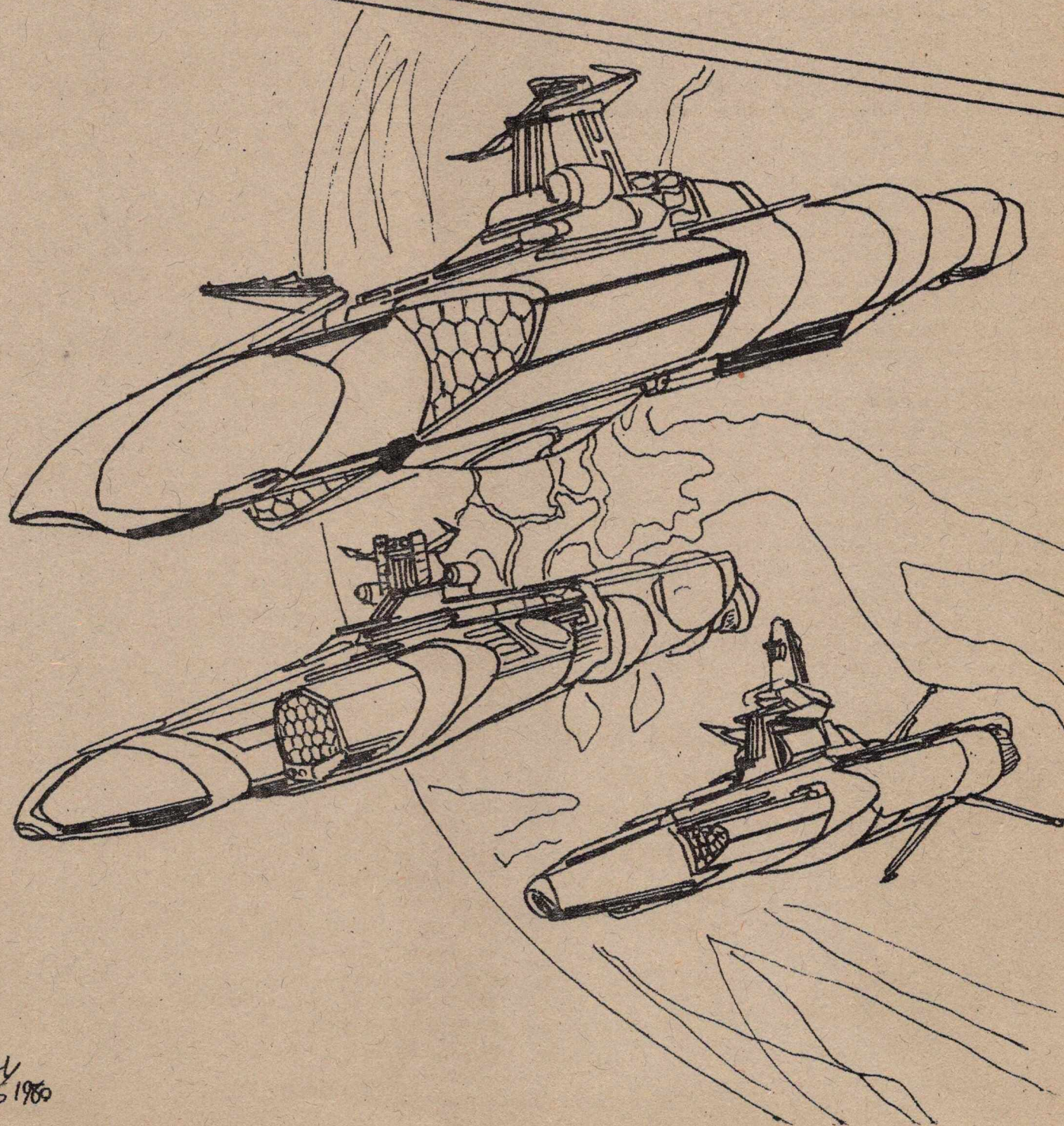


Atarantes



1986

FAN NEWS

ASFIC has a new potential member from Augusta; Christopher James Lyons was born on June 3 at 2:36 in the morning. He weighed in at a hefty nine pounds, one ounce, was twenty one inches long, as a c-section was required for delivery. Janet & Vince Lyons, the parents, are doing fine, and Vince was optimistic that an Atlanta visit might prove possible before the end of June. Christopher James has stated no desire to run for ASFIC office in 1979/1980, but won't rule out future campaigns.

ASFICON, the 1980 DeepSouthCon being held at Atlanta's Northlake Hilton over the August 22-24 weekend, is preparing a supplemental mailing to members, giving directions to the hotel and any information available concerning con schedules. Due to lack of interest, there will be no masquerade; only three people expressed any interest at all thus far. Banquet tickets will be available for \$10; there are only approximately 85-90 tickets still available, so members are urged to send in their \$10 for the banquet as soon as possible. Non-members interested in the banquet should send in their \$10 for membership and \$10 for the banquet right away to ASFICON, 8045 Summit Wood Drive, Kennesaw GA 30144. Jeannie Corbin Whatley has prepared an art show information sheet, and it is available for a stamped, self-addressed envelope to her at PO Box 8591, Atlanta GA 30306.

A second ABC con, tentatively scheduled for the fifth Saturday in November in Rome, GA, has been announced by Chris Radney. The con, known as Vaticon, will not be subsidized by the ABC group, and will offer memberships to both club and non-club members (non-club members will pay full price, and club members will get a reduced rate). More full details aren't available as yet; some of these details may be altered since Chris will be going to school in Knoxville this fall, in fact. Right now, you might get information from him by writing to Chris at 2309 Flannery Street, Rome GA 30162, or 820 Maple St. Apt 4, Rome GA 30161. Or, you can continue to watch this space in future ATARANTES.



