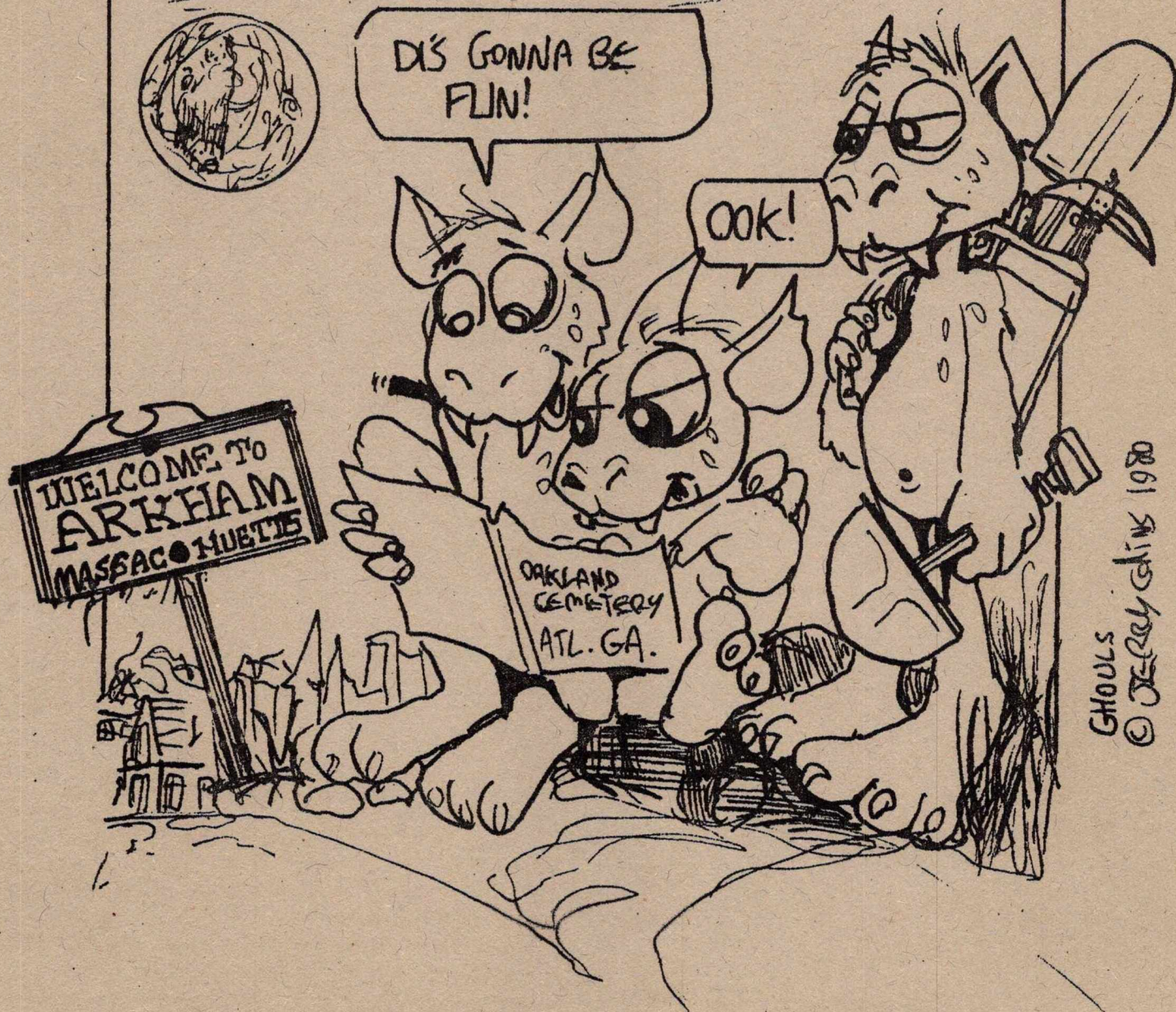


# Otarantes



GHOULS  
© JERRY GILKS 1980

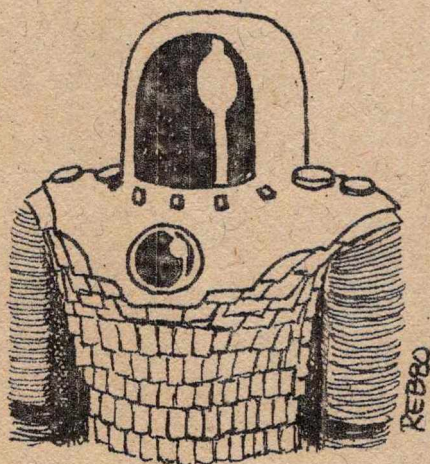
# KUBLA

Kubla Khan Ate, the eighth annual Nashville sf gathering, was held over the May 2-4 weekend, with a crowd of over five hundred people showing up to meet GoH Stephen King and to gaze at the artwork of Boris Vallejo, artist Goh.

The convention was extremely lightly programmed (a contributing factor to this was the failure of Vincent DiFate to attend the con as hoped, thereby eliminating his popular slide show), and less use was made of GoH King as a speaker than one might have wished, but the programming itself was enjoyable for the most part. The film program seemed a bit haphazard, probably because many of the films were loaned films and thus it was difficult to make up a schedule until the last minute.

King gave an informative and interesting talk on types of horror on Saturday afternoon, and made himself available for the duration of the con for autographs, conversations, and photos. Boris Vallejo was a bit more elusive, but he was seen now and then.

Huckster room facilities were very minimal, with hucksters having to sell out of their sleeping rooms--there was no space for individual huckster tables. The art show was extremely cramped and reshuffling of arrangements made for a few lighting problems--by Friday afternoon at 3:00, all display space was filled or reserved, and new display boards had to be fitted in, while art had to be packed together to make room. The hotel was typical Quality Inn, overpriced, only one working elevator for part of the con, and poor air conditioning. Somehow, though, the large number of room parties, the well-stocked con suite, and the casual atmosphere of the con made it work fairly well.



## FAN NEWS

ASFiC member Brad Linaweaver, frequent contributor to the pages of ATARANTES, is officially a published professional; the July FANTASTIC contained a short story by Brad entitled

"The Competitor." Hopefully, this sale is but the first of many (incidentally, Brad mentioned the club in the biographical information in the same issue). Brad was published twice in one week, in fact; the second publication was a letter of comment in the April 18, 1980 NATIONAL REVIEW, making mention of Harlan Ellison's mention of NR in his interview in THE COMICS JOURNAL.

Last issue's announcement of the title of ABCEDARIAN for the ABC clubzine/genzine (actually, a genzine published by the ABC group) turned out to be premature; the title is now officially SUNCATCHER, and the first issue will be available at the DSC, it is hoped.

