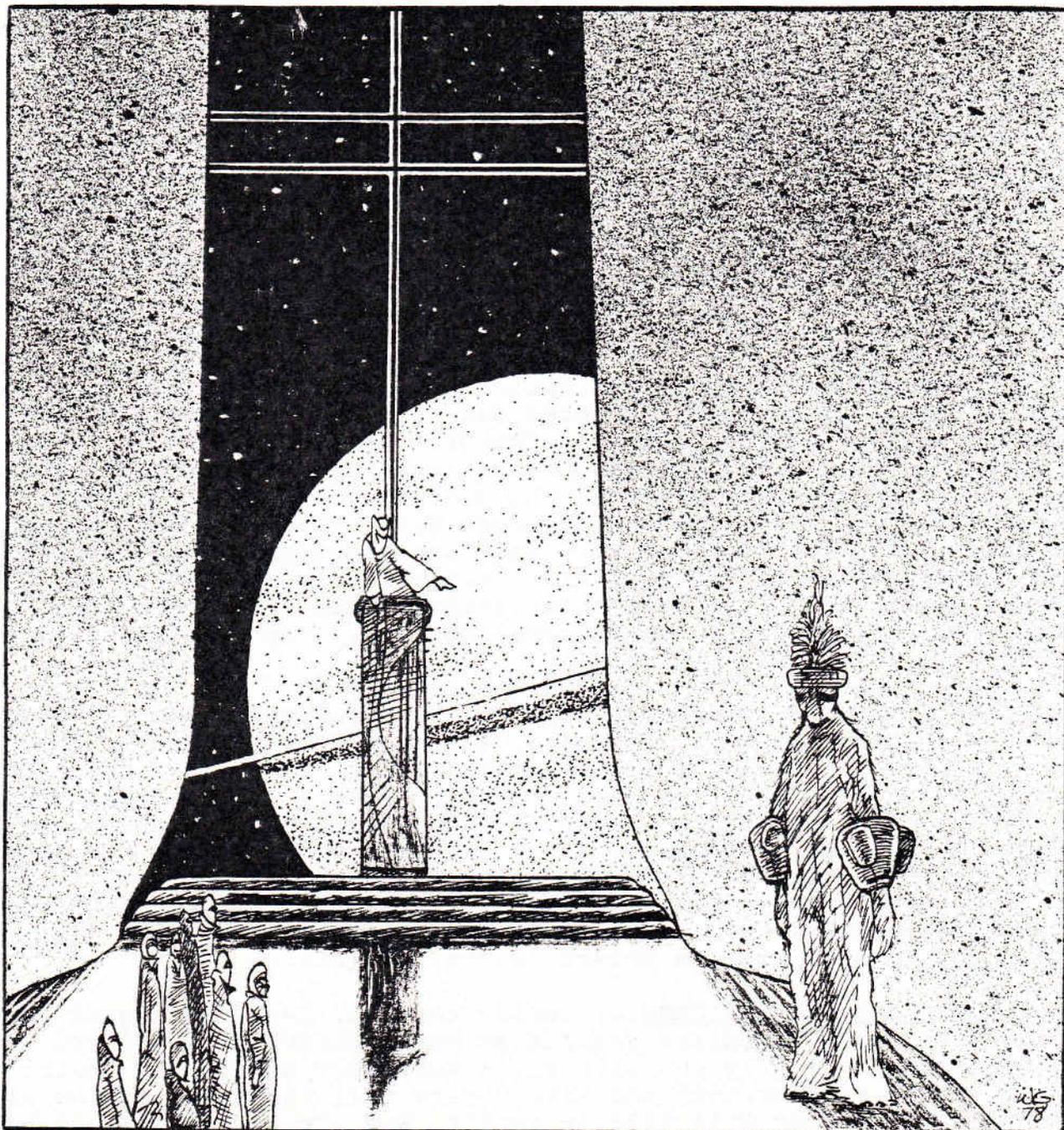
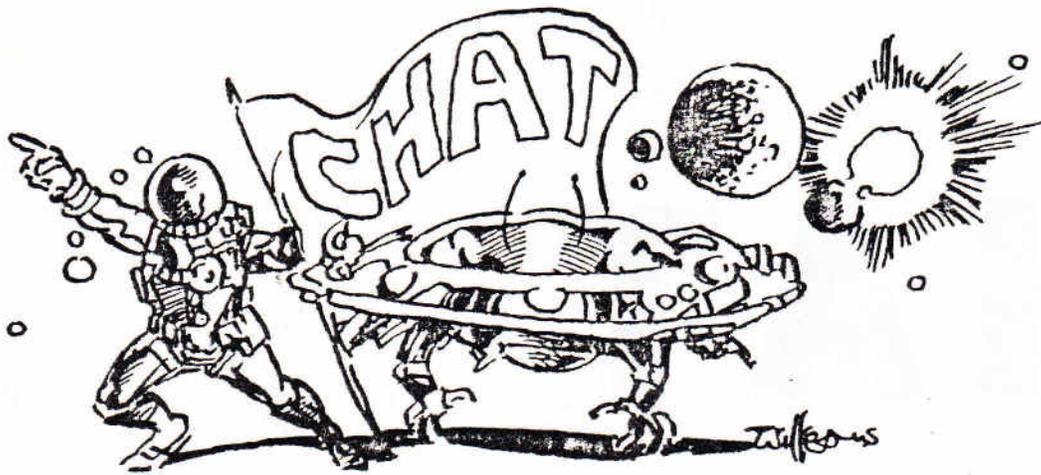


CHAT





Newszine of the
CHATTANOOGA SCIENCE
FICTION ASSOCIATION

Published Monthly by
Dick and Nicki Lynch
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MARCH, 1979
VOLUME 2 NUMBER 6

"We live in a Newtonian world of Einsteinian physics ruled by Frankensteinian logic."

