

My dear ensign Flandry,  
won't you come to my  
private chambers for  
some, ahem, rare  
Merseian vintage?

Surely you don't  
wish to offend  
the prima  
ballerina of  
the Merseian  
People's bolshoi  
ballet troupe?

Decadent Earth swine!  
Ply them with Liquor  
AND rishathra AND  
they're putty in  
my hands!



# CHAT

APRIL, 1980\* #31



# CHAT



NEWSZINE OF THE CHATTANOOGA SF ASSOC.

PUBLISHED MONTHLY BY DICK AND NICKI LYNCH  
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APRIL, 1980; VOLUME 3 NUMBER 7; ISSUE 31

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CHAT is a newszine of Southern Fan news, and is supported by the Chattanooga Science Fiction Association. We encourage submissions of art, reviews, articles, letters of comment, and news (especially news). Written material should be a maximum of one page typed as it appears here. Please include name and address on the submission. While CHAT doesn't pay contributors, we provide a forum for fanwriters and artists; a complimentary copy of CHAT is given to all contributors who aren't already receiving it. Opinions expressed by contributors do not necessarily represent those of the editors, or of the Chattanooga Science Fiction Association. All correspondence to CHAT will be considered for publication unless otherwise specified by the writer.

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DEADLINE for CHAT 32 - Sunday, April 26, 1980. All articles and LoCs must be in by then.

*"The human race is governed by its imagination." - Napoleon Bonaparte*

**KNOXVILLE FANDOM FORMED.** The several sides of Knoxville fandom met at the home of Rusty Burke on March 29 to plan a possible confederation of effort and fandom activities in the area. With about 20 to 25 people present, the possibility of joining the diverse groups was discussed. Present were the literary SF club from UTK, led by Claudia Peck, the fantasy people, led by Vernon Clark, the local SF and fantasy artists, led by Charlie Williams and Rusty, and the kibitzers from Chattanooga, Dick and Nicki Lynch. Unrepresented were the local comics people, the SCA, and the group putting on next year's Satyricon SF convention. The K-ville group decided that a newsletter, to be published once a month, should be put out to inform the various parts of K-ville fandom what each group was doing. Publishing a directory of the members of Knoxville fandom was also discussed. Charlie Williams was declared to be the president (or Grand Wizard) of the group, with Vernon Clark to serve as his Vice Wizard, and Claudia Peck to serve as collector and chief typist of the proposed (and yet unnamed) newsletter. Rusty Burke was appointed as secretary, and no one would admit to having a desire to become treasurer, so that was left open for the time being. The final name of the collected K-ville fandom was also left up in the air, the acronym "KAKA" being rejected by many of the members. When the business portion of the meeting was over, the beer and chocolate chip cookies began to flow, as did people from room to room in Norpramine Manor. A meeting / party was tentatively scheduled for May, details to follow later. (Contact CHAT or talk with K-ville members at the next CSFA meeting for further details.) (NWL)



**UPPERSOUTHCLAVE 10 HELD.** UpperSouthClave 10, the first science fiction convention held in Bowling Green, KY, was by all accounts a success. Although at least three other SF conventions were held over the March 14-16 weekend, including one in the Southeast, registered members totalled a respectable 114 (there were about 10-20 no-shows, including scheduled banquet toastmaster Andy Offutt, whose car broke down en route). The free open bar in the con suite was much appreciated by attendees, and was one of the con's highlights; the banquet featured a "Cliff-hanging" of Louisville fan Cliff Amos, that had it's share of funny one-liners. The art show sold about \$500 in a light-biddded auction; an auctioneer of the stature of Jack Chalker would have helped. Reportedly, UpperSouthClave broke about even financially, or will when one of the former organizers pays back the \$40 or so he owes the con committee. (DL)

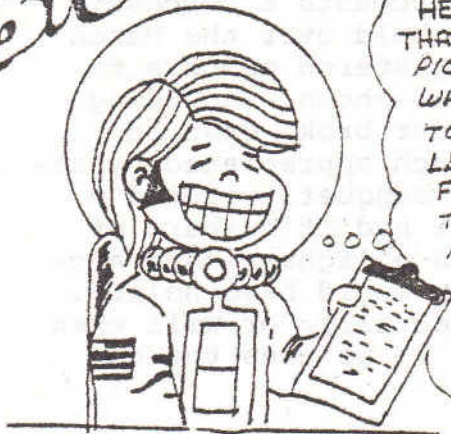
**1980 WORLDCON NEWS.** The following items were gleaned from Noreascon Two news release #14, dated March 26, 1980: As of March 12, Noreascon Two had exactly 3200 registered members. // Over 300 Hugo nomination ballots were received; the list of nominees will be announced in mid-April. // About 40% of the Dealers Room and 25% of the Art Show have been reserved; hucksters and artists who plan to deal/display at Noreascon should make reservations immediately. // The main Worldcon hotel, the Sheraton-Boston, has had its room blocking completely filled; new reservations are being sent to the overflow hotels listed in Progress Report #3. // Progress Report #4 is 64 pages long, has been typeset, and will be mailed bulk rate on April 16. Front cover is by JoAnn Stayton, and back cover by Victoria Poyser. // Visa and Mastercard are now being accepted for memberships, dealers room and art show reservations, both in advance and at the convention. // Larry Niven's new novel *Ringworld Engineers* has been declared ineligible for this year's novel Hugo. The decision was based on the fact the concluding episode of the serialization was in the January, 1980 issue of *Galileo* magazine; a limited edition of the novel was scheduled for release last December by Phantasia Press. // With the sale of *Analog* magazine by Conde Nast, the sponsorship of the John W. Campbell Award for new writer is in doubt; Noreascon will sponser it, if necessary. (DL)