FAN PLUS, David Pettus' fanzine whose first issue was reviewed in ATAR #33, has been cancelled. David cites escalating printing costs and slow cash returns as the reason for the cancellation.

HUGO



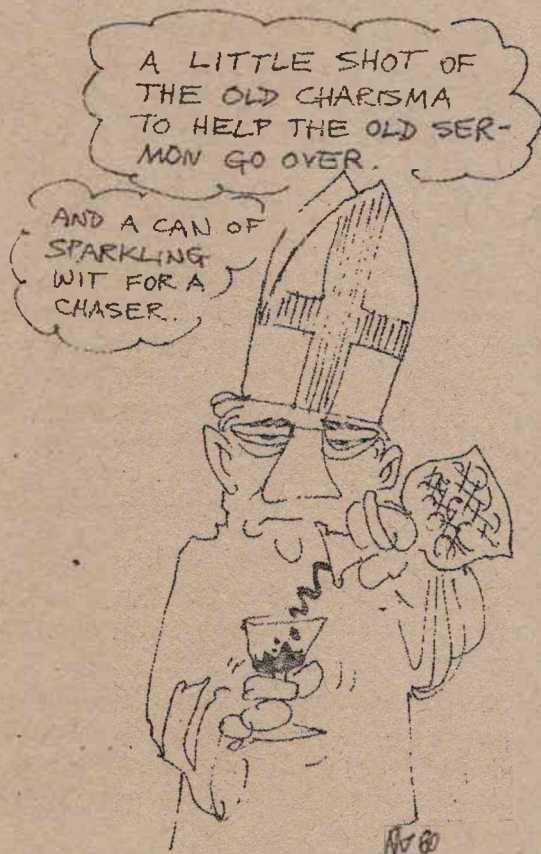
Hugo nominations this year are as follows: NOVEL - Fountains of Paradise, Arthur C. Clarke; Harpist in the Wind, Patricia McKillip; Jem, Frederik Pohl; On Wings of Song, Thomas Disch; Titan, John Varley. NOVELETTE - "Fireflood", Vonda McIntyre; "Homecoming", Barry Longyear; "The Locusts", Niven & Barnes; "Options", John Varley; "Palely Loitering", Christopher Priest; "Sand Kings", George R.R. Martin. BEST NOVELLA - "Battle of the Abaco Reefs", Hilbert Schenck; "Enemy Mine", Barry Longyear; "Ker-Plow", Ted Reynolds; "Moon Goddess and the Son", Donald Kingsbury; "Songhouse", Orson Scott Card. SHORT STORY - "Coin These", Ted Reynolds; "Daisy in the Sun", C. Willis; "giANTS", Edward Bryant; "Unaccompanied Sonata", Orson Scott Card; "The Way of the Cross and Dragon", George R.R. Martin. NONFICTION BOOK - Barlowe's Guide to Extraterrestrials, Barlow and Summers; In Memory Yet Green, Isaac Asimov; The Language of the Night, Le Guin, ed. Wood; SF ENCYCLOPEDIA, Nichols; Wonderworks, Whelan.

## atarantes

ATARANTES #35 is presented by Cliff Biggers, editor; this zine is the official publication of the Atlanta Science Fiction Club (ASFiC), and is available free to all members. Out-of-town and/or non-meeting attendees may subscribe at \$3.50/12; the zine is also available for The Usual (trade, contrib, etc.). Contents copyright (c) 1980 by Cliff Biggers; all rights revert to creator/contributors. Brad has something for colophons, by the way. Letters of comment are solicited.

DRAMATIC PRESENTATION - Alien; The Black Hole; The Muppet Movie; Star Trek: The Motion Picture; Time After Time. PRO ARTIST - Vincent DiFate; Stephen Fabian; Paul Lehr; Boris Vallejo; Michael Whelan. PRO EDITOR - Jim Baen; Ben Bova; Edward Ferman; Stanley Schmidt; George Scithers. BEST FANZINE - File 770; Janus; Locus; Science Fiction Review; Thrust. BEST FANWRITER - Richard E. Geis; Mike Glyer; Arthur Hlavaty; Dave Langford; Bob Shaw. BEST FANARTIST - Alexis Gilliland; Jeanne Gomoll; Joan Hanke-Woods; Victoria Poyser; Bill Rotsler; Stu Shiffman. JOHN W. CAMPBELL AWARD - Lynn Abbey; Diane Duane; Karen Jolley. GANDALF; GRANDMASTER AWARD - Ray Bradbury; Anne McCaffrey, Marion Zimmer Bradley, Patricia McKillip, Jack Vance, Roger Zelazny.

Avid ATARANTES readers and enthusiasts will note that ASFiCon fan Goli Mike Glyer is nominated for a Hugo, as is his fanzine FILE 770; ATAR contributor Arthur Hlavaty, whose logo graces page 2, is also nominated as fanwriter, and contributor Alexis Gilliland is nominated as fanartist. Yay team!



## Choice Morsels

Harlan Ellison and Ben Bova have won their lawsuit against ABC for their story, "Brillo", which was liberally borrowed from to form the series FUTURE COP; the authors won \$275,000.

000, and TIME reports the Ellison plans to use some of the money for a billboard proclaiming a victory for writers. In an item related by theme only, SCIENCE FICTION REVIEW's Elton Elliott reports that A.E. Van Vogt is discussing the close similarities between ALIEN and his stories "Black Destroyer" and "Discord in Scarlet" with 20th Century Fox, hoping to reach an out-of-court settlement.

THE GIRL, THE GOLD WATCH, AND EVERYTHING is being released by Operation Prime Time programming to various television stations across the country next week; in the Atlanta area, WSB will carry the adaptation of the John D. McDonald novel Wednesday, May 21st, at 9:00 pm.

GALACTICA has been cancelled; apparently the 1980 version did little better than the 1979 version. BUCK ROGERS has been renewed for next season, as has MORK AND MINDY, although there is talk of bringing back some of the first season regulars for M&M to restore its place in the ratings.

If you can accept talk shows as news sources... plans are underway for a second STAR TREK film, according to George Takei, although it is still fairly tentative. The movie evidently made enough money that Paramount is considering trying it again.

Piers Anthony is writing a sequel to SPLIT INFINITY, currently available in hardcover from Del Rey Books; the sequel, BLUE ADEPT, will be the second book of a trilogy. Piers is also involved in his first horror novel, THE SHADE OF THE TREE, and somewhere in the back burner is a fantasy novel, IF I PAY THEE NOT IN GOLD, I WILL PAY THEE IN SILVER. And in addition, Piers has sold MUTE, an sf novel, to Avon books.

