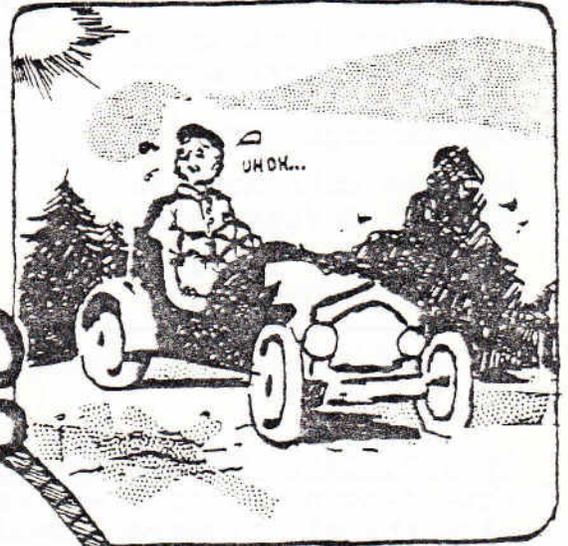
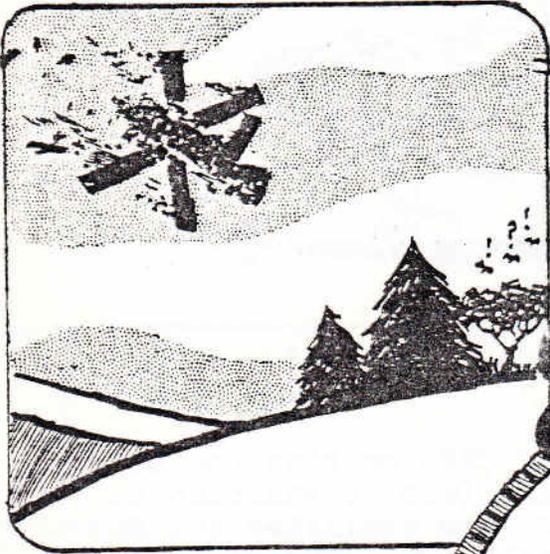


# CHAT

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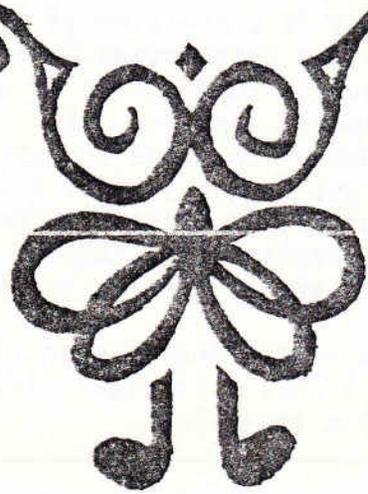
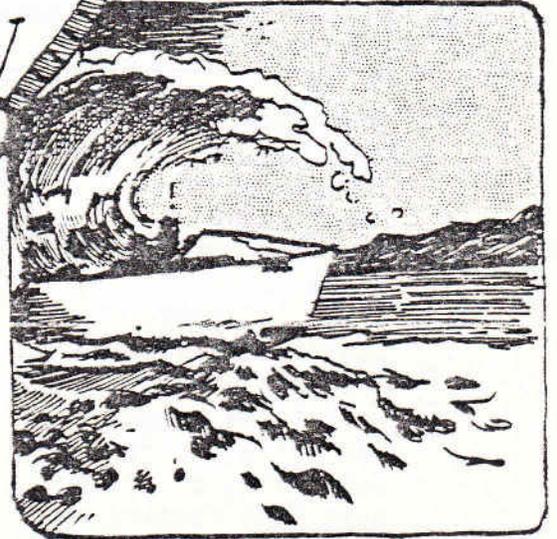
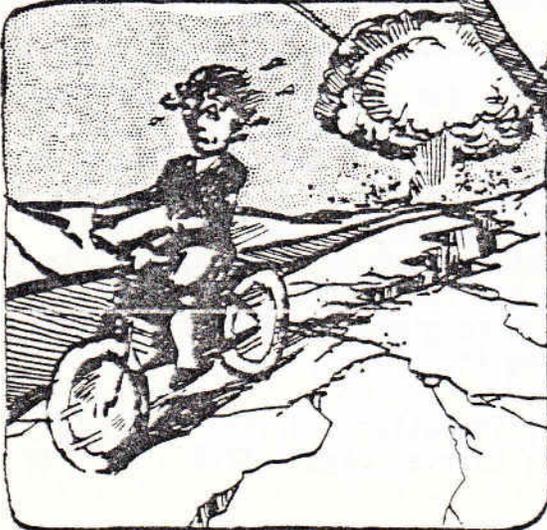


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# TOM SWIFT AND HIS PLUMMETING DOOM

Design  
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Tom Hayes  
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VICTOR  
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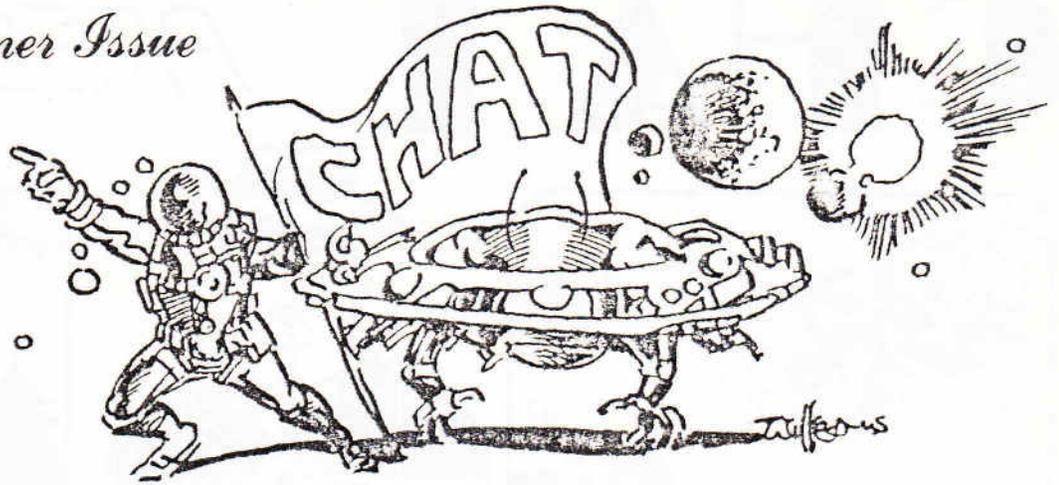
# Special Mid-Summer Issue

Newszine of the  
CHATTANOOGA SCIENCE  
FICTION ASSOCIATION

Published Monthly by  
Dick and Nicki Lynch  
4207 Davis Lane,  
Chattanooga, TN 37416

Free to CSFA Members  
\$1.00/3 Issues; 35¢/1

JULY, 1979 ISSUE 22  
VOLUME 2 NUMBER 10



"The profession of book-writing makes horse racing seem like a solid, stable profession."  
- John Steinbeck

JULY 21 CSFA MEETING AT 1ST TENN. BANK....The June CSFA meeting had three out-of-town visitors -- Vernon Clark from Knoxville (who is starting an SF club there), Richard Llewellyn from Cullowhee, NC (who publishes the fanzine *Cullowhee Comments*), and Robert Barger from Evensville, TN. The club Hugo ballot for Season in England was filled out, then Jack Hawkins led discussion of Brunner's *The Shockwave Rider*. After announcements and a break, Nicki Lynch gave a short talk on fan publishing. September's book will be *A War of Shadows* by Jack Chalker; A.J. Bridget will be discussion leader. The book for October will be Farmer's *To Your Scattered Bodies Go*; Julie Wilhoit will lead the discussion. The August CSFA meeting will be a special meeting for new members; more on it later. The next CSFA meeting will be 7:30 PM July 21st at the First Tennessee Bank at Brainerd and Germantown. The book discussion (*The Texas-Israeli War* by Waldrop and Saunders) will be led by R.M. Shelton. To get to the bank building: out-of-towners from Knoxville, Cleveland (TN), Atlanta should take I-24 west to Belvoir Ave. exit, then North Terrace (parallels interstate) to Germantown Rd. From Nashville, take Germantown Rd. exit (just past ridge cut). Go NORTH on Germantown to first traffic light (the one at the interstate doesn't count) and turn right. The bank is on the right, one building past the intersection. For questions: Mike Rogers (266-0298) (NWL)

SPECIAL AUGUST CSFA MEETING UPCOMING....August 18th will be a special new member meeting of the Chattanooga Science Fiction Association. The meeting will take place in the larger meeting space of the Jay Cee Towers and feature cartoon films and refreshments. For this meeting no dues will be collected and no book will be discussed. More details next month. (NWL)

## Why you receive CHAT:

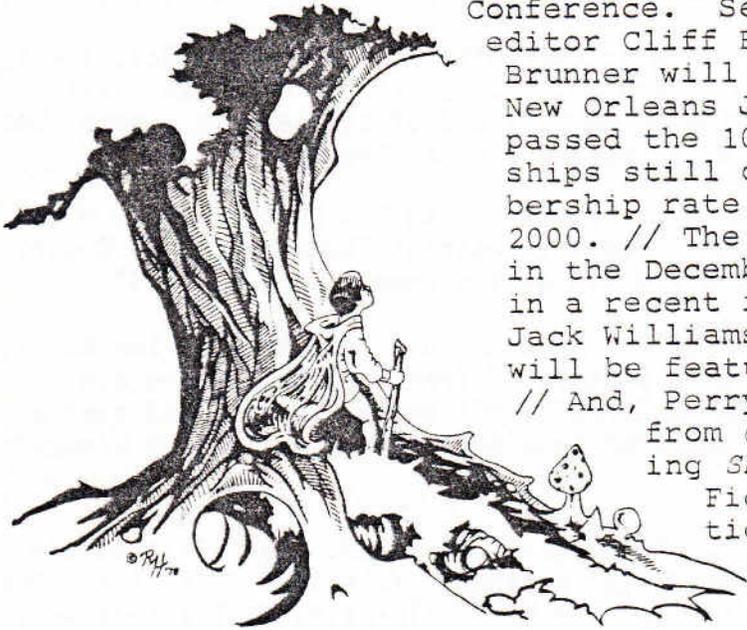
- CSFA member
- Subscriber
- Contributor
- Mentioned within
- Trade
- Trade, please?
- Contribute, please?
- Art work, please?
- Last issue unless you write us, re-subscribe, or attend next CSFA meeting.