**MORE CHATTACON NEWS.** Linda Bolgeo and Bill Zielke have been elected to the Chattacon committee, filling the last two available spots. // Alternates to committee positions listed last month are as follows: Alt. Secretary - Colin Wright; Alt. Treas. - Linda Bolgeo; Alt. Program Book - John Campbell; Alt. Films/Videotapes - Tim Bolgeo; Alt. Programming - Dick Lynch; Alt. Art Show - Nicki Lynch; Alt. Huckster Room - Irvin Koch; Alt. Publicity - Janet Caruth; Alt. Consuite - Bill Zielke; Alt. Game Room - Ken Cobb; Alt. Services/Security - Tola Varnell; Alt. Registration - Linda Bolgeo. // Memberships for Chattacon 6 (Jan. 16-18, 1981) are \$7.00 until Nov. 30, and \$10.00 after that. Hotel rates at the Downtown Sheraton hotel are \$29 single, \$38 double, and \$5 each extra person. Banquet rates will not be available until June. (DL)

**CLOSE ENCOUNTERS OF THE READING KIND.** The Hamilton County (TN) Bicentennial Library will have a summer reading program starting June 7 at either the Eastgate or Northgate branch with "space" as the theme. Librarians Vickie Leather and Eva Perry are planning to be at the April CSFA meeting with more details, and requests for displays, art work, and ideas. (Janet Caruth/DL)



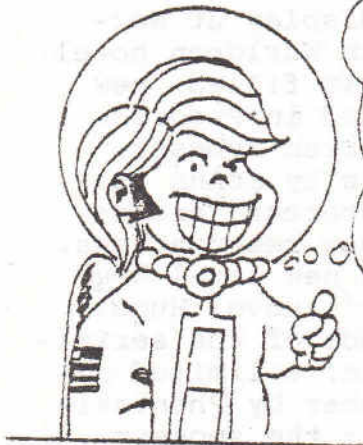
# The BIG E. by EARL EAGLE



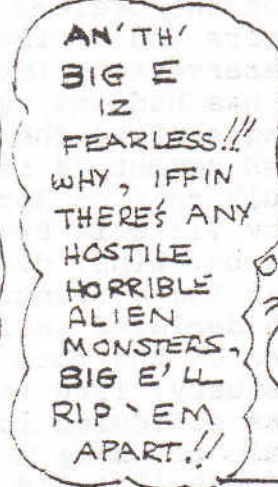
HERE STANDS  
THAT BRAVE SPACE  
PIONEER, BIG E,  
WHO IZ 'BOUT  
TO BE THE  
LEADER OF TH'  
FIRST EXPEDITION  
TO COLONIZE  
AN' POPULATES  
A NEW  
PLANET!!  
FIRST IN  
ALL HISTORIES!



AH, YES!  
BIG E IZ  
TH' BRAVEST  
AN' BEST  
SPACE PILOTS  
IN ALL TH'  
SPACE  
PROGRAMS!  
HE'LL BE  
IN CHARGE  
ALL TH'  
WAY!!



AFTER ALL, IT'LL  
TAKE AH  
BRILLANT MIND  
LIKE TH' BIG E'S  
TO SUPERVISE  
TH' BUILDIN'  
OF A WHOLE  
NEW CIVILIZATIONS  
ON A STRANGE  
AN' HOSTILE  
PLANETS!!



AN'TH'  
BIG E  
IZ  
FEARLESS!!!  
WHY, IFFIN  
THERE'S ANY  
HOSTILE  
HORRIBLE  
ALIEN  
MONSTERS,  
BIG E'LL  
RIP 'EM  
APART!!



BUT, TH' BEST  
THING IZ THAT ALL  
TH' CREW WID TH'  
BIG E, HAS BEEN  
SCIENTIFECKLY  
SELECTED SO THAT  
TH' BEST OF  
MANKIND WILL  
SURVIVE THESE  
MANY PERILS...



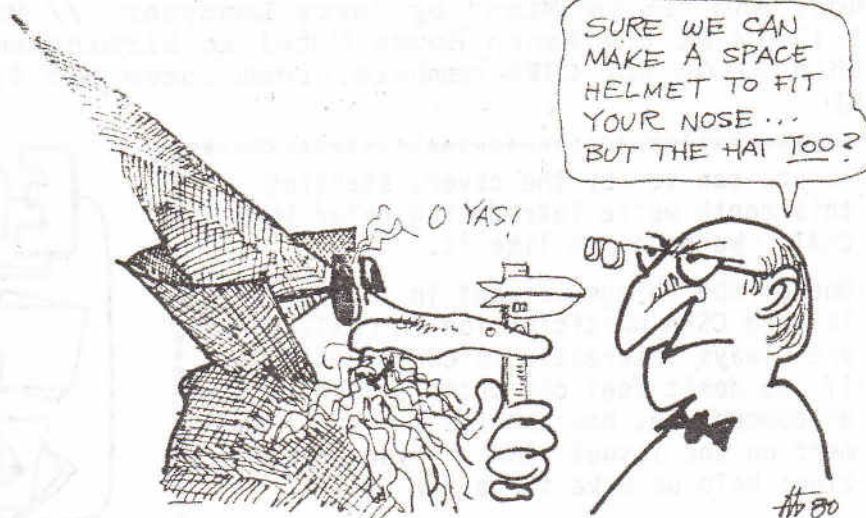
BIG  
E  
AN'  
36  
DALLAS  
COWBOY  
CHEER-  
LEADERS!!