Baronet Books has abandoned its sf publishing plans, and the first book to go was the scheduled second part to THE STARS MY DESTINATION by Bester and Howard Chaykin, a "visual novel" produced by Byron Preiss' company. Orders for the book are not being refunded--instead, people are being offered \$20 worth of Baronet Books in lieu of the \$15 they send for an advance hardcover edition.

LOCUS reports that last year was a recordsetting year for sf, with over 1200 titles published in the field. \*sigh\* and I keep having ambitions to be a completist collector....

TWILIGHT AT THE WELL OF SOULS is the title for the final Well World Book, due out from Del Rey before Christmas.

Stephen King has a new novel, FIRESTARTER, due out this fall; next year should herald the release of DANCE MACABRE, King's analysis of the horror field. Meanwhile, Kubrick's film of THE SHINING should be out nationwide by the second week of June; King warns that there were alterations on the book, including a possible change of the ending of the novel for the big screen.

Memberships for ASFiCon are available at 6045 Summit Wood Dr., Kennesaw GA 30144, for \$10; R. A. Lafferty has been added to the list of pros attending, along with Jack Massa (MOONCROW). Dealers' tables are still available, but are going fast!

This is the conclusion of the Monogram/ Lugosi section of "DerkKrapp" (at least for a while). The next installment will discuss Lugosi's film work in the fifties and the unbelievable bombs he made toward the end of his life (some far worse than anything done by the studio under discussion, incredible as that sounds). Onward to the business at hand.

**RETURN OF THE APE MAN:** I've mentioned this film previously, but it deserves an award as the funniest of all the Monograms, Lugosi or otherwise. No deliberate comedy by that studio was ever as good. I only wish I had a copy of it here for viewing. (A friend of mine in Tallahassee, Florida own his very own 16mm print of the movie. Now you know about my friends.)

**RETURN** begins with Dr. Lugosi demonstrating a great discovery to Dr. Carradine: freeze-dried winos. No, seriously, some tramp has frozen to death in the park and Lugosi demonstrates that it is possible to revive the man if he froze quickly enough. (which he did.)

Now if you had Lugosi's secret, what would be the next reasonable step to take? Think it over. Use logic. Be scientific.

Right! You'd mount an expedition to the arctic to find the remains of a quick frozen Neanderthal man. I mean, what else could you do with it?

So there they are, Lugosi and Carradine, standing in front of this just plain awful arctic set, while two extras make believe they are using picks to break up the "ice" in the background (one of them never comes near hitting anything with his tool; he just swings at the air). Lugosi starts raving about how he doesn't miss the comforts of civilization (unlike his complaining assistant) because he is married to science! Such a line moves the gods to pity, and they let Lugosi discover a hairy caveman trapped in Saran-Wrap, with long-johns sticking out from his bearskin, or whatever.

They return to civilization. (The trip is depicted, as always, in Monogram, with newspaper headlines.) Now if you were Dr. Lugosi, and you had a dumb, ungrateful caveman, and a dumb, ungrateful assistant, what would you do? Why, you'd put an electric grid under a rug, have Dr. Carradine stand on it, "freeze" him in place by the shock, and tell him that you were going to transplant part of his brain into the Neanderthal man. What else?

So Lugosi does. The ape man is just as stupid as before...if you overlook his new-found talent to play the piano and his sudden lust for Carradine's lady-friend. When he runs out of the girl's house, the Monogram cops notice that he leaves big

footprints behind. Do they suspect Bozo the Clown? Why, no, they figure that nothing human could leave those prints.

When Dr. Lugosi is dying at the feet of the typically ineffectual police--who emptied their guns into the ape man but couldn't keep the critter from beating up the doc--they ask him why bullets have no effect. It seems that bullets hadn't been invented in the ice age, and so can't hurt a caveman. (Monogram metaphysics!!!) Only fire will do the trick, warns Lugosi, who had been using a blowtorch to keep the ape man in line. Guess how the movie ends. You get one guess. (I wonder if an A-bomb would kill the ape man. But would that count as "fire"?)

**SPOOKS RUN WILD:** This, for me, is the second dullest of the Lugosi Monograms (after VOODOO MAN). The East Side Kids engage in their usual low-brow humor, and Lugosi fails to kill them. His only excuse is that he turns out not to be the deranged sex killer. (Yes, a sex maniac is loose; and just what would be his interest in the Bowery Boys anyhow?) He is merely a harmless magician who the boys mistake for the killer. Rats. The most interesting thing in the movie is the magician's dwarf companion.

One funny moment is probably an accident. At a gas station, Lugosi asks for directions to the local haunted house, and then drives off before he has adequate information. The fact that I laughed at that should tell you something about the rest of this movie.

**THE APE MAN:** (I haven't mentioned this before, but this flick has no thematic connection at all to RETURN. Does this mean that it was such a hit that they had to make it sound like they did a sequel? I don't believe it!) This one has the best ending of the lot. All through the movie there is this weird looking individual in an overcoat who just hangs around. You're sure he's a flasher. Well, a character in the story asks this guy what his interest is in the proceedings. "I'm the writer," the man announces. "Screw idea for a story, wasn't it?" He rolls up his window and on it you can see written THE END.

Heh heh. Heh heh heh. Ho ho. Hee hee. Ha. Ha ha ha. Haaa haaa haaa. Heee hooo haaa. Hahahahah. Arrrrgghhhh...

... ..

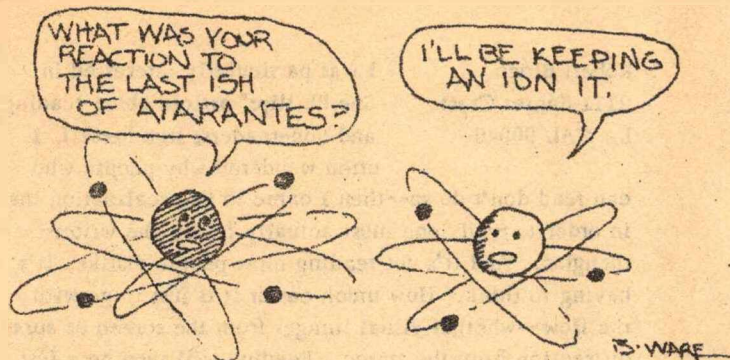
And now for the award for the Most Monogram Like Lugosi Movie by Another Studio. The envelope please...the winner is from PRC: THE DEVIL BAT. Bear in mind that PRC was an even cheaper outfit. Don't believe me, eh? Just wait till I do some columns on it!

Be here next month for something more chintzy than PRC. I will give a prize to anyone who comes up with a cheaper movie than PLAN NINE FROM OUTER SPACE.