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 the like. Written material should be a maximum of one page and typed. Please include name and address on the submission. While CHAT doesn't pay contributors, we provide a forum for fan writers and artists; a complimentary copy of CHAT is given to all contributors who aren't already receiving it.

Ad rates: Pre-printed flyer inclusion - \$7.50; Full page - \$7.50; Half page - \$4.00; Quarter page - \$2.50; 25¢ per line equivalent.

POLLYAPA....At Just Imagicon last month in Memphis, word was disclosed that Polly Freas, wife of popular SF artist Kelly Freas, has cancer. Word comes from Margaret Middleton (P.O. Box 9911, Little Rock, AR 72219) of the formation of a fannish get well card APA for her. Everyone is encouraged to send cards or other submissions that will be collated into a one-shot APA for Polly; mail them to Margaret at the above address. Deadline is August 15; contributions on 8½" x 11" paper should leave room at either the side or top margin for collation. Contributions on smaller formats will be glued to 8½" x 11" paper, while larger formats must fold down to 8" x 10" or smaller for mounting. Copy count is only one, so everyone is urged to send something either individually or as a group. (DL)

ONE LINERS....Astronomical wall hangings by CSFA member Nicki and Dick Lynch are featured in the July 1979 issue of *Sky and Telescope* magazine. // Sharon Webb was named "Best Author" at Tennecon 1, the first Knoxville SF Writers Conference. See her report in this issue.// ATARANTES editor Cliff Biggers reports that British author John Brunner will be at the DeepSouthCon (GumboCon) in New Orleans July 20-22. // North American '79 has passed the 1000 member plateau, with advance memberships still coming in strong to beat the latest membership rate escalation. Attendance could be over 2000. // The Jack Chalker interview that appeared in the December, 1978 issue of *CHAT* was reprinted in a recent issue of the N3F fanzine *Tightbeam*; the Jack Williamson interview from the July, 1978 *CHAT* will be featured in the next issue of *Lan's Lantern*. // And, Perry Chapdelaine's "At the Co-op" column from *CHAT* #20 will be reprinted in an upcoming *SFWA Forum*, a publication of the Science Fiction Writers of America (do they mention it was reprinted from *CHAT*, Perry?). // A correction of Guy Lillian's address from last issue: 102 S. Mendenhall #13, Greensboro, NC 27403. // The first distribution of APA-VCR, the Amateur Press Association for video cassette recorder enthusiasts, has appeared. Thirteen contributors are represented, including two VCR clubs. To get in on it, contact Meade Frierson III (P.O. Box 9032, Birmingham, AL 35213). (DL)



CSFA PUTT PUTT CLASSIC ANNOUNCED....Saturday, July 14th will be the first CSFA Invitational Putt Putt Classic. The event will be at 7:30 PM at the Northgate Putt Putt Range. All persons interested in SF are invited. Each participant will pay for his/her own 3 rounds at a cost of \$3.50. Non-participants are invited to kibitz on the sidelines. The prize of a gift certificate to Walden's Book Store will be awarded to the winner. As after all meetings, there will be a trek to a local eatry after the contest. (NWL)

CSFA SELLECTS *The White Dragon* AS BEST 1978 NOVEL....The CSFA 1978 Hugo Award first choice selection summary is as follows: Novel -*The White Dragon* by Anne McCaffrey; Novella -"Fireship" by Joan D. Vinge; Novellette -No Award; Short Story- "View from a Height" by Joan D. Vinge; Dramatic Presentation - *Superman*; Professional Artist -Micheal Whelan; Professional Editor -No Award; Amateur Publication -No Award; Fan Writer -No Award; Fan Artist -Alexis Gilliland; John Campbell Award -Charles Sheffield; Gandalf (Grandmaster) -Ray Bradbury; Gandalf (Book Length Fantasy) -*The White Dragon* by Anne McCaffrey. The club also voted Denver as its first choice for the 1981 World Con. (DL)

## UPCOMING REGIONAL CONVENTIONS:

ARCHCON III, c/o Box 15852, Overland MO 63114. July 13-15 at the Airport Hilton Inn, St. Louis, Mo. GoH: Joe Haldeman. Membership: \$5, before 7/1; \$8 thereafter.

GUMBOCON, 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. Memberships: \$10

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 Rey; also other pros too numerous to mention will attend. \$25 now through the door.

ROYACON 4, c/o Ron Rogers, P.O. Box 774, Christianburg, VA 24073. Sept. 28-29 at the Northside High School, Roanoke, VA. Membership: 1.50 advance and \$3 at the door.

SCI-CON I, 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 Lorrh. \$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, AR 72219. Oct. 26-28 at the Sam Peck Downtown Motor Inn. GoH: Gordon Dickson; Toastmaster: Robert L. Asprin; FGoH: Dalvan M. Coger. Memberships are \$8 to Oct. 20 postmark and \$10 at the door. Banquet is \$7.

ACADIANACON I, 815 East Railroad, Broussard, LA 70518. Oct. 26-28 at the Holiday Inn North, Hwy. 167 in Lafayette, LA. It will be a mixture of French Cajun culture and Science Fiction and Fantasy. GoH: David Gerrold; MC: Kerry O'Quinn. Banquet will feature Cajun food for \$8. Regular membership-\$7.50, after Oct. 1, \$10; Student membership-\$5, after Oct. 1, \$10.

HALF-A-CON, c/o Penny Frierson, 3705 Woodvale Rd., Birmingham, AL 35223. Nov. 9-11 at the Birmingham Hilton. It will be the mid-winter southern gathering of the fan. Memberships are \$5 to Penny and other info is from Wade Gilbreath, 4207 Balboa Av., Pinson, AL 35126.

NUTRIACON, c/o Tom Longo, 6221 Wadsworth, New Orleans, LA 70122. Nov. 30- Dec. 2 at the Grand Hotel. GoH: Karl Edward Wagner; FGoH: Wilson (Bob) Tucker; Toastmaster: George Alec Effinger. \$6 memberships until October 31, \$9 thereafter.

CHATTACON 5, P.O. Box 21173, Chattanooga, TN 37421. We will be featuring a Wilson (Bob) Tucker Roast this year as well as all the features that were popular last year. GoH: Joan D. Vinge; MC: Wilson (Bob) Tucker; attending-Hal Clement, Jack Chalker, and others. \$7 memberships until Sept. 30 and \$10 thereafter.

UPPERSOUTH CLAVE 10, USC10, P.O. Box 8423, Louisville, KY 40208. Mar. 14-16, 1980 at the Red Carpet Inn in Bowling Green. Relax-a-con with fan P.L. Caruthers as GoH and a Frierson Fry. \$5 advance membership.

NOREASTCON TWO, P.O. Box 46, MIT Branch Post Office, Cambridge MA 02139. 1980's WorldCon in Boston, Aug. 29- Sept. 1 at Sheraton-Boston Hotel and Hynes Civic Auditorium. GoHs: Damon Knight and Kate Wilhelm; FGoH: Bruce Pelz. \$8 supporting, \$30 membership. Write for more information.

CSFA TREASURER'S REPORT....The balance from last month was \$355.78. Income for June was \$10 in club dues. Expenditures were \$6.25 for CHAT #21, \$12.62 for Seacon-related expenses, and \$35 advanced for the special August CSFA meeting. The new balance is \$311.91. (RM)

## The CHAT Interview Returns!

## .... a candid conversation with

## Donald A. Wollheim

One of the most influential and innovative people in the history of science fiction is Donald A. Wollheim. Although he has distinguished backgrounds both as a writer and a fan (he was a member of the legendary Futurians fan organization of the 1930's), he is best known as an editor ("I wanted from the beginning to be a science fiction pulp editor."). As an editor, Don has brought to the field possibly as many new ideas as authors -- his innovations range from the first science fiction anthologies to the founding of the first book publishing company devoted exclusively to science fiction and fantasy (DAW Books).

The following is a portion of a conversation with Donald A. Wollheim, on one of his all-too-infrequent trips to the South. We hope you enjoy it.

**CHAT:** When were you first introduced to science fiction?

**Donald A. Wollheim:** It was in elementary school, in 1925 or 26. I used to read what I could find in the junior branch of the public library. I started with Jules Verne; I found H.G. Wells. Then, on the next to last day in 8th grade -- we had turned in our texts -- I was sitting around with nothing to do, when a kid came over to me and said "I think you'll like this". It was a copy of a 1927 *Amazing Stories*, which contained the first installment of "The Moon Pool" by A. Merritt. So after that, I started looking for *Amazing Stories* on the newsstands. It cost a whole 25¢, which was very expensive for a pulp magazine -- most were 10¢ then. Also, it was kind of lurid, and I figured my father wouldn't like it anyway. But I looked for it on the stands and eventually got around to buying it and bringing it home. After a while I was able to get enough money out of my allowance to keep up with it. So I started reading science fiction as science fiction from that point on.

**CHAT:** There came a point eventually when you thought you could write. How did your first sale come about?

**DAW:** Well, I think every science fiction fan thinks about being a writer; it's pretty common. I really had no particular thought of being a writer until I was about 17, when an idea for a story hit me. I sat down and wrote it out longhand, laboriously typed it out, and sent it in to *Wonder Stories* and they bought it.

