

CHAT

NUMBER 38



JERRY COLLINS
& DAVID HEATH JR.
(INKS)
'80

CHAT - November, 1980

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CHAT is a newswine of Southern Fan News, and is supported by the Chattanooga Science Fiction Association. We encourage submissions of art, reviews, letters of comment, and news (especially news). Written material should be concise, about 500 words max unless previous arrangements have been made with us. While *CHAT* doesn't pay contributors, we provide a forum for fan writers and artists; a complimentary copy 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.

DEADLINE for CHAT 39 - Sunday, November 23, 1980. All articles and letters of comment must be in by then.

"Someday I hope to write a book where the royalties will pay for the copies I give away." - Clarence Darrow

ROC*KON ROX ON. The weekend of October 17-19 saw 140 fans from the Midwest and South assemble for Roc*Kon 5, held at the Sam Peck Hotel in Little Rock, AR. The East Tennessee fans attending the con found themselves driving or flying through a severe thunderstorm on the way to Little Rock, causing a lot of anxiety on their part (though the fan who flew to Little Rock, yours truly, felt much more anxiety than the ones on the ground).

Roc*Kon marked the first time that CHAT editors Dick and Nicki Lynch have been invited to serve as Fan Guests of Honor, and both gave talks at the con. Dick spoke of the injustice in the current Fan Hugo Awards setup, and called for the creation of a new category for Best Semi-Pro Zine. Nicki spoke of the commitment fandom requires, and said that after much thought, she had decided to continue practically all her current fanac.

Other programming included readings, speeches, and panels by guests Lee Killough, Andy Offutt, and Jo Clayton; a Trivia Contest; a smallish Masquerade; and the filksinging sessions for which Roc*Kon is famous (convention head Margaret Middleton is one of fandom's best-known filksingers). One of the con's better ideas was the Sunday noon Banquet Brunch, where 50 con members ate a big breakfast at a decent hour (and avoided paying the steep price for a traditional banquet meal). One wishes that there had been some programming at the brunch, though.

Roc*Kon's art show was outstanding -- the best show this reporter has seen this year, containing work by Victoria Poyser, Real Musgrave, Kim Poor, Julia Scott, and others. And the fans reacted to the quality, buying \$906 worth of art at the auction (run by Kipy Poyser) and afterwards.



Leone Connel

ROC*KON REPORT (cont.)

There didn't seem to be as many parties at Roc*Kon as at other similar cons, which is a bit hard to understand; the con suite was underutilized until the start of the Dead Hog Party Sunday afternoon. The hotel was not located in the best of neighborhoods, and the motor inn section was a bit rundown. The very small elevators held up during the con, perhaps because someone had posted a sign in the main elevator warning people not to put more than eight people in it at a time.

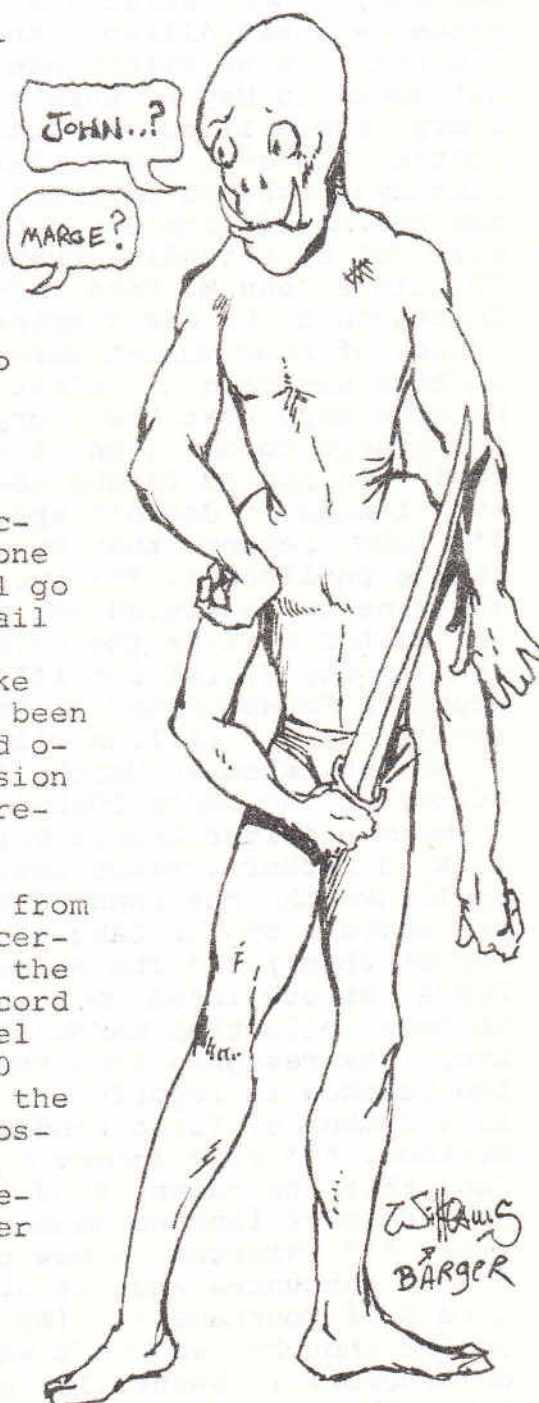
Nonetheless, Roc*Kon provided a chance to meet fans that Chattanoogaans don't normally get to see, and that's what fandom is about, isn't it? (Mike Rogers)