**NEXT:** The coming of Lobo.

**ART CREDITS** - cover, Jerry Collins; p. 2, c.1, Rusty Burke; p.2 c.2, Charlie Williams; p. 3, Alexis Gilliland; p. 5, Bill Ware; p. 6, Steve Fox; p. 7, Roger Caldwell; p. 8, Brad Linaweaver; p. 10 c.1, Jerry Collins; p. 10 c. 2, Wade Gilbreath. All titling by Cliff Biggers, except ATARANTES logo, page 2, by Arthur Hlavaty.

**DER KRAPP**  
brad linaweaver



Vince Lyons  
304 4th Street  
Augusta, GA 30901

"All You Zombies" first appeared in 1959. Are the Balrogs supposed to be at all related to the real world?

((Well, they are primarily fantasy awards, so maybe in some alternate timeline, Heinlein's just now beginning to write "Starship Soldiers", pre-title-change...))

I really hadn't thought that I'd be writing any locs anytime soon (between getting ready for Rufus' impending arrival and moving into a new house and med school I don't have any time for such silliness) but I decided that since Deb has announced to the world that Janice is due at the same time my wife Janet is due, I wanted to be the first to congratulate her publicly and also the first to ask why didn't we learn of this earlier? After all, if she's coming back to the States for the con...

The cover rates a "no comment". Arrghhh... I read Sue P.'s piece--Edgar Allen Poe didn't write "stuff". ((Sure he did; don't you recall "The Pit and the Stuff", or "The Cask of Stuff", or "The Telltale Stuff"?))

Humble apologies for being on the "shamey-shamey" list but unfortunately, it looks like we'll stay there for a bit (a wee bit) longer. The above-mentioned house has used up ready cash for the next couple of months, at least.

Oh, yes; as far as Rufus goes, we're working hard at Lamaze exercises, getting a nursery ready (and you thought nurseries were just for plants) and trying to pick out a girl's name, just in case. Other than that, we're sitting. Sometimes we sits and thinks, other times we just sits.

Deb Hammer Johnson Who bothers to read your colophons, 2 Tyler Street anyway.... I will play picky and point out that you left my address off my teenie loc excerpt, and I was taken to task by my "fans" who follow my travails in these pages. ((Ooops))

You're probably featuring the Hugo nominees in thish (#35) ((yup)) and for the first time, I actually know and care about most of the nominees. The fan awards are the ones I follow most closely, and it's pleasing to see both Mike and Arthur Hlavaty get well-deserved nominations. I'm not that up on the Nebula nominees, but I am discreetly rooting for my favorite authors' newest works.

# LOTS OCS

The Best Bit of News in the FANEWS column was about the Knoxville SF and Fantasy (KSFF or "Kiss-off" organization) getting organized. It seems to have a line-up that includes representatives of the major sf interest groups around the area, and once they can get some input from the Satyricon people (John and Connie Neal), it will be solidified.

Sue's column was food for thought (and had a nice Collins illo); as a person currently making her living through reading, I don't feel the situation is as dire as she presents. Widespread literacy is only half a century old, and there are many who doubt just how widespread that is. For the past century, public tastes have centered around pulps, magazines, and hardbacks in what might be termed "disposable literature"; the visual media have replaced some, but not all of the appetite for light and trite entertainment. On the deeper level, I think one's media affiliations are metabolic. Some people physiologically respond better to reading. It takes a lot of eye co-ordination that has to be learned (ask a dyslexic kid about this, and the ability to essentially go into a trance, lower the metabolic rate, and merge into the process of mentally creating an environment from the writer's skill. ((You mysticize the reading process a great deal; there's no trance/decreased metabolic rate whatsoever in reading, and in fact the reader is actually more aware of his physical surroundings than the intense viewer. It does take eye coordination, but no more than the average person has; dyslexia is an often-overdiagnosed ailment that is a neurological impairment, and not a common or "near-normal" state. But I get your point, anyway...)) Some folks can't seem to do that, or enjoy it, and I think it's just an inherent thing. I resist the whole idea that watching television makes one stupid, or has lowered the national consciousness or somesuch. It's different from print media, and works best when supplemented by it. I even have books that I read while watching teevee, and it all blends together in an offkey harmony.

Brad's column continues its course, and has his wittiest synopses of Lugosi films so far ((Note his art thish, too)). Dan Taylor's STURN III continues in the tradition of trying to make some sort of reason and rhyme for that coherent mess. At least it has inspired some funny-to-read-reviews. Susan's commentary on BRAVE NEW WORLD makes me glad I missed it, though sometimes I enjoy seeing a bad production so I can pick it apart.

Best illo is Charlie's on the bacover. I don't know if you planned it on purpose, but the raindrops are coming from the meeting notice, and it's a beautiful effect. ((It was intentional, as evidenced by the "rain-or-shine" remark in the club-meeting-notice.)) Arthur's numeral of comment was a fitting rebuttal to your horrendous pun-illo "letter of comment"; you should realize that just about all the artwork thish is solid pun...

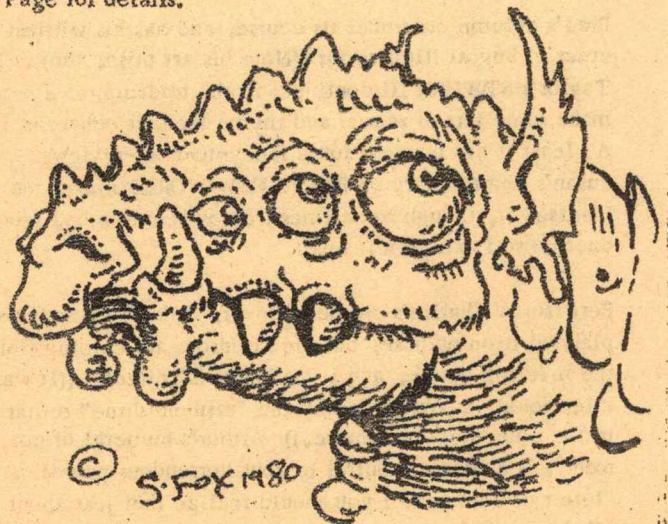
Grant Carrington I'd love your roc issue, but right now North Augusta, SC BLOWS AGAINST THE EMPIRE is rocking my house down, so I have more important things to do...

At the end of March, early April, I went to NY for a computer conference, at which the keynote speaker was Dr. Carl Hammer, whom I worked with when I was at Goddard Space Flight Center and he was still with Univac, as he still is. To commemorate my return to the Big Apple, the transit workers shut down the subways and bus system.