PERHAPS IF
I TURN MY
BACK ON THIS
FOOLISHNESS,
IT WILL GO
AWAY...

Barbara McQuiston is the Programs Coordinator for the Viking Fund, a segment of the American Astronautical Society that is hoping to raise funds for a continuation of the Viking program. For more information on the Fund, contact her at the American Astronautical Society, San Francisco Section, PO Box 7205, Menlo Park, California 94025.

Joe Celko has volunteered to add some to the text of what he refers to as the "Southern fandom TALES FROM THE CRYPT." This proposed collection of Southern faanish arcana, myth, and legend, proposed in ATARANTES #35 is still asking for material from anyone and everyone, but the addition of noted Southern scoundrel Joe Celko to the list of contributors makes this project's notoriety undisputed. As a teaser, Joe adds "now that the statute of limitations has run out, I'd like to tell a tale about a certain DeepSouthCon held by Janie Lamb. Heinlein makes reference in 666 to a pool filled with lime jell-o. It wasn't really lime jell-o, though, but industrail dye, the shade of good red wine. And we did not know that the manager's son would go for a midnight dip..." More material is urgently needed, hopefully before the end of June.

Eve Ackerman is still trying to arrange a charter flight from Atlanta to Boston for Noreascon; it is urgent that any people who are interested write Eve for information immediately. The address is 2220 NW 14th Ave., Gainesville FL 32605. You can phone her at (904) 378-7771.

Choice Morsels

George Pal, noted sf filmmaker, died on May 2nd of an apparent heart attack. Best known for his films THE TIME MACHINE and WAR OF THE WORLDS, Pal had made no films since his MAN OF BRONZE in 1975.

Joan Vinge, author of THE SNOW QUEEN, and Jim Frenkel, editor of sf at Dell Books, will be married (were married by the time you read this) on June 8th.

Phipps Plaza, the theatre that premiered THE EMPIRE STRIKES BACK in Atlanta, is being sued by a group of eighteen angry people who showed up for a 10:30 am showing of the second STAR WARS film, only to find the showing had been cancelled due to small audience. THE AUDIENCE STRIKES BACK....

atarantes

AT ARANTES #36, completing three years of diligent service, is written and edited by Cliff Biggers, 6045 Summit Wood Dr., Kennesaw GA, except where noted otherwise. Zip is 30144. This is the official ASFIC newsletter, free to ASFIC members or available for \$3.50/12 or The Usual. All contents copyright (c) 1980 by Cliff Biggers, all rights revert to contributors, or to Brad Linaweaver if the contributors refuse acceptance.

Meeting

According to the Atlanta Journal, Harrison Ford will most likely be the star of RAIDERS OF THE LOST ARC, the film to be produced by George Lucas and directed by Steven Spielberg. Lucas, in an interview, insisted that the final word of the title was "ARC", not "Ark". The script will be written by Lawrence Kasdan, who did the second draft of the script for THE EMPIRE STRIKES BACK. And, last but not least, does anyone in fandom not know that EMPIRE has set several box office records during its first weeks of release?

Michael Bishop and Ian Watson have collaborated on a novel, UNDER HEAVEN'S BRIDGE, scheduled for publication by Gollancz this November. As the astute might note, Gollancz is a British publisher; no American edition is scheduled as of yet. According to Michael Bishop, "the Cygnos-rikoi from my books A LITTLE KNOWLEDGE and CATACOMB YEARS crop up in this one in a slightly different guise, and the story has a pretty thoroughgoing metaphysical theme, likewise involving the exploration of a strange planet in alternating orbits about a double-star, one of which is on the verge of going nova." Future Bishop short-story appearances include "Saving Face" in UNIVERSE 10; "Cold War Orphans" (novelette) in THEIR IMMORTAL HEARTS, Bruce McAllister's three-story anthology for the West Coast Poetry Review; "The Yukio Mishima Cultural Association of Kudzu Valley, Georgia", in BASILISK, an Ace anthology; and "One Winter in Eden", in Orson Scott Card's DRAGONS OF LIGHT, also from Ace. Michael Bishop fans might also be interested to note that Bob Ingle, an editorial columnist for the Atlanta CONSTITUTION, devoted his June 4th column to Michael Bishop, under the heading "Sci Fi: To Scare, To Think."

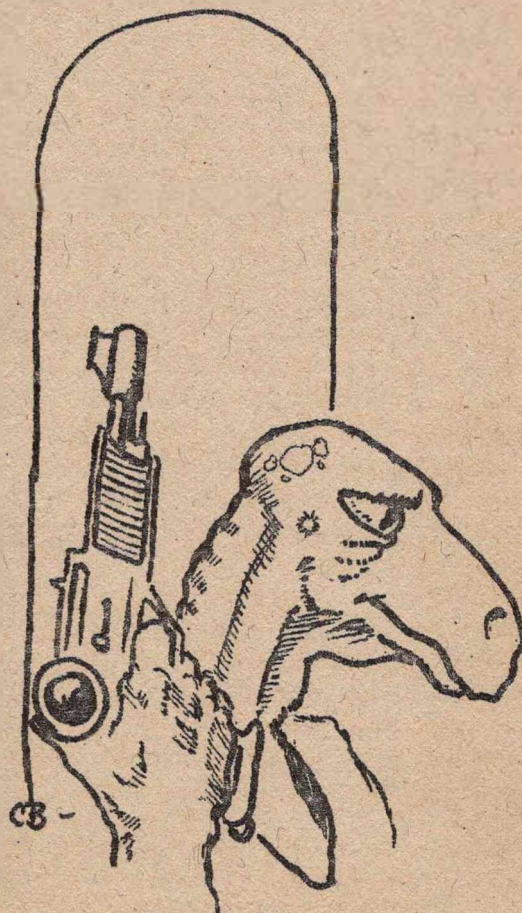
Ace Books has moved its editorial offices to 51 Madison Avenue, New York, New York 10010.