CONVENTION PROBLEMS ANNOUNCED. Announced GoH Anne McCaffrey will not be at SatyriCon next April in Knoxville, according to information obtained from the SatyriCon committee. On a recent trip to Australia, Ms. McCaffrey contracted a severe inner ear disorder that will prevent her from travelling by air for the next year or so. No replacement GoH has yet been announced.

MidSouthCon, June 5-7, 1981 in Chattanooga has lost Spider and Jeannie Robinson as GoH, according to convention chairman Andy Purcell, due to a prior commitment by the Robinsons. No replacement has yet been announced, although search is underway for a GoH of equal stature. (DL/NWL)

FUNNY BOOK HEAVEN GOES TO FUNNY BOOK HEAVEN. According to Rusty Burke, East Tennessee Comics, one of the main supporters of Knoxville fandom, will go out of business as of November 15. The final nail in the coffin appears to be the refusal of the store's main distributor to extend credit or make further deliveries of new comics. Business had been declining for the last year due to recession and opening of a nearby competitor's store. No decision has been announced what to do with the store's remaining inventory. (DL/NWL)

ONE LINERS. A.E. van Vogt will receive \$50,000 from 20th Century Fox in settlement of his claim concerning the movie *Alien*. Van Vogt pointed out that the movie had notable parallels with his story "Discord in Scarlet", which later became part of his novel *The Voyage of the Space Beagle*. He asked for \$130,000 for the movie rights to the story, but accepted the Fox offer because of his advanced age and the possibility of a protracted legal battle. Fox did not purchase the rights to the story, but did receive van Vogt's agreement to forfeit all further claims in the dispute. *** Sharon Webb has sold a non-fiction book, *When Do I Get to Feel Like a Nurse?*, to Zebra Books. It's an account of what nursing school is like. She also tells us that



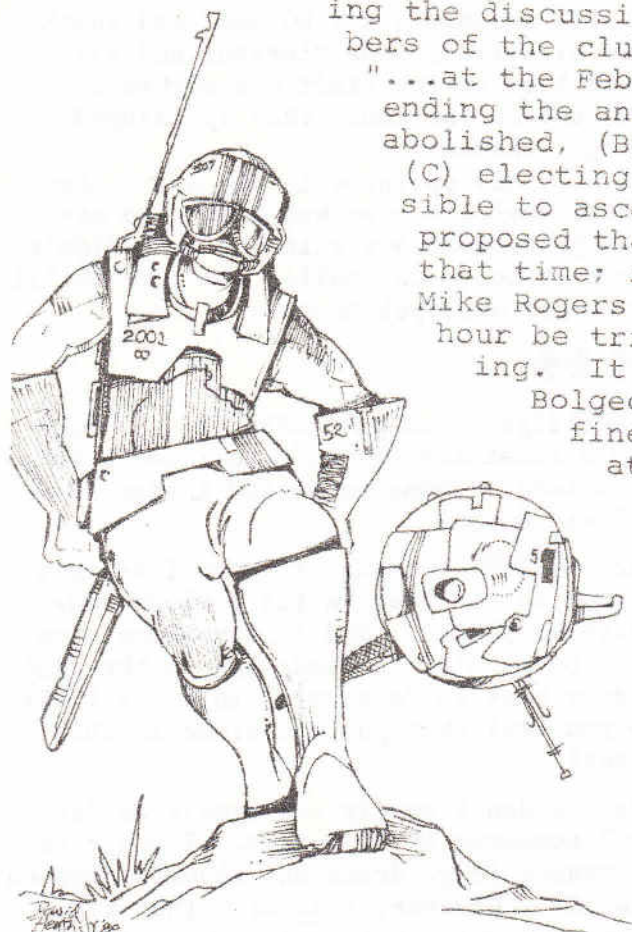
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One Liners (cont.)

