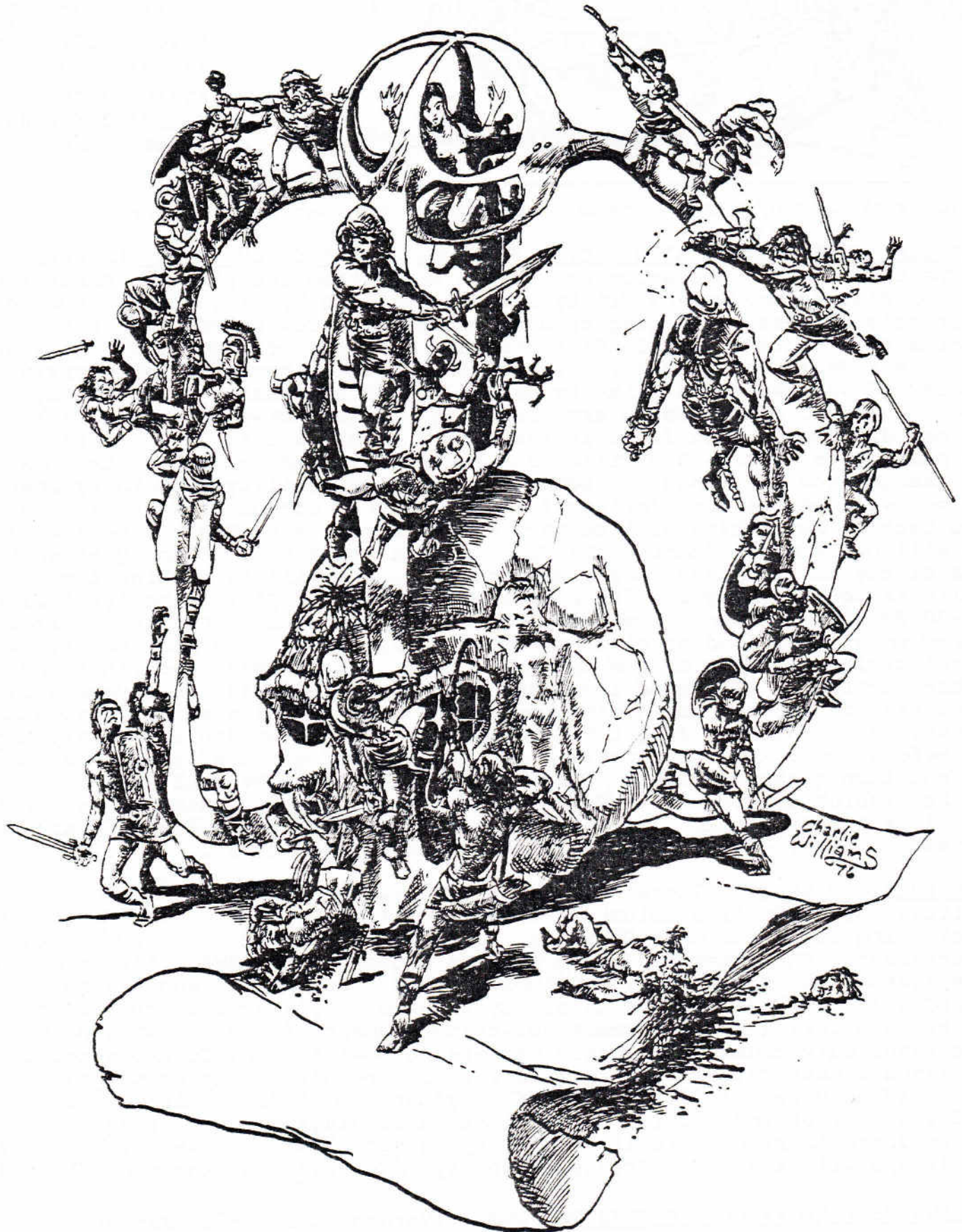


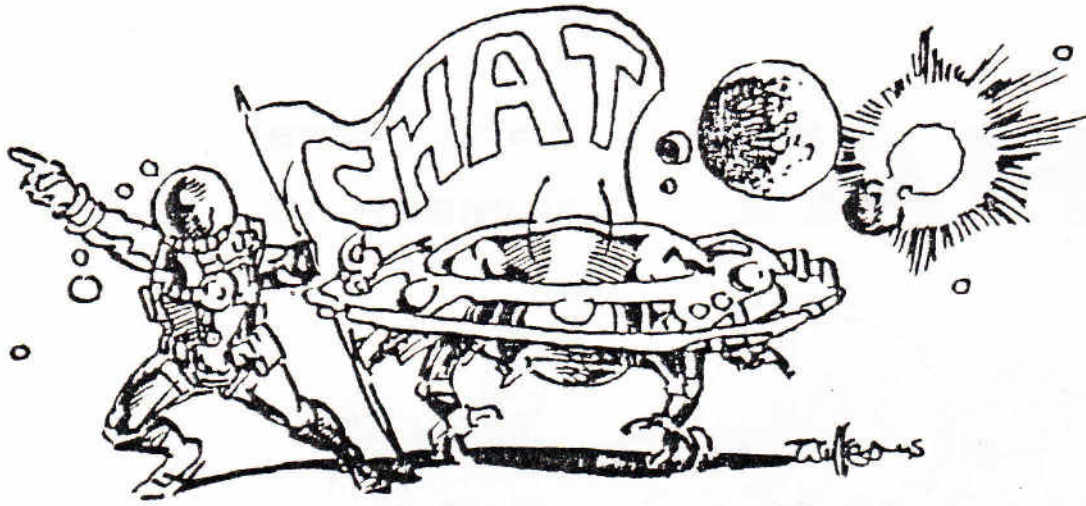
# CHAT

APRIL 1979

NUMBER 19







Newszine of the  
CHATTANOOGA SCIENCE  
FICTION ASSOCIATION

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\$1.00 for 3 Issues

APRIL, 1979  
VOLUME 2 NUMBER 7  
Issue Number 19

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"If this is the best of possible worlds, what then are the others?" - Voltaire

APRIL 21st CSFA MEETING AT U.T.C. - FIRESHIP, CLUB AUCTION, MORK FEATURED....

The Chattanooga SF Association met at its usual time and place on March 17th. The book discussion, *Retief's War* by Laumer, was lead by Mike Rogers, due to Ken Scott's illness. The gang then assembled to watch several vintage *Superman* cartoons on videotape. Uncle Rick held his *Foundation* trilogy trivia quiz and got three ~~winner~~ contestants. Tim Bolgeo proved to have the most trivial answers and was awarded a print by artist Victoria Poyser. To round out a perfect evening, there was an arm wrestling contest between several fans (several men discovered that Julia is stronger than she looks!). The CSFA was also pleased to welcome Nashville pro writer Perry Chapdelaine to the meeting. In a change from the scheduled books due to unavailability, *Fireship* by Joan D. Vinge will be the book for April. *Time Storm* by Gordon Dickson will be moved back to May (which will be back at the First Tenn. Bank), and June's book will be *Shockwave Rider* by John Brunner. If you have problems getting the books of the month, please see Rich Morehouse, who will be subbing for Tim for a while as book scrounger. The next meeting of the CSFA will be April 21st at 7:30 PM at the Lookout Mountain Room of the UTC Student Center. Discussion of *Fireship* will be lead by Mike Rogers and A J Barker. The