**MARCH MEETING DEBATE SUCESSFUL.** The March CSFA meeting was held in the usual place on the UTC campus. Present for it were quests from the Sierra Club, who were part of the program. After many announcements of upcoming cons and other personal announcements (see "One Liners"), Tim Bolgeo proposed that we move our summer meeting place from the First Tennessee Bank meeting room to the clubhouse of the Rustic Village Apartments. CSFA member Bill Hedrick lives in that apartment complex and has looked into the availablity and cost of the clubhouse for our meetings. While it will cost us \$10.00 each month for the room, it was agreed that the bank meeting room was the pits. The club agreed to try out the Clubhouse for the summer starting in June. The first 1980 CSFA party was also discussed and will be held June 14th (mark your calenders!!) at the Rustic Village Clubhouse. CHAT will carry fuller details as they become available. The usual club meeting will be held before the party in June; this meeting will be the 2nd weekend in June (June 14) due to MidSouthCon being held on the third weekend. It was pointed out that no book was set to be discussed in May, so nominations were held; the book for May will be *The Adolescence of P-1* by Ryan and the discussion will be lead by Rich Morehouse. There was then a forum on nuclear power: the "anti" side was held and was very lively. Fortunately, the fighting was held to words and examples, and probably few minds were changed on the subject. The CSFA meeting also had a number of quests from out of town: Romans (GA) Deb and Roger Johnson and Atlantans Larry Mason and Chris Elsey mingled with the usual crowd. The after-the-meeting-meeting was then held at Ankar's Hogies, and several CSFA members demonstrated their expertise on the "Space Invaders" game. The next CSFA meeting will be April 19th at 7:30 PM in the Look-out Mtn. Room of the UTC Student Center. The book discussed will be *Image of the Beast* by Phillip Jose Farmer and led by Stuart Lamb. Books are available from book procurer Andy Purcell at each meeting. The program will be video tapes of the old *The Twilight Zone* TV show. As it isn't shown very often on the tube an ymore, it should be a good chance to see it again, or for the first time. The May meeting is tentatively scheduled for an auction, so start saving up that loose change and things to be auctioned. To get to U.T.C.: Take I-124 to the 4th St. exit (last before Tenn. River bridge). Go on 4th St. for about 8/10 mile to Mabel St., and turn right on Mabel. Go 2 blocks (bearing right) and turn left onto Vine St. (which is 1-way). Go 2½ blocks. The Student Center is on the left side; look for its sign. The meeting Room is on the ground floor, near the information desk. For questions: Mike Rogers 266-0298. (NWL)

### CSFA TREASURERS REPORT.

The treasury balance as of the end of February was \$291.15. Income for March was \$52.00 in club dues. Expenditures were \$30.00 for ABCcon, \$38.00 for CHAT #30, and \$10 for reservation of the Rustic Village Apts. clubhouse for the June party. The subtotal is \$265.15; including \$2.22 bank interest, the new treasury balance is \$267.37. (CW/DL)



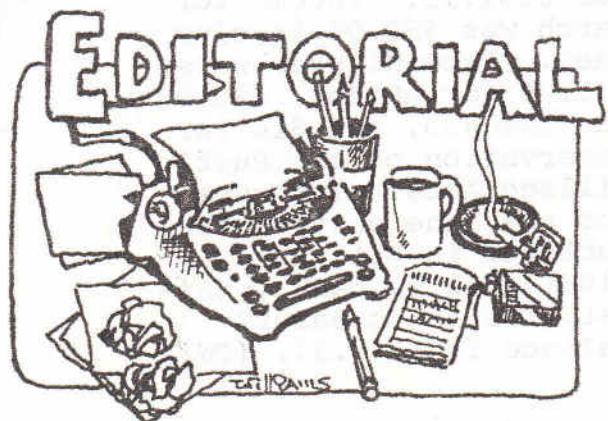


ONE LINERS. Knoxville fanartist Charlie Williams has contracted to do illustrations for a C. J. Cherryh story in the Dutch SF anthology *Orbit*, edited by Kees van Toorn. // Speaking of Charlie, he's also doing cartoon illustrations for promotional material for ~~current~~ former WBA heavyweight champ, John Tate. // CSFA members Dick and Nicki Lynch have been appointed to the Exhibits Division of Noreascon Two in Boston, in charge of the Fan Room. // CSFA members Ken Scott and Julia Wilhoit will be married on April 28, in Chattanooga. // CSFA member Mike Rogers will have his Senior Piano Recital on Monday, April 14, at 8 PM at Cadek Department of Music at the University of Tennessee at Chattanooga. // CSFA member Ken Scott is now working for WTVC (Channel 9) in Chattanooga as a TV cameraman. // CSFA members Bill and Andre Bridget inform us they are now expecting their first child. // North Georgia SF writer Sharon Webb has sold a new story "Threshold" to *Galileo* magazine. // Eve Ackerman (2220 NW 14th Ave., Gainesville, FL 32605) is attempting to organize a charter to Noreascon Two in Boston, leaving probably from Atlanta. Interested persons are requested to contact her. // *LOCUS*, the SF newspaper, reports that writer Marion Zimmer Bradley suffered a mild stroke in February, and is recovering at home. // The fanzine *DNQ* reports that the American Astronomical Society is starting a fund to raise one million dollars by July 20, 1980, in order to finance a program to maintain the Viking landers on Mars. One of the possibilities is that the Viking Fund may be able to send speakers to conventions; con committees are invited to contact Viking Fund chairman Stan Kent (PO Box 7205, Menlo Park, CA 94025) for more info. Donations to the Fund (same address) are tax deductible. // *Analog* magazine has been sold by Condé Nast to Davis Publications, the company that publishes Isaac Asimov's *Science Fiction Magazine*. No editorial changes have been announced. // The 1980 Nebula Award nominations have been released by the Science Fiction Writers of America. Nominees include (in the Novel category) *Titan* by John Varley, *The Fountains of Paradise* by Arthur C. Clarke, and *Jem* by Fred Pohl, and (in the Novella category) "Fireship" by Joan Vinge, and "Enemy Mine" by Barry Longyear. // Don't forget: ABCcon. April 12-13 at the Ranch House Motel in Birmingham, AL. Memberships are a thin \$1.00 for CSFA members; room rates are \$18 single and \$22 double. (DL)



DRACULA'S LAMENT  
"Go into space," they said, "Adventure—alien blood!"  
I've been had! Did you ever try to bite a jugular vein through a space suit?