her daughter Wendy married Steve Nesheim of Murphy, NC on November 1st. *** Demolition Derby Dept.: Atlanta fan Deb Hammer-Johnson was involved in an 8-car pileup on I-285 in Atlanta recently. Her shoulder was severely bruised, and she could not raise her arm for a few days after the accident. Her Honda, however, was the only car that drove away from the scene, sustaining only minor damage in the melee. Some people are luckier than others. *** Tex Avery, the noted animated-cartoon director, died of cancer on August 26. He was the creator of Bugs Bunny, Daffy Duck, Elmer Fudd, and many other characters. *** A correction from last issue -- Susan Allison, the new SF editor at Ace Books, did not move up within Ace. She had left Ace for Pocket Books in May of this year. And to update the story, she will not continue *Destinies*. Jim Baen will continue to edit the series as a freelancer until the already-purchased material runs out. *** Grant Carrington has moved from South Carolina to Baltimore, and will not be attending Chattacon 6 in January. *** SF author John M. Ford informs us he will attend Chattacon 6; he has stories in the most recent two issues of *Isaac Asimov's Science Fiction Magazine*. *** Ralph Roberts has made his first sale to *Amazing* magazine. He also says that the story announced in last month's One Liners column ("Oh, the Things Those Galaxies Say!") is indeed in the November issue of *Isaac Asimov's Science Fiction Magazine*, even though it doesn't appear in the table of contents. It's on page 108. *** *LOCUS* reports that Frank Herbert's new Dune novel, *God-Emperor of Dune*, is at the publishers. *** From *LOCUS: Gallery Magazine* is starting a fantasy magazine to be titled *The Twilight Zone* (the title is used by permission). The editor will be the horror writer T.E.D. Klein. *** Well-known Southern APA-fan Guy H. Lillian III has been re-elected Official Editor of the Southern Fandom Press Alliance (SFPA) by a vote of 21-3 over APA founder Bob Jennings. Lillian will thus be the editor of the APA's 100th mailing, to be published in March, '81. Guy has announced that Jennings will be the editor of the APA's 20th Anniversary mailing later in '81. *** *Isaac Asimov's SF Magazine* editor George Scithers has been elected Official Arbiter of The Cult, a rather strange latter-APA. *** The Edmonton, Alberta fanzine *The Monthly Monthly* has changed its name to *The Bimonthly Monthly*. It's edited by six members of the Gang of Four. (We don't make them up, folks; we just report them.) *** The Panama City, FL clubzine *Transmissions* says that Vulcan Press has published *My Stars!* by Michael Goodwin, a sequel to his earlier cartoon collection *Who Was That Monolith I Saw You With?* *** CHAT co-editor Nicki Lynch has resigned from the Chattacon Committee. *** Long time Midwest fan Lou Tabakow is reported to have suffered a stroke earlier this year. Lou is a member of First Fandom and the founder and head of Cincinnati's Mid-WestCon. *** From *Science Fiction Chronicle*: Jessica Amanda Salmonson warns fans that she cannot find the women who were to be the new publishers of her feminist fanzine *Windhaven*, and that fans should not subscribe to the zine. *** Texarcon, a new convention scheduled for May '82 in Texarcana, TX-AR, announces that it will sponsor the 2nd Klingon Invitational Miniature Golf Tournament. (We wonder when the first Tourney was held, but on second thought, we don't want to know.) *** Half-a-Con is the first weekend of December in Nashville, at the ~~XACK~~ of Quality Inn, site of this year's Kubla Khan. (Mike Rogers)