program will be several choice episodes of *Mork and Mindy* (nanu, nanu, urban spaceman!) and another auction of SF ~~junk~~ items and other good stuff (so save your pennys!). And we will be casting our nominating ballot for the various 1978 Hugo Awards. Be there or B square! To get to UTC: 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, Rick Morehouse (755-4275). (NWL)

NORTH AMERICAN NEWS....There has been a shake-up on the North American '79 committee, with the five Columbus members (Hillis, Pavlac, Smith, Evans, and Gross) being fired for what Chairman Cliff Amos described as "insurmountable differences". The other ten board members endorsed the move. Also rumored to be leaving the North American committee was Larry Wolfe, who has found a job and will have to work the Labor Day weekend. Apparently, there is no hope of a reconciliation of the committee--reinstatement of the Columbus people would reportedly cause other board members to resign. The Columbus people will soon issue a news release that will appear in the next issue of newszine *File 770* (Mike Glycer, 14974 Osceola St., Sylmar, CA 91342). Also, in an unrelated story, Dick and Nicki Lynch will be publishing/editing the daily newszine at North American. It'll be done by \*gasp\* offset instead of mimeo (as normal) and will appear on Friday, Saturday, and Sunday of the convention. (DL)

(YET ANOTHER) KNOXVILLE SF CLUB TO FORM....Vernon Clark (6216 Janmer Ln., Knox-



KNOXVILLE SF CLUB (cont.)

ville, TN 37919) announces that he is in the process of reforming the Knoxville SF Club (for the *n*th time). Nothing concrete has yet been set up, as he still hasn't found a good meeting place, but the first meeting is expected to be late this month, possibly on Friday or Saturday night of the last weekend. More info later. (DL)