**CHAT:** What was its title?

**DAW:** "The Man from Ariel". It was a very short story, and was published during the depression -- in the January, 1934 issue. I'd been going to school -- I'd never had a job, and this was a very big thing. It was the first money I'd ever earned, except that Gernsback never paid me.

**CHAT:** He never paid you for it?

**DAW:** Gernsback at that point was actually not paying anybody, unless you went down there and practically beat him over the head with a club. This was kind of peevish -- the first money I'd ever earned in my life and they were screwing me out of it. So I got the names and addresses of other writers who had their first stories appear in *Wonder Stories* and wrote them letters, and finally got five or six writers who said that they, too, had never been paid for their stories. We were able to get enough together to make at least a \$50 claim and got a young unemployed attorney who for \$10 agreed he would write a letter to Gernsback saying "Pay up or go to court". We collected! That was two years later, though.

**CHAT:** You're best known as an editor and a writer of science fiction novels. In fact, you're credited with opening up the field by creating the first science anthologies. When did that happen?

**DAW:** I did the first science fiction anthology, *The Pocket Book of Science Fiction*, which was published in 1943.

**CHAT:** Did you have to beat them over the head to do it?

**DAW:** No, they liked the idea, but the editor of Pocket Books wanted to call it *The Pocket Book of Scientific Romances*, which was high literary talk because they didn't like the term 'science fiction'. They finally broke down and did use 'science fiction', though -- *The Pocket Book of Scientific Romances* would have been a total disaster (laughs).

**CHAT:** You were also editor of the *Avon Fantasy Reader* series.

**DAW:** Yes. That began in 1947 while I was an editor at Ace Magazines. I approached Avon with the idea of doing a series of anthologies. The first two I did while I was still an editor at Ace, and then I was asked to come over to Avon Books as an assistant to the editor. I did, and three months later I found myself the entire editorial staff of Avon Books, which I remained for about three years until they hired two or three other people. My five years at Avon were actually the five most miserable years of my life, but it was very educational. I was the 'whole cheese' there. We did something like 18 editions of the *Avon Fantasy Reader* plus several other minor anthologies. I left when A.A. Wyn started Ace Books; I became editor-in-chief there from the beginning until the day I quit, 19½ years later.

**CHAT:** How about your novel writing? Its beginning was sometime in that time period, wasn't it?

**DAW:** Yes, when I was at Ace. We did science fiction and also a number of anthologies there, so my name was getting pretty widely known -- people connected my name with science fiction. And one day, my agent called and said Holt, Reinhart and Winston was starting a science fiction line and wanted me to write a couple of novels for them. Well, I said that I had never written a novel in my life! But he said that didn't make any difference -- they knew my name and thought I'd had a lot of novels published. So I drafted an outline for *The Secret of the Martian Moons*, they sent over a contract, and there I was...stuck. I had to find out if I could write a novel. Fortunately, by this time I had been a paperback editor about ten years, and I had read *unnumerable* novels in every possible field and knew perfectly well I could write better than some of the people I'd published. But at the time, I was holding a full time job; I could write for one hour each day directly after supper if I hit the typewriter at once. So each chapter was written in one night. The whole thing was done in a month, and it was acceptable.

**CHAT:** And after that, there were more novels.

**DAW:** *The Secret of the Martian Moons* was followed by two more contracts from Winston, and that was followed by some novels for other people. Then, a contract came along from Doubleday, who wanted me to do an entire juvenile novel series more or less paralleling the astronauts, so I wrote the 'Mike Mars' novels -- there were eight of those.

continued on page 6

Donald A. Wollheim Interview (cont.)

CHAT: When did you decide to form DAW Books?

DAW: It was forced on me. A.A. Wyn died in 1968, and a period of chaos followed. Then Ace was sold to a Wall Street syndicate that thought they could use Ace Books as the basis of a forthcoming publishing conglomerate. To head the company, they put in a very smart young man who knew nothing whatever about book publishing. As a result, he made a number of bad mistakes -- purchases of other publishing companies that had gone bankrupt or out-of-business. The consequence was that after about three years, Ace was in very serious financial trouble. It had reached the point where they were not able to pay their authors. I had reached the point where I had a couple of dozen contracts in my desk for which I couldn't get a check. I found myself having to schedule books for publication that had not been paid for or officially contracted. So I decided I had to get out of there; my name was going to be mud if I started publishing books that weren't bought yet.

CHAT: Eventually you decided to enter a co-publishing partnership with New American Library, didn't you?

DAW: Yes. It was very advantageous. Co-publishing meant that they would carry me along on all costs of publication, and I wouldn't have to raise an enormous sum of money on the outside, and I'd have the backing of a powerful, successful corporation. After the agreement was signed, I waited until the next payday at Ace, collected my paycheck, and dashed off a memo saying, "I am resigning as of *right now*," and walked out. The president of Ace couldn't believe it! (laugh s) So anyway, DAW Books started business November 8, 1972.

CHAT: Did you ever have serious doubts about success?

DAW: The first five months were very bad for me; it was a very rocky period of time. Psychologically, I had been accustomed to seeing books come out every month. There was a gaping vacuum -- I was working and nothing was happening; I didn't see any books around. Our first books had to come out in April -- four books a month. But we did it; we managed. It was a rough time, but when April came around, we had our first four books out and it's been running smoothly ever since.

CHAT: What were the first titles you published?

DAW: Our first book was *Spell of the Witch World* by Andre Norton, which is now in its 15th printing. Andre is a very good friend of mine; she's loyal to editors. I was the first person to put a book of hers into paperback -- *Daybreak: 2250 AD* at Ace. Our second book was *The Book of Van Vogt*. Van is another old friend of mine. So we started off strong. I've built up a lot of loyalty among authors, and it's stood me in good stead.

CHAT: What are future goals for DAW?

DAW: We intend to remain about the same level. Right now, we do five books a month, one being a re-issue because of its sales record. We have a top notch line, and we're doing beautifully. I don't have any plans for changing. I don't intend to put out trade books; I don't intend to put out hardcovers. I want to stay the way I am.

CHAT: What would you recommend to a new writer who wants to break in?

DAW: Nobody should ever write science fiction who has not read it and who doesn't love it. You've got to love the field; you've got to know what's been done so you won't do the same thing. C.J. Cherryh has been writing science fiction stories since she was 11. That was 20 years before she had the courage to start submitting them. In that time she's mastered the field. She knows science fiction; she *loves* it, and it *shows*. This is true about anybody who's going to be successful in the field.

CHAT: What do you look for in new writers?

DAW: I look for a book I can enjoy reading. My viewpoint is simply this: if I read a manuscript and find I like it, I always have the feeling I want to make someone else read it. I think my good luck is that my taste is apparently that of maybe 75% of my potential readers. This may be a lowest common denominator situation, but it works. It's been true at Avon; it's been true at Ace, in any field. If I like a western, it turns out to be a selling book. So, generally speaking, I've been very successful as an editor because somehow or other I can figure out what people will like. I can empathize enough so that if I like it, I know they'll like it.

## AT THE CO-OP

by Perry A. Chapdelaine, Sr.  
Authors' Co-op Publishing Co.  
Subsidiary of Authors' Co-op, Inc.  
Rt. 4, Box 137  
Franklin, Tennessee 37064

On May 18, 19, 20th Ken and Lou Moore's infamous *Kubla Khan* (Khanseption) took place at the *James Robertson Quality Inn M(h)otel* (Nashville, Tennessee), where air conditioning went down in the main room, the hallways sweltered, ice cubes ran loweth, but where the management was congenial, cordial, accommodating, pleasant. . . .

Since *Chattacon* people were in attendance, in force, there's little need for my repetitious descriptions of events; and twice-wise for *Louisville*, *Bowling Green*, *Memphis*, *Cincinnati*, and many other

attendees, all of whom can describe events better than I can. Surely someone, somewhere, will describe happenings (including the grand, free fire-works display Saturday night); and, while I missed some old faces, such as *Meade Frierson* and family, it was a pleasant, often gregariously cheerful convention.

Besides, I overheard friend and big-name-fan *Shelby Bush III* tell some pretty chick not to say *anything* to me, 'cause I'd just blab it out again, presumably via this column.

An event has been taking place against the publishing world for several years affecting fandom and in particular science fiction, and toward that end I've liberally borrowed from *Len Fulton's* "Pyromania" editorial of *Small Press Review*, (Dustbooks, P.O. Box 100, Paradise, California 95969, July/August 1978, Vol. 10, Nos. 6/7, page 3.)

According to *Len Fulton's* editorial, their *Dustbooks* recently lost a shipment worth \$900 to the *Bulk Mail Centers* (BMC) shredders in Richmond, California; and each month 5% of the *Small Press Reviews* will not arrive and must be reshipped. Once, he says, the *Paradise, California Postmaster* following up complaints found that 30% of subscribers never got the issue. "Your mail," a BMC worker at a bookfair told *Len Fulton*, "is simply an object between me and my paycheck."

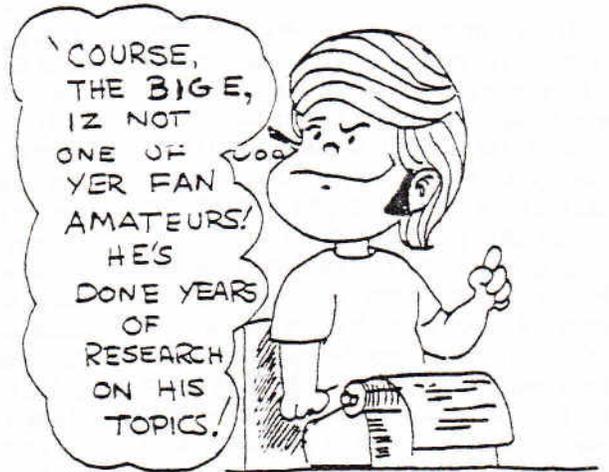
Fulton shrewdly observes that the Postal Service is one of those rare businesses that makes money by giving less service; that their ideal is to sell tons of stamps at exorbitant prices and deliver nothing, or to deliver it so badly that everything must be mailed at least twice.