CHALKER DISCUSSION AND CHATTA CON PARTY AT NOV. CSFA MEETING. The October CSFA meeting was held at UTC, but with a difference. Instead of the usual programming, there was a discussion monitored by Tim Bolgeo and Ken Scott on the direction of the club and on Ken's editorial in the last *CHAT*. During the discussion, which featured opinions by many members of the club, Irvin Koch put forth a motion that "...at the February CSFA meeting a vote be taken on (A) ending the anarchy (system of the club) and, if it is abolished, (B) adopting a constitution and bylaws, and (C) electing normal club officers." As far as was possible to ascertain, it passed unanimously. Stuart Lamb proposed that things remain the same in the club until that time; it was seconded, discussed, and passed. Mike Rogers then made a motion that the aborted social hour be tried-out starting at the December CSFA meeting. It was discussed and passed. Finally, Tim Bolgeo moved that the purpose of the club be defined as literary/social in the months we're at UTC and social/literary in the months we aren't. The motion was defeated after some discussion. The next order of business was the December meeting; there will be a general discussion of the fiction of Chattacon's GoH Jack L. Chalker, to be led by Deb Hammer Johnson. After the business portion of the meeting, a subdued auction raised only about \$20-25, the lowest total ever for a CSFA auction. The November CSFA meeting will be held at UTC at 7:30 PM, November 15, and feature Mike Rogers's discussion on SF magazines and their future in ours; a party sponsored by the Chattacon committee will be held after the meeting at the Rustic Village



apartments. All SF fans are invited to attend. To reach UTC: take I-124 to the 4th St. exit (just before the bridge over the Tennessee River). 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 on 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)



CONVENTION REPORT BY RALPH ROBERTS ROVACON 5

RoVaCon 5 flashed into being on October 10th and 11th; a vertible supernova of fan activity in Southwest Virginia. Held again this year at Northside High School in Roanoke, it was well planned, well run, and well attended. And there was much of interest to do. Naturally the movies drew many -- there was the original *King Kong*, *The Day the Earth Stood Still*, *The Thing*, and several episodes of *Star Trek*. The art show was great too, though mostly

stuck out in the corridor. Kelly Freas had his usual awe-inspiring selection. And, of the amateur artists, I was most impressed by Robert Simpson's large and talented display. Looked mighty good.

The programming was excellent. Paul Dellinger, an SFWA member and author of several recent stories in *AMAZING* and *FANTASTIC*, was the very able Master of Ceremonies. The Keynote address was by Robert Preston of the STAR (Students and Teachers for Advanced Research) Foundation and formerly of NASA. His talk stressed

continued on page 6

RovaCon 5 Report (cont.)

the disquieting fact of America's frightening slippage in the race for space; something I hear spoken of at every con, but nice to know someone is doing more than just talk. Then Doctor John Brodrick held forth upon the search for extra-terrestrial intelligence. Fascinating. And the highlight of the whole con, of course, was the speech by the GoH, Fred Pohl, author of such renowned novels as *Gateway*, *Beyond the Blue Event Horizon*, and many others. If any of you have not read his autobiography, *The Way the Future Was*, you should. Fred Pohl's career has coincided with, greatly

boosted, and certainly influenced the growth of science fiction for almost half a century and he's still going strong. He was awarded the Rova in the writer category this year and Kelly Freas in the artist.

In all, another great ROVACON and thanks to Fred Eickelman, Lana Miersen, and all other members of the staff who worked so hard to put on the con. (Really enjoyed it, gang. Thanks.)

The only disappointment was, alas, that Elizabeth Taylor Warner was unable to attend as previously advertised. So I didn't get to meet her. Oh, well. I'm sure she'll get over the disappointment.



CSFA INTERVIEW: MIKE ROGERS
CONDUCTED BY DAVID PETTUS

This is the first in a series of interviews to appear in CHAT. CSFA members will be interviewed periodically and their comments will appear here for all to see and compare. This, the very first interview, features Mike Rogers. Mike and I had an opportunity to talk for an hour recently at a Knoxville get-together (which was a lot of fun!). Mike is quite an interesting fellow; he is thoughtful and appears to be getting a firm grasp on things by admitting that he does, in fact, have very real feelings about life and people and the way they react to him.

Next issue Bob Barger will be interviewing Tola! Need I say more?

((Editor's Note: David Pettus is coordinating these interviews; please talk with him about future interviews.))

Q: You once told me that you first got into SF fandom through some of your acquaintances in MENSA. What year was that?

A: 1975. Irvin Koch and I were MENSA members, and we began attending organizational meetings in January of 1975--here in Knoxville as a matter of fact--which were held in various people's houses, and at the time I had the traditional academic, anti-SF prejudice. I saw myself as a "budding" intellectual and I just didn't read science fiction. But I'd go to MENSA meetings and I'd meet people who owned huge collection of SF; thousands of books, and there were two or three people like that and I had to think "well, these people are supposed to

be intelligent and they like it. So maybe there's something to to." So I got a friend to loan me some books and I read them and I was hooked.