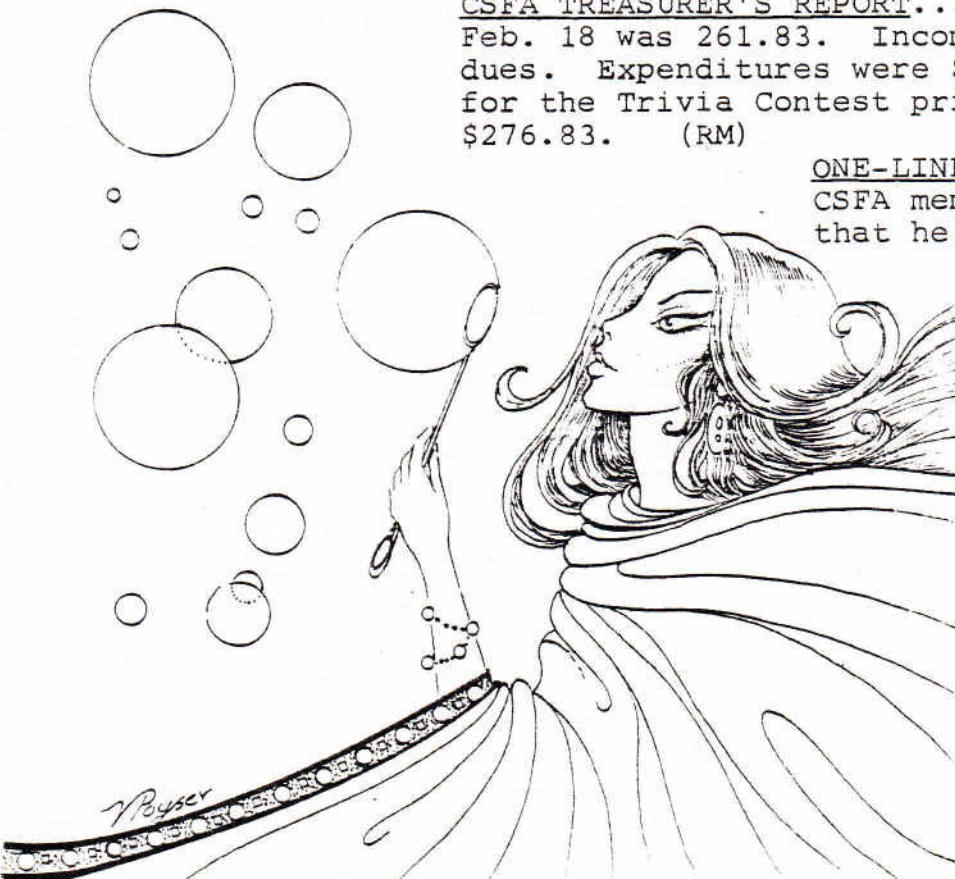
NEW APA FOR VIDIOPHILES....Meade Frierson III (P.O. Box 9032, Birmingham, AL 35213) announces the formation of APA-VCR, a bimonthly APA for video cassette recorder owners/enthusiasts. Dues are \$3/year, minimum activity is 2 pages every 2 mailings; first mailing is June 1, with copy count set at 35. The only major no-no will be discussing pirated material (eg. *Superman the Cassette*). Write Meade for more details, or see Dick Lynch at the next CSFA meeting. (DL)

CHATTANOOGA COMICON '79 HELD....Chattanooga Comicon '79, the annual Chattanooga area comics convention, was held on March 17th at the Sheraton-East Ridge Hotel. Special guest this year was Marvel artist Mike Vosburg; also attending were Comics Guide author Bob Overstreet and pro artist Butch Guice. Attendance of the one day affair was about 150; besides the dealers room, features this year included a small art show (located in the hall outside the dealers room) and a costume contest. Dave Gomien (2707 Rio Grande, Chattanooga, TN 37421) has details of next year's con, and also of the area comics club that sponsored it. (DL & NWL)

CSFA MAY MEETING DATE CHANGED....Due to Kubla Khan being held on the third weekend of May, the CSFA May meeting will be moved to the weekend after Kubla or the fourth Saturday of the month (May 26). Along with this one time change, the club will be meeting in its summer home, the First Tennessee Bank at the corner of Brainerd and Germantown Rd. The Atlanta SF club (ASFic) meeting has reportedly been moved to the weekend before Kubla (May 12) so people will have a chance to attend both the Atlanta and Chattanooga meetings in May. (NWL)

CSFA TREASURER'S REPORT....The treasury balance as of Feb. 18 was 261.83. Income was \$22.00 from membership dues. Expenditures were \$6.00 for *CHAT* #18, and \$3.00 for the Trivia Contest prize, leaving a new balance of \$276.83. (RM)

ONE-LINERS....Area pro writer (and CSFA member) Steve Vance reports that he has sold a novel *All the Shattered Worlds* to Manor Books (see LoC this issue). \*\* *LOCUS* reports that a new Robert A. Heinlein novel is almost complete, and will be auctioned soon (high rollers only need apply). \*\* And *File 770* reports that Larry Niven's new novel *Ringworld Engineers* (sequel to *Ringworld*) is complete and has been sent off to the publisher. \*\* Also from *LOCUS*: a warehouse flood at the Putnam publishing company's New Jersey warehouse has destroyed the entire stock of Berkley/Putnam SF. Included was Michael (cont. on page 4)





ONE-LINERS (cont.)

Bishop's new novel *Catacomb Years*. \*\* CSFA member AJ Barker will marry Bill Bridget on Easter Sunday, in Etowah, Tenn. \*\* Chattacon 5 update: authors Steve Vance and Perry Chapdelaine will be in attendance. More info later. \*\* Comics fans: the *Chattanooga Times* has added *The Incredible Hulk* and *Star Wars* to both the daily and Sunday sections. The *News-Free Press* carries *Spiderman*. \*\* Ken Scott reports that the Dr. Demento radio show is now on Chattanooga FM station KZ106 on Sunday night from midnight to 2 AM (the preceding message was for insomniacs only). \*\* Unusual-place-for-a-story dept.: Gordon Dickson has a story called "Thank you, beep..." in the *Hewlett-Packard Digest*. It's about calculators in the year 2050. Unfortunately, on the cover he's referred to as "Sci-Fi Author".