*Continued on page eight*

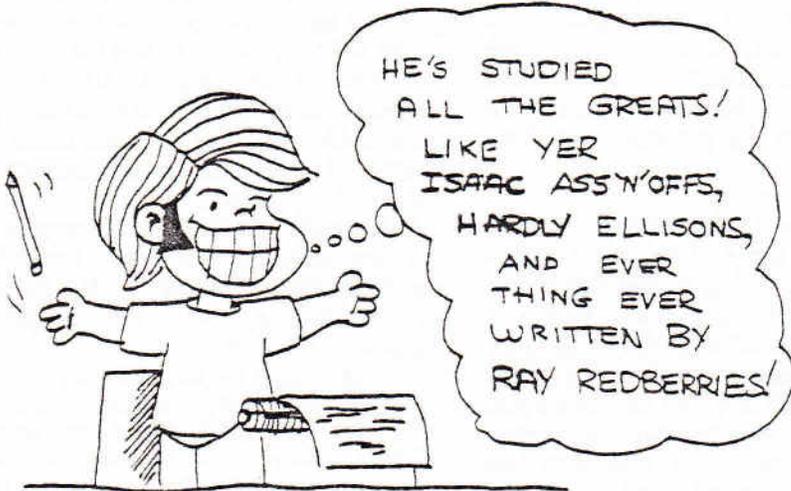
# The BIG E by EARL CAGLE



HERE SITS THAT 'BOUT TO BE WORLD FAMOUS SCIENCE FICTION WRITERS, **BIG E**, FINISHIN' HIS FIRST GREAT STAR EPICS!



'COURSE, THE **BIG E**, IZ NOT ONE OF YER FAN AMATEURS! HE'S DONE YEARS OF RESEARCH ON HIS TOPICS!



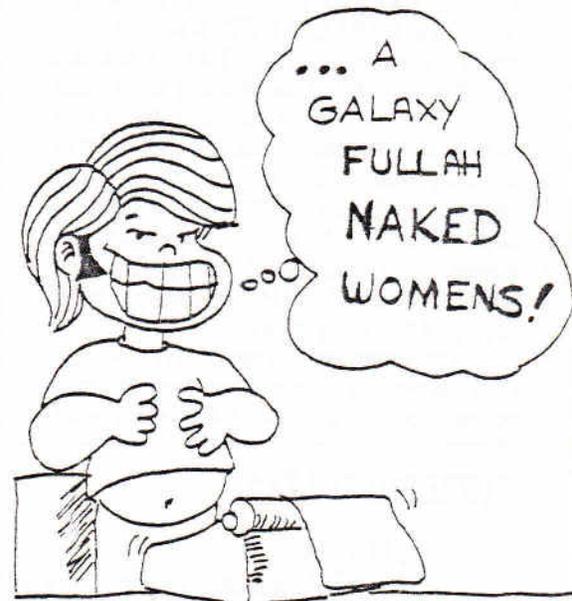
HE'S STUDIED ALL THE GREATS! LIKE YER ISAAC ASS'N'OFFS, HARDY ELLISSONS, AND EVER THING EVER WRITTEN BY RAY REDBERRIES!



IT'S GOTTA HAVE FAST SPACE SHIPS AN' STRANGE ALIEN MONSTERS AN' EXOTIC PLANETS!



BUT THE **BIG E**'S STORY WILL HAVE THAT ONE GREAT SELLIN' POINTS THAT ALL OTHER STORIES LACKS...



... A GALAXY FULLAH NAKED WOMENS!

## At the Co-op (cont.)

"It also investigates its own mistakes, exclusively, and posts big signs in its offices warning people of mail fraud (in which the USPS) also makes money."

Since the USPO became the USPS employee wages, says Fulton, have become a third higher than in comparable private industry.

Inflation does not explain how the Postal Service costs have risen 500% since 1958 for first class service; and in other classes, involving mailorder businesses, they've jumped 400% since 1971. *You realize — all of you — that every subscription to a science fiction magazine must incorporate this increase in postal rates!*

Between May 29th and July 6th (according to Len Fulton) there were two monstrous postal increases in second, third, and fourth class mail, the second and fourth being hit by 29% and 60%. One year ago in September the *Small Press Review* (as an example) cost \$40 to mail; this September it will cost \$120, and only 30% of the 300% increase is circulation growth.

Obviously like increases have occurred for all of our science fiction magazines, and for the mailings of hardcover and softcover sci-fi books, to libraries, trade book stores, wholesalers, and to individuals.

"By July 6, 1979, fourth class mail will have jumped fully 100% in slightly over a year — and the postal service will have priced itself out of the parcel post business entirely."

*Authors' Co-op Publishing Co.*, the small press that began by publishing A.E. van Vogt's, *THE BATTLE OF FOREVER*, and promises *THE JOHN W. CAMPBELL LETTERS* one day, must concur with Len Fulton's complaints. When we started we agreed to include the cost of 4th class book rate as part of our retail price. Now the cost of mailing one book to one buyer runs between sixty-six cents and one dollar, depending on how it's packaged. (A cheap, thin packaging would be torn apart by the official PO bulldozers hired especially for the task).

Many times, with larger orders, we find it cheaper to drive the twenty mile roundtrip to the *United Parcel Service*,

and to pay their rates, than to go to the good-old-USPS.

So what Len Fulton describes is an on-going revolution before our very sniffers, and the passing away of what was once a fine, reliable institution with integrity.

It is clear that although the *United Parcel Service* (a private institution) costs extra, either through payment of weekly pick-up rates, or by requiring you to deliver the package from your place to an inconvenient and distant pick-up point, the *United States Postal Service* also has built-in extra charges: destruction costs for a percentage of mailings; non-delivery extra costs, complaints of which, as Len Fulton explains, will be investigated only by itself.

*More clearly we've reached a near break-even point, where private industry is about to take over the bulk mailings, other than the more lucrative first class.*

If the USPS can figure a way to talk us voting citizens into delivering our own first class mail, except within the lucrative big cities, such as New York and Los Angeles, we'll have retrogressed to an early postal era that preceeded the Pony Express.

Can you visualize it?

Sci-fi fans will come into their grand and glorious times. Just think! Criss-crossing helter-skelter across the nation will be us fans, cars and trunks and suitcases all-loaded with old magazines, paperbacks, and new mail. At each convention we'll stop our carousing just long enough to sort the mail and to pass the packets onto those fans who live nearby, and we'll schedule all convention events so that the mail will go through! All income received, of course, will go to each respective convention committee, to be used exclusively for the planning of the next convention.

Prognosticating further, it seems to me that the frequency of occurrence of conventions has been increasing geometrically over an increasing geographical distribution. This trend will intersect postal trends, and the most basic communication media will at last be in our hands!

Anyone want to volunteer as sci-fi postal inspector? To insure that no letter derogatory to sci-fi unwarily passes through convention portals? Or fandom? Or our regional convention committee members?

Speaking of postal undeliveries, I'm reminded of one of Great Britain's postal strikes that interrupted a lively correspondence between the now deceased Jim Blish, a man admired by many, including myself.

I'd been criticizing the *SFWA Nebula Awards* as being a sham and a farce, and other things about *SFWA*. One of our efforts through long-distance correspondence was to arrive at some positive view on how to make the *Nebula Awards* meaningful, and one suggestion was that a knowledgeable committee be set up to read and to evaluate published sci-fi.

Had the British not had a large postal strike, we'd probably never have broken off our friendly argument and counter-suggestions until Jim's unfortunate and untimely death, so stubborn were we both in our views.

Well, after re-joining *SFWA*, and glancing back through what'd happened to the *Nebula Awards* during the interim, it appeared as though all of our suggestions and counter-suggestions had been ineffectively tried — had failed. (I concluded same from correspondence in the *SFWA* publications.)

I, therefore, awoke one morning with the final solution, and here's the letter mailed to Dave Bischoff, *SFWA Forum* editor, giving away my valuable suggestion for free:

*... OK! I have the final solution!*

*Require that each publication bearing notice of the Nebula Award, and each trophy holding it forth, be inscribed with the frequency distribution of total membership votes, including the statistical "universe", the tallies, and the total counts for out of how many out of the universe — a complete, honest, open disclosure — so that the true meaning of the award may be known forevermore, no matter who does the huckstering, or where, or when!*

*What is good enough for bankers and those imbibing in food, drug, and other trades ought to be equally good enough for our own gullible public!*

*(Certainly we're not ashamed of our vote meaning, are we?)*

*What do CHAT readers think? Do you understand my point? Is the suggestion meaningful?*

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## "IRREGULARITY"