Kay Tarrant, former assistant editor of ANALOG under John W. Campbell, died March 23rd. // Wallace West, longtime science fiction writer, died March 8th. // John Collier, esteemed fantasy author, died April 6th.

Jack Chalker has a four-book series, FOUR LORDS OF THE DIAMOND, forthcoming from Del Rey books. // Michael Resnick is doing a BATTLESTAR: GALACTICA novel for Berkley Books. // Philip K. Dick has sold a novel, VALIS REGAINED, to Pocket Books. // Fred Pohl has a novel, SYZYGY, sold to Bantam Books; it should be out in late 1981. // Sydney Weinberg, sf editor at Bantam Books, has left the company for Berkley Books, and a non-sf-editing job. // Alice Turner, fiction editor at PLAYBOY, is looking for short fiction for the magazine, and she is well-versed in SF, according to S.F. CHRONICLE. She claims she will read all stories submitted. // "Elfquest", the fantasy series Wendy Pini has been doing for the comics market, will be available as a novelization from Playboy Press. // Marvel Comics will probably be doing a James Bond series in comics form.

The June ASFiC meeting will be held at the Tucker Federal Community Room at 5424 Buford Highway at 8:00 p.m. This month's program will be a discussion of Hugo nominees and a vote to determine the voting on the club Hugo ballot. Samples of most nominated works will be on display. To get to the meeting site, take the Buford Highway exit from I-285 and proceed south for approximately a half mile; the bank will be on the right. Those coming from the South may want to take the Clairmont Road exit on I-85, travel on Clairmont Road west for approximately a mile and a half to Buford Highway, then turn right on Buford Highway and proceed for about 2 miles, at which point the Tucker Federal building will be on your left.

GOOD NEWS!! The Peachtree Bank on Chamblee-Dunwoody Road is confirmed as our site for the remainder of the year, beginning with our July meeting. We have hopes that we will be able to get that bank for 1981 as well, in which case we would have a regular meeting place at last. We hope to see everyone at the Tucker Federal meeting room on June 14th, and start spreading the word about the Peachtree Bank site for July-December! Angela Howell, meeting site chairperson, is to be praised for her successful efforts.



Constructive Criticism

DAVID PETTUS

I'm just sitting here looking at volume two of Isaac Asimov's autobiography, titled *IN JOY STILL FELT*, and you know, it takes a really modest man to cram his life's story into two 800-plus page volumes. And autobiographies are becoming very popular with readers; books like Damon Knight's *THE FUTURIANS*, (which is not a biography in the strictest sense of the term, but which does incorporate several mini-biographies into an interesting history of an interesting group which existed from 1938 to 1945) Fred Pohl's *THE WAY THE FUTURE WAS*, and, of course, the first volume in Asimov's autobiography, titled *IN MEMORY YET GREEN*, are prime examples of popular biographical work that science fiction readers, in particular, are discovering. And I do mean discovering. There are a lot of sf readers who have never, until now, read a biography, and did not know what they were missing.

It is like my old English teacher used to say (bitch that she was): "there are no uninteresting books, only uninteresting people." And it's true. Biographies are ok if they happen to be about people that you are interested in. And for many sf readers it has taken a biography of Fred Pohl, Isaac Asimov, or Arthur C. Clarke (we're still waiting on Robert A. Heinlein) to open their eyes to this fact.

And this certainly indicates something is wrong. Yes indeed.

Generally speaking, sf buffs are avid readers. And that's great. But it seems to me that far too many sf readers read sf to the exclusion of everything else worth reading. And there are other things worth your attention. Look around you.

I enjoy reading sf. But I quite admire readers who dabble in a variety of other fields--westerns, mysteries, horror... and there is non-fiction well worth reading. Gee... what happened to all those "well-rounded" readers that I used to know? If Sturgeon is right, and 90% of everything is crap, then why is everyone spending all of their time reading it? Why not, in fact, spend your time instead reading the ten percent that is worth reading, and leave yourself some time for other things, or other interests?

One thing that I have noticed about fans, they have a wide ranging interest, but readers are having problem finding the time for those other interests now, what with this insane desire to read every damn thing on the stands labeled science fiction. Slow down! Relax a little. No one is twisting your arm--no one is making you read all that stuff!

It's peer pressure, you know. You begin to feel that you have to "keep-up" with your faanish friends' reading. I wish that I had a nickel for every time I've heard fans brag



about how many books they read. You know what I'm talking about, the old "I read more books in a week than a lot of people read in a year" thing. Good lord. Does it really matter? It isn't how many books we read that matters, so much as the quality of the fiction we read. The question is what kind of books do you read? Is it good fiction?

There is good fiction everywhere. Even in the mainstream!