\*\*\*\*\*  
\* As you can see by the cover, starting \*  
\* this month we're introducing color into \*  
\* CHAT. We hope you like it. \*  
\* \*  
\* One of the things we want in the future \*  
\* is more CSFA participation in CHAT. We \*  
\* are always interested in contributions; \*  
\* if you don't feel comfortable doing art \*  
\* or commentary, how about a letter-of-com- \*  
\* ment on the issue? CHAT is your club- \*  
\* zine; help us make it better. (DL) \*  
\*\*\*\*\*





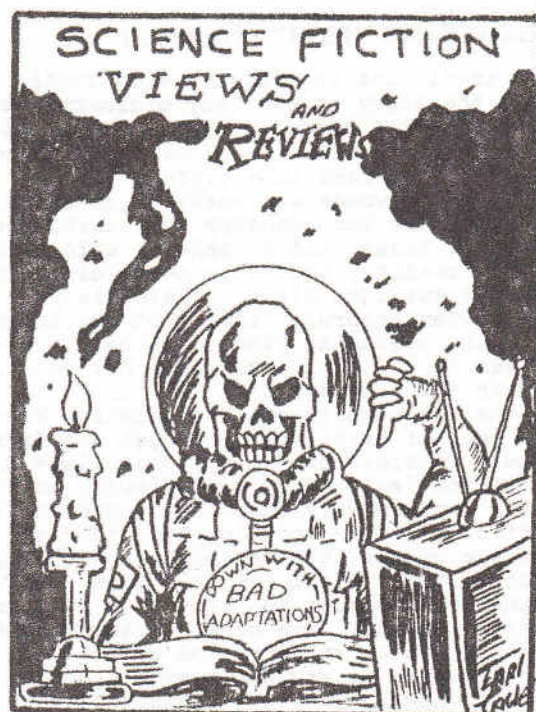
## REVIEWS AND COMMENTARY

BY KEN SCOTT

Well, folks, it looked for a while as though I wouldn't make it into this issue out here I am just under the wire.

As promised last month, I will now explain the Significance of Jon Finch. Mr. Finch, it will be remembered, portrayed the Martian transformed into the image of Christ by Father Peregrine's fantasy in the NBC-TV version of Bradbury's *The Martian Chronicles*. That Jon Finch played the role is interesting, but before I can explain why, I have to tell you about Michael Moorcock. Moorcock is the author of *Stormbringer*, *The Black Corridor*, and many other fantasy and science fiction stories and novels. Through all his works, he has weaved thread of his own cosmology. (In some works this thread has become the whole plot; in others it is so subtle as to hardly be noticed.) At the top of the hierarchy is the Cosmic Hand, a concept that Moorcock has not elaborated on, but it may be assumed this represents the force which sets all planes of existence into motion. Directly below this are the forces that actually rule the planes of existence, the forces of Law, of Chaos, and the Cosmic Balance. The Balance is perhaps the most powerful of these forces, for when the scales of existence are tipped too far in favor of either Law or Chaos, the Balance summons forth the Eternal Champion to restore the Balance. The Champion is manifested differently on the various planes of existence, sometimes in an overt guise such as Elric or Corum, and sometimes covertly such as Jerry Cornelius from *The Final Programme* and other novels, and Karl Glogauer from *Behold the Man*. Jerry Cornelius became the first of a new species, the first self-reproducing, perfect human, and Karl Glogauer travelled back in time to meet Jesus and ended up dying on the cross as the man we have come to call Jesus. Now, this is where Jon Finch comes in. He played Jerry Cornelius in the film version of *The Final Programme*, released in the US as *The Last Days of Man on Earth*. And, as we have already have noted, he portrayed a being who "became" Christ. Has the Cosmic Balance finally turned its attention to our planes of existence? And has it selected Jon Finch as our manifestation of the Eternal Champion? What is next for Mr. Finch? Elric? Erekoze? The Fireclown? Jerak Cornelian?

Now on to views and reviews. Sometime in February, one of the networks presented a made-for-TV film, *The Aliens Are Coming!* This effort was so bad, it should be ignored, and would be except that it was almost a direct rip-off of the



★OUR CRITIC★  
"HE'S A REAL KILLER"

Irwin Allen series *The Invaders*. Listen to this and see if it isn't: alien beings come to Earth to claim it for their own, for their native planet will no longer sustain them. And when you kill them, their bodies dissolve (sounds real familiar, right?). There is a difference in that instead of being humanoid, they are totally alien and somehow enter their victims' bodies and mentally dominate them. Their invasion tactics seem to be to "possess" key humans that will aid their plans. The aliens have a file of these victims in their computers, but the thing is that these humans are mostly the 'little people', nobodies; not politicians or celebrities. So the question arises, how the hell did these aliens come to have files on nobodies?

*Saturn Three*. Audience nothing. Why did the phony Capt. James want to go to Saturn 3, anyhow? Did he know about Alex to begin with? Why did they leave out the hallucinatory "Space Bitch" sequence that they released publicity photos of Farrah in leather for? Why did they put an easily-opened port in a Personnel area in the space station? Why did they show only one of Farrah's tits? Why did Kirk Douglas give a better performance as Spartacus-in-a-Piper-Cub on *Saturday Night Live*? Why did they make this movie?

## "ANOTHER FINE MESS"

Ursula K. LeGuin is a very fine and highly respected writer. She is a popular and well established part of the literary community. So how come *The Beginning Place* (Harper & Row, \$8.95) is a disappointment? Well...because it's too damn simplistic, that's why!! LeGuin's fantasy trilogy *The Earthsea Trilogy*, which is comprised of the novels *A Wizard of Earthsea*, *The Tombs of Atuan*, and *The Farthest Shore* was pretty popular with readers because the characters were real; their struggle against evil was important and the reader cared what

## REVIEWS BY DAVID PETTUS

happened to them. In *The Beginning Place* this just isn't so; who cares what happens to the people there? The characters lack a certain realism that makes the reader give a damn. And if you don't give a damn about the characters in a novel, then why read it at all? It's interesting that LeGuin's *Earthsea Trilogy* is generally classified as "children's books" when, in fact, they are really quite adult-oriented (one of the books, *The Farthest Shore*, won a National Book Award in 1972). On the other hand, *The Beginning Place* is packaged as an adult

continued on page 8



## "ANOTHER FINE MESS" (cont.)

oriented novel, but is strictly kids stuff.

It's the story of two very ordinary people who discover a secret, magical land, called the Beginning Place. Hugh is a young man who works as a checker in a grocery store. Irene is a young woman who works as an errand person. They are both unhappy and disillusioned with their lives, and so make an effort to escape from reality, and in so doing discover a mysterious twilight place. There, in an area called Tembrea-brezi, they meet the inhabitants of the Beginning Place, who have a problem, a fear if you will, which can not be discussed with the outsiders.