I delivered the manuscript for DOWN AMONG THE IPSIER to Berkley, but I have yet to receive a check for it, so I don't know if it's acceptable or not. I picked up the manuscript for SON MY SON from Adele Leone and gave it to Denise Marcell, a friend of Adele's who's a mainstream agent. I talked to Jim Baen of Ace and Jim Frenkel of Dell, trying to get them to pry a copy of TIME'S FOOL out of Doubleday's hands for a paperback bid. I spent most of Thursday afternoon in the bar at the Waldorf Astoria (where the convention was) talking with my old NYU roommate, Max Gourley, who's still trying to make it as an actor after all these years. Pat LoBrutto of Doubleday took me to dinner Friday afternoon, and told me that TIME'S FOOL will be published next year sometime between February and April. I still don't have it in writing, however.

Before going to NY, I started work on a play, DRUMMER BOY, which I gave up on my return and went to work on the first pages of three novels: OUR LADY OF THE STARSHIP (with Al Thorburn), MEADOWLARK, and THE INSTRUMENTS OF WAR. Al came up from Gainesville a weekend later and we talked over them all, and I got down to serious work on INSTRUMENTS after he left.

UFO!, the play Tom and I wrote six years ago, is being considered for performances by Archcon, Noreascon, and The Peachtree Walk Theatre Company--oh, and Augusta College. Finally, the second annual meeting of the PBC will be held in Pine Mountain again this year. See Jerry Page for details.



Robert Bloch I was particularly interested in Sue Phillips' article about reading and non-readers; like herself, I often wondered why people who can read don't do so--then I came to the realization that in order to read, one must actually follow the writers' thoughts. And it's not reading most people dislike, it's having to think. How much easier it is just to go with the flow--whether visual images from the screen or aural distraction from the stereo. Reading will soon be a lost art--like hog-calling, and courtesy.

Mike Glicksolin I can empathise with Sue Phillips even though I read very little nowadays compared with what I used to be able to read. I remember once being astounded when Harlan Ellison told me that US government statistics showed that something like 90% of the books bought in the US were purchased by something like 5% of the population. Those may not be exact percentages but it was something just about that extreme and it shocked me.) I usually have half a dozen books around that I'm in the process of reading and, like Sue, I just can't imagine what it would be like not to read. (How do such people go to the toilet, for example? Surely it's impossible to sit on the can without a book?) Still, I know there must be such blinkered individuals because my own dear brother never read an entire book until he was at least twenty. (Happily he grew out of that but undoubtedly other like him continued to avoid the printed word in favor of pictures on a boob tube.)

I don't go to many movies now (and with my own Betamax I'll go to even fewer; I'll just wait until they show up on HBO and get my own copies of anything I'm interested in) and haven't seen such obvious turkeys as SATURN 3 but I enjoyed the review of it in the local paper. They panned it, of course, under a headline which read "Saturn 3, Audience Zero."

After they got the Savage into the Brave New World I thought the movie picked up and became quite watchable. It certainly didn't seem like three hours had elapsed when it ended. Of course, it didn't seem as if the two of us had finished a whole bottle of good scotch (and George doesn't drink, he just dabbles) so that may have had something to do with it.

Stven Carlberg Your columnists have the fortunate tendency to get better each time I read another installment. It beats me why Brad Linaweaver's fifth in a series of plot summaries of Bela Lugosi's worst movies should seem substantially more entertaining than the first; nevertheless, that's my steady conviction. Sue Phillips simply becomes more skilled at getting across an intriguing notion or two in column format each time she puts her hand to it.

continued on page twelve

# CALABANS and THRANK sue phillips.....

Critics must lead incredibly lonely lives. No matter what they do or say, somebody hates them. Reviewers, being a sub-species, have the same problems. Why, then, try to review or criticize and what is the difference?

Well, if I had my druthers, I'd take a reviewer over a critic any day. This is because, in my opinion, reviewers merely tell you whether or not they liked a book, and a little bit about it. They let you make up your own mind.

Critics, on the other hand (and there is a fine line between the two), not only tell you those things, they attempt to explain why it is as it is and whether or not it would be better if the author had done this or that. The worst critics present their opinion as gospel and take it amiss when someone disagrees with them.

That's all criticism or reviewing is, anyway. Opinion. I regard someone who tries to force an opinion down my throat as one of the lowest of the low. That's why I prefer to read, and to be a reviewer. I'm willing to give people a chance to make up their minds, not make it up for them.

Why criticize? I'm not sure. Because it makes someone feel good to think his opinion holds weight. Because they like to find fault. Because they like to be bitchy. Or because it makes them feel good just to put an opinion in print. Realistically, perhaps because good criticism (and there is some) helps some writers to find and work on their weak spots.

Of course, that's just my opinion...

\*\*\*

Fans have an extraordinary range of interest both in and out of sf. Music seems to be one of them. I find a lot of talk about music in apas to which I belong. Why?

I think a great deal of it is because fans, as a group, are interested in creation. Creativity shows itself best in writing, be it fiction, prose, poetry, or...music.

Right now, for instance, I'm listening to WREK, the GA Tech radio station. Music seems to make a marvelous background for writing, at least fannish writing. Consequently, I think, we pay more attention to what is and whether we like it, and if we do, why we like it.

The range of musical interests itself is wide. Classical, folk, rock, new wave (the controversy between that and old wave is almost as lively in music as it was in science fiction a few years back), punk, etc. And there are quite a number of musicians in fandom.

This interest in music finds its logical extension in filking, of which I am a proponent. Filking combines music and sf, two of the strongest interests fans have. It is a double creation.