I agree with Sturgeon. Most everything is shit, except for that ten to fifteen percent at the top, and I do my best to spend as little time as possible reading books that fall into that lower 85% category. However, when you're a reviewer, you make exceptions to that rule, and I do make exceptions. But there is no reason the average reader should have to do that. After all, that's what reviewers are for! To inform fellow readers about books, that, unfortunately, fall into that lower 85% category. What I especially hate, of course, is to get stuck with a book that falls into the lower 35% category. There is no greater punishment for a man! But when asked to review a book, I review a book, like it or not.

Recently, a fellow by the name of William Barnwell contacted me, asking that I review a book that he has just gotten published at Pocket Books. The book is *THE BLESSING PAPERS*, and though I have not at this time finished reading it, I am well into the novel, and it is not at all a good book in my

(continued on page twelve)

DER KRAPP brad linaweaver

Enough has been said about Bela Lugosi's drug addiction and his voluntary commitment to an institution in 1955 to beat the habit. Both biographies cover it in detail, not to mention numerous articles on the subject. For the purpose of this column it is worth pointing out that Lugosi became "news" again because of that scandal.

As Lugosi neared the end of his life he attempted several come-backs, dreaming of a 3D remake of DRACULA (ABBOTT & COSTELLO MEET FRANKENSTEIN) in 1948 had seen him in the role of Dracula again after too long an absence from the screen and had no doubt inspired him), but succeeding in reality through his surprise public appearances, live theater acts, and a few brief appearances on TV. Unfortunately, he found himself involved on the film side of the ledger primarily with Edward D. Wood, Jr. For this incredibly untalented producer/director, he starred in an unholy trinity of films, two before Lugosi's death and one afterward. I can hear you asking: "Did you say afterward?" Before describing how Lugosi starred in a film posthumously at the time of his highest visibility in the rags of yellow journalism, it's best to spend some time on Ed Wood.

This was the man who brought new meaning to low budget films. It could be argued that Wood's films were no budget. To illustrate the difference between cheap and unbelievable, I draw your attention to the quality of a scene in Monogram's RETURN OF THE APE MAN where Lugosi's pet Neanderthal is bending the bars of his cell. As he pulls on a bar, it starts to pop out of the wall! He stops, notices the problem, and proceeds to gingerly "bend" the bars without wrecking the cheap prop. If PRC had done this scene, I expect the actor would have just "gone with the flow" and pulled the bars out. In an Ed Wood picture, however, they couldn't have afforded rubber bars in the first place--the jail would have been constructed of cardboard and the ape man would have had to tear his way out. Ah, the wonders of doing it all in one take!

The first Wood film Lugosi did was GLEN OR GLENDA, a non-horror item (depending on your point of view). The title character is a transvestite for most of the story, and the subject of a sex change operation at the end. (And you thought that Gore Vidal was wildly original?) Fortunately Lugosi has only a bit part as a spirit, or something like that. His God-like presence appears over boring scenes and pronounces meaningless aphorisms. At one point he is in a dingy room, sitting on a chair covered with a fish-net and giving advice to Glen/Glenda. This is the sort of movie that probably transmits germs. The best line is the narrator's when he describes how Glen enjoyed dressing up as a girl for Halloween when he was a child... "And then one day it wasn't Halloween any more." Real NATIONAL LAMPOON humor... only for real.

The second Wood epic is the "major production" of the trio: BRIDE OF THE MONSTER (originally BRIDE OF THE ATOM). Lugosi was teamed with a horror actor who is somehow a perfect symbol of the Hungarian star's decline: a 400 pound, bald, ugly, gigantic ex-wrestling ham to end all hams, Tor Johnson! At last Lugosi was to have as his assistant the lumbering Lobo, wrapped in a burlap sack. This rotund thespian's most oft-quoted line is the heart-felt delivery of "Ugh!"

I have a peculiar fascination for this movie; I've seen it several times and I hope to see it again. Lugosi plays Dr. Vornoff, a European scientist banished to a small swamp outside Hollywood (in reality, the indoor set was built at the site of Poverty Row!) which he refers to as a "forsaken jungle hell." A sleepy community of dull extras lives next door in the All American Small Town. They leave the crazy doctor alone in his cardboard house, unaware that he is trying to create a race of atomic supermen with a ray device that looks like an old photo enlarger (which it is) and a metal cap that he places on the head of whatever victim happens along. Oh, and he also has a pet octopus that lives in a tank under his house and swims out to a nearby fresh water creek where it somehow lives and eats people who are lost in the woods.

When the octopus finishes dinner it returns to its harbor, as it were. Vornoff says to his assistant, "Isn't it strange, Lobo, how our friend always returns home after its long and tiresome swim?" Lobo replies with his single syllable--"Ugh!"--thus proving that the doc was asking a rhetorical question. Anyway, it's a dumb question. There is nothing strange about the octopus coming back--where else would it go?

The lab has laughable cardboard sets and the stone wall is clearly a painted backdrop. One of the few production values is the adequate lighting that allows you to see how terrible everything else really is! (There were times of the day when they couldn't film outside because the sound equipment would pick up traffic sounds from outside. Everyone in the cast must have realized the cheapness of this production.)

In BRIDE Lugosi's health is so poor that he appears to be a living skeleton, but the film is held together by the strength of character and intense delivery of lines he gives. (After the completion of BRIDE he would commit himself for his medically incurred drug addiction. A small role he plays shortly after his release, in THE BLACK SLEEP, shows how he improved in that he looks filled out and more relaxed.)