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

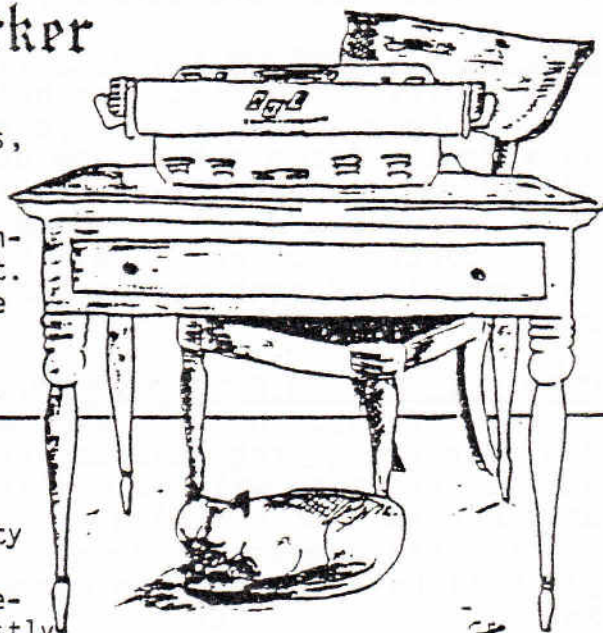
Do you remember the great detectives: Sam Spade? Johnny Dollar? Richard Diamond? Peter Gunn? Well folks, now meet Andre Barker Public Eye. The Welfare Office's newest DeTekatiff.

For you who don't know, I am an employee of the Tennessee Department of Human Services-the Welfare Department. I'm a case worker-the person who decides who stays on the public dole. My beat is a section of east Chattanooga. *My name is Friday!*

There are a million stories in the naked city and I'm suppose to decide which are true. My job is to help mothers (or fathers) with children who are deprived of support of a parent. This deprivation is due to one or more of the following causes: absence, death or disability ...but mostly absence.

So I'm a detective. I look for missing daddys-some-time I find them. When this happens the fun begins. Mostly the guys say they just aren't sure that the babies are theirs. They have been living with the "ladies" for years or at least are very regular visitors, but they just aren't sure. Then again who can really blame them, most of our "ladies" aren't really too sure themselves.

By the way, Bill and I went to see *Star Crash* last Friday night. It was really bad; it even surpassed *The Attack of the Killer Tomatoes*. Well, almost. It is true Roger Corman has tried ripping off everything from *Flash Gordon* to *Star Wars*. Carolyn Munro, who played in the recent Burrough's disasters, plays Barbarella with dark hair. I heard a lady remark that her children wouldn't even watch this nonsense on Saturday morning TV.



### LETTERS OF COMMENT

Steve Vance  
4724 Miller Dr. NE  
Dalton, GA 30720

I hope to get back to the monthly meetings soon. I've been writing books lately, since a fellow in Florida has been handling some manuscripts that have been kicking around the markets for a couple of years (he's sold *All the Shattered Worlds* to Manor Books for me). Maybe I can get my time, work, and finances straightened out by next meeting time.

((Steve will also be one of the pro authors attending Chat-tacon 5 in January.))

Colin Wright  
3803 Lake Villa Ln.  
Chattanooga, TN 37416

A masterpiece! That's what you have created. I have the last 15 issues of CHAT, and I think this

must be the best yet.

The idea of going to a full page cover appeals to me. As you know, my brother Kevin does the covers for *Insight* ((Colin's fanzine)). There is a good possibility of my conning him into doing one for CHAT.

Even though the contributors and material have remained similar, the quality has risen to an unbelievable high. With any luck, I can begin contributing some art and articles. Until then, accept this as a promise.

CHAT was the first zine I had ever read. I had not understood what SF was all about, much less what CHAT really was. It has lived up to my wishes, and has spurred me on to better things. For that I say thanks.

((We're getting spoiled by letters like this. For the record, we're always in need of artwork -- but more in terms of spot illos than full pagers.))

THE LOOKING GLASS is a SF market newsletter published six times a year by Ben Fulves. Publishes all the latest news. Sample copy free from PO Box 392, Teaneck, NJ 07666.



THERE WAS AN **UNEASY MOOD** IN THE AIR THAT AFTERNOON, AND THOUGH I AT FIRST THOUGHT IT WAS JUST ME, I NOTICED THAT OTHERS, **TOO**, WERE ... APPREHENSIVE.



THE RIDE HOME WAS **UNEVENTFUL**, BUT STILL...  
WHATEVER IT WAS, IT  
GNAWED AT ME...

THE LATEST WAR SCARE?  
**FINALS?**  
THE FLU?



CHANGEABLE WEATHER?  
TAXES?



"THE **HELL** WITH IT,"  
THOUGHT I, KEY IN LOCK ...



... BEER AND A  
SHOWER, I  
FIGURED WOULD  
WASH IT AWAY...



OH MY  
GOD...

AND THEN...



HELLO.



# At the Co-op

*Perry A. Chapdelaine, Sr.*

Courtesy of Authors' Co-op Publishing Co.  
subsidiary of **Authors' Co-op, Inc.**  
Rt. 4, Box 137  
Franklin, Tennessee 37064

A certain sweet, young lady, who also has a stern-minded and non-understanding husband, recently asked that I discuss the subject of writing. How to go about it? Where to go? What to do?

She had freelancing in mind, that is, the writing of fact articles for magazines and periodicals on assignment.