Yet, the inhabitants of the Beginning Place need the help of outsiders like Hugh and Irene. And because Tembrea-brezi is the only place that Hugh and Irene feel really comfortable, and because they want so very desperately to become part of it, they work together to fight the terrible menace that threatens the twilight land. Now...this is all good and fine, but the whole damn book is just too simple in plot and theme for my liking. The book has an immensely happy ending, which is contrived as hell, and who in hell wants to emulate people like Hugh and Irene anyhow?? They are unhappy, feel threatened in the real world, and make no attempt to do anything about it in the real world. It's damn difficult to sympathize with people that you don't care about. The book is well written, but that's all it has going for it. Don't bother with it.

Now, if you think that was a put-down review, you've got a big surprise coming, because *The Beginning Place* was good compared to the next two novels that I'm going to tear apart for you.

*The Unsleeping Eye* (Pocket Books, \$2.25) and *Windows* (Berkley-Putnam, \$10.95) are two novels written by D.G. Compton. Now ol' Compton is something of a popular English writer who began his career back in the sixties; *The Unsleeping Eye* is a reprint of the 1974 British edition (titled *The Continuous Katherine Mortenhoe*), and *Windows* is a sequel to *The Unsleeping Eye*. Both books suck!

The first novel is about a reporter for NTV news who, via the miracle of micro-surgery, becomes the man-with-the-TV-eyes. There is the Human Destiny Show, you see, which is very popular with viewers because in a world where disease is virtually conquered, entertainment about real live people with real live health problems is rare. But a woman of forty, Katherine Mortenhoe, is pronounced terminally ill and given only four weeks to live. Rod, the man-with-the-TV-eyes, works a deal with Katherine to "watch" her die. Everything Rod sees, of course, is transmitted to TV viewers.

Well...this is a really cute idea, isn't it? But that's about as far as it goes. Compton's writing is stilted. There is a total lack of realism in this story that disturbs the reader's sense of plot; I mean, there is a woman dying here!! Very human stuff to write about...but all Compton seems to care about is his super-reporter, and the super-reporter's family problems, and what a bitch it is to be a super-reporter, and on, and on, and on. The people in this book lack the character of Irvin Kogin's raincoat! And if the first novel is bad, the second is even worse!

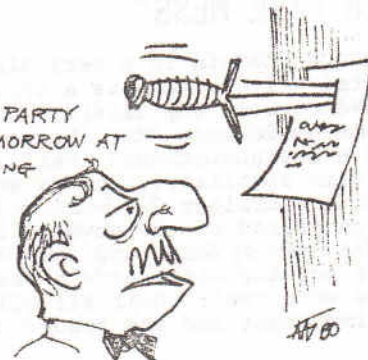
In *Windows*, Rod has blinded himself, which is to say that he has disconnected all of that fancy micro-circuitry, because he no longer wants to be a part of NTV's deranged idea of

family entertainment. Rod and his wife get back together, and his son tries to understand that his dad can't see anymore. There is no action and/or suspense in this book, though the characterization is a bit better than in the first book. Generally speaking, if asked "what happened in this story?" the answer would have to be "nothing!". The worst part of all this is the fact that the second novel is not the end of the series. Near the end of *Windows* Rod begins to reconsider the possibility of getting his sight back, so it is safe to assume that a third novel is forthcoming, in which the protagonist will regain his vision and skip and hop around for two-hundred or so pages demonstrating how very wonderful it is to see again. Dull, man, dull. You can save yourself a lot of time and money by just overlooking these two books.

The Playboy Press is still at it. And they're getting better, by Ghod! *What Rough Beast* is a new novel by William Jon Watkins (\$1.95), and is, perhaps, the best thing that the Playboy Press has published to date. Even at that, this is nothing to get very excited about. What if the Abominable Snowman was an alien? What if the Abominable Snowman had telepathic abilities and, therefore, was able to avoid human efforts to capture it? What if the Abominable Snowman was an Abominable Snow woman? Watkins has written a novel that considers all of those propositions and more. Though Watkins is certainly no stylist, he can tell an interesting story. Watkins writes action-oriented stories which means that he says what he has to say in the fewest number of words actually needed to say it, uses short chapters in which lots of things happen all at once, and allows the reader to get the real gist of the novel via the dialog. Watkins' novel is heavy on dialog and light on long descriptions and explanations. There is certainly nothing wrong with this arrangement in that there are plenty of readers who like short, action-oriented novels. However, for readers who most enjoy style and characterization in the books that they read, Watkins' work may not be at the very top of their "must read" list.

A hot-shot scientist named Hockmark has developed a super-computer called SLIC 1000. Now, SLIC 1000 is a data integrator, which is to say that SLIC can put together a lot of information that doesn't appear to be related, like a human brain. In order to impress the Board of Directors at Comwebco, for whom Hockmark works, the outspoken scientist decides to put SLIC 1000 to a real test of ingenuity -- the test of locating and capturing the Gilli-peg Giant (the female counterpart of the Abominable Snowman). The story is brisk in pace and a very attractive Dean Ellis cover doesn't hurt the book, either. Good light reading. Recommended.

IT SAYS: PARTY  
OF 4, TOMORROW AT  
7:30, PEIKING  
DUCK.





## A SHORT REVIEW OF UPPERSOUTHCLAVE 10

BY MICHAEL SINCLAIR

Fresh from a grand gathering of faithful fans at UpperSouthClave X, a short report is herein rendered. This was accurately billed as a relax-a-con; the con attracted a most determinedly congenial crowd. Attending to the crowd's spiritual needs was a well stocked oasis located in the con suite. Verily, the spirits descended in the form of Old Crow and others leading to visions of a double nature.

Among the other pleasurable activities was a very short welcome panel, whose brevity was, no doubt, encouraged by ratios of con com to fandom. GoH P.L. Carruthers was her charming self, which added to festivities.

Movies were some golden oldies, but I always enjoy *Dark Star* (surf's up!); H.A.L. was/is great movie SF, and the Marx Brothers were monkeying around. All in all, a good choice for a small con.