BRIDE OF THE MONSTER has so many cliches from other horror movies that you need a score-card to keep track of them. It reaches a peak of absurdity when a character announces himself to the local police captain as Professor Vladimir Strowski, a monsterologist. He claims to be tracking the Loch Ness Monster (supposedly Lugosi's octopus) that has somehow emigrated to America. The head cop is only mildly suspicious of this obvious lunatic (whos in reality an agent from the Old Country come to take Lugosi home to the ones who originally laughed at his theories but now wish to exploit him). But one shouldn't expect much from a police official who wastes away his time by using his eyeglasses as a swing for his parakeet...

Right before Lugosi feeds the monsterologist to the monster, he makes a speech where he is supposed to say that his theory was right all along. He slips up, though, and comes out with, "I am all right." Obviously Lugosi was pleased to be making movies, even an Ed Wood opus. His other flubbed line is more amusing: he tells a kidnapped girl reporter not to be afraid of Lobo because "he is as gentle as a kitchen." Ah, but is Lobo as gentle as a dinette? Obviously the script must have said that Lobo was as gentle as a kitten. In any case, Dr. Vornoff is lying because a few seconds later he is striking his assistant with a bull whip because poor old Lobo has noticed the attractiveness of the woman.

What a movie! Every time Vornoff attempts the creation of a superman, he kills the subject of his experiment. But when the clumsy Lobo turns on his master and decides to kill him with his own apparatus, the thing works and Lugosi becomes a stunt-man who is tall, strong, and able to beat the shit out of Lobo. It's magic! The house burns down (yay) which in turn sets off an atomic reaction and the movie cuts to that familiar mushroom cloud. The only trouble is that all the good guys are standing a few yards from the house, casually observing what would have reduced them to atoms (love that expression). One of them says, "He tampered with God's domain." Vornoff must have been a genius to create an A-bomb blast the size of a Japanese bonsai tree.

The funniest episode with regard to BRIDE was how the movie was financed. (This story has also been told about PLAN NINE FROM OUTER SPACE, but the official version belongs to BRIDE.) The only folks willing to put up the dough were Baptist businessmen who insisted on the condition of the cast becoming baptised in their church! All would have gone well except that Lobo (er, I mean Tor) didn't fit into the baptismal tank. They had to take him to a swimming pool where the mighty Tor put on the best performance of his life: he faked a drowning, went to the bottom of the pool like a rock, reduced the minister to a blithering panic, and then rose again from the dead, spewing out water like a whale. Let's hear it for Lobo!

While in the hospital, Lugosi was given a script to a proposed Wood film called THE GHOUL GOES WEST. Nothing came of it. Instead, his next work for Wood would be a brief stint in his Dracula cape in a small cemetery. This along with home movie footage of Lugosi became the basis for his posthumous screen appearance in PLAN NINE FROM OUTER SPACE. (A poor double made like he was Lugosi for the rest of the flick by holding a cape over most of his face!) Originally titled GRAVE ROBBERS FROM OUTER SPACE (inspired by the cover of a 1939 STARTLING STORIES, believe it or not) this is a bona fide movie classic. It's so God-awful that to see it is to love it.

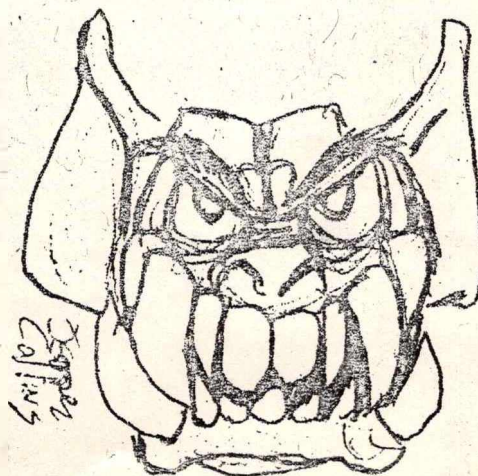
Tor Johnson's most difficult assignment is acting like a human being (the sheriff, in fact) for the first part of the film. He even has to talk. Imagine Godzilla dressed in a nondescript way... and then you change his attire and you've got yourself a monster. Sure... Once Tor is reanimated from the dead, he's back in fine form.

Lugosi, Lugosi's double, Vampira (of TV horror host fame) and Tor wander around the itty-bitty set because aliens from space have brought the dead back to life as a gesture of sincerity. These space people are miffed when living humans misinterpret their friendly gesture. The flying saucers have been variously described as hub-caps, thermos plus, and pie pans. The inside of the ship has a theatre curtain and a table. The space people wear Tom Corbett style costumes and cry a lot. If this movie were any worse, it would cause brain damage. One is left wondering what the other eight plans were like!

The dialogue is goony, as when the leader of the saucer explains how he can blow up our sun by "lighting" the end of a light ray which will act as a "fuse", and, well, you know... The film is funniest in its use of the Lugosi footage, some of which is used more than once. Shortly into the thing, Lugosi suffers his on-screen death (home movie footage), as he walks off camera and we hear a screech of automobile tires. The narrator informs us that Lugosi has been run down. The only trouble is that we can still see his shadow cast on the house!

Lugosi died in 1956. Frankly, I'm glad that he didn't live to see the completed PLAN NINE. Next to it, BRIDE OF THE MONSTER is a classic from the Universal days. Amazingly PLAN NINE spawned a sequel with Criswell and Tor Johnson. It has never been released. The title is rumored to be either NIGHT OF THE GHOULS or ORGY OF THE DEAD. I know what I'd call it: RIO LOBO.