I suggest that she begin by becoming employed at her local newspaper. She can then brag that she "am a writer" whether or not she actually **am** one, because for some strange reason most "civilians" think that those employed on newspapers are "writers" and that's where writers come from, and no one else is capable.

The truth is that few newspaper people are "writers." Often re-write editors are good writers, like Charles Fontenay at the *Nashville Tennessean*, and one time SF writer. But most who work on the daily advertising and vanity sheets have learned an eighth grade level of presentation that requires pyramiding — important points at beginning, lessor on down — and also often gives the appearance of every third paragraph being redundant, as if we were all morons and could only believe what we were told repetitively. One must also learn to use the word "alleged" a lot, to avoid legal suits, and one must learn the house style, which may place adverbs where adjectives belong, or vice versa, which is the easiest part for me, including dangling participles, the hanging of.

Some of my best friends work on newspapers, and some are damn good writers, but their influence in the minds of the public is in my opinion out of proportion to the nature of their true job functions.

After five years of this kind of experience one can usually qualify as a "stringer," a "correspondent," a person who is on a big news-media string, like *Time*, *Newsweek*, or on a news service bureau, like Reuters. Once you've become a stringer, you can get some very interesting assignments.

One lady friend, who lives in New York City, flew to Florida during New

York's worst snow season, expenses paid, and had a lovely week interrogating football players. Another lady, who lives in Nashville, traveled to New York City, and back again to the Grand Ole Opry, to interview Dolly Parton. Her dime-sized blurb appeared in a recent issue of *Time*.

Both ladies are excellent writers, have had long years of experience with newspaper reporting, and both sell themselves as professional writers. Interestingly, both have difficulty writing fiction.

There is a second route that the sweet young lady-writer might take. In every city there are trade magazines and newspapers. By persistent canvassing one can usually land such inspiring non-fiction stories as *Fun at the New Sunday School Building*, or, *How John Pinkerton Raises Bees in His Spare Time Behind the Fire Station*.

Mostly these smaller magazines are high on local prestige and low on word rate.

A third route is the canvassing of national magazines and newspapers. The **Writer's Market** published by *Writer's Digest*, Cincinnati, Ohio is one of the finest guides to the whole subject of freelance writing because it lists by category who wants what and where.

One Nashville friend made a canvas of trade magazines through **Writer's Market** and ended with several good contacts. He had to work hard with editors, re-writing, until they were satisfied, and the pay was not a whole lot, but they were beginnings. It takes years of such contacts to earn one's living full time, but it can be done. It also requires that the freelance writer "make" the editor, that is, that one learns to write in the style and with the factual substantiation required by that particular magazine. To earn a living full time in this manner also means acquiring a whole blend of writing skills and styles, for each requirement.

There are sources for submitting poetry, such as the **COSMEP**, PO Box 703, San Francisco, California 94101 newsletter contains. The *big-boy's* publishing market will tell you that poetry doesn't have a market. Both **COSMEP** and **The Small Press Review**, PO Box 100, Paradise, California 95969, contain articles where publishers look for poetry — for pay, for free, for contests, and so on.

Writing fiction for money is different, because it represents only 10% of the market, and competition is

keen. **Writer's Market** adequately covers that market, too.

Right after the last **Chattacon** I gave a young lady an offer she could not refuse. She asked that I look over her story. I expected to do my usually nasty, objective criticism, and offer some helpful hints, and to go on my way. Surprisingly she'd done a good job structuring an interesting story although it obviously relied on the reader's knowledge of star-trek, rather than skill in developing independent characterization and background. Still, all in all, it was rather well done for a fan, for a female, for a beginner, so I told her so. I also offered to co-author it if she'd re-write it and submit to my domination: (1) I have the last word, (2) It goes through my agents.

She accepted, and may have the revised MS to me before this article sees print.

I may regret this next offer in the morning, but here 'tis!

Anyone, fan, female, male, or otherwise, who wants to try to co-author a story or novel with me, on any subject, must submit to the following conditions:

1. I must read and approve their story, or the material, submitted with **SASE**. I'm not interested in pornography, special diet books that will dissolve fat overnight, or hackneyed plots that have no reason for being, or trivia. My judgment is final.

2. The story must be typed, double-spaced, and submitted to me for evaluation and approval. I will not be responsible for US postal goofs, or my own, so keep a copy at your side.

3. We write and re-write until satisfied, and I'm the last word on that, too.

4. We split cost of duplicating final story, one copy to my agent in England, one to my agent in Hollywood. I keep copy, you keep one copy. If the subject matter cannot be handled by my agents, then we will split cost of repeated submissions.

5. We split proceeds of story forevermore, after agents take their cut, and we change agents only upon my changing agents.

If these contractual terms interest you, and you want to be a writer, then fire away. But I warn you, even so, the story may never sell, or, at best, sell after we're both dead!

*As I said, I'll probably regret this in the morning!*

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

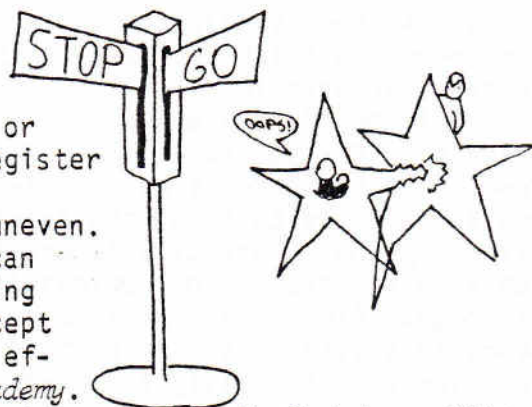
MOVIE REVIEW BY KEN SCOTT

They want me to say something about *Star Crash*. Grot help me.