-David Russell

MARCH 17th CSFA MEETING AT U.T.C. - LAUMER, ASIMOV, AND SUPERMAN FEATURED....

The February CSFA meeting turned into a very laid back session. Ken Scott, the book discussion leader and main program item, was an hour late due to his work schedule. Since only one person had read *The Winds of Limbo* by Moorcock, that part of the program was skipped. After different announcements, the people, about 20, talked in small groups until Ken arrived. Ken then read two humorous short stories, one of which had a slide show accompanying it. Afterwards, despite the snow (6 inches in all that night!), a meeting-after-the-meeting was held at Pizza Caesar. The next CSFA meeting will be March 17 (St. Patrick's Day, so wear some green) at 7:30 PM at the U.T.C. Student Center. The book discussion will be Keith Laumer's *Retief's War*. The program will be vintage *SUPERMAN* cartoons and Uncle Rick's Trivia Contest on Asimov's *Foundation* Trilogy. So re-read the books and win a nifty prize! Books for future meetings will be Gordon Dickson's *Time Storm* for April and Joan Vinge's *Fireship* for May. If you are having trouble locating the book for the month, see our book scavenger Tim Bolgeo at the meetings. To get to U.T.C., take I-124 to the 4th St. exit (last exit 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 one-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, Rich Morehouse (755-4275). (NWL)

ROC*KON HELD....Margaret Middleton reports that Roc*Kon 3 was held as scheduled Feb. 9-11 in Little Rock, Arkansas, although foul weather in the region reduced attendance. In all, there were 193 preregistered, 171 attending the convention. Attending pros included GoH Kelly Freas, Gordon Dickson, and Robert Asprin. Also attending was artist Jim Odbert from Minneapolis, and Fan GoH Shelby Bush III (he had to fly in to escape the winter weather). Scheduled attendees Jack Chalker and Wilson Tucker had to cancel (Tuck was snowed in). Margaret says that Roc*Kon 4 will be this October (see convention update) to escape the snow. GoH will be Gordon Dickson, Fan GoH will be Dal Coger, and Toastmaster will be Robert Asprin. (DL)

CHATTACON BOARD HAS NEW OFFICERS....During the Feb. 24th meeting of the Chatta-Con Board ~~there was a bloodless revolution~~ new officers were elected unopposed. The new Chairman is Dick Lynch, with Irvin Koch serving as Alt. Chair. Nicki Lynch will remain as Secretary and Mike Rogers will take over duties as Treasurer, while A.J. Barker will fill in as Alt. Sec.-Treas. as well as being Registrar. Doing Programming will be Tola Varnell; Julia Wilhoit will be in charge of the Program Book. Norman Michal, newly elected to the board, will run the Art Show, and R.M. Shelton, also new to the board, will keep the Con Suite stocked. Video Tapes and Films this year has been combined into a sin-

(continued on page 3)

CHATTACON BOARD (cont.)

gle department, and will be headed by Bill Hedrick. Continuing in their same departments as last year are Janet Caruth managing the Huckster Room and Rich Morehouse running the Game Room. Irvin Koch will head General Services, while Publicity will be handled by several people supervised by Janet Caruth. By special vote Colin Wright was made a non-voting member of the Board. The next Chattacon Board meeting will be March 18 at 11 AM in the home of A.J. Barker. All interested persons are invited to attend. (NWL)

CSFA TREASURERS REPORT....The balance from January was \$256.78. Income was \$15 from dues; expenditures were \$4.45 for CHAT #17, 50¢ for movie rental, & \$5.00 for graphic supplies. The new balance is \$261.83. (RM)

RAPID WRAP-UP....Joan Vinge, Hugo award winner at Iguanacon for her novelette "Eyes of Amber" will be Guest of Honor at Chattacon 5, Jan. 4-6, 1980. ** This year's Nebula award nominees have been announced. The Novel category has five nominees, the others no more than three each. Sadly, among the missing is Jack Chalker's fine novelette "Dance Band on the Titanic". ** Albert Einstein's 100th birthday is March 14. PBS will televise a couple of programs this month concerning Einstein and relativity, in observance of the occasion. ** A bad fire burned down two buildings right next to the building that houses East Tennessee Comics, reports Knoxville fan (and E.T.C. co-owner) Charlie Williams. No real damage done, though, except jangled nerves. SF and comics fans who were there at the time assisted in evacuation of merchandise from the store, although it proved unnecessary (see LoC, this issue). ** For those who haven't heard: movie rights to Frank Herbert's novel *Dune* have been acquired by Dino DeLaurentiis. Herbert will get \$1 million plus a percentage, and will do the screenplay for an additional fee. **



Jupiter update: pictures from Voyager I show the moon Ganymede to look amazingly like Luna. And Jupiter is ringed by a doughnut shaped belt of ionized sulfur, excited to high energies. ** Besides those conventions listed in UPCOMING REGIONAL CONVENTIONS, we received a flyer from Mon Con III, March 30 - April 1, at West Virginia University. GoH is Joe Haldeman, and Marion Zimmer Bradley will also be attending. Send \$10 membership to Mon Con III, Student Org., Wing; Mountainlair, WVU; Morgantown, WV. 26506. ** CSFA member Colin Wright informs us that issue # 2 of his fanzine *Insight* will be out soon. Check with him about it at the next CSFA meeting. ** The Fanzine Activity Achievement (FAAn) Awards nominating ballot has come out. To be able to nominate, you must have participated in fanzine writing, editing, cartooning, or LoCing. Those interested in participating should contact Nicki at the next CSFA meeting. (DL)

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 that your name and address is on the submission. While we cannot pay for submissions, we provide a forum for fan writers and artists, and will give a complimentary issue of CHAT to contributors who aren't already receiving it.