The Ed Wood films would be fine as part of a festival dedicated to Tor or Greck, or both. As a tribute to Bela Lugosi, however, the good movies that he made would be sufficient for many hours of viewing pleasure. You know about those. Consider classics such as DRACULA, WHITE ZOMBIE, SON OF FRANKENSTEIN (with Bela as the unforgettable Ygor), THE BLACK CAT (with his best performance, in my opinion), THE RAVEN, THE INVISIBLE RAY, THE ISLAND OF LOST SOULS, DARK EYES OF LONDON (British title of THE HUMAN MONSTER), MURDERS IN THE RUE MORGUE, MARK OF THE VAMPIRE... and his small but perfect role in the Val Lewton/Boris Karloff masterpiece, THE BODY SNATCHER. Lesser films that are still OK include THE GHOST OF FRANKENSTEIN, RETURN OF THE VAMPIRE (a lot of fun), THE WOLF MAN (bit part), BLACK FRIDAY, THE NIGHT MONSTER ((contd. on page 10))



"THIS SOUNDS INTERESTING.

THE "ATARANTES" SUITE

BY ANTON BRUCKNER.



WITH DEB HAMMER-JOHNSON
ON CLAVICORD, MANDOLIN,
AND JUICE HARP.

LOTS
OCS

Deb Hammer Johnson
2 Tyler St.
Rome, GA 30161

Concerning the club discussion of programming: programming has been tried over the years with varying degrees of success. Much of it depends

on the surroundings. The Dresden facilities allowed for casual, relaxed programming the club shaped itself around for the first two and a half years. The intermittent spots we've had since last November have made it difficult to establish any new patterns, and considerable regrouping of ideas and interests towards programming is now necessary. The club needs change like a living and organic creature, and we must recognize and attend to that.

There is no questioning concerning the knowledge and breadth of sf savvy in the club. The social patterns forming around the core members make it difficult for new or outside members to penetrate the sometimes rumpitious proceedings, but with determination and the right amount of know-how, this can be done. I did it three years ago, as did Janice Gelb, and am a true veteran now. I've seen others, many others, do it by just getting involved in the club ((Brad Linaweaver, Bill Ritch, Terry Kane, are just three examples)). I believe that this is a permanent asset to the health of the club; ASFiC is not only the largest group in the South, but one of the most respected. To that extent, we are anything but a bunch of finagling futzes that meet in the eyes of newcomers. The central question in expanding (which we have done constantly since our birth in 1977) is whether we want quantity or quality. Atlanta and environs has a sizeable enough population to where both can be met and balanced. We can always strike a medium between serving the needs of the older members, who primarily want more socializing, and the newer folks who are programming oriented.

Scotty Matthews
2 Pine Tree Rd.
Lawrenceville, GA 30245

I'd like to comment on the meeting site debate. Granted that neither Tucker Federal nor Buford Clairmont Mall is an ideal site. So far Peachtree has proven by far our best choice ((and, hallelujah, we have

it reserved for July through December thanks to Angela Howell!)) With all of the nitpicking over sites, it sounds like many of our members have lost sight of the work that has gone into site location (sometimes at very short notice--as in the Tucker Federal Flood). Angela has worked very hard to find spots, and in the case of Buford Clairmont, to clean the room before and after meetings. I think we owe her a little more cooperation, a lot more appreciation, and far less complaints. I'd like to suggest that grippers might try shelving their complaints and finding something better--not saying "check here", but actually finding a place and securing it. ((I second the idea--Angela isn't an officer who has to do this stuff, she's a volunteer who is doing the site securing as a favor to the club. I've always said she deserved more praise for it, as do all those people who give up their time--officers or non-officers--to try to make the club work. A little appreciation is a fine motivator for anyone...))

As far as I'm concerned, the way we're going to recruit newcomers is to offer something for everyone--serious sf reader, social faan, media fan, fanzine fan, etc. We need business meetings that are short, effective, and don't cater to the needs of a splinter group. We need more variety in programming and a separate area where those who wish to socialize can do so. ((While I agree with your statement about programming, I feel your sentiments concerning site-selection apply here, too; there is nothing in our constitution or by-laws that makes programming a responsibility of the officers, and the only two non-officers who have volunteered to come up with regular programming ideas are Pat Morell and Larry Hanson; other members have been most gracious about offering us program ideas at times, and that's appreciated too. But many of those who ask for programming do it as if it's the responsibility of the officers to furnish it, and it isn't. A gain, I'd love to have someone volunteer to do a program for a future meeting--a program that would meet all the qualifications our members set for it.))

Another major necessity we must face in order to recruit and retain new members is that we must once and for all bury our anti-neofan snobbery. We were all neos once, remember? ((I can agree with this in principle, too, but I think we have to differentiate between good-natured kidding and put-downs. I'll admit that I've never heard a vitriolic put-down of a member at

a meeting on the basis of "neo-ness"; I don't think such an incident has ever occurred, in fact. But if it ever has or ever does, then perhaps members should be more careful about items such as tact.))

We have a good chance for contacting and recruiting area fans: A SFICON. We can plan a recruitment campaign (introduction-to-SFiC room parties and the like) that could rake in new members by the dozens.

J. Owen Hanner
338 Jackson St. Apt 2
Libertyville, IL 60048

I hope you keep up the "Choice Morsels" section in ATAR; I'm a little behind on things professional, having dropped LOCUS some months ago,

and it was nice to see that things are still steaming along. A sequel to STAR TREK is a possibility? I wouldn't mind it. ((The newsbits and CHOICE MORSELS are two of our most popular segments of the zine; a lot of people don't have access to the variety of sf-related news sources, it seems. I don't recommend ATAR as a substitute for LOCUS--but I don't mind a bit if you do...))