The "Cliff-hanging", as it was billed, was somewhat premature. A lively rendition of *Dixie* by a first-time fan provided Cliff with enough lift to survive the rope. The fans from Nashville were providing a lot of encouragement; the triangulation of Louisville, Nashville, and Chattanooga contributed to good times. The banquet was tasty, and \*voila\* a bottle of wine appeared at every table minus a surcharge. For this act alone, the con com deserves kudos.

This was my first relax-a-con, and I'm convinced that small is great. The entire con com deserved commendation. Flicks were fannish, room parties hospitable, and fans convivial. In a word - outstanding.

\*\*\*\*\*

## LETTERS OF COMMENT

EDITED BY NICKI LYNCH

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

The conclusion to 2063  
A.D. wasn't quite what  
I expected. Nothing be-  
fore this had lead to-

wards this resolution. In fact it rather feels like everybody got run over by a truck for lack of anything better to do. I know I shouldn't be picky like that, but it just seemed so abrupt.

Speaking of ABC Interclub....I haven't seen *Atarantes* in a while. Did Cliff and Susan take a break or has the P.O. devoured an issue?

Enjoyed Barney Neufeld's "Journey to the Center of Kentucky". Denise and I went to Mammoth Caves during our honeymoon and were also suitably impressed. The cave tour Barney was trying to remember was the "Wild Cave" tour (6 hours and very strenuous). There are also the "Half-Day" (4 hours) and "Lantern" tours. The latter wasn't being offered at the time we were there, also.

The saltpeter mine was run by (as I recall) a du Pont, which perhaps explains where their money came from.

I was croggled to read that Deb Hammer-Johnson thought my LoCs were so "organized and substantial" when I've scribbled them all (and Nicki can vouch just how scribbled they are) at odd, free moments at work, just like I am now.

I like "Light Italic" for a reply typeface and wish I'd bought it instead of a "script" ball. The reason it seems so hard to read is due, I think, to it having a fairly thin line, where "Courier" prints a heavy, thick line letter that reduces well. "Light Italic" letters are-ah-lighter and during reduction accent imperfections in typing and printing. Of course, if you don't have may other balls, there's nothing you could do about it even if you wanted to. And I find CHAT enjoyable enough to warrant the squinting it sometimes takes.

As the OE (Official Editor) of REHUPA, I'm pleased to see Bob plugging it in his LoC. However until some coup strikes, I intend to keep the OE-ship resolutely in these decidedly Yankee hands. I, of course, welcome all southern fans with an interest in heroic fantasy to join or at least sample a mailing. (A buck for postage, etc., would be in order.) I'd mention MISHAP, the Mishigan based apa with the international roster, but then Nicki would want to plug SAPS, and Meade, APA-VCR, and Hlavaty, APA-69, and Kurt Erichsen, APA-H, etc., etc., etc., while Mike Glycer would gladly mention that these apas and more are described in the *South of the Moon* supplement to *File 770*. So enough of these plugs. I've some greaseless abrasive sticks to make.

((I'm afraid that the P.O. has eaten your issue. One month, the P.O. ate lots of *Atarantes*, so we can hope that it is now satisfied and will continue to deliver it to the people. I'd hate to miss my issue every month!

((As you can see I'm using Letter Gothic as my reply typeface-the Italic typeball has a problem. The little lever that is used to put the ball on and off is having problems. I understand fully about the type being skinny. I'm looking into getting something that will be interesting and reproduce well. I'd like one of those with "square" letters.

((Yes, your LoCs are scribbled-literally. It's hard reading handwritten LoCs, but yours are worth it.

((Why, Brian, I can mention SAPS anytime I want! But thanks for bringing up *South of the Moon* and *File 770*.

((Thanks also for the book reviews!))

\*\*\*\*\*

Lynne Holdom  
P.O. Box 5  
Pompton Lakes, NJ 07442

I liked *The Lathe of Heaven* on TV. It seemed to me to be

continued on page 10



## Lynne Holdom letter (cont.)

very faithful to the book. But I thought that the therapist's dream wasn't supposed to make sense as he had no inner reality at all but was a mass of rather liberal cliches. I would agree that it was the best media SF that I've seen.

I didn't like *The Martian Chronicles* as much. Yes, it was episodic, but then so was the book. And Bradbury's strength is not in his literal meanings anyway. It also seemed a very 50s version of Mars which our reality has made obsolete. I did hear that it wasn't shown in parts of Kentucky because the local station insisted on running a basketball game on Monday night so scotched the whole series. One other problem here was that parts two and three ran from 9-11 PM which made it difficult for younger kids (8-12) to see it as it was a school night.

Spinrad has attacked fandom directly in several fanzine articles. Sure, *The Iron Dream*, appeals to a certain segment of fandom--those who like S&S [Sword & Sorcery- ed.]. So what. I'm sure it would have been preferable for Hitler to make a name for himself writing S&S than the way he actually did so. Most people have certain juvenile traits. I suggest people try reading Farmer's porn and see if the realistic Tarzan is any better than the ERB one. I must also state that I don't care for S&S because I feel it to be very anti-female in tone. I don't like to see women tortured or devoured by slimy things, etc. and choose not to pay to read such like to see women tortured or devoured by slimy things etc. and choose not to pay to read such things.

*Spacial Delivery* was also released as *Spacepaw*. I think there was a slight difference between them but not so's you'd notice.

Oh, I see you're going to be discussing *Image of the Beast* next month. I didn't like that one either and it certainly isn't erotic.

Wanting to keep what sanity I have, I didn't see *Galactica 80*.

I know *Star Trek-The Motion Picture* was shown in New Zealand but don't know about other foreign countries. I haven't seen ST either.

Okay, Andy, what is an I.V.B.?

I also don't buy the all female culture suddenly contacted by men having one of the men end up marrying the queen. You could, write it as an alien contact story though. And try reading *Fireship* [by Joan D. Vinge-ed.] for a variant on the human/machine mix.