Q: At the CSFA meetings I've noticed that you take an interest in the serious side of science fiction, and it sometimes seem to me that you're the only one in the club who does have an "academic" interest in SF --do you feel that you are alone in this respect?

A: No. I don't really see myself as "totally" academic in any sense. I don't enjoy reading long, drawn-out studies focused around SF. However, I do wish that there were more people in the club who had a serious interest in science fiction. A lot of people in the club see the meetings as an excuse to get together and party. There's certainly nothing wrong with parties. I mean, hell, that's a big part of my special interest group; but I do feel that if you're going to have a science fiction club you should at least spend part of your time talking about science fiction. I really have trouble with a club that is nothing but an excuse to party.

Q: Do you think that conventions are taking the place of fanzines?

A: To a certain extent; but I don't think that the fanzine is "dying". We're not seeing as many genzines today as we used to simply because they're too damned expensive to produce. But look at the three clubzines published by the ABC. They really aren't "just" clubzines--in fact, they're mini-genzines sponsored by the clubs in Atlanta, Birmingham, and Chattanooga.

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CSFA Interview (cont.)

So the fanzine is still a lively art. And if the price of gasoline keeps going up and up and up, fanzines may once again take on a special significance as fans more and more reach the point where attending a lot of conventions is impossible for them. The thing that makes conventions popular is the face-to-face contact. But fanzines are still an important means of communication between fans. And I think that they will continue to be important for a long, long time.

Q: With regard to the ABC: you know that, recently, they've been involved in putting together a large genzine called SUNCATCHER. What do you think of all this? Is there anything to the notion that the ABC is one big happy group of fans? Can they get along long enough to put together a genzine?

A: It's a nice concept, but as you say, it's having trouble getting off the ground. The problem seems to be that the individual clubs are having trouble cooperating. And without cooperation you just can't have a big happy bunch of fans. Basically, the three clubs see themselves as "separate clubs". I wish that it weren't like that, but there is no point in being judgemental about it. There are a lot of people in all three clubs who just don't give a damn about ABC. All they really think about is the local club. The only people who care about the ABC are the three or four most active people in each club, but that isn't enough to make it work.



Q: Tell me about you, and music, and what it means to you.

A: I started taking piano lessons when I was five years old. And then at the age of fifteen, I lost interest. There was a period of about five years there that I didn't take any piano lessons at all, and I began to listen to a lot of rock music. But then there came a very critical point in my life--everything was just falling apart for me then--and I started thinking, you know, "what am I going to do??" And I realized that the one thing that I had always wanted to do was play the piano. And so I decided to go to school and study piano on the university level.

Music is important to me. I won't say that I can't live without having a career in music, but it is something that moves me. When I hear something very beautiful, it can move me--it's a deeper feeling than anything else I've experienced, a natural high--it's sometimes the most intense feeling that I've experienced...it's hard to explain or put into words. Really.

Q: I'd like you to describe yourself. And then I'd like you to describe you as you think other people see you.

A: Well, I think of myself as a good friend to people, and sensitive, and intelligent. A person with talents and interest in both the arts and science. A person who could very definitely make a good husband to a woman and who would care about her very deeply.

As for how other people see me; sometimes I'm afraid that other people see me--women especially--as a kind of "teddy bear" type of guy. You know, the kind of person that you love to be friends with but that you can't take seriously as a husband or boy friend. I think most people pick up on my intelligence. And I think that I used my intelligence as a kind of "shield" for a very long time, for fear of being hurt, without knowing it. And I'm sure that I came across as rather arrogant then.

I try my damnest not to do that nowadays, but I still catch myself once and a while. I think people see me as a good, dependable worker when it comes to fanish endeavors. At least I hope that they do.

Q: Who's the most significant fan in southern fandom?

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CSFA Interview (cont.)

A: Meade Frierson. He still is the "force" behind the Southern Fandom Confederation, which to my mind is the glue that holds southern fandom together. I think that we could survive without the SFC now, that with the clubzines. But there is a lot of southern fandom that has nothing to do with the ABC. Through the SFC we get reports from groups like Florida, whom we wouldn't hear from otherwise, I'm sure, and assorted other groups--and it's this sort of tying together of information from all over the south--zines, clubs, conventions, and so forth--that makes the SFC significant. Meade's activity has slacked somewhat lately, but he is still working hard to keep the SFC a going concern. And that makes him the most important fan in the south right now.

Q: Have you ever written SF?