Artist credits this month: Wade Gilbreath (cover), Rusty Burke (page 3), Charlie Williams (pages 2, 5-bottom, 8-bottom), Shelby Bush III (page 8-middle), Julia Wilhoit (pages 5-top, 8-top), Nicki Lynch (pages 9, 10).

UPCOMING REGIONAL CONVENTIONS:

- COASTCON '79, P.O. Box D-182, Biloxi, Miss. 39532. March 9-11 at Buena Vista Motel. GoH: George R.R. Martin; FGoHs: Meade and Penny Frierson; also George Alec Effinger attending. \$10 memberships.
- ORANGECON '79, P.O. Box 15072-B, Orlando, Fl. 32858. Orlando's spring convention. March 30-31. No announced guests, yet. \$12 memberships. Please include SASE with inquiries.
- STELLARCON 4, The SF Fantasy Federat., Box 4, Elliot Univ. Cir., UNC-G, Greensboro, NC. April 6-8. Theodore Sturgeon and David Gerrold are listed as attending.
- KUBLA KHANCEPTION, c/o Ken Moore, 647 Devon Dr., Nashville, Tn. 37220. May 18-20 at Quality Inn Parkway. Nashville's annual party-con. GoH: Frank Robinson; FGoH: Wilson (Bob) Tucker; MC: Andy Offut; also, Vincent DiFate attending. \$7.50 memberships in advance and \$10 at the door. Banquet \$10.
- JUST IMAGICON, c/o Louis Armour, 4475 Martha Cole, Memphis, Tn. 38118. A new convention in Memphis. May 25-27, at Holiday Inn Rivermont. GoH: L. Sprague deCamp; FGoH: Lon Adkins; MC: Jerry Page; Artists GoH: Kelly Freas; also, Theodore Sturgeon attending. \$10 memberships until April 1 and \$15 thereafter. \$10 banquet.
- GUMBCON, c/o Sons of the Sand, 1903 Dante St., New Orleans, La. 70118. The 17th Annual Deep South Science Fiction Convention. July 20-22, at Le Pavillion Hotel. GoH: R.A. Lafferty; MC: Jerry Page. \$7.50 memberships until ?
- NORTH AMERICON, P.O. Box 58009, Louisville, Ky. 40258. The equivalent of a WorldCon without Hugo awards, as WorldCon is in England this year. Aug. 30- Sept. 3 at the Galt House Hotel. GoH: Fred Pohl; FGoH: George Scithers; Toastmaster: Lester del Ray; also other pros too numerous to mention will attend. \$15 memberships until June 30, 1979 and \$20 thereafter.
- SCI-CON, P.O. Box 6259, Newport News, Va. 23606 attn: Charlotte A. Yielding. Oct. 13-14, at Holiday Inn, 1815 W. Mercury Blvd., Hampton, Va. GoHs: Joe Haldeman, Kelly Freas, Dr. Jean Lorrah. \$5 memberships in advance and \$7 at the door. Make checks payable to Hampton Roads SF Assoc. Will feature a Freas roast.
- ROC*KON 4, P.O. Box 9911, Little Rock, Ark. 72219. Oct. 26-28 in Little Rock. GoH: Gordon Dickson; FGoH: Dal Coger; Toastmaster: Robert Asprin.
- NUTRIACON '79, c/o Tom Longo, 6221 Wadsworth, New Orleans, La. 70122. Nov. 30- Dec. 2 at The Grand Hotel. GoH: Karl Edward Wagner; FGoH: Wilson Tucker; Toastmaster: George Alec Effinger. \$6 memberships until October 31, \$9 thereafter.
- CHATTACON 5, P.O. Box 21173, Chattanooga, Tn. 37421. We made a big hit last year and plan to be just as good in 1980, with more guests and features. Jan. 4-6, 1980, at the Sheraton Downtown Hotel. GoH: Joan Vinge; MC: Wilson (Bob) Tucker. Other attending pros to be announced. \$7 memberships until Sept. 30 and \$10 thereafter.
- NOREASCON TWO, P.O. Box 46, MIT Branch Post Office, Cambridge, Mass. 02139. 1980's World-Con in Boston, Aug. 29- Sept. 1 at Sheraton-Boston Hotel and Hynes Civic Auditorium. GoHs: Damon Knight and Kate Wilhelm; FGoHs: Bruce Pelz. \$8 supporting, \$20 attending until June 30, 1979. Write for more information.

A. J.'s Corner by A. J. Barker

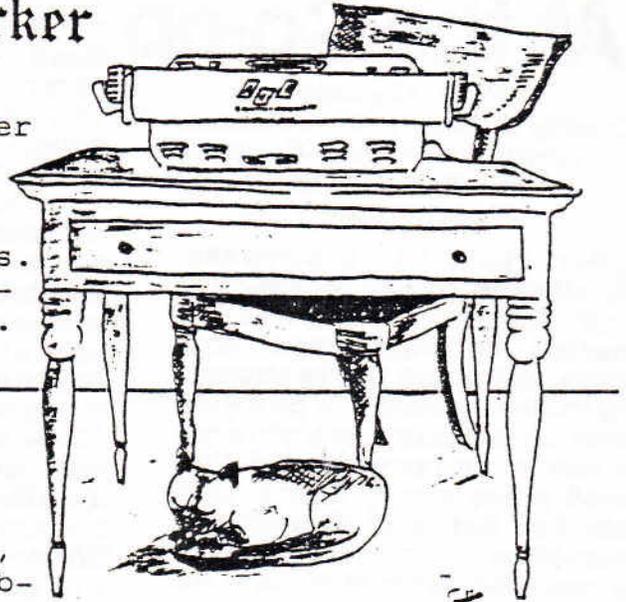
Chattanooga has four new Trool hunters. Pretty Baby proudly announces the birth of her four pretty babies: Bilbo, Frodo, Gandalf, and Sam. I'm not sure yet which is which, but I do know two are males and two are females. As of now, all the kittens have homes. They were born on Friday March 2nd and Saturday March 3rd on Mrs. Willhoit's front porch.