I must confess that I really don't recall all that much of the movie. I don't know whether that's because I saw it so soon after my recent bout with the Cosmic Balance or just because there wasn't enough substance in the film to register on my brain cells.

Motives and actions are obscure, and performances are uneven. Carolyn Munro underplays, Marjoe Gortner overplays and you can never quite tell when Christopher Plummer is secretly laughing behind his lines and when he's giving an honest effort. Except for an all too short sequence of stop motion animation, the effects weren't very good--actually just a cut below *Space Academy*.

It probably would have made a better comic book than movie, and when it finishes riding the *Star Wars*-*CE3K* wave it will probably end up on Shock Theatre shortly. Cinema Showcase should bring back *Superman*.



## THE CHINA SYNDROME

"A Critical Reaction"

MOVIE REVIEW BY BILL BRIDGET

AJ tells me that she was reading a survey recently in which Air Traffic Controllers and Welfare workers such as herself were tied for second place. It was a list of vocations that turn people into candidates for the Banana Ward.

The profession at the very TOP of the list is the job that Jack Lemmon portrays in the movie *The China Syndrome*. Lemmon plays the Chief Engineer at a nuclear power plant in Southern California. The casting is apt: Lemmon is a portrait of The Compleat Professional, a man in his early fifties totally dedicated to and living for his work.

There happen to be two other heavy calibre stars in this motion picture, no matter if their performances DO happen to be somewhat forgettable. Michael Douglas, the Producer, is also in the film and gee! -- he's playing himself: a young filmmaker who sets the camera a-grinding away, right in the middle of a nuclear "event", even though he was told "no pictures allowed in the central control area for security reasons".

Jane Fonda is in this picture too, playing a plastic television newswlady. One of the redeeming factors of Fonda's performance here happens to be that she, as well as the character she plays, is more and insists upon being more than just a plastic lady.

In terms of acting, Jack Lemmon's performance IS the whole movie. Lemmon is one of those "Ivory Tower" boys -- a man totally involved in and committed to his profession (unlike Douglas and Fonda, whose only responsibilities and commitments seem to be to themselves and their own personal ambitions). In fact, Lemmon is so committed to his profession that he has virtually no commitments 'outside'. He's the sort of guy who probably eats at the plant cafeteria after his shift and goes out drinking with the rest of his co-workers.

But that Ivory Tower isolation becomes a horror when Lemmon finds himself to be the one man who even remotely comprehends the nature of the nuclear incident that took place -- and the potential danger. Then he finds that he can't communicate what he knows to his closest friend or his co-workers, or even to the Board of Inquiry investigation of the original event.

Marilyn Beck's syndicated column calls *The China Syndrome* "one of the most awesomely effective anti-nuclear propaganda tools ever created". But if that was this movie's intention, *Syndrome* is itself a bomb. This is one of the most *positive* statements on the effectiveness of nuclear safeguards and procedures succeeding in spite of human error, human greed, and human *over-reactions* that I've ever seen on the movie or TV screen. Douglas himself comes across, not as any sort of anti-nuke hero, but as nothing more than a little boy who took his film and went home when the man with the money decided not to play ball his way.

To use an altogether overused expression one more time -- what we have here is a failure to communicate -- involuntarily on the part of Michael Douglas, I'm sure. He had a superior story to work with in *One Flew Over the Cuckoo's Nest*; the script of *The China Syndrome* is not so strong. Lemmon's superb performance could carry this flick through to Oscar night also, but *The China Syndrome*, even with an Oscar or so, is not going to be a movie that I personally am so much as recall the name of in a year or so.



## BUCK ROGERS IN THE 25TH CENTURY

MOVIE REVIEW BY DICK LYNCH

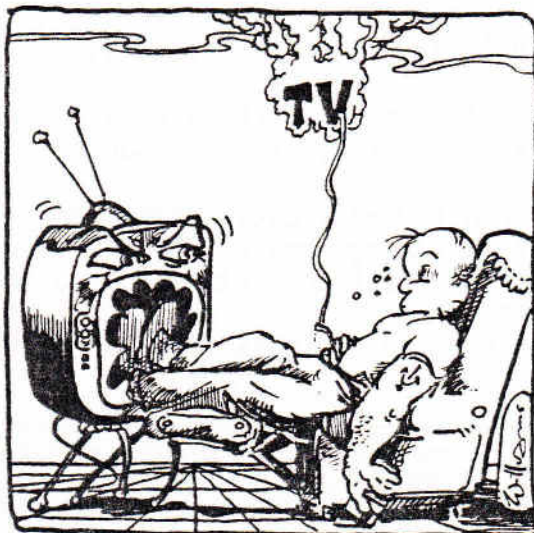
It's unbelievable the amount of skiffy trash making the big screen circuit lately. Just when you think you've seen the abysmal pits, something worse comes around. Take this turkey, for example.