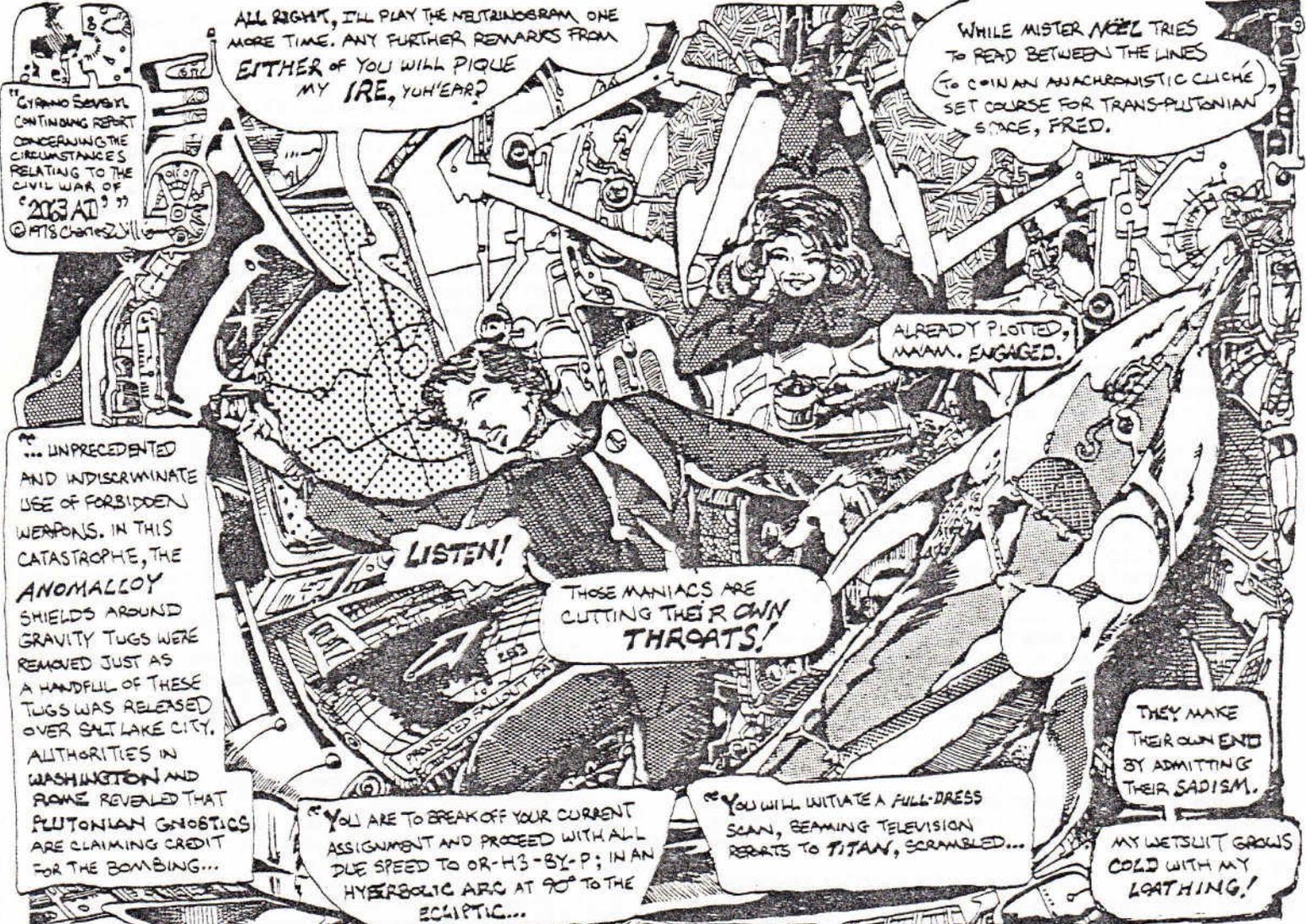
Hello!!!

I'm back much sooner than I thought I would. Y'see I left out an important point in my analysis of *Superman*.

It is rumored that in the second movie, Kal El weakens under the reponsibility of

*continued on page 11*

COMMENTARY BY KEN SCOTT



"CYRANO BEVERLY CONTINUING REPORT CONCERNING THE CIRCUMSTANCES RELATING TO THE CIVIL WAR OF '2033 AD' © HTS CHARLES Z...

ALL RIGHT, I'LL PLAY THE NEUTRINOGRAM ONE MORE TIME. ANY FURTHER REMARKS FROM EITHER OF YOU WILL PIQUE MY IRE, YUH'EAR?

WHILE MISTER MOEHL TRIES TO READ BETWEEN THE LINES (TO COIN AN ANACHRONISTIC CLICHE) SET COURSE FOR TRANS-PLUTONIAN SPACE, FRED.

ALREADY PLOTTED, MAMM. ENGAGED.

LISTEN!

THOSE MANIACS ARE CUTTING THEIR OWN THROATS!

THEY MAKE THEIR OWN END BY ADMITTING THEIR SADISM.

... UNPRECEDENTED AND INDISCRIMINATE USE OF FORBIDDEN WEAPONS. IN THIS CATASTROPHE, THE ANOMALLOY SHIELDS AROUND GRAVITY TUGS WERE REMOVED JUST AS A HANDFUL OF THESE TUGS WAS RELEASED OVER SALT LAKE CITY. AUTHORITIES IN WASHINGTON AND ROME REVEALED THAT PLUTONIAN GNOSTICS ARE CLAIMING CREDIT FOR THE BOMBING...

"YOU ARE TO BREAK OFF YOUR CURRENT ASSIGNMENT AND PROCEED WITH ALL DUE SPEED TO OR-H3-BY-P; IN AN HYPERBOLIC ARC AT 90° TO THE ECLIPTIC...

"YOU WILL INITIATE A FULL-DRESS SCAN, BEAMING TELEVISION REPORTS TO TITAN, SCRAMBLED...

MY WETSUIT GROWS COLD WITH MY LOATHING!

...REMAINS OF THE GREAT TEMPLE RAINED ON ST. LOUIS AND QUA...

THIS MEANS WAR! AND IT'LL PLAY MERRY HELL WITH SHIPPING AND COMMERCE!

AND THEY WANT US TO DO FLY-BY PHOTO-SURVEYS?

WELL, IF WE HAVE TO LAND, I'LL BE USELESS!

WITHOUT ZERO G I'D HAVE TO HIDE IN THE PROPELLANT TANK!

SURE THEY DO!

YOU'LL GET A FOLLOW-UP IN AN HOUR, BETCHA.

GNOSTICS PROMISE FURTHER ATROCITIES!!

WHAT COULD THEY POSSIBLY HOPE TO GAIN BY FLAUNTING THEIR GUILT?

I'LL ARM THE LASER...

WELL, COURSE IS SET, AND FRED LIKES TO WATCH US MAKE LOVE...

YEAH! I WISH YOU GUYS WITH HANDS HAD RADAR VISION LIKE ME... WHAT YOU'RE MISSING!

The order has been sent, great one.

Further, we have a hard contact on a small cruiser vectoring this position... orders...?

CONTINUED...

## DIARY OF TENNECON ONE / SHARON WEBB

The following is a diary of the first East Tennessee Regional Science Fiction Writers Conference, TENNECON ONE. Sharon, one of the attendees, is a SF writer who lives in north Georgia, and currently has a series of stories being published in Isaac Asimov's Science Fiction Magazine. The first ("Hitch on the Bull Run") is in the June, 1979 issue. Here is her diary of TENNECON.

Sunday--Arrived in Knoxville after a snakey ride over the Smokies. I went to my dorm, only to find that Clement Hall was shutting down for the week due to an electrical problem. "You'll have to go to a motel," said the girl at the desk. "You might try the blank blank. The rates are reasonable." Then she said, "But, if you don't like the looks of it you could try somewhere else." That should have told me something.

A limp old man with a bottle in his hand leaned up against the front of the blank blank and the parking lot held a group of what I think of as the switch-blade set.

I tried the Sheraton, passed at their rates, and got back into the car. After sustaining a mild concussion caused by impact with the car door, I arrived at the U.T. Travel Inn.

The U.T. Travel Inn does not serve dinner on Sunday night.

An inauspicious beginning...

Monday--The conference committee offered to refund half of my fee to make up the difference between dorm and motel rates. No room for complaint there.

There are about twenty-five of us involved in the conference---all ages and backgrounds which is nice. We seem to have our share of physicists and doctoral candidates. (I've discovered that I'm intimidated by physicists and their particles.)

Theodore Sturgeon is here with his delightful writer-wife, Jayne Tannehill Sturgeon. The Del Reys had to cancel due to serious illness in the family.

At our get-acquainted session, Ted Sturgeon revealed an awful side of his nature--he is a punster, and a dedicated one.

The conference students are at different stages in their writing. Some are unpublished; others have sold to *Analog*, *Galaxy*, *Asimov's* and *Fantastic*.

It's been a bewildering, but fantastic day. After the film *West World*, we went for a beer and then I folded for the night.

Tuesday--Good session this morning--subject SF film. Ted Sturgeon taught us his technique of metric prose. That was a revelation. In metric prose, the writer hides strategic bits of unrhymed poetry in his prose in order to add rhythm to his work. If it's done right, the reader doesn't catch it on a conscious level.

Went to the Atomic Energy Museum at Oak Ridge this afternoon. Very interesting.

Ted Sturgeon has started an epidemic of puns. Everyone is playing "Can You Top This", and the groan level is very high.

Wednesday--Jon Manchip White, former Disney European Story Editor, fielded an AM session--a good one. Jayne and Ted joined in. We were interrupted when a camera crew from Channel 10, the CBS affiliate, showed up. The roving reporter was an SF fan and he got enough footage of the Sturgeons for a mini-series. At one point, the reporter heard that I had come all the way from Georgia and he interviewed me!

The Sturgeons gave a workshop this afternoon and read two manuscripts. One of them was mine. "One of these is a story and one is an incident," said Ted. (Mine was the story, thank God.)

Caught the news on Channel 10. They interviewed a strange-looking woman from Georgia who spoke with my voice and said her name was Sharon Webb. Can you imagine? If I'd known they were going to make substitutions like that, I'd never have spoken the them.

Thursday--The Sturgeons were up nearly all night finishing their review of our manuscripts. The sessions lasted all day with Ted and Jayne going over each story in detail. Their criticism was invaluable to us all.

After a supper break, we watched a French film version of Ted's story, "Bright Segment". The film was stunning and completely faithful to his script.