Well folks, it's Spring. The temperature here this week has been in the upper 60s and even if we have had quite a bit of rain, it has been really great. I love Spring best of all the seasons. We here in Tennessee are very lucky. About February 14th we have our first taste of warm weather, then it will snow. I wasn't here for the February snow this year. This year I was in Indianapolis and up there 6" of additional snow isn't noticed.

Actually I didn't know they had snow in Indianapolis when I left here. Everybody assumed I knew that there would be snow on the ground, but I didn't. I knew it would be cold, maybe even down to 10°. It was 4° when I got off the plane, and on Monday morning it was -17°. Listen people, don't laugh. I'm a Southerner; we don't allow 20" of snow on the ground at one time. The kids around here gather up all the snow as it falls and put it in freezers to take to their cousins in Florida in the summers.

Truth is, if I had known there was 14" of snow in Indianapolis, I would never have gotten on that plane in the first place. Then again, if their snow was like our snow, I wouldn't have had to go; they wouldn't have been open. Our snow is a very heavy wet mess, while theirs is light, powdery and dry. It was nice to visit, but I don't think I would ever get used to it. Bill's mother loaned me a pair of long wool socks and Bill gave me a thermal underwear top. I survived.

The trools ate the column I had planned for this month, so I have to go back and rewrite my reviews on the works of Joan Vinge.



PRINCIPIA DISCORDIA -OR- HOW I FOUND GODDESS AND WHAT I DID TO HER WHEN I FOUND HER

by Malaclypse the Younger / Published by Loompanics Unlimited, P.O. Box 264, Mason, Michigan 48854
\$4.00, plus \$1.00 Shipping and Handling.

Reviewed by Nicki Lynch

To a person who flipped-out on Vonnegut and *A Clockwork Orange* in high school rather than acid and pot, *Principia Discordia* is a fun and enjoyable book.

According to the preface, "when you start making up your own history, and adding your own gospels, then you have caught the spirit." Well, I reached page five and I was ready to write a sequel!

The *Principia Discordia* is a disjointed history of the 'founding' of the religion of worship of Chaos and the principal goddess Eris or "discordia". This book inspired the *Illuminatus* trilogy, *Cosmic Trigger*, and *Zen Without a Master*. It is fantasy, humor, and religion all rolled into one and none taken seriously.

It is a book to be enjoyed, so if it is your bag, enjoy!

At the Co-op

by Perry A. Chapdelaine, Sr.

Courtesy of Authors' Co-op Publishing Co.
subsidiary of Authors' Co-op, Inc.
Rt. 1, Box 137
Franklin, Tenn. 37064

Just like most businesses, **distribution** thrives on bigness. A large distributor in Nashville, for example, dominates trade book stores, and of late they've thrown a sop to small publishers by permitting those whose books pass their review to **pay** to be represented in their **small press** catalog wherein van's book **The Battle of Forever** was rejected, for reasons just as unclear as was their earlier rejection in the biggie catalog.

It is doubtful that this rejection was important, because most trade stores are unlikely to select from a catalog consisting of mostly unknown **small press** publications, and probably that was the reason van's book was rejected. He's too well known.

Another distributor dominates libraries. We've had about a dozen or so orders through them so far.

Both distributors act as **service** agents. Music record and tape distribution is much the same. A **wholesaler** with lots of financial clout buys records and tapes on the basis of 100% return privilege. The wholesaler makes 10% to 20% of selling price. If the wholesaler gets 10%, the retailer is supposed to make 40%, but in practice makes between 20% and 33 1/3% of selling price. In records and tapes, the profit is made or lost on the 10% return privilege. There is simply no way to eat stale, over-stocked records, and usually no way to avoid some overstocking. True for books, too.

Among the many wholesalers and

distributors listed in the **American Book Trade Directory**, 23rd edition, 1977-78, (R. R. Bowker Co. New York & London), none bothered to answer our printed query regarding wholesaling and/or distributing of van's book. Among those many wholesalers are some who are nothing but wholesalers, some who are distributors and wholesalers, some who are retailers and wholesalers, some who are distributors only, and so on. And some who are outright crooks, and some are quite straight.

Some who are actually wholesalers and retailers, are also better **distributors** than those who claim the name. One such example is **Dick Witter** of **F & SF Co., Inc.**, PO Box 415, Staten Island, New York 10302. For (I believe) one dollar, you can purchase a beautifully illustrated SF catalog. Dick is reputable, well known, knows the field, specializes in F & SF, and therefore can in many cases order in sufficient quantity from publishers to make his narrower margin. He has not only been one of the largest purchasers of van's **THE BATTLE OF FOREVER** but has also been kind enough to let us know who the pikers are out there, so we've not been too badly scratched. We contacted Dick via phone at Rusty Hevelin's suggestion right after the book was ready to go, and Dick purchased from us at once. On a recent trip to New York I visited Dick and learned that the book is doing well. Most probably it is true, as Jack Chalker suggested during the publisher's panel at the last **Chattacon**, that our flyers paid off by increasing orders from Dick Witter.