Only people who enjoy *BS: Galactica* will enjoy *Buck Rogers*. Glen Larson produced both, which should right away give you a pretty good idea of the (lack of) quality involved in *Buck*. Again, there is absolutely nothing to recommend. Effects this time are bad. There's one sequence on Earth of the Future where Our Hero is standing in front of a supposedly futuristic skyline -- except it's easily recognizable as the Renaissance Center in Detroit (you can even see present-day Detroit's skyline reflected in the glass covered towers). Acting is forgettable -- the robot Twiki (who spouts one-liners like "What a bod!" when ogling a scantily-dressed outer space princess, and "I'm freezing my ball bearings off!" when hiding in a freezer) is easily the most memorable cast member. And the script is, of course, stupid.

If they tried to make it a humorous parody or an R-rated T&A show, it would have been much better. But as it stands, don't waste your money on this flick. An hour and 20 minutes for \$3.00 isn't a bargain even for a good movie, much less for crap like this disaster.







## On the Tube

Reviews of Science Fiction and Fantasy on Television

**CLIFFHANGERS (NBC-TV)** Reviewed by Nicki Lynch

Over a month ago a new TV program began airing. Recalling the days of the movie serials, *Cliffhangers* presents the viewer with episodes of three different serials, each having a cliff hanger ending to keep the viewer on the edge of his/her chair until the next week.

"Stop Susan Williams" is an updated version of "The Perils of Pauline", and features Susan Anton as the lead. Supported by Ray Walston and Michael Swan, this serial follows Susan around the world in search of the people who murdered her newspaper reporter brother, and in the process has some good moments and some good adventure.

"The Secret Empire" is a Western with 'touches of science fiction'. Marshal Jim Donner (Geoffrey Scott) has been chasing the Phantom Riders who are stealing gold in the Wyoming Territory, when he discovers that they are from a city several miles below the earth. The city is ruled by the evil Thorval (Mark Lennard), who has the army on his side and the population under his thumb because of the 'Compliatron' machine that saps the wills of the city people. All the people, that is, except the opposition, which is led by the former ruler's daughter. Naturally Thorval has an equally evil daughter (Diane Markoff) who is just as beautiful as the good daughter. Donner has quite a choice. Also in the cast (on the surface) is a female doctor, played by Carlene Watkins, and orphan boy Billy, played by Tiger Williams.

"The Secret Empire" is pleasant, in a way, but they could sure use better sets. The underground city is a painting from the outside and a maze of passages inside. The Western town is right out of the old serials and Western movies. The story goes from color in the underground city to 'glorious black and white' in the Old West.

The third serial looks good and seems to be the best of the three. It's an updated version of *Dracula* called "The Curse of Dracula" (or "Dracula '79" when promoed) and keeps the viewer on the edge of his chair with close calls and chills that go with the supernatural. Dracula, played skillfully by Michael Nouri, is being pursued by Kurt von Helsing (Stephen Johnson), a great grandson of the original vampire killer, and Mary (Carol Baxter) whom Dracula wishes to make his next bride. This serial is rich in suspense and atmosphere. Unlike the other two, "The Curse of Dracula" seems less like a spoof and more of a series; it is less self-conscious and more unpretentious.

On the whole, *Cliffhangers* is a very watchable series, and appears to have something for everyone.

### SALVAGE 1 (ABC-TV)

Reviewed by Dick Lynch

This show is without a doubt the poorest, most idiotic, *skiffiest* production I have ever seen. It's worse than *BS: Galactica*, worse than *Space: 1999*, and yes, even worse than *Lost in Space*. Credulity aside, it's the story of a glorified junk dealer (Andy Griffith) who builds his own rocket ship, with the aid of a demolitions expert "capable of making rocket fuel" and an "unemployed astronaut". From here, they go to the moon to salvage "abandoned space machinery from moon landing sites" (question: if it was so valuable, why did NASA abandon it?) and similar adventures.

Poorly produced, directed, and acted. Typical throwaway line: when asked where the spacecraft will land, a technician gives an innocent look and says "don't ask me, I just work here." Atrocious effects (I can't bring myself to use the word 'special'). Horrendous scripts. An all-around shabby performance by all involved.

I haven't gone into more painful details (it would have been too easy) because this excuse for a show isn't really worth even the four paragraphs in this review. To be mercifully brief: miss it, by all means.

You know, maybe *Battlestar: Galactica* isn't such a bad show, after all.

### THE LION, THE WITCH, AND THE WARDROBE (CBS-TV) Reviewed by Nicki Lynch



ON THE TUBE (cont.)

This weekend a wonderful fantasy in cartoon form appeared on TV. If you missed it, you're out of luck.

*The Lion, the Witch, and the Wardrobe* by C. S. Lewis, the first book in the Narnia cycle, was presented in two one-hour shows. Despite the uneven animation, it was a wonderful production.

*The Lion, the Witch, and the Wardrobe* is about four children (Edmund, Lucy, Peter, and Susan) who enter the magic land of Narnia through a wardrobe in a strange house. In Narnia, they are chased by the evil witch, who was the current ruler. They meet the future ruler, a lion, who needs them to help him and his subjects regain the throne.

It was a wonderful fantasy. I understand that there will be more of Lewis' Narnia books adapted and I, for one, look forward to seeing them.