Friday--After a morning session on marketing and agents, we gathered for the farewell luncheon. And then it was over--just like that. We felt that the time had flown by and we all felt a sense of loss now that it was time to leave.

We'll do it again sometime. Writers have to. They seem to draw their strength from each other much like Scarlett O'Hara drew hers from the red soil of Tara. So, until then, we'll remember. . . and we'll keep on writing.

## LETTERS OF COMMENT

Teddy Harvia  
7209 DeVillie Dr.  
Ft. Worth, TX 76118

I can't comment in depth on *CHAT* 21 because Dhog still has it, looking at the pictures, but

I did catch glimpses.

The contrast in the black and white of the cover is startlingly eye-catching. Your excellent repro does it the justice it deserves.

Your news of the Hugos reaches me before my own ballot. OOK, OOK! Now I have time enough to read a few of the nominees maybe.

Kubla Khanception sounded like fun. Did the dead dog party really last until 3PM the next day?

((The Dead Dog party lasted until 3 PM on Sunday, for us. I have no idea how long it lasted for anyone else. Think you could make Kubla or ChattaCon next year? NWL))

Sharon Webb  
Rt. 2, Box 350  
Blairsville, GA 30512

Loved Harvia's fourth fannish ghod, Chat. I was so impressed that I was driven to do some

research on the subject: The ghod is, of course, a chatamount. His favorite food is chatfish, but chatbird is violently poisonous to him. Upon ingestion of chatbird the chat will exhibit the chat-astrophic symptoms of chataplexy. If the remedy (Chatalpa Chaterpillar) is withheld, the chondition rapidly progresses to a state of chatalepsy. ((Or Chatatonia? I suppose the remedy acts as a chatalyst for a chataplysmic revival. What a wonderful chatachism for the chatachument! NWL))

I would hope that the fourth fannish ghod Chat sees fit to reveal himself to us at ChattaCon 5.

continued on page 12

## PHANTASM -- HORROR? HAH!

MOVIE REVIEW BY NANCY TABOR &amp; DONNA OGLE

I did have a real problem in trying to do a review on *Phantasm*; the movie is not memorable. I saw it about a month ago with my friend, "Ogle", so she sat down with me and tried to help me remember it. We succeeded in remembering the names of two characters, Danny and Rick (we think). Unfortunately, we cannot remember the name of the main character. Apparently, the author was not very good at characterization.

Both of us adore blood and guts, so we were ecstatic with the thought of the theatre screens being covered with many-hued slime this summer. At least *Phantasm* did have ochre slime rather than the tried and true red and green. The ads for *Phantasm* told us that, "If this one doesn't scare you, you're already dead." The ad did lure us into the theatre, but I guess we were already suffering from rigor mortis. I'll have to admit that we did go to see a matinee that was over during the daylight, but it didn't matter because it didn't really scare us.

I don't have to outline the "plot" because if you just think of every horror movie cliché and string them all together you have the plot line of *Phantasm*, except for one thing. Most good and bad horror films are based on the occult; at first it appeared that *Phantasm* was also built this way. However, about halfway through the movie one discovers that the bad guys are from another planet, which one--I don't know. The film desperately tries to give a sense of realism by using a science fiction subplot as a vehicle for its clichés. Somewhere in the universe there is a race of aliens that goes to other planets in order to capture slaves to work in some sort of mine; I know that is a lot of somes but *Phantasm* doesn't actually tell one anything. The planet with the mines has dense gravity; therefore, the aliens condense humans into what "Ogle" dubbed "little grottie things".

I'll have to admit, the ending was good; it made up for a few of the grubby worked over clichés. The audience felt very let down because we were led to believe that all of the blood and gore was some kid's nightmare. After a particularly bad dream caused by the kid's brother's recent death, his friend convinced him that they should go off on a trip. When the kid was packing, he looked into a mirror and saw the head bogeymen, and the kid was captured after all. "Ogle" and I barely crawled out of the theatre because we were laughing so hard and asked each other the all important question, "Did we really spend six dollars on that?"

WRIGHT MAKES COMIC CON....The Chattanooga Comicbook Con was held this past Saturday, June 30, at the Eastridge Quality Inn. Planned and carried out entirely by David Wright, the Con consisted of a comics dealer's room that was open from 10 AM to 7 PM. Admission was 50¢ a person for all day. While some members of the local Comics Club showed up to check it out, David ran the Con without their help. When we went, around noon, there was a steady stream of youngsters and adults around the dealing room and David was breaking even, with some to spare. When asked what next, he said he was planning an exhibit at Cleveland Mall in the fall and perhaps another Chattanooga Comicbook Con for next year. (NWL)

## "IRREGULARITY" (CONT.)

superpowers and relinquishes his powers. This is not surprising. At Marvel Comics (Superman company's competition) there is a phrase bandied about, "With great power comes great responsibility". However, they do not mention the corollary, "With great responsibility comes the great desire to rid yourself of that responsibility". Even Jesus got cold feet the Thursday before his deadline (bad, sick pun, I know). And so, Kal will lose his powers.

However, legends are not permitted to fade away so easily. Something Dire will happen that will cause him to resume the mantle of Superhood (how all this will be effected will be quite interesting to see) and prove to himself once and for all that he needs to be a Superman just as much as the world needs a Superman.

There. I'm finished at last. Was it worth waiting a whole month for?

ARTIST CREDITS: Cover - Charles Williams/Tom Hayes; Page 2 - Charles Williams; Page 3 - Robert Mack Hester; Page 7 - Earl Cagle; Page 9 - Charles Williams; Page 13 (top) - Teddy Harvia; Page 13 (bottom) - Rusty Burke

## LETTERS OF COMMENT (cont.)

Eva Chalker Whitley  
4704 Warner Dr.  
Manchester, MD 21102

I read your zine while  
soaking in the tub, which  
is the 3rd best thing to  
do for cramps. It was

far too short, but that's okay, as it had my name  
in it.

It would have been nice if Irvin Koch had bothered  
to tell the N3F winners that they had won in  
advance of Kubla. Rick Reichman, the 1st prize  
winner, was only a local phone call away. And,  
Dick, were you aware that I'm 2nd reader for the  
N3F story contest this year? It gives me a good  
excuse for playing hooky from Mirage work so I can  
hide out in the library and read.

Perry, I hate "sci-fi" for the same reasons I  
hate the word "wop" for my mother's relations, "kike"  
when applied to my friend's religion, and "women's  
lib" when used to describe the beliefs of my sister  
Bridget and I. They all smack of either the put-  
down or insult and inevitably remind me of *TIME*  
magazine. SF is short 13 points on my typesetter  
as compared to "sci-fi"'s 22 points. That, and  
it means I only have to hit the shift key and stroke  
twice, as opposed to stroking 6 times.

My pet peeve are fanzine fans who hate any fan-  
zine that isn't slanted to fanzine fans. And re-  
viewers who see that it's a fledging effort and  
don't give you any advice for improvement, just a  
"poor" rating. And who get your name wrong!

I liked the Earl Cagle cover but how did you get  
all that black on photocopy?

I am appalled how ignorant I am of the Hugo nom-  
inees. I have read only 1 of the nominated novels,  
and I don't want to vote for it. Except for Tom  
Reamy, all the nominated novels are by women and  
except for Joan Vinge, all the novellas, novelettes,  
and stories are by men! I'm not voting in the  
Gandalfs, as I don't think they belong on the bal-  
lot.

Teddy Harvia claims his cat is in both cat and  
fat fandoms. He says his cat is 15 lbs. - maybe  
the Chat is a portrait of his...kitten. (Did you  
think I was going to get leud?)

*((Who? I? Never! I was surprised that none of the win-  
ners were there, considering that there was a son in their  
town. He may not have know their number or who won.*

*We use a very good photoopier and on Earl's cover we had  
it photoreduced, so the blacks were extra black.*

*Eva does a zine about cons, Conventional Fanzine. It is  
worth getting if cons interest you. (NWD))*

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

First and foremost,  
special kudos to your in-  
ner CHAT logo. Most im-  
aginative!

I'm curious as to whether the club decides on  
the book discussed and appoints a leader, or if  
the individual members make the selection and  
the chair the discussion. (???)

Perry's C.'s Co-Op column has enough hooks  
to serve a fishing fleet. The one theme I agree  
with is that there is a snide, coy, and otherwise  
human angle to fandom and fannish ways....I find  
as many faults with fans as I do with mundanes,  
and am dedicating to keeping my feet in both  
worlds to have a healthy perspective. Anyhow,  
his foray against pornography raises the old  
question of how one defines it. I'm sure what  
strikes me as porn may not strike anyone else  
the same way. ... I must also comment on his  
defiant usage of the term "sci-fi." I, too,  
wince when someone uses the term, especially  
when they're wide-eyed and eager. Generally,  
it refers to SF in the public eye, to the likes  
of *Battlestar Galactica*, *Frankenstein Conquers the Mar-  
tians*, and is almost a perjorative term in some  
instances. It may have been invented by Forrest

J Ackerman, one of "our" own, but certainly is  
no longer "our" term. I agree that "specula-  
tive fiction", while it sounds nice, is a lit-  
tle too high-falutin'. I stick with "SF".  
All in all, I wished the column had a bit more  
focus. It's like a running dialogue that is  
constantly interrupted, and I wished I'd been  
able to have Perry's undivided attention.

Treasurer-to-treasurer, the cheapness in  
putting out CHAT for CSFA must be a godsend.  
It's our biggest budget item, but I'd argue that  
a good clubzine is the backbone of a group.

WOWW!! I roll around on the floor!! I  
LEAP, and LAUGH!! Teddy Harvia!! I've follow-  
ed him off and on in *RUNE* ((quarterly zine pubbed by  
*Minnesota SF Society* and edited by Lee Patton/Carol Ken-  
nedy, 1204 Harmon Place #10, Minn., MN 55403. 50¢/copy)),  
and have always been attracted to the way he  
uses visual metaphors, like the old *MAD* magazine  
animal "cliches" by Sergio Aragones (I think).  
...the mystic LYNCHI have struck again.