A: One or two tiny little things that were

CHAT-10CS

EDITED BY NICKI LYNCH



Harry J.N. Andruschak

P.O. Box 606

La Canada-Flintridge, CA 91011

I have
received
37, the
third annish.

Congradulations on a fine effort. Few fanzines last even two years, nowadays.

As for the Atlanta in 86 bid...I'd vote against it, most likely. Mostly on the grounds of lack of facilities.

As for lack of experience, that may not be a problem. If I were stupid enough to run a Worldcon bid, I'd do it along the lines of my NOREASCON II report. Which is...cut out all fringe programming and tell the fringe fans, flat out, they aren't wanted. Along with the weapons ban to keep out one set of nerds, all you need is the ERA boycott to keep out another set of nerds.

This might bring the con down to NORTH-AMERICAN size, which wasn't too badly run if you overlook the movie program...and

the worst, most ungodly things that you've ever seen. I should have burned them a long, long time ago. I realized at the time that I didn't really know all that much about people. And that was a revelation for me then! And so I swore that I'd never write again until I knew what I was talking about.

I haven't written anything since that time. I wouldn't say that I'll never try it again, but I'll have to feel more comfortable about life and about people before I do it again.

Q: Your philosophy?

A: Oh God! I don't really put a lot of thought into that stuff. I guess I think more in terms of ethics than anything else. I'm not at all religious, but I do have morals that I live by. I don't think that it's right to hurt others, unnecessarily. Um...that's the long and short of it.

of course my idea of a worldcon involves minimal movies.

Of course, since the nerds and fringe-fans control site selection, such a proposed program for a worldcon has no chance whatever. Which may be jsut as well. Worldcons are hard on the concom, and unless the group has years of working together at large cons, like LA and Boston have, there is nothing but heartbreak awaiting the south. The way Phoenix Phandom was fragmented by Guanocon should serve as a awesome warning to neos.

Leave the '86 con to Philadelphia and the '89 con to Boston.

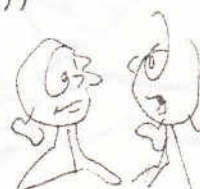
1992, now, id someing to think about. Australia in 83

LA in 84

South Gate Again in 2010!

((Thanks, Andy!

Lack of facilities? Other national groups (such as the American Booksellers Association) see to have little problem getting facilities to host their conventions in Atlanta. Also, there is NO Atlanta in '86 bid, just the rumor of one and discussion.))



Bob Barger
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I have considerable
difficulty in com-
menting on anything
that took place at

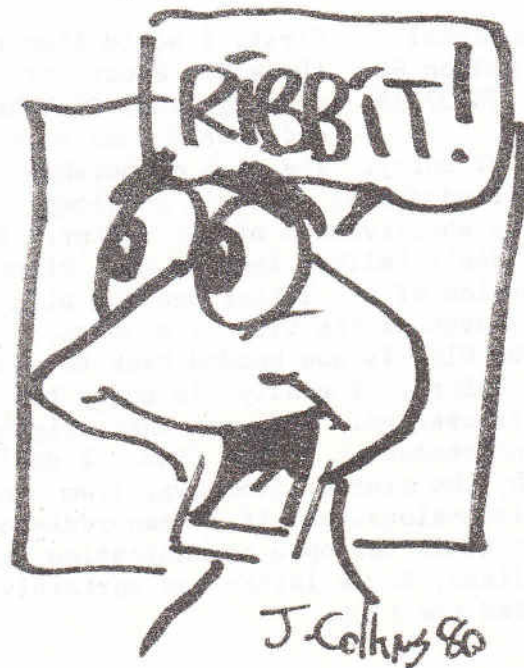
the last club meeting. Basically, I think it is completely ridiculous to say, as some did at the meeting, that Tim was trying to take over the club. He was merely stepping in to fill a vacuum. Nobody else seemed to be interested in running things, so Tim had to. Likewise, I think it unfair to say that Ken is trying to take over the club -- though I can easily see how people could reach that conclusion after the short article in *CHAT* where in he made himself sound like an utter ass. I appreciate Ken's humor in the article, but only after reading it twice, and only because I know Ken, was at the so-called SMOF meeting in question and could see how he was exaggerating the events at that meeting. I think you had every right in the world to print Ken's article -- but I think you showed a poor sense of judgement in doing so without first asking Ken to tone it down to a more understandable level and remove the antagonistic attitude of it.

