

a skip and a hop from here, but I was somewhere between Rome and Homestead, FL, at that time. From what I've seen of Charlie's illustrated son report, it was a doozy. The item on Rome fandom disbanding is more ironic at the present time since Cliff Biggers has landed a teaching job closer to Ken-nesaw, and will no longer be serving as the Rome/Atlanta link. Chris Radney's plans to attend UTK have been fouled up, and he has accepted an assistantship to the University of Miami. Will Florida ever be the same?? Chris was the real organizing power behind RSFFS and Vaticon, and did the initial planning BEFORE he got the grad school overtures. Good luck to both of you at NOREASCON!! A number of ASFICans will be going as soon as they recover from their DSC hangovers. I'm looking forward to the raucous con reports that usually come out of a WORLDCON.

I was quite upset to hear about Mike's accident. Some of my fondest memories of his visit to Rome were tooling around in his racketty old Datsun. I hope his recovery is a speedy one, and that he can make it to Atlanta at the end of August. I'm also glad (in a guilty way) that *SUNCATCHER* has been delayed so I can have more time to complete my articles. We'll find a way to raise the money since there is a WILL!! End of self induced peptalk.

Ralph Robert's "Modest Proposal" sure beats the Republican Convention on the toob. We had our first "constitutional amendment" session with

ASFIC recently, and accomplished more in 15 minutes that the GOP did in a week. Says something about fannish efficiency. Actually, what we need is an Illuminati Party Candidate..if that's not a contradiction in terms.

Ken and Dave's movie reviews offer an interesting comparison of *The Shining*. Dave's review is the ONLY favorable comparison of the book and movie that I've seen in any fan publication. I remember discussing his King interview with him at Kubla Khan, before it took place, and I find his angle on King's fiction to be similar to mine. But I still find it hard to believe he can recommend the movie, which is so contrary to the spirit of the book. True, Kubrick is a master of visual impact, but I feel he is too self-indulgent in technique to ever do a real story with flesh-and-blood characters, which *The Shining* certainly is. ...

The locs were extra good this go round. I admit my prejudice in the matter. My views on the relation of S & S to fantasy are a bit different from Lynne's. Initially, both spring from folk fiction, with S & S being a derivative of sagas and epics. Both involve the relation of the natural to the supernatural; the former does this violently, the latter with a more peaceful sensawonder. Modern S & S of the Howard/John Norman school owes it's main influence to Burroughs, who makes up for his one-sided characters with a vivid imagination that has been copied but never equalled. I do agree with her about the opened-ended series being too much of a good thing. Sometimes the more merciful thing is to end it in a diplomatic fashion, and tie up loose ends. Guess this isn't as profitable, and \$\$\$ is the name of the game. ...

Brian's letter was a long and enjoyable one. Vaticon is done for the nance, but not out of the game. Local pre-occupations are with the DSC at the end of August, but something may come out of the woodwork. As for his comments about my locaholicism, I'd rather loc that do anything else. I'm toning down on my clubwork next year so I can devote more efforts to my typer, and hope to make contribs to a lot more zines.... Brian needn't worry too much

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Deb Johnson LoC (cont.)

about a listing of Midwest fans being used for nefarious purposes. It will be used for con information (I'm using Meade's SFC roster for the DSC lists) and if it really gets rolling, a helluva lot more. ... Best of all, the SFC gives a sense of identity to the Southern fans, and makes us feel a bit unique. Elst's project could do the same for all those weirdos up in the Midwest--especially the ones around Detroit with the bulging mailboxes.

Artwise, I wonder how you are going to balance out the color illos, covers, and column headings. There is a lot of room for experimentation. One of the strong points for *CHAT* has always been layout, and with this new element, it looks like it will stay that way. Dave Heath's droid on P. 4 is especially effective in the blue. Cliff's spaceship on p. 6 almost looks like one of Rusty's, but has Cliff's slow sketch lines rather than Rusty's strong, dark designs. Charlie didn't have any artwork this go round, but his humorous recounting of the MacDonald teevee show more than made up for it. I wish Charlie didn't feel so timid about his writing; whether he knows it or not, he is a member of several Southern apas by virtue of affection for his artwork. His energy carries over into his writing, too. Both have the imprint of his personality, and are fun to experience.

((Thanks, and we would welcome any one from the South who wanted to drop by the Fan Room to help out at Noreascon.

((Speaking of Kubrick, I am surprised how no one but me seems to remember *A Clockwork Orange*. That movie delt with flesh-and-blood people caught up in the horror of "civilization". It was also from the point of view of the main character.

((Actually, color illos will appear only now and then in *CHAT*, due to the time and trouble involved. What with being involved in all the fannish things as well as mundane life, there just isn't the time. Thanks for the appreciation!))



David Martin
6320 Fairest Dr.
Harrison, TN 37341

CHAT 34 was
up to par and
then some. What
I found wrong

with #33 was that it lacked variety; i.e., it didn't have too much more than the usual CSFA info and the regular review columns which I usually find dull anyway. I could be conceited and say that the only thing of real interest in #33 was the loc from me, but we all know that I didn't say anything of great importance.

Anyways, *CHAT* #34 more than made up for the deficit by informing me of many surprising things--for instance Rome fandom disbanding? How terrible! Now that Vati-con is shelved, I won't be at any cons until Chattacon.

About art: why nothing from Charlie Williams??? I thought for sure he'd have something with his article. Also, the one of the wizard next to my LOC was very good. Being a wizard myself, I recognize the need to SPELL correctly. Was the cartoon put by my LOC for a reason?

I agree, it would be nice to have a pro author who regularly attends CSFA meetings. Maybe I can fill that bill soon. The novel probably won't be finished for at least another year but I have a short story that I am submitting to *Fantasy and Science Fiction* called "Child of a Distant Sun". I'll let you know if they buy it. ...

Actually, I'm not really out of school. I still have four years of college ahead of me.

On to other things: Beldar for President? I'd vote for him except for the fact that he was born on the planet Meepsorb and not in the U.S.A.;

continued on page 12

David Martin LoC (cont.)

i.e., a candidate must be a natural born citizen or has Roger Caldwell forgotten the Constitution?

((Well, you could attend the Half-a-con that is being held, I think, in Nashville this year. There is usually a relax-a-con held in early December to help the Southern fan through til ~~the~~ DSC next year.

((Nothing!? Charlie wrote an article and that is something! The reason

the wizard was near your loc is because it fit there.

((Good luck in getting your story sold. Don't give up if at first you don't succeed. We're looking forward to your first pro sale!

((Beldar also claims to be from Paris, France. Well, if Winnie the Poo can run a campaign for President and be from England, why can't Beldar? Both might be more of a choice then we presently have.))

We also heard from: Guy H. Lillian III; Jerry Collins; Andy Andruschak

ARTIST CREDITS: Taral Wayne McDonald - cover; Rusty Burke - page 2; David Heath, jr. - pages 3, 4, 8(bottom), 9(bottom); Roger Caldwell - pages 5(bottom), 6, 8(top); Jerry Collins - pages 5(middle), 7(top & bottom); Charlie Williams, jr. - Page 9(top); Wade Gilbreath - page 10; Cliff Biggers - page 11. Keep those spot illos comin' in!

ERRATA: The correct title of David Pettus's column on page 4 is "Hot Damn! Flying Saucers and Bug-Eyed Monsters: Part 1". Sorry for the mess-up.

NEXT CSFA MEETING AUG. 17, AT RUSTIC VILLAGE APTS. BIG COOKOUT IS PLANNED!

CHAT

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