We all know reputable "distributors" who assist publishers, wholesalers, retailers, and authors where they can, like Rusty Hevelin, but huckstering is another market, and not the subject herein.

Generally many in the book trade feel

that a publisher cannot legitimately advertise that they are hooked up with a distributor (or say that they have "distribution") unless the "distributor" has a crew of salesmen going from store to store, library to library. We've noted in earlier columns that this method certainly does permit books to be moved, but it also requires a \$3,000,000 gross sales to support even a skeleton sales force.

Thus, again, bigness dominates.

One solution is to team up with other small presses, and in particular with a distributor and publisher who specializes in **small press distribution** as well as their own distribution. One contract we've seen of this kind is illustrative of the trade:

One pays for distribution whether or not the book is sold.

The burden of bad debts beyond 1/6 of retail price lies with the publisher.

The greater the order, the greater the discount allowed to the retailer.

Authors' Co-op Publishing Co., probably would have signed van's book into this distribution system, as they appear to be reliable and honest, but one problem loomed. Van's book was constructed on the ratio of 1/4 of retail price, i.e., the actual production cost was 1/4 of retail price.

If we were to satisfy the distributor's contract, we would have had to manufacture the book at the ratio of 1 to 6 of retail price, or better, which again Jack Chalker confirmed during **Chattacon** last.

Meaning?

Well, it takes one hell of a lot more bucks to print enough copies to get the production costs down to a per unit price of \$1.66!

Photo-composition courtesy of **AC Typesetting Services**, subsidiary of **Authors' Co-op, Inc.**

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LETTERS OF COMMENT

Wilson Bob Tucker
34 Greenbriar Dr.
Jacksonville, Il. 62650

CHAT was a good issue this time, and I especially enjoyed the editorial because it was

a con report. I didn't see the issue of **ATARANTES** with someone else's con report, so this was the first I'd read. I think Nicki was unusually kind to me, and I appreciate the many kind things she had to say about my appearance there. As I said in my earlier letters, it was a very good convention and I thoroughly enjoyed myself---both at the con, and at your home before and afterward. You are very considerate hosts. ((Thank YOU for the kind words!))

AJ's Corner was well liked, and I too urge her to write about anything she wishes to discuss. A

Any fanzine, be it personal, general, or clubzine, depends upon the personal views of those who contribute and an article reflecting the personal dislikes and likes of the speaker (writer) make a more interesting read than some cold commentary about public matters. She should continue just as she is doing now. (But she should be told that I am far from perfect.)

Have you heard the joke about the TV show being called **Battlestar Emlaxia**? I stopped watching it after the episode stolen from the movie **Shane**... the one about the pilot marooned for a little while in a western setting, and he finally has a shoot-out with the bad guy having beady red eyes. So far on that program I've seen steals from **Shane**, **Guns of Navarone**, and **Valley of the Kings** and that is quite enough. ((I wonder when they will get around to stealing from SF movies?))

LETTERS OF COMMENT (cont.)

Harry 'Andy' Andruschak
6933 N. Rosemead Blvd. #31
San Gabriel, CA 91775

Concerning the (NASA)
Halley's Comet rendez-
vous mission....yes,
that was cancelled

last year due to high cost (\$500,000,000). A possibility exists to have another mission get a fiscal start next year for launch in 1985. It would fly by Halley's Comet at high speed and rendezvous with Comet Temple. BUT, this was the year we hoped to get the start of the 1984 Venus Orbiting Imaging Radar. It was not funded thanks to that (expletive deleted) in the White House that I didn't vote for. Now both VOIR and the comet probe need a start in the 1981 fiscal budget. Will we be allowed two starts? Will we be allowed one start? If so, which one? Or will there be no starts and NASA's planetary exploration program slowly disintegrates to nothing?

((Hmm. Is Carter wholly responsible for the NASA planetary program slowdown, or is Congress with its Proxmire also to blame? Would things be any better if Carter wholeheartedly supported things? Would things have been any better under Ford? It sounds like a show of public support is needed.))

Charlie Williams
4314 Hayes Ave.
Knoxville, TN 37912

Here's an open letter
of thank to the good peo-
ple in your readership who
heard of our near disaster

on the 10th ((of February)) and have sent messages of concern. The fire that levelled the two stores next to the *Good Stuff!* building did not touch us, did not singe a soul. Our evacuation of every scrap of paper and every collector's item comic book was hysterical, but our losses totalled about 80¢. Once again, thanks to everyone -- especially those fans who were on the premises and helped us evacuate.

((A close call! Needless to say, we're relieved that everything is OK. By the way, readers, with this letter Charlie sent us an absolutely GORGEOUS cover for CHAT that we'll use in a month or two, and also an alternate view of the movie SUPERMAN, which appears in this issue.))

Ben Fulves
P.O. Box 392
Teaneck, NJ 07666

Got CHAT and enjoyed it very
much. I think I implied in my
letter ((in last month's CHAT))
that I didn't like CHAT.

Quite the contrary, I feel that CHAT is one of the better clubzines being published; in fact, next to RUNE, CHAT is my favorite clubzine to get. It's just that those long lines of print start to run together after a while, and I found myself reading onto the table top. When you figured 150 letters a month, I think you were exaggerating a bit. Mail doesn't come on Sundays or holidays. ((True, but 3-5 letters a day is still quite a few; more than we can keep up with.)) Also, I wish I got 4 or 5 letters a day. I average about 3 a day. It just happens that I love to write and receive letters, fanzines, etc. ((So do we!))