The sad thing about the Hugo nominations you listed is that there's so many really decent and deserving names in the fan award categories, none of which stand a chance in h-e-double hockeysticks of winning. There'll be a lot of "Arthur Who?" and "Alexis What?" and the incumbent SFR/REG/Rotsler triumvirate will win hands down. Makes me want to cry.

I really like Brad Linaweaver's column. When it's done well, reviews or critiques of awful movies are fun, and Brad is pretty good at it. Humor's the key.

I got to see THE EMPIRE STRIKES BACK last weekend and it was fantastic. Having an honest-to-God sf writer like Leigh Brackett doing the script really helped, and combining that with George Lucas' genius made it an incredible movie. The detail, both visually and aurally, was stunning. And just wait until the climax--it'll knock you off your seat.

Sharon Webb
Rt 2, Box 350
Blairsville, GA 30512

As one who can't watch TV without a book in hand (or a Worcestershire label, or something), I enjoyed Deb Hammer Johnson's comments about reading.

But, I disagree that failing to enjoy reading is inherent--except in a very few cases--but rather a failure to be properly taught how to read. I think we can also blame the blasted invention of "controlled vocabulary" books for little guys. What if ERB had to stick to some six-hundred words or so in a controlled list for young readers?

Vernon Clark
6216 Janmer Lane
Knoxville, TN 37919

The cover to ATAR #34 was uninspired as compared to recent ATAR covers; the punchline was limp and the art failed to grab, as would a Williams or a Maurus. ((While I certainly don't agree on the "uninspired" quality of the cover, I will agree that it was a change from a Maurus or a Williams. I'd like to avoid being locked in with any one or two cover-artists, though, and I

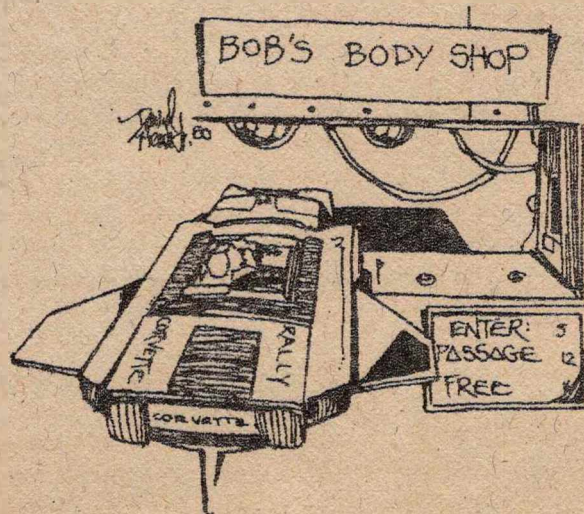
must admit I find the David Derrick "roc-cover" to be quite entertaining--and, oddly enough, it elicited more response than any cover in ATAR history, albeit not so vocal a response as we got with the Herbert Summerlin cover about a year and a half ago.))

Sue Phillips: the lifestyle of people literate enough to read, in the current generation, doesn't promote the easy-natured and slower lifestyle of persons who read purely for pleasure. Most people feel they have to be physically involved, i.e., "doing something", rather than enjoying a simple mental exercise such as reading. And more importantly, schools have not stressed reading as an important skill for the last twenty years. ((As a teacher, I'm not certain I can agree with that--I think I'd find it acceptable if you said "some schools," since I know your hypothesis isn't true at the school where I teach.)) As you state, all too many simply can't read. Thus the system propagates itself on and on.

Fred Jackson
70 Illinois
Pontiac MI 48053

You! I was happily ensconced in near total gafia for a year contentedly fulfilling a request or two for art as they came when you sent those past three issues of ATARANTES. They must have been sprinkled with some fan-aphrodesiac, because I was unexplainably seized with a galloping desire to read fanzines again. Desire is an understatement. I developed an insatiable need for a fanzine fix. So desperate was I that I actually subscribed to Brian Brown's "Whole Fanzine Catalog" so I could find more zines. MORE, DO YOU HEAR? MORE! YAH HAH HAH HHHHHH!!!! I don't know how you can sleep well at night, knowing what you have done to me. You'll go to your grave with the knowledge that you have made an actifan of me again.

WA HR: Michael Bishop, Angela Howell, Nicki Lynch, Arthur Hlavaty, David Pettus, & Ron Zukowski.
ART CREDITS: Jerry Collins, cover, p. 6; Wade Gilbreath, p. 2; Cliff Biggers, p. 3 & titleheads; Arthur Hlavaty, logo, p. 2; Charlie Williams, p. 4; Fred Jackson, p. 7; David Heath, p. 8; Victoria Poyser, p. 11.



Deb Hammer Johnson's New Miracle Growth "ASFIC inutes and loney" May 1980 Report

NEW FOLKS Welcome to some fine newcomers in our ranks:

!!!!!!!

Bill and Anya Martin
222 Woodview Dr.
Decatur, Ga. 30030

Barry K. Stewart
2951 Cheshire Dr. N.E.
Marietta, Ga. 30062

Dues for new members at the June meeting will be ***\$7*** for the continuation of 1980. I made an error in charging three new folks the lesser price (\$8 a piece should have been for May joiners) and will restitute this myself.

AN ALL NEW HIGH Ere last I spoke, our budget was \$188.⁵⁴ as of May. I paid the editor
!!!!!!!!!!!!!! of ATARANTES \$30.00 for his labor and expenses above and beyond the call
 of duty, and gave our Vice President \$7.10 for drinks and ice. This left
us with \$151.44, but not for long. \$55.00 is dues was paid in various pieces (many thanks!!)
with \$1.85 of the cash outlay going for an ice chest, and \$5.00 going for our incorporat-
ion fee. The remainder of \$44.15 was deposited in the club account, giving us the illustr-
ious total of \$195.59!!! Oh, Happy June!!!