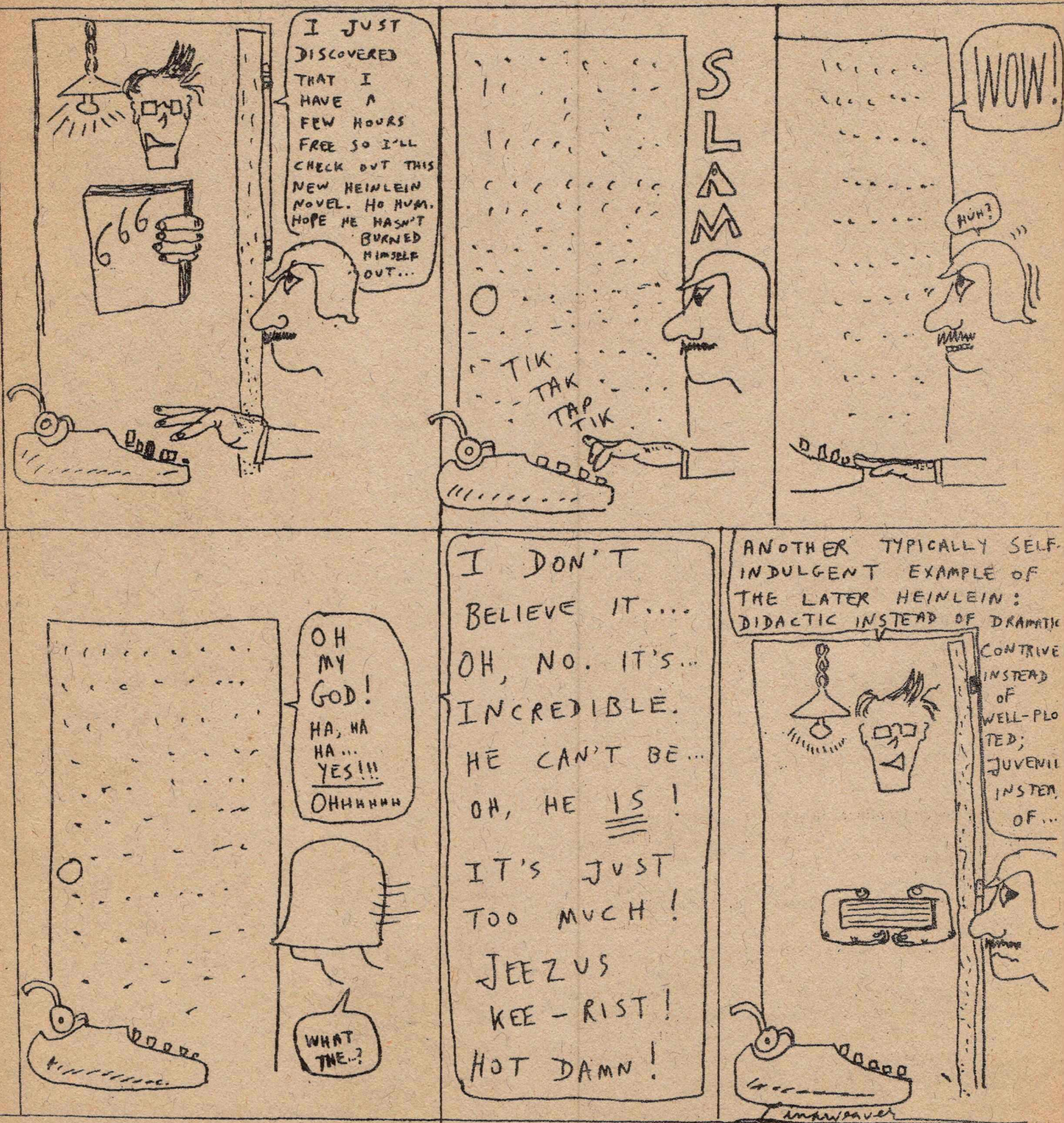
This leads some people to say that filkers take themselves too seriously. Particularly the Midwest style filkers. Perhaps. But there have always been fans who take themselves and fandom too seriously. And besides, if you're going to be good at something, you must take it seriously, be it writing professionally, fannishly, or musically.

I think music integrates our world, melding each facet of it to every other. And why should fandom be any different?



# fen and the art of reading

by BRAD LINAWEAVER



(I am indebted to Steve Leaf of the Book Nook for lending me his copy of the advance uncorrected proofs of the American (FAWCETT) edition of this book. The British edition (more complete) is due in June from New English Library.)

A ~~for~~ years of writing Heinlein has finally done a fannish novel. That's right; Robert A. Heinlein, the dean of science fiction writers has written a novel filled with references to sf and its fen. The names of sf writers like Asimov, Clarke, Dickson, and Asprin are dropped without further explanation. The Dorsai Irregulars are invoked at one point, without explanation of who (what?) they are. And what can you say when Heinlein makes reference to one of his characters having filled a swimming pool with lime Jello. LIME JELLO????!!

The sf-related nature of the book is apparent from the very first sentence: "He's a Mad Scientist and I'm his Beautiful Daughter." A reference to those countless Saturday Night Monster Movies. But then he moves off in a different direction. We learn that our hero's name is Zebadiah John Carter (Zeb) and the Beautiful Daughter, our heroine, is Dejah Thoris Burroughs (or Deety for short) and they are off to get married (talk about art following art.)

Without giving away too much let me try to describe the situation of the novel. Our hero and heroine meet at a fancy college campus party in California. During a dance they decide to get married. As they leave the party, they pick up her father and the party's hostess (Jacob Burroughs and Hilda Corners), who decide to go along for the ride. While trying to get into Dr. Burroughs car, there is an explosion. From this subtle clue, they decide that Someone is Out to Get Them, so they high-tail it outta there fast in Zeb's duo (from the context, a car that can go on the land and in the air).

Undaunted by the assassination attempt, and despite the fact that the entire country could be in on the plot to kill them, our hero and heroine decide to go through with the plans for a normal civil marriage ceremony, and what is more, Jake and Hilda decide that they want to get hitched, too. While in the air, flying to a state without blood tests or waiting periods, our quarter hears the news that Doc Burroughs' house has burnt to the ground. The Burroughs father and daughter are no so upset by the destruction of their home as by the loss of the pulp collection they had. Especially the Clayton ASTOUNDINGS and the WEIRD TALES (How very strange and fannish indeed!).

After the weddings the group retires to Dr. B's home away from home, which is his secret retreat where he has built his time machine. Actually, it's not just a time machine, it's a device which can easily translate along any of the coordinates of space-time (there are six: three which we perceive as space and the one we think of as time and two more where parallel universes exist.)

They are traced, eventually, to their hideaway, but not before Jake's machine can be incorporated into Zeb's duo, un-

A  
Review of  
THE NUMBER OF THE  
BEAST by R.a. Heinlein

by Bill Ritch

der the control of the voice-activated auto-pilot computer, Gay Deceiver. Just as the heat gets really turned on them, they escape in their jury-rigged TARDIS.

They begin their exploration of the alternate universes, the number of which is  $6^{66}$  (the number of the beast, get it?) because that's how many time dimensions there are when all the probabilities are considered. They reason that those out to get them are aliens from another universe who are trying to prevent Terrans from discovering the secret of interdimensional travel. They are partially running away from them, and also partially seeking to track them down and deal with them.

What follows is a very strange chase from place to place and from Universe to Universe. Many of these alternate universes seem quite familiar to you and also to our heroes. They discover that many of the universes they visit are lands from the fiction that they have read. This is brought home rather pointedly when they land in little country which is surrounded on all four sides by endless desert and are greeted by Tik-Tok and Glinda the Good.

This novel is certainly a good sigh for Heinlein fans. It displays many of the great strengths that Heinlein is noted for. There is a great deal of action, and a lot of plot. There are convoluted things in the plot which leads you to think of a multi-dimensional "All You Zombies..."