But all of this is just trivial compared to the point raised by one member of the club at the meeting. She stated to the membership that she felt she didn't belong. Hey, we will work out all our differences eventually, but if we don't make other members feel they belong, the club is in trouble. Sure, most of us feel we belong because we're in SPPA or SAPS or attend all the same conventions. But what about all these good members of CSFA who don't belong to apas and who don't attend cons regularly? What do we do to make them feel they belong? Or do we just ignore them? I don't want to see CSFA ban parties. Do that and I'll damn well stay in Knoxville... I like parties, but I like fannish parties above all. Yet, on the other hand, discussions on SF and related topics are a needed part of club activities, if for no other reason than to draw out new members and get them to interact with other club members. There is no reason both the party and discussion factions can't have programming that they can be contented with. The club needs both to be a healthy club.

that this will not occur. Rather, my feeling is that CSFA should not use its resources for parties at the expense of everything else. This would not be fair to club members with other interests. There is room for parties, but at intervals where the club can recover financially and club members can recover physically.

As for our printing Ken Scott's editorial, you sound as if we should exert censorship over what appears in *CHAT*. As long as he doesn't libel anyone (no names were mentioned, unlike your letter) and sticks to his opinion and beliefs, I'll resist trying to mold his opinion to what others think it should be. And note that we didn't send your letter back to you to get you to tone it down and remove your antagonistic attitude, either.

Obviously, we want new members (and old ones too, for that matter) to feel they belong to the club. Just as one can claim that a totally sercon approach can chase out people, so can a totally party approach (I can name at least three people who aren't coming to meetings any more because the club got further away from discussions and the like than they liked). Therefore, don't you think that a mix of parties and SF-related discussions would best suit members' likes? And there is invariably some kind of meeting-after-the-meeting party. I just don't buy the idea that we should have a party atmosphere at the expense of everything else.))



DL responds: ((I don't think you were paying full attention if you think that there will be no more CSFA parties. The party this very month is demonstration

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Thanks, again,
for CHAT. I was
pleased to see
that Charlie

Williams honored the Great Ghod on the cover. It is necessary to do this occasionally in order to appease the Great Ghod Chat's wrath. Otherwise, his whiskers twitch, his terrible claws begin to unsheath, and fandom trembles under his awful yellow stare.

((Thanks for the note! How could we do less for CHAT, it being the third annual ish of CHAT. We were lucky that Charlie had the cover when we needed it!))



Norman Michal
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First, I would like to thank Ken Scott for getting (the) Club headed toward some semblance of unity. The Club membership has drifted apart. I don't go along with the abrasiveness of his letter. I really don't believe few, if any, viewed the portion of his letter dealing with the takeover of the Club as a joke.

The Club is now headed back to what it was before. I really did enjoy the book discussions. This was what originally interested me in the Club. I don't know why the club drifted away from the book discussions, but if we can rediscover our goals and open communication along those lines, Ken's letter has certainly benefited the Club.

Having summer meetings/parties in a nice clubhouse certainly is better than holding the meetings as before in the Bank Building without air conditioning. What we need to do is to get back to the basics with the core of our programming being book discussions. I see nothing wrong with having a party after the programming occasionally.

The main problem I see facing the Club now is getting the membership committed to supporting completely the book discussions (this means to read the books). I do not believe the Club should break into splinter groups for different programming. What we need now is unity and some common goals. The club will survive!!!

DL responds: ((Well, I didn't believe Ken was really intending to take over CSFA. The only other letter we received (from Bob Barger) on the subject leads me to believe a lot of other people didn't either.

There is indeed room for book discussions in the CSFA programming; perhaps if more popular books were selected, more people would be interested. At any rate, I don't think we should exclusively select books as topics of discussion; the upcoming Chalker discussion is one example of an alternative.

And, while it is nice to get away from the Bank Building in the summer, it doesn't mean that we have to hold a party every meeting at the Rustic Village Apartments.))



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In the Oct. ish
of CHAT, Charlie
Williams brought
forth a rebuttal

(of sorts) to the opinion on Robert A. Heinlein's *The Number of the Beast* which Bob Barger had written for the previous issue. Now, all the members of the Knoxville Slan Shack have argued the points about this work of fiction at some length. I feel I should also set forth my "opinion" in print as have Barger and Williams (and I invite R. Burke to refute my opinions in a future CHAT). So....