LoCs (cont.)

Deb Hammer Johnson  
508 B W. 11th St.  
Rome, GA 30161

Many, many thanks for sending me the copy of *CHAT*. My principal interest in fan-zines is club/newzines, as I find them to be: a) regularly done, and b) usually full of hot controversy, interesting contribs, and all manner of enjoyable mayhem. However, my interest in *CHAT* isn't the usual nice-to-find-something-in-my-mailbox euphoria. It's from East Tennessee, which is where my heart and soul remain firmly implanted, and if I wasn't living in Rome and running around with ASFiC ((Atlanta Science Fiction Club)) I would be among you. \*Sigh\*

I've always held that the ultimate purpose of a good geographic SF group is to help "neos" and oldtime fans develop themselves and enjoy the good company that fandom affords. There is none other like it in the whole world. At least none quite as crazy. *CHAT* seems mainly a group contrib effort. It is fantastically legible (I'm getting allergic to my mimeo), well laid (laid?) out, and has a proper balance of reviews, locs, columns, and natter. I can see where it gets its reputation.

Artwise: Liked Wade's cover. It's one of those weird little situations he's so good at inventing. I always think that someone should write a story to go with them. Charlie's stuff is always good. I'm reminded that he owes me two covers (!!!) for my various zines. The page 8 illo of Chris Reeve was quite nice, and I am impressed with his literary repartee. Clubwise: I was a bit surprised at the scarcity of actual info on CSFA. I guess that's because I'm sec.-treas. of ASFiC, and elaborately detailed, official (and frequently stuffy) minutes and financial reports are one of my requirements. It's the official reason *ATARANTES* is funded by the club and put out, with all the other stuff just filler (hah! don't let Cliff hear that.) *CHAT* has a nice, easy tone to it that I like, and it gets FOUR STARS on the Benevolency Scale. Newswise: I'm a bit spoiled by *File 770* and *ATAR*, and most of this is second hand, but quite thorough, especially the con listings. I'd heard about the fire near Charlie's store (from my business partner who has a BOOK RACK in Knoxville), and am quite glad that all ended well. We had a serious flooding in Rome two weeks ago, and we almost wound up with a soggy book store. Columnwise: AJ I'll have to meet sometime, perhaps at Kubla Khan. "At the Co-op" (I keep wanting to say "At the Hop") is a little hard to follow, perhaps because of my very bad astigmatism and the different typescripts used. I'm in the book business myself, and I don't understand half of what goes on, but I do make a living at it. Evil things are done in the name of profit, but we all have to eat, authors as well as merchants. Locwise: A good assortment. Always nifty to start off on a pro note. I have an infamous fear of pros (except for artists, for some reason), but he seemed a very affable fellow. CHATTACON was, I think, my first exposure to him. Maybe I should rephrase that last

one...oh, well. Seems you have a widespread, classy readership. The *Crime de la Crip* was Mike Rogers, but that's my viewpoint of learning about CSFA and *CHAT*'s history. I agree that a good clubzine is the backbone of an organization. I'm surprised that you've had such good luck with a UTC location. In Knoxville, the UTsf&f club expanded and contracted according to the quarter system. When I was "president" there, we never could seem to break loose of the college essence and become an independent fan organization. Since UTC isn't quite the monolith you probably don't have this problem. Our ASFiC meetingplace is an apartment complex clubhouse, which makes socializing the best effort, with speakers, panel discussions, and the like a bit more difficult. We do have a continuity of location, though. I tried to develop a group here in Rome, and what killed us was the inability to find a steady spot outside of members homes. Reviewwise: Could have been a bit more meat with the *Principia Discordia* review, but perhaps it is the sort of book that defies much description. ((It is!)) I really enjoy "re-reviews" and love to see a zine print several conflicting ones. In my youth (hah!), I was a cineholio, and saw about 5-8 films a week. Now, babysitters cost more than the flicks, and I've had to curtail my moviegoing. Did enjoy the hell out of *SUPERMAN*. Hated missing *The Wiz*. I'm an Oz Club person, and would love to have caught this version. Last week, *Lord of the Rings* left Rome after a four day stay, and I missed it completely. I'll try to catch it this weekend in Knoxville, though.

I seldom do long Locs regularly. This is for me to get the feel of *CHAT* and work out some of my own thoughts on SF clubs. Hopefully, after I read a couple, I can start to offer some rounded criticism on what a good *CHAT* is as opposed to a mediocre one. So far, I'm quite pleased. That's something of an understatement. You do a fine job, and I wish you much luck in CSFA.

((A good long Loc, and we're sorry we had to edit it for length. The issue of *CHAT* you received was pretty much typical of what we do. In the past there have been interviews with authors, and eventually there will again. We sort of specialize in media reviews as opposed to book and zine reviews, because we'd never be able to cover all the things published and the fanzine *FUTURE RETROSPECTIVE* already does a fine job of reviewing books. And Charlie Williams will someday win the Best Fan Artist Hugo Award, perhaps within the next four years. Thanks for your kind comments.))

ART this month: Charlie Williams - cover ("Candelabra"), pages 2,5,8,9; Victoria Poyser - page 3; Julia Wilhoit - page 4; Ken Scott - page 7.