Heinlein continues some of the themes of his last few books: longevity, sentient computers, group sex, nudity, and politics in much the same manner as before. There is a lot to annoy Heinlein critics: the characters are constantly talking and arguing with each other. It's a very philosophical novel.

And yet he does a few things here that have not been done by RAH before. As mentioned earlier, never before has Heinlein played with the nature of the field of sf within his books. This has some things in it which reminded me of the BC comic strips which called attention to the panels within which they were drawn. He gets to poke fun at his fellow sf authors (and friends, I assume). There is, for instance, one point at which he is describing a particularly scary banquet attended by "critics, female authors, Harlan..." He also gets in a good jab at himself. Re: STRANGER IN A STRANGE LAND, one of the heroes remarks: "My God - the things some writers do for money!"

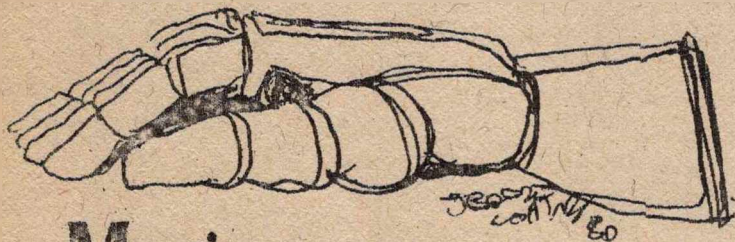
CONTINUED ON PAGE TWELVE, COL. TWO

# awards

Award Winners have been announced for three awards mentioned in recent issues of ATARANTES. Here they are:  
**NEBULA AWARDS: NOVEL** - The Fountains of Paradise by Arthur C. Clarke; **NOVELLA** - "Enemy Mine" by Barry Longyear; **NOVELETTE** "Sandkings" by George R. R. Martin; **SHORT STORY** - "giANTS" by Edward Bryant.

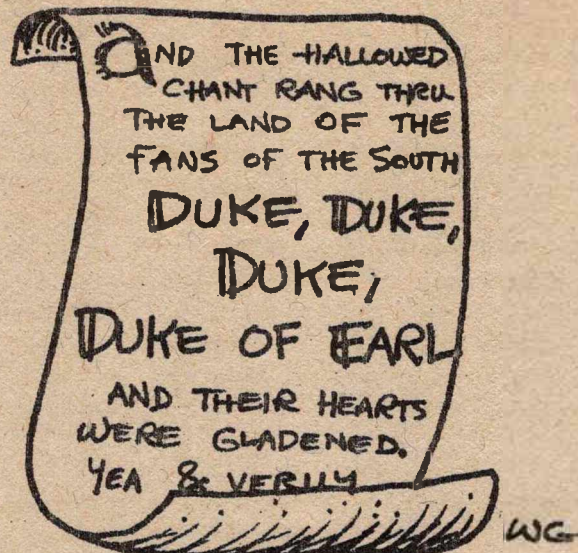
**AMERICAN BOOK AWARD SF WINNERS:** Hardcover - JEM by Frederik Pohl; Paperback - BOOK OF THE DUN COW by Walter Wangerin Jr.; **A SWIFTLY TILTING PLANET** by Madeleine L'Engle (children's fiction pb).

**BALROG WINNERS:** **NOVEL** - Dragondrums, Anne McCaffrey; **SHORT FICTION** - "Last Defender of Camelot", Roger Zelazny; **COLLECTION/ANTHOLOGY** - Nightshift, Stephen King; **POET** - H. Warnef Munn; **ARTIST** - Michael Whelan; **AMATEUR PUBLICATION** - Fantasy Newsletter; **PROFESSIONAL PUBLICATION** - Omni; **OUTSTANDING AMATEUR ACHIEVEMENT** - Paul C. Allen for Fantasy Newsletter; **OUTSTANDING PRO ACHIEVEMENT** - Anne McCaffrey; **SF HALL OF FAME** - Star Wars and 2001; **FANTASY FILM HALL OF FAME** - Fantasia. And thus ends the second annual "most useless awards" listing.



## Meeting

The May meeting will be held Saturday, May 17, at 8:00 pm at the public meeting room of Buford-Clairmont Mall. The meeting room is near the theater in the mall; it's advised that you enter the mall from the outside through Eckerd's Drugs, walk through the store into the mall, and turn right as you get into the mall area--the meeting room will be a short way down the mall, towards the theatre. Buford Clairmont Mall is at the intersection of Buford Hwy. and Clairmont Road; take the Clairmont Rd. exit off I-85 and head west, or take the Buford Hwy. exit off I-285 and head south. Members are urged to attend, as we hope to settle in with a permanent meeting spot very soon, and this is one place being considered--be there and voice your opinion. **PROGRAM** - This month's program will be a discussion of the five Hugo-nominated novels (listed on page two of ATARANTES); come with opinions, please. June meeting will be prefaced by an auction to raise money for a good cause--the club. Everyone attend!



## THE FINISHING STROKE

-commentary by Cliff Biggers

The discussion that has ensued around the upcoming ABC zine, SUNCATCHER, has made me intensely aware of the wealth of faanish fable, legend, and history that exists in the South that's all but unknown outside of the region. To the average fan in the Midwest or the West or the Northeast, Celko stories mean nothing--but ah, here in the South, the Celko story has become an art form surpassing the Ellison story in its color, richness, and fantastic nature. The above illustration, done especially for Wade Gilbreath, will make sense to all those who have read lettercols in ATARANTES for the past few months--but the casual reader or new reader will miss the mystic significance of "Duke of Earl" in Southern faanish heritage.

Perhaps this is the time to do something about it! I'd love to see a collection of Southern faanish anecdotes, strange-but-true stories, Celko stories, Reinhardt legends (anything that's been around as long as Hank has to be described by the word "legend"), New Orleans fandom tales, feud stories, and strange traditions. Standing Buffalo, Taco Masak, The Shadow Car-Leap, "I-H@pe-I'm-as-nice-as-yo u-are-when-I'm-as-old-as-you-are-Mr.-Celko"--these shouldn't be hidden phrases, but deserve to be immortalized forever!

I hope that, in the next month or two, everyone will write down your favorite bit of Southern fan trivia, history, your most treasured anecdote, etc., and get it into me for possible use in ATARANTES, or SUNCATCHER, or wherever else appropriate. Dick Lynch once suggested CANO!PUS as the name for the ABC zine, because it's a Southern star almost unknown and unseen in the north--and I certainly don't want that description to describe Southern fandom as well. I'm sure we can beat "The Secret Handgrip of Fandom" if we try.....

.....  
A Dissertation on the Affairs and Financial Status of ASFIC from April 1980 by Deb HJ  
.....