Concerning last ish (Vol. 2 #5): those lines around the special features helped very much. Loved the two SUPERMAN reviews.

((Thanks, Ben, for the good words. Ben edits the gazette The Looking Glass, and also will soon publish a new zine called The Intelligencer, which will be a letterzine aimed at providing answers to questions on various subjects, such as author's addresses, location and addresses of fan organizations, advice to the Lovelorn, etc.))

Mike Rogers
233 Barton Ave.
Chattanooga, TN 37405

Around Sept. 15, 1977, the
first issue of CHAT ap-
peared. It was a modest
publication, being only one

Xeroxed sheet prepared in letter form. In fact, the zine did not even mention its birth until the 2nd article. The zine was devoted to local happenings, with a little bit of Southern fan news mixed in. I note that the club meeting announced in the first issue was the last to be held at a member's home.

Issue #3 showed the first improvements. It contained the first material not written by the editors. Some of the material was presented within boxes, thus presenting the first attempt to improve the layout.

Since then, CHAT has continued to improve. Issue #4 contained the first artwork (by Shelby Bush). Issue #6 marked the beginning of CHAT's most popular feature: interviews with pros. That issue's interview with Bob Tucker has since been reprinted in at least two other zines. CHAT has interviewed Frank M. Robinson, Vincent DiFate, Robert Bloch, Hal Clement, and Jack Chalker. It has also introduced the artwork of Charlie Williams to fandom.

Those of us in CSFA have had a tendency to take CHAT for granted. I want to express my appreciation for the work y'all have done in putting it out month after month. CHAT has given CSFA a foundation that we didn't have earlier. I well remember the problems involved in trying to spread the word about our meetings. The club had no permanency at all. CHAT has been well worth the money the club has spent on it. Great job, people!

Now, I would like to make a proposal. It is needed because the club did not do as good a job of attracting active members in '78 as it did in '77. We must improve, or else the club will begin to stagnate. I would be willing to put together another special meeting such as we had in July '77. However, I would do some things differently than I did before. First, I would not attempt to line up a science speaker. I've learned my lesson. Second, I would not schedule it for the 1st Tennessee Bank in Brainerd. The room was too small and stuffy for the previous meeting, much less another. Does anybody know of a meeting room that can seat around 100 people comfortably? (The Lookout Mtn. Room is out; the Student Center is closed on Saturday nights during the summer.) I think the club could afford to pay no more than \$10 for a one-shot meeting place.

Your request for renting a film would tie in perfectly with this meeting. I hope that if we do rent a film, we will schedule a special meeting around it.

Keep up the good work, Lynchi. You are appreciated.

((Thank you indeed for the kind words! We have always worked to make CHAT something the club could be proud of. The idea of having another "new member" meeting is a good idea and a bit over due. I think the club could afford to spend a bit more than that on a one-shot meeting place. Why not have the funds from the last auction and any future auctions go toward an annual "new member" meeting. Surely we can get enough from that for a room. Then any other expenses can come from the club treasury. I think the science speaker idea is a good one, but we are not taken seriously by the speakers. I think a film is a good draw and we will have time to have refreshments and get to meet people. Perhaps we could also give every one name tags for that meeting. How about the rest of you?))

THE ATTACK OF THE KILLER TOMATOES

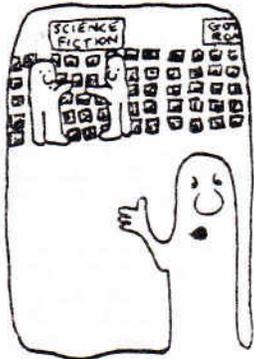
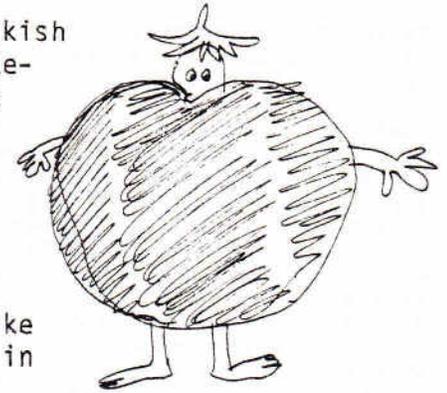
MOVIE REVIEW BY JULIA WILHOIT

Well, it's back to the crud circuit. I decided that my punkish expertise uniquely qualified me for movies like this, and I've decided not to waste a Ghod-given talent. AJ and I saw *The Attack of the Killer Tomatoes* at the Red Bank Drive-In (where else could you see a movie like this?) but just to keep the evening from being a complete waste of time we picked up two hairy, muscular fellows with tattoos to be our escorts (mine had more tattoos).

This movie would have made a pretty good skit for *Saturday Night Live*, but for two hours??? There were some good spots, like

dubbing in the Japanese scientist who's called in to find out why people are being eaten by BLT sandwiches. Then there was the master of disguise who infiltrates the killer tomatoes...sitting there between two five foot fruits who are muttering in tomatoese and eating mysterious 'dark meat', he slips up and says "Pass the ketchup". That's the last we see of him. But after about an hour the whole thing got boring; nobody was ever seen more than once - then they got eaten by a tomato (I assume the victims were eaten; then again, the bodies were always intact, smeared with tomato juice... But I still don't understand how the man was killed by tomato juice. Maybe if we had stayed until the end I would have found out.). Then the movie would veer into another plot line. It was impossible to keep up with. Half the film was purposely out of sync, which was funny at first but quickly got old. I wish the tomatoes had been more realistically acted. They just used plain old tomatoes. If they could have found some tomatoes with teeth and arms and legs it would have been

scariier. I do want to get the sound track album...I can't wait to hear "Love Theme from *Attack of the Killer Tomatoes*".