Ken's column could have had more substance,  
and his titling it "Irregularity", well...I had  
hoped for bounding enthusiasm. I take it Ms.  
Bridget is retired for a while?

Thought I'd say a few words about my own LoC  
and writing style in general to keep the theme of  
your editorial. Long, long ago, I wrote intel-  
ligible words, in grammatically correct phrases  
and was bored to tears. Halfway through college,  
I decided to wage a personal war on boring term  
papers, and started spicing up my style with type-  
writer theatrics, doodles, and spooneristic puns.  
Consequently, I feel I sometimes miss my mark.  
I feel the melding of my personal style with my  
emotional, volatile self is perhaps more import-  
ant, and the nice agoboo release I enjoy with ex-  
pressing myself and communicating with other souls  
is a tremendous, sometimes overwhelming reward.  
Sometimes I think I live to write; my salvation  
in experiencing so many things is that I can write  
about them. Ah! The true joys of fandom.

To amplify my position on nuclear "prolifera-  
tion" --the human factor, which is the most fail-  
ible one in terms of safety, involves not only  
the running of plants, but the design as well.  
... But I'm also aware of the EXTREME caution that  
must be taken with monitoring and guarding reactors,  
and there are simply too many slipshod guards and  
too many weirdos out there smuggling out plutonium  
for improper usages of nuclear fuel for me to be  
a bona fide pro-nuke person. I also simply can't  
shake off the dilemma of adequate waste disposal  
of nuclear fuel, either.

*((The way we get a book and discussion leader is thus: books  
are nominated and voted on. The book must be currently a-  
vailable, on the shelf. The book that gets the most votes  
is the one and the person who nominated it is the leader.  
So, at times, the person who nominates is as important as  
the book!))*

I like "Speculative fiction" as a catch-all term. I  
would put certain writers and certain works that fall in  
the cracks there as well as all SF, fantasy, and fringe  
works.

CHAT is cheap to produce because we can photo-  
copy it for free. The cost would probably triple if we  
had to mimeo or offset. However, mimeoing CHAT is not  
out of future possibilities. Funny, when I came up with  
CHAT as a CSFA newazine, one of the head members at that  
time told me to forget it because attendance went down when  
he had put out notices to club members... I was interested  
in dialogue and ignored him.

*Al is not doing her column for a while.  
Most, if not all, nuclear reactors use Uranium as the  
fuel and at a grade too low for weapons.*

*EIAA!!!! Enjoy hearing from you as always. (NWD))*

continued on page 13

LETTERS OF COMMENT (cont.)

Arthur Hlavaty  
250 Coligni Ave.  
New Rochelle, NY 10801

Thanks for CHAT 21.  
I found it enjoyable,  
especially Teddy Harvia's  
c(h)artoon & the explan-

ation.

Oh, here we go again: Pornography-Threat or Menace? I might almost be able to take that sort of thing seriously if Perry also complained just the least little bit about depictions of violence, cruelty, or other bad stuff, but no--only sex is vile. Actually he has inadvertently (how else?) come up with an interesting idea--Porncons. Readings, movies, appropriate group activities... and of course no children invited. I'm not saying it should replace the more traditional type of con, but if anybody's having one, let me know.

There is no such thing as free speech within a zine; free speech means that the state does not prevent us from expressing ourselves. Example: Suppose that Perry Chapdelaine publishes a zine in which, in between little snickering remarks about asking colleges to provide him with a "pretty girl", he denounces porn. And further suppose that I wish to reply to him with a few nice juicy examples of the porn he wishes to protect us from. I have the right to print my own zine. I do not have the right to make Perry print my comments in the name of "free speech".

Ah, well, I could argue some more, but Perry would no doubt think I was trying to set up STANDARDS, and those are bad things, unless of course they are his.

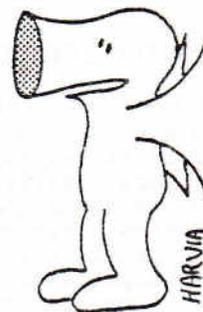
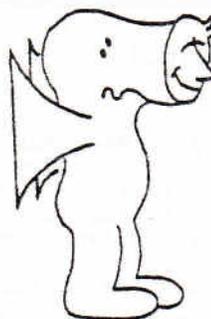
*((Bm. Does SleazyCon count? Arthur pubbs The Diagonal Relationship (\$1 an issue or usual) which deals with issues such as free speech and sexuality. He is also the OE of APA 69, an APA which talks about sex. Arthur is also on the FAAn final ballot for Best Fan Writer and Best LOC Writer. NWL))*

Shelby Bush III  
P.O. Box 751  
Vincennes, IN 47591

I believe both you and Mr. Hlavaty missed the point in my column. The networks do indeed pay

attention to letters--they don't-- and cannot be expected to-- read entire fanzines or columns. That is not what I was suggesting, anyhow. What I was trying to say is that we should make our feelings known to the networks, rather than blindly allowing the cretins and children dictate our tastes.

*((Say what you mean and mean what you say. May be they should read the whole zine or column; it might be a shock for them to discover that the American public is not composed of the idiots they suppose. It seems to me that the quality of SF on TV has gone down dramatically since the 60's. Letter campaigns work sometimes, but Star Trek has yet to re-urn. NWL))*



It's as plain as the face on your nose.

Vernon M. Clark  
6216 Janmer Ln.  
Knoxville, TN 37919

Perry Chapdelaine brought up some interesting comments in his article. Does he wish to keep porn out

of SF simply to "save the children" as his commentary seems to suggest or does HE simply wish to impose censorship? I will agree we don't need some pornography at conventions and in general circulation fanzines. Pornography that does contribute to the genre, however, does have a place in fandom. There are some adults who read SF, Perry, and are also not to narrow minded to be able to condemn it all. If you are afraid your children will be exposed to pornography, censor their reading material or movies by all means. Don't try and impose any censorship on my reading, movies, and the availability thereof. I might just tell you what you can do with your ideas on pornography.

It disturbs me that you are so reactionary to pornography in SF, yet you are obviously otherwise a fair and open-minded individual. This was noticeable from the rest of your article. I'd like to hear your comments on this fact.

Charlie Williams' serial is coming along nicely, though I'd wish you'd publish it all at once. It would make a nice fat issue of CHAT.

*((I think the major question is "What is pornography?" If it is just sex, what is that? The act, alluding to it, what? I keep hearing people denouncing "sex" on TV and I wonder what stations they get! There is none on our tube. I also wish there was a way people could "protect" their children with out infringing on my right to entertainment. I'm not into "porno", but I do think I can handle "adult" subjects.*

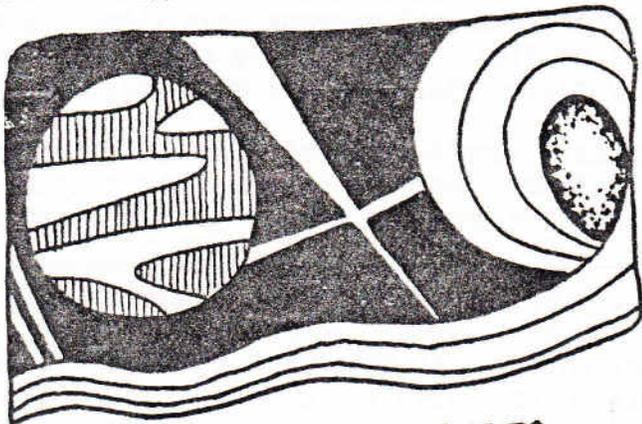
*We don't have the whole serial; Charlie hasn't finished it (if a serial ever ends) yet! It would be hard to pub it all at once, we aren't a printing company. But it would make a fat issue! Nice hearing from you. NWL))*

George (Lan) Laskowski, Jr.  
47 Valley Way  
Bloomfield Hills, MI 48013

The June issue had a lot of good things in it. I was quite amused

by Teddy Harvia's history of the name "Chat", the fannish spelling of "cat". I am surprised that more fans had not noticed it before, including myself. Then again, not all fans are as, uh, mentally healthy, as Teddy.

Your editorial on "Views and News", expressing one's own opinion through writing, has points well worth taking. Communications is what all writing is about, not merely entertainment. And in a forum such as a fanzine or an apazine, one is able to test one's writing skill, and one's own opinions, in a closed group (or fairly closed group); if the ideas and opinions are not expressed well, and are misinterpreted, other fans let you know, and then



REB79

## LETTERS OF COMMENT (cont.)

from George Laskowski, Jr.

give you a chance to correct your statements, thus helping you to develop a way of expressing your thoughts more clearly. Personally, I am still learning how to do this in my writing; but you do have to write first before you can learn how to express yourself better.

Perry Chapdelaine, in his listing of some of his pet peeves, touched on a few of mine. The use of the term "sci-fi" is one. Sci-fi, SF, science fiction, they are all pretty much the same to me. A person using SF as opposed to sci-fi clues me in that they are familiar with one of the quirks of fandom, but beyond that, all indicate my favorite form of literature. Pros should not denigrate anyone who uses any term to denote SF---why snap at the hand that feeds you?

As for the Nebula Awards, true, the winner does not necessarily represent the best written in that year, but it does indicate to a great extent the best that was read by the authors. I have a difficult time trying to keep up with all the magazines, let alone the new books that are written in a single year---I haven't even started on my

1979 collection yet---so to some extent I trust my fellow fans to do some narrowing for me for the Hugo awards. For authors, who must spend vast amounts of time writing, the situation is much worse, and they have to trust their fellow authors who do have some time to read to do the nominating. As in any of the awards things, it is to some extent political, but I do believe that the Nebula Awards do have some value.