Charlie, I really am disappointed with your review. I had thought you were concerned with SF literature, and the advancement of the standards of this genre of modern fiction, one of the few which supposedly breeds quality and honors such. But instead you have fallen into the trap that oh-to-many-fans have fallen into in SF fandom. This is the disease which (no personal offense intended) I refer to as "constipated awe". You criticize Barger for giving an opinion of Heinlein's book rather than a critical review. Is your "biased" review any better? And at the same time you use the structure and terminology of formal exposition, but fail to realize the implications of your own statements. For example—in my opinion, describing a book with terms such as "self-indulgent", "a colossal in-joke", and "formula characters" (all terms I agree fit this book most aptly) do not indicate that Heinlein's book is great. Or for that matter just good. Or worthy of reading. More like one worthy of being forgotten.

Heinlein has already lost touch with this reality and over the last 15 years has increasingly lost touch with his fiction. In my own personal opinion, *The Number of the Beast* is a piece of poor faan fiction, unworthy of even seeing print in the pages of SFPA. That is my "opinion". Beyond that I'm not giving to use quotes or footnotes as I can't force myself to reread this piece of garbage. Fans of the man once called the greatest living SF writer, author of such classics as *The Puppet Masters* and *Double Star* had best ignore his newest book is they wish to view Heinlein's image as untainted. Otherwise you'll get ripped off by the man and his shoddy publishers (who put out a cheaply-bound, poorly illustrated, over-priced edition of this book. Rusty's

copy is falling apart after two readings. Mine came apart the second time I thre it against the wall trying to read it.).

In conclusion, my paresonal viewpoint sees only three positions that can be taken with Heinlein's *The Number of the Beast*:

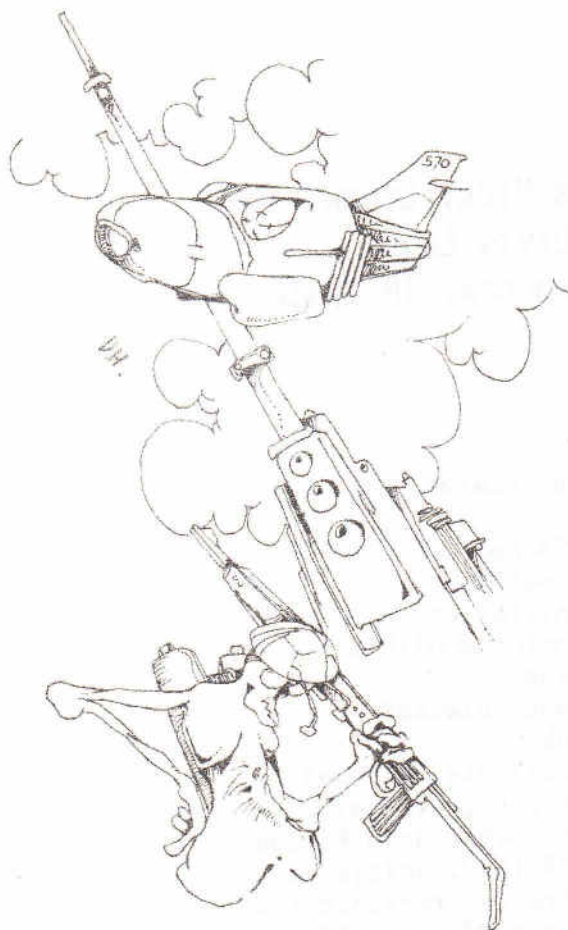
- (A) One hasn't read it
- (B) Enthusiastic praise
- (C) "It's a piece of shit."

Whichever is right is undeterminable at this point. But I'm not worried about seeing this book readily available after Heinlein is pushing up daisies.

((Thank you Vernon. I fall into catagory (A) after perusing the first chapter. I believe in keeping a favorable view of my favorite writers who have fallen into writing trash.

Spider Robinson, in his review of *The Number of the Beast* in *Destinies*, remarked that people would either love or hate the book, but either way they would talk about it!

Rusty, do you have a follow up?))





We also heard from: Frank Doss; Mrs. Pauline Barker; Ted Guerin; David Heath, jr.; Jeanne Gomoll; David Pettus; John M. Ford; Ralph Roberts

Artist Credits: Jerry Collins/David Heath, jr. - cover; Jeanne Gomoll - page 2; Charlie Williams/Bob Barger - page 3; Roger Caldwell - page 4; David Heath, jr. - pages 5, 8 (both illos), 10 (middle), 11; Jerry Collins - page 7, 9; Laurel Beckley - page 10 (bottom)

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