Why waste my time reading Sci-Fi when I can watch "The Attack of the Killer Tomatoes"?

SUPERMAN REVISITED (YET AGAIN)

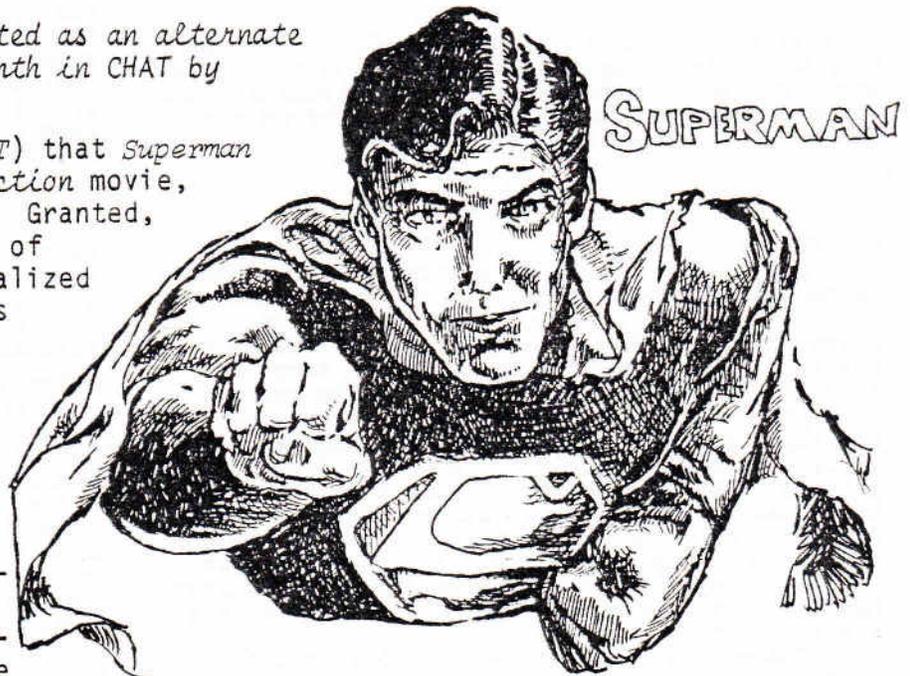
MOVIE REVIEW BY CHARLIE WILLIAMS

The following review was submitted as an alternate view to the Review published last month in CHAT by A. J. Barker. - DL

AJ forgets (in the February CHAT) that *Superman the Movie* is a full-blown science fiction movie, not a callously written comic book. Granted, it's a tribute to the epic character of Superman, and stands apart as an idealized heroic fantasy. This, however, does nothing to remove the SF label.

Let's look at the film without any reference to DC comics. What appears to be a red giant star with a close binary companion is revealed to be the Kryptonian primary. Krypton itself may well be composed of degenerate material (there are references to Kryptonians possessing denser mollecular structures and sensitivity to certain radiations), and the planet itself is reported by its most eminent scientist to be contracting, fatally. With a composition like this and the proximity of its parent sun, Krypton strikes me as especially inhospitable to human life.

There's no way in the world you could call Krypton a Class M planet, so don't mistake Kal-El for *homo sapiens*. Uhuh. Larry Niven's "Man of Steel, Woman of Kleenex" (continued on page nine)



SUPERMAN REVIEW (cont.)

(in *All the Myriad Ways*) suggests that Kryptonian evolution is only *parallel* to terrestrial, not *identical*: "a specific niche in the ecology calls for a certain shape, a certain size, certain capabilities, certain eating habits." Kal-El shares with humanity only the evolved shape of a bipedal humanoid tool-maker. Although the Kryptonians long-since abandoned their planet's surface and have repaired to crystal fortresses, we assume they have some reason for exiling villainous traitors and censuring Jor-El when they should be constantly aware of their plight and preparing for it. Or are they that decadent?

It isn't important, because we don't learn much more about their social strata. By the time Krypton and its primary collapse and explode, we learn that Krypton has had dealings with *many other galaxies* and has synthesized their cultures and scientific knowledge; all this sophistication is useless in the face of what I figure is blind fatalism. Only Jor-El's infant Kal-El is saved, sent at warp speeds to a primitive planet, through last-minute measures. Jor-El integrates his personality into the structure of the ship, and provides Kal-El with subliminal education in his years-long journey.

With this heritage, Kal-El is surprisingly human from the moment of his arrival, a tribute either to his species' adaptability, or to Pa and Ma Kent's wholesome ideals. Nevertheless, Kal-El is masquerading as Clark Kent, and is god-like to ground-dwelling Terrans. Haven't previous supermen in novels by Asimov, Clarke, Silverberg, and so-on, been mistaken or feared as gods throughout the history of SF? Nevertheless, Kal-El becomes Clark Kent, because he comes to care. Don't for an instant mistake his innocence for naivete.

Later, when saving the world, Kal-El initiates an indiscriminate Time Warp and inverts what is, replacing it with not only what might have been but also with what Kal-El wills. In direct violation of his father/simulacrum's orders not to use those powers, Kal-El transcends his responsibilities and sets the course for very serious problems in his immediate future. AJ points out anachronisms and discrepancies in the time stream, and, sure enough, these are signposts forward future chaos. Part two of the movie (with more Kryptonian survivors arriving on Terra and competing for planetary domination) will tell the tale.