!!

(Above Courtesy of Center for Compulsive Typewriter Graphics...Rome, Ga., Division)

IN THE BEGINNING The meeting got off to a late start due to the new location--Buford
8:17 EST Clairmong Hall--and the decision to wait for any Lost Souls cruising
P.M. Buford Highway looking for the spot. First business up for mention was
* the difficulty that some members faced in getting their copies of ATAR-
 ANTES. The Officious Editor suggested that members use Postal Complaint
forms; he also mentioned that any changes of address or typographical errors in addressing
the zines be brought to his notice (at an appropriate time).

The next bit concerned our Meeting Spot Dilemma/Solution. Tucker Federal was felt to be too small, and members expressed an uncomfortable attitude toward the lack of air condition-
ing and privacy at the hardwon Buford-Clairmont location. The group discussed, once again,
what constituted an ideal location, and all agreed that it should be on MARTA bus routes
and in a central and accessible location. This ruled out the Kennesaw Public Center (*har*)
and most Marietta locations. Mike Malone suggested we try for Central City Park, since there
was almost always something going on. He condensed the attitudes toward Tucker Federal as
"tight" vs. "lacky". The club then voted to try for the "tight" Tucker Fed Facilities at
the June date.

Several folks pointed out that the June third weekend would coincide with the MIDSOUTHCON
held in Huntsville, and the question arose as to whether the club wanted to switch weekends,
and to which weekend it would move. In a near unanimous vote (with even Avery voting on the
"yea" side), the club selected the second Saturday (June 14) as the date.

Mike Tippens then turned the discussion back to the matter of a Permanent Meeting Site.
He wondered if our monetary situation might afford renting some Ideal facility, and stated
that this would open up a lot more possibilities--such as Perimeter Hall. Dave Finch remind-
ed everyone that we had to chose a spot with a close access to a good meeting spot, and
+to not neglect the serious club pursuit of F*O*O*D*. Deb Hammer Johnson brought up the ser-
viciouspoint that the club was headed for an anticipated \$150 defecit by the end of the
year, and that we were having to trim costs right and left already. Various solutions were
tossed to and fro, the assemblage agreed on three main options: 1) increasing dues, 2) in-
creasing membership, and 3) raising money through some activity.

The idea of raising dues was immediately nixed, though there was some debate about charging \$1 for the first "free" meeting, payable at the door, or going to a dollar per meeting dues system. The talk on recruiting centered around a flyer. Carleen Smith, most Distant member present, asked why there were no flyers for general publicity; she had heard about the club through Asimov's SF Magazine. Avery asked why there was little interaction between us and the comix and media oriented fandoms in Atlanta. John Ulrich replied that these people weren't really interested in a club that placed its primary emphasis on science fiction as a literary genre. A decision was finally made to have Sue Phillips, assisted by Dann Littlejohn, draw up a flyer with information on the club. Cliff volunteered to help with the presstype and printing on his trusty Gestetner. Sue's phone number will be used as the primary informational contact, with Angela's serving as the backup number. Angela also suggested we get our info listed in the Atlanta Public Library's Index of Clubs, since a lot of prospects would have access to it. Deb also mentioned that we might program a special recruitment meeting, with extra food, films, panels, or whatever, to get some extra newspaper coverage.

When discussion touched on ASFICon, Carleen Smith almost volunteered to replace Terry Kane's Publicity Post on the committee; Ron Zukowski mentioned that his father's illness had made it necessary to resign from the committee, and HE was volunteered by semi-unanimous proclamation to take over the responsibilities.

But matters returned to money raising maneuvers. Angela developed the idea of an "n & n" fund that would co-exist outside of the general budget for the purpose of "munchies and meeting spots". Cliff's hat (a checkered tam, for all you fan historians out there) was passed and garnered approximately \$27.00 for the fund. A motion was passed to have 25% of auction proceeds donated to it, but that it would always exist independent of, and not draw upon, the regular treasury.

Scotty Matthews brought up the point that the length and fuzziness of the club meetings might be a deterrent to more serious minded sf readers. Deb went through the Eternal Dilemma of organization vs. sociability, and said that it was a perpetual goal of the club to balance out the socializing (the main attraction for hardcore fans) against the programming. Pat said that she was discouraged by the lack of interest shown in her frequent calls for programming suggestions, but that a survey was going to be sent through the next ATAR. Folks came up with a multitude of suggestions on this Evening of Brainstorming. Mike Tipkens suggested we have an indepth discussion of the Nebula/Hugo nominations; Deb added that the club was a supporting member of NOREASCON, and that our votes would go toward HUGO selections. Prez Biggers and Larry Mason agreed to bring copies of the selections from their collection for last minute perusals. This idea was slated for the June meeting.

Other ideas included Avery's suggestion of an evening devoted a discussion (or dissection) of the second STAR WARS film. Sue felt that an author oriented discussion, given by one of the members, would be interesting, and that this worked with the Louisville FOLETA group. Cliff, acting for Jerry Collins in absentia, spoke along the lines of a Lovecraft Awareness Day, incorporating as many facets of the author's work and following as possible.

AND IN THE END 9:43 p.m.

Finally, Bob Jarrell, utilizing his trained instincts, seized upon an appropriate interval of silence, and moved that the meeting be adjourned. Avery nonetheless snuck in a