((Having never read *The Lathe of Heaven*, I don't know about it's accuracy, but I do believe that *The Martian Chronicles* is a collection of short stories from the Fifties. That leads me to a question-which is better: To have a film follow a book to the letter, even when the book is outdated, or to follow the "spirit" of a book, making corrections in science and such?)

((The minute I read the comment about *Spacepaw*, it all came back to me!

((The local station moved *Galactica 80* to late on Saturday night, then to 7PM on Mondays as that time had already been sold to syndicated shows. An evening of evangelism was shown in place of *Brave New World*, probably also pre-paid and it just worked out that way.

((Nice letter, Lynne!))

\*\*\*\*\*

Barney Neufeld  
2726 Girard Ave. S.  
#B-1  
Minneapolis, MN 55408

Lots of meat in this  
CHAT. Interesting to  
see three different  
reviewers say the same

thing about something like *Galactica 1980*. I've been studiously avoiding the show since watching the first episode, and I'm glad to see my faith in it vindicated in this way.

However, *The Black Hole* is another matter, and I will take issue with Ken Scott's review. It is in fact a blessing that the viewer "can actually forget that you're watching a Walt Disney movie". I grew up in Walt Disney productions, and some of my fondest--if hazy--memories are of the lovely stories he put on the screen. TBH can't hold an unlit candle to the kind of stuff Disney was doing in the late 50's and 60's. It is nothing but a set of "purty pictures" hung out on the line to dry. And it's a pretty thin line, too. Dante's *INFERNO* may indeed be meat for much of an stfnal nature, but not in a translation as poor as this.

But, enough on movies. Dave Pettus makes me want to read *Lord Valentine's Castle* very much. I've always considered Silverberg one of "my" writers, though, so to miss a new Silverberg could be a sin almost unthinkable.

Sorry about the over-length of my Cave article. Had I remembered your one-page limit, I would have tried to come in under it. But, there was just so much to see and learn there that I couldn't leave any of it out.

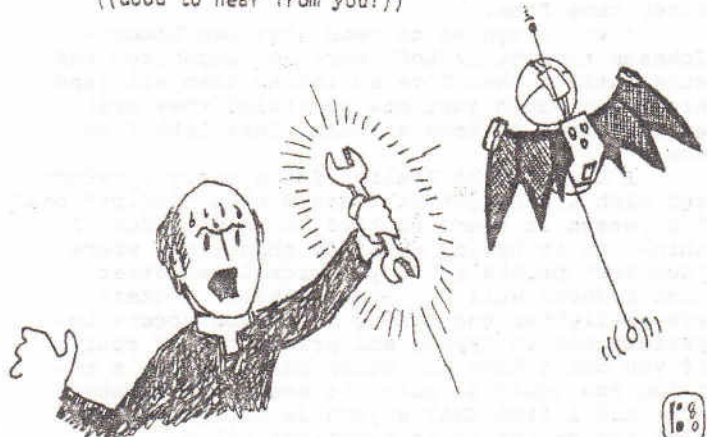
The different-color-for-minors badges sounds like a very good idea. If you can't find any way to institute it for the upcoming Chattoon (and from your comments, it appears there might be a problem trying to), you could easily do so for Chattoon 7 and after.

Brian Earl Brown should check his *Star Trek* figures again. Minneapolis' resident ST expert, Joan Marie Verba, told me recently that it's grossed \$88 million dollars since the opening in December. She theorizes that the figure Brian quotes may be valid for a part of this year (1980), but not reflective of the true state of affairs.

((You don't have to worry about your Cave article being too long-we knew about it in advance and there was no problem. The one-page limit is on things that we don't know about, such as a pop review of a movie, book or con (such as appears in this issue of CHAT). Things we know about can run as long as they need!

((The only problem in getting different color name badges is that it isn't up to me to do it. That's why I was hesitant in answering; it's up to Nancy Tabor, the Chattoon registrar, as to how the badges will be handled. I just point out that anyone unknown and pre-registered will have to get the badge typed at the con rather than before or have two badges typed up. It is just extra work, but it is an acceptable system.

((Good to hear from you!))





Laurel Beckley  
70 Goshen St.  
Elmont, NY 11003

Thanks for sending me  
a copy of CHAT #26; I en-  
joyed reading it. Your  
meetings sound like fun.

I haven't read any of the books reviewed in this issue or seen the movies that were reviewed, so I can't comment on them. I'm sorry Stephen King's latest book was a disappointment; I've liked what he's written so far, but I haven't read that one yet.

((Well, our meeting are fun, but I really only tell have the story, you know. A lot of times, people are standing out in the lobby of the student center having conversations just as interesting as what's going on in the meeting. I also can't capture all the goings on during an auction or trivia quiz, but I try. It's nice to know I can get some of it across!))

((I haven't read most of the books reviewed, either, but I figure that the reviews help me to weed out the ones I should avoid. Come to think of it, the last book for the club meeting I read was the one I did.

((Stephen King will be at Kubla Khan in Nashville in May. I understand reviews by him will be greatly sought after. I think the real 'disappointment' was that the book wasn't better than the last few, which may not be bad. It may just be a good book that doesn't hit the point beyond his last one.

((Thanks again for your illos; I enjoy them!))

\*\*\*\*\*

George "Lan" Laskowski  
47 Valley Way  
Bloomfield Hills, MI 48013

Oooohhh, neat!  
A bit of an un-  
expected ending  
to Charlie Wil-

liams' 2063 A.D. Now what will he do? Write/draw a sequel (I hope), or start a new one?

The juxtapositioning of all those reviews of *The Martian Chronicles*, *Battlestar: Ponder Galactica* 1980, and *The Lathe of Heaven* were well done. The multi-point-of-view method helps, even though they all pretty much said the same thing.

David Pettus mentions Silverberg's latest novel, serialized in F&SF, and his plot synopsis does indeed make me want to read it (add it to the list, \*sigh\*). According to Joe Haldeman, in an interview I did with him in 1976, Silverberg quit writing for a time (permanently at that time) because he had said all he wanted to in his writing. He had nothing more he wanted to write, nothing planned at all, in the sense of writing. For Joe, a young and fast-becoming-popular writer at the time, this scared him--what would he do if, instead of choosing to quit, the idea well dried up? Or if he realized that there was nothing else he wanted to say? Either of these things, I think, would spell disaster for a writer, if he had not made enough during his career to retire comfortably. Anyway, Joe is still writing good stuff, and Silverberg is back again.