THE WIZ

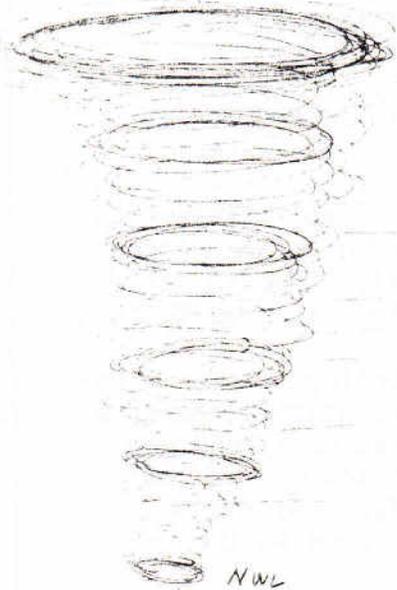
MOVIE REVIEW BY NICKI LYNCH

The first thing that comes to mind is, "This isn't *The Wizard of Oz*, is it?" No, but *The Wiz* tries hard to make its own point, to find its own message in that old children's story.

The Wiz is not done with (or for) children, totally, but adults. Diana Ross plays Dorothy, a young teacher afraid of being her own person until she goes into the land of Oz. There she meets the Scarecrow (Michael Jackson), the Tin Man (Nipsy Russell), the Lion (Ted Ross) and the Good Witch (Lena Horne). In *The Wiz*, these characters become aspects of Dorothy's personality that she is searching for - brains, emotion, and courage. The land of Oz in *The Wiz* is clearly New York City with its street people, slums (in Oz yet; how times have changed!), subways, street walkers and drugs, and the disco scene all in evidence. The different parts of Oz are the different parts of her city and situations Dorothy, if she were to go into the world, would run into. She does, and succeeds by finding that beneath the masks and glitter, people are people she can cope with and she had the things she was looking for - courage, caring, and intellect - all along.

If only the movie had stuck to this theme of simplicity. The effects were beautiful as were the costumes and the makeup work. The Tin Man's makeup was a work of art. But the film dragged with long dance scenes despite the toe-tapping music, and a longer fashion parade in Oz provided by the top designers. The players were wonderful in the handling of their parts. Richard Prior as the Wiz was great as a scared politician who took the job

(continued on page 10)



THE WIZ REVIEW (cont)

because needed employment when he landed in Oz. (Sounds familiar....)

Like the 1939 *Wizard of Oz*, *The Wiz* has a message - "You've got what you need inside you." Compared to the "there's no place like home" theme of the 1939 film, this message turns *The Wiz* into an allegory of human striving toward a goal. Sadly enough, this theme is also its undoing in the last 30 minutes of the movie. At that point the movie stops to hammer home the message it has already stated beautifully in delicate terms. This is the only failing in *The Wiz*.

If you go in expecting to see a black version of the 1939 *Wizard of Oz* you will be disappointed. *The Wiz* is not a remake or a 'version', but a statement of its own, a different view of a beautiful tale, *The Wizard of Oz*. *The Wiz* explores a different level of this classic work. *The Wiz* is not perfect, but it is an interesting movie and it does have a tune or two you can leave the theatre humming.



SPECIAL MOVIE REVIEW SECTION

LORD OF THE RINGS

After several months of waiting, Ralph Bakshi's animated version of Tolkien's classic LORD OF THE RINGS trilogy finally opened in Chattanooga. Following are two reviews of it.

IN THE BEGINNING, there was animation.

Now there is Bakshi.

Yes, folks, he's back. The animator of *Wizards* has immortalized another classic, *Lord of the Rings*. In the beginning of the movie, the animation leads you to think that your \$3.50 has been wasted, but never fear, Bakshi wouldn't let you down. All the animation looks like a bunch of Levi's commercials, but the animation is only part of the story.

The story opens with a history of the Ring. It tells of the Ring's power, and of the danger that goes with it. It explains how Bilbo got the Ring, and how young Frodo comes into the great power of the Ring. Frodo, with his three companions, find many new and wonderous things as they leave the Shire. They run across some 'friends' along the way who accompany them in the quest to destroy the Ring. But there are obstacles along the way. Frodo is separated from the Ring Fellowship, and the closer he gets to his destination of Mordor, the weaker he gets.

Bakshi has left room for profit. The Ring was never destroyed, and the small party, less Frodo and Sam, has just fallen back together. Knowledgeable friends say that the movie only covers midway through the second book of the trilogy.

In closing, I have never read *The Lord of the Rings* trilogy, so I may be in error somewhere, so forgive me that. But do go see the movie; it is well worth the \$3.50 to get in. - Colin Wright

In a televised interview on PBS a couple of years ago, Ralph Bakshi talked at great length about the movie version of *Lord of the Rings* he intended to do. Among other things, he said it would use a 'rotoscope' technique (he did), it would be a long movie (it is - 2 parts yet), and, above all, he would lovingly stay true to the books and take few liberties (he did).

Seeing *Lord of the Rings*, it was remarkable how true to the trilogy it was. Nothing of importance was removed; Bakshi obviously went to great lengths to preserve continuity between the trilogy and the film. Unfortunately, a great book does not always make a great movie. *LotR* is, at times, a crashing bore -- slow moving and tedious. Numerous characters and places appear and leave, and references are made which those who havent read Tolkien will not understand. In fact, reading the trilogy should be a pre-requisite for seeing the film.

Personally, I'm happy with the film. Bakshi has nicely colored in what I pictured the story when I read it; it lived up to my expectations. I hope that the movie makes enough money so that part two can be made. - DL

NEED RIDE to Kubla Khanception (Nashville, May 18-20). Male or female accepted (preferably latter). Call Colin Wright at 344-2184 after 3 PM weekdays.