AS YOU REMEMBER FROM LAST MONTH'S EPISODE: Our treasury was doing well at \$175.55. Cliff got what wuz coming to him--\$30.00 even--for producing ATARANTES. Sue Phillips wuz sent \$12.01 for procuring drinks, ice, and cups for our thirsty ways. We took in \$55.00 in dues payments (thank you one and all!!) and now have \$188.54 to sail us for a while. The bank is behaving itself, and the treasurer is truly happy.

AS YOU FORGET FROM LAST MONTH'S BUSINESS MEETING:

The affair began at 8:02, when Prez Biggers made a pitch to the Joanie-come-latelies for back dues. He stressed that we might have to pay for a meeting spot in the future, and our finances could ill afford it at this point in time.

The ASFICon update was brief but sweet. R.A. Lafferty has confirmed (or informed) his attendance at our August con, and donated his membership to our cause. Jim Baen, of ACE books and the "Destinies" paperback series has also expressed interest in coming to the event.

Angela made her by-now--traditional report on her attempts to secure us a permanent meeting spot that was both suitable (around the Buford-Chamblee area) and affordable (preferably free). The owner of the Buford-Clairmont Mall was rumored to be turning it into a "Disco Mall", and our status as a public group needing their facilities was uncertain in lieu of this development. If nothing else comes up, the next ASFIC meeting will be at TUCKER FEDERAL on Buford Highway. Once again, Cliff urged all attending members to diet and/or tuck in their belts for the nice, but cramped facilities. ATLANTA FEDERAL on Peachtree and Piedmont was mentioned as another possibility being looked into. An attending member of the Apple Computer Group suggested we might look into using their Norcross facilities, which were within access to the Perimeter and FREE.

A number of new folk/prospective members were then forced to embarrass themselves by making introductions. Bill and Anya Martin were Noreascon attendees, and also said to be members of illustrious ASFICon. Others included Barry Stewart and Steve Haditis, attracted by the Dr. Who offerings that were our entree that evening.

Cliff reported on ABCon, the first Biggee Event of the three clubs. Turnout was about 40, with a sizeable representation from Atlanta. The hotel left something to be desired, but a good time was had by all. An ABC meeting was held Saturday Night to discuss the prospective WORLDCON bid of the three groups, and it was tactfully decided to have a six month's moratorium on the idea. The groups resolved to have an intra-club zine, title tentatively ABCedarian, headed by Wade Gilbreath, Cliff Biggers, and Dick Lynch. There was also a turnout from the Huntsville and Tuscaloosa groups.

BIG ANNOUNCEMENT of the evening came went Brad Linaweaver, columnist for ATAR and hot auctioneer for ASFIC, made his debut as club pro. His short story, "The Competitor", graced the pages of the latest FANTASTIC sf fiction zine. He was classy enough to mention belonging to the club in the little bio that accompanied his story, and we expressed our gratitude.

Handouts of the latest SFC bulletin from Mede Frierson of Birmingham were available for distribution. Deb made a 15 second pitch to get individual members to join, even though the group, as a whole, is a permanent patron. Representatives from Marilyn White's Comix and Fantasy Fair, given July 25-27 at the Dunfey Hotel in Atlanta, were on hand with news of a group discount offered us if more than 10 Asficans joined at once. The price, normally \$10 per member, would be knocked down to \$6, and the money minded among us applauded their offer.

Next, Avery Davis announced the Mysterious Lost Notebook from Georgia State that had been making the rounds of the Lost and Found at local con circuits. He had exorcised his rites and taken possession of the notebook, ostensibly to return it to its Atlanta owner. No one claimed the tome, and it still rests with Mr. Davis. He also said that he had copies of the WSFA Journal for exchange with ATAR, and that he was looking for a rider to the Washington even. DISCLAVE. The dubious looks directed at him didn't quell him a bit.

With the Usual Biz out of the way, the group settled into an Evening With Dr. Who. Bill Ritch, local Who enthusiast, was on hand in garb with some actual jelly bean candies. Some discussion was held about why WTBS refused (??) to carry the program when it held the rights to. The score to the program was by the same fellow who did the music for The Prisoner, and some kibitzing of the video filming was done before the More Dedicated shushed up watchers. "The Mask of Mandragora", an episode in three parts, was featured and was most entertaining to watch. The Hyper Among Us could sit with anyone of the three teevees, or go into the Break Room. All in all, it was one of our best recieved programming items this year.

LETTERCOLUMN, continued from page six

Naturally, this means ATARANTES is growing on me (no fungus comments, please). I even liked David Derrick's cover this time better than any before. Of course, that terrible "Roc of Gibraltar" pun may have had something to do with it. But the big bird rampant and the stylized lightning bolts didn't hurt a bit, either.

I wouldn't be too surprised to see THE SHINING get an X rating for violence. So did A CLOCKWORK ORANGE, though it was later rereleased (I presume recut) as an R rated film. Personally, I'd prefer to see THE SHINING released with an X -- not that I'm a fan of cinematic violence, just that I'd know Kubrick hadn't pulled any punches for the review board's benefit. I'm less pleased with Roger Caldwell's reported rumor that STAR TREK may be rereleased with some of the special effects cut out. Guess I'd better go catch it again while it's intact.

NUMBER OF THE BEAST - Review - Continued from page nine

Also in this novel, Heinlein experiments with a new fictional style (for him). The novel is told from multiple first-persons. The only other thing like this was the occasional entries by Clarke, Poddy's brother in PODKAYNE OF MARK. Very interesting. This way we get to see the Heinlein extended family as its individuals, rather than as one individual and then the rest. It also affords us a look at what happens when two Heinlein heroes, supremely Competent Men, oppose each other.

As far as I can see, there is only one major valid criticism that will be brought up about the novel. One of the major conflicts is not really resolved at the end. It is sort of swept under the carpet and disposed off too easily. Heinlein critics will see this as a sign of old age. I'm optimistic. I'm waiting for the sequel.

--Bill Ritch

ATARANTES # 35/May 1979  
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WHY YOU'RE GETTING ATAR

- ☐ ASFIC Member
- ☐ Subscriber
- ☐ Contributor
- ☐ You're name's in here
- ☐ Trade
- ☐ We'd love to trade
- ☐ Contribute (loc. column, news, etc.)
- ☐ Art work, pretty please?
- ☐ This is you last issue of ATARANTES unless you pay dues of \$10 a year, subscribe, or convince me why that shouldn't be so.

NEXT ASFIC MEETING  
SATURDAY, MAY 17th  
8:00 p.m.,  
BUFORD-CLAIRMONT MALL MEETING ROOM  
(see inside for directions - p. 10)