Another hefty lettercolumn; interesting comments, but no one that I commentable. Except your comment to Bob Barger. Hand-stippling is not totally a lost art. Joan Hanke-Woods, from Chicago, uses it a lot in her work, as does Taral. I have a student at school who does also. What is true is that very few artists use it, which makes it so unusual and exciting when we find it done.

((I don't know what plans Charlie has (if any) for a sequel. Look in the "One-Liners" for what he's been doing lately!))

((Thanks for the info on Silverberg. Good seeing a letter from you. By the by, we're looking forward to the next LAN'S LANTERN; hope you can work your cash flow problems out.))

Ben Fulves  
25 Parkway  
Montclair, NJ 07042

I realize that it's  
been quite a while  
since I've sent a  
letter of comment on

CHAT, my conscience caught up with me at last and forced me to sit down.

Unfortunately, I couldn't read your star attraction, the conclusion of Charlie Williams' 2063 A.D. my eyes just can't take the strain I'm afraid. Repro is of course excellent, no problem there, it's just that there is too much art packed into too small a space.

What is the ABC inter-club organization that seems to be having a difficult time getting off the ground (almost quoted a whole one liner there)?

I have to take issue with most everyone in issue number 30, because almost everyone liked *The Martian Chronicles* TV adaptation and thought it well done. Although I confess to not watching all of it, the reason being that what I did watch made me green, I was truly appalled by what I saw. Do you know that Ray Bradbury disinherited (hope that's the right word) himself from the series and claimed that he had nothing to do with the production in a public statement. There was always a problem with movies or TV shows that are both directed by and starring the same person, like Burt Reynolds in *The End* and, in this case, Rock Hudson in *TMC*, and that is that the camera is always on the star and basic mistakes that could be corrected by a neutral person go unnoticed, or noticed but uncorrected. Another problem with adapting a work, any work, like Bradbury's is that the beauty and poetry of his writing is completely lost on TV or in the movies. Can you imagine a TV adaption of one of Lord Dunsany's works? Rock Hudson, like Rod Steiger who starred on the filmed *Illustrated Man*, has a habit of overacting that showed through in *TMC*, and Bradbury's characters never overact. I also won't mention the special effects, or the dialogue, or the fact that the Martian sky was blue (and I'm not even a stickler for detail).

I later found out that I made a horrible mistake when I caught only the last third of *The Lathe of Heaven*. Boy, was I lost! And I hadn't read the book, so I decided it was best not to comment.

The letter column was very interesting. What is involved in incorporation? What are the advantages? I can't believe you had problems with under-age drinkers; I'd simply put 'em out on their ears (that's why they won't let me on convention security committees). I tend to get very violent when talking about violence on TV (that's why I don't talk about it), but I don't push for censorship of such matters in periodicals do I? It may be beside the point but I think you see that with a glimmer of validity you can push to ban anything on TV, even those gogawful Carvel commercials. Surely men's magazines are more the cause of rape and sexual abuse of all types than some half hour TV show.

That Kurt Erichsen cartoon depicting one of the Post Office's many shortcuts leads me to ask you if word of the death of a postal worker up here in Jersey got down to you folks. One of the workers in the Newark bulk mail processing center got dragged under a conveyer belt and was killed. So if an arm or leg shows up with the next issue, you'll know.....

It's hard to believe how much CHAT has improved from those early issues Dick sent me.

continued on page 12



## Ben Fulves letter (cont.)

The switch from xerox to mimeo would have gone unnoticed except for your mention of it. Your use of transfer lettering and tapes is very good, and CHAT now contains just the right balance of text and illos. Keep up the good work, and once again thanks for running my flyer.

((The ABC club is the Atlanta-Birmingham-Chattanooga clubs joining together to do.....whatever. It started when the Atlanta and Birmingham groups started a reciprocal membership agreement and Chattanooga joined in later. Then we got together in a party at cons and began calling ourselves the ABCs. At Chattanooga, the active fans from each club got together in an open meeting and talked about what we could/would do together. It was decided we would put together an interclub directory, a gazette and have parties or gatherings every now and then. The second weekend in April, for example, is ABCcon-for the ABCs and friends. It will be a party/discussion session to talk about the ABC club goals and organization. I hope I've made it a bit more clear.

((What sort of mistakes were made, other than using earth as an obvious setting, in TMC? See my ques-

tion in Lynne's comment. I've noticed that more 'stars' on TV shows are writing and directing segments of their shows (such as Alan Alda, Max Gail, and Frank Donner), but I didn't notice much difference in quality. Usually the writer/director less involved in the episode than usual.

((Find someone who video taped TLoH and see it! It will be worth it. Then read the book!

((Not being a lawyer, I really don't know what is involved in incorporation, other than filling out papers and filing fees. Incorporation provides that no individual member of the corporation is held financially responsible; the corporation is financially responsible. That's the major advantage.

((Well, I did throw the bum out! You say you'd like to move south and help out? Glad to have you!

(( Reminds me that in one apa, someone remarked that it was amazing that Jack the Ripper acted as he did. After all he'd never seen a TV set!

(( Carvel commercials? I also hadn't heard about the Jersey postal worker. I don't get much mail from that area of the world anyway.....

((Thank you for the kind words. I think most zines improve as the editor gets more familiar with the equipment, audience and material.

((I wondered what had happened to you!! Thanks for dropping a note to say hello!))

WE ALSO HEARD FROM: Alexis Gilliland, Sharon Webb, Steven Fox, Yvonne Mallette, Irvin Koch.

ARTIST CREDITS: Bob Barger - cover; Jerry Collins - page 2; Earl Cagle - pages 4, 7; Alexis Gilliland - pages 5, 8; Kurt Erichsen - page 6(top); Charlie Williams - page 6(bottom); Rusty Burke - page 10

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