((I picked the name CHAT when I started the zine because of all the difference connotations. Dick liked the name for the same reasons. It was something to see the name put into visual expression!))

I would hope that when fans "give you a chance to correct your statements" it is to correct grammar or inaccurate ones, rather than try to get a person to retract their views. This idea can work both ways. I think most people have trouble expressing themselves and need to know if they are coming across rather than whether their ideas are "correct".

Awards can also put real pressure on a person who has won to produce as well or better than the year he/she won. We have all heard the phrase, "He/she went down in quality after winning \_\_\_\_\_." That could be very positive. Awards can also be in recognition of past accomplishment, a nice idea. Sage words about time vs. amount to read. (WLL)

## MOONRAKER

## MOVIE REVIEW BY DICK LYNCH

Roger Moore rides again in his fourth stint as James Bond. This time, 'flies again' would be a little more appropriate, as filming locations were California, Venice, Rio de Janeiro, and 'Outer Space', according to the movie credits. At any rate, *Moonraker* is at the same time the best and the worst of the James Bond movies.

The problem with making a series of movies about one character such as James Bond is that it sets up too many constraints; the writers are limited in what they can do. Instead of freshness and originality, we have a madman (Hugo Drax) intent on wiping out the world's population and replacing it, as the Nazis tried to do, with a superior race. The madman bit has been used at least four or five times in one manifestation or another---it wouldn't be a Bond film without an all-powerful lunatic intent on wreaking worldwide havoc. In the same manner we have the big battle scene between the Good Guys and the Bad Guys, recycled from *Thunderball*, *Diamonds Are Forever*, *The Spy Who Loved Me*, and probably a couple others. There's the Secret Fortress headquarters of the evil mastermind that ultimately is destroyed at the movie's end (as also happened in *The Man with the Golden Gun*, *Diamonds Are Forever*, *You Only Live Twice*, etc.). And, of course, there's the ever popular Chase Scene. In Bond films chase scenes using boats are popular (e.g. *Live and Let Die*, *The Man with the Golden Gun*); this Bond flick has two of them. Recycled scripts just don't make it anymore.

But this Bond film is also a little bit different, in that Bond goes into space, making it a SCIENCE FICTION movie. And...on the whole, the technical accuracy and special effects aren't too bad. The effects are a notch-and-a-half below those of a truly superior SF film (such as *Alien*), but they're vastly better than the average Bond film. Some, such as the Space Shuttle launches, were very well handled. True, there are several noticeable slip-ups, but in this movie they apparently really tried to do a good job, and the result for the most part is favorable.

In short, I can't really recommend *Moonraker* as a 'don't-miss-it'; I doubt if it will be nominated for a Hugo. However, as in all Bond films, there is enough light tongue-in-cheek humor and nonstop action to allow you to take your mind out of gear and enjoy some escapism.

CONCERNING REVIEWS -- You may have noticed that many of the reviews that appear in *CHAT* are written by the editors. This is, unfortunately, no coincidence. We'd like for others to contribute reviews of SF in the media or or SF conventions, as this will enable us to devote more time to editing without rushing deadline each month. Result: a better issue. Please, if you have seen a movie or attended a convention recently, contact us -- your review will be appreciated, and will help to make *CHAT* a better fanzine.

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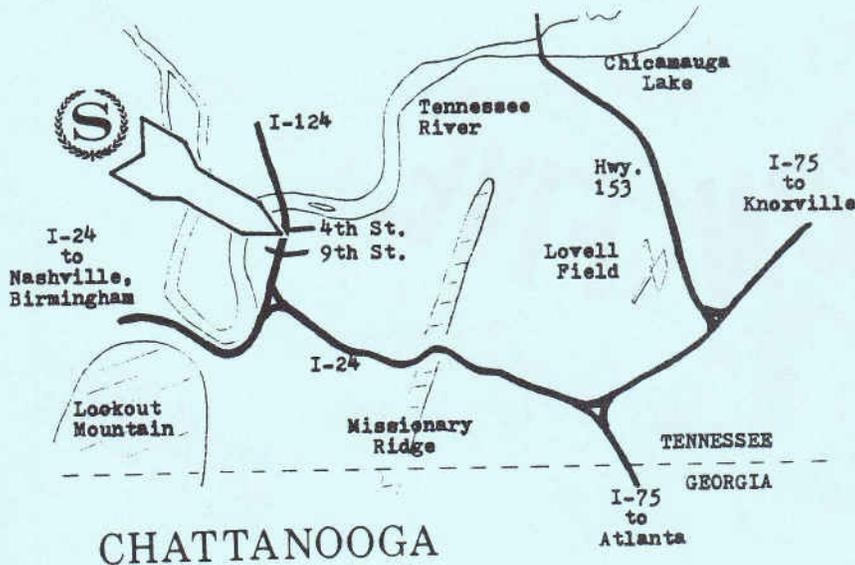
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# A L I E N

ALIEN ; Screenplay by Dan O'Bannon ; Twentieth Century-Fox

*Alien* is perhaps the most visual science fiction movie ever made. And, it is also one of the best.

It's hard to write an objective review about a movie like *Alien*. The utter visual and audio impact is so great that you tend to lose contact with the real world and get caught up as the movie batters at your senses. Primal fear of the unknown and terror of the unseen is awakened, and you are transformed from one of the audience to an extra member of the crew.

The story of *Alien* is that of a commercial interstellar ship, the *Nostromo*, whose crew investigates a signal from the moon of a planet in another star system. They encounter a derelict ship complete with dead and preserved pilot. While exploring the eons-old relic, one of the crew meets life of a different sort, and brings back aboard the *Nostromo* an extremely unwelcome visitor. And the alien gets loose. And grows. And kills people.

The effort that went into the making of *Alien* was well spent. Unlike many other past SF movies, the script is coldly logical with a minimum of internal inconsistencies. And the acting is superior, especially that of Sigourney Weaver and Yaphet Kotto as crew members Ripley and Parker. The effects and backgrounds were brilliantly handled, including the beautiful, eerie derelict spaceship and rider designed by artist H. R. Giger. There was nothing in or about the movie that was poorly done.

The only possible fault with *Alien* is that the ending is somewhat predictable, especially the final showdown scene which is not unlike that in *Jaws*.

I must admit that at times, the sheer terror in *Alien* was enough that there was a battle for control of me by my body which said, "Stay!", and my feet which said, "Let's get out of here!". It is a very intense movie.

*Alien* is without a doubt the best SF film of the year. It may be the best SF film ever made. Go to it prepared, but go.

See *Alien!* And don't go alone! - DL

Some people feel that *Alien* is a great SF movie, but I can't agree. *Alien* relies on visual effects and repulsive horror to cover a weak plot; that doesn't make great SF. The impact of *Alien* is visual; as a book it would be dull. The audience would have a chance to realize the holes in the plot, and wouldn't be sickened by visual effects. *Alien* is a B-horror movie made with today's spectacular technology. But, unlike many horror movies today, humans win ultimately in this one. - NWL

ALIEN ; Alan Dean Foster ; Warner Books \$2.25

Depending on when and where you read it and what mood you're in, *Alien* can either be an entertaining or boring book. If you're in the mood for some not-so-deep reading, it's pretty good; if you want something intricate and involved, forget it.

I read *Alien* when I was in a mood for superficial intertainment, and enjoyed it. If you're not sure you want to brave the movie, the book is a good preview to help you make up your mind. - Tola Varnell

Alan Dean Foster seems gung-ho to prove that if an author takes a successful movie script and novelize it he can make a lot of money. Or, if not make money, at least become well known. Apparently he's doing both.

After paying \$3.75 to see half the movie, I figured another \$2.25 for the book to find out what I missed would not be too wasteful. It wasn't. If I had read the book first, I would have enjoyed the excitement of the audience's screams to keep me awake.

As with *Star Wars*, the big draw is visual. Without the effects, *Alien* is a bland totally dry story. - A.J. Bridget

ALIEN *Special Review Section (cont.)*

ALIEN - THE ILLUSTRATED STORY ; Archie Goodman & Walter Simonson  
Heavy Metal Comm. (distributed by Simon & Shuster) \$3.95

*Alien-The Illustrated Story* originally appeared in serial form in *Heavy Metal* magazine; it's a nicely done color comic strip of the movie. As such, there isn't really much one can say about it--the artwork is nice, and you *finally* get a clear depiction of what the alien actually looks like (you have to observe quickly in most of the movie scenes).

This book is, of course, for completists; its price (\$3.95) is greater than admission to the movie in the area (\$3.75). But the overall quality is high; it's a way to re-see the movie without shelling out admission time after time. - DL

## THE FINAL WORD

*Alien* begins with a huge spaceship floating majestically (and noisily) across the screen. The crew is awakened from their sleep because the ship's computer, Mother, had intercepted a signal from a nearby planet. Since it is in their contract that they will investigate any sepiant signals, the crew takes a ship to the planet.

The three astronauts discover an alien spaceship, the origin of the signal, and the fossilized remains of its captain. One of the more adventurous men goes into the bowels of the ship and falls, literally, into a nest of 'eggs'. While examining them, he is attacked by one of the embryos which leaps through his helmet and attaches to his head.

The injured crew member is brought back and let into the ship. When they try to cut the alien, who is sustaining the man's life, loose, they discover the alien's blood is a very strong acid.

So while the owners are away, bumbling thugs enter the house, push aside the housekeeper, and steal the puppies.

Through the midnight howl, Pongo and Purdy find their puppies and rescue them as well as a "few" more the crooks have bought from pet shops. Cruella's scheme for a dalmatian coat is ruined, the puppies are returned and the owners decide to start a dalmatian plantation. - Anon.

ed. note: *101 Dalmatians* was playing next door to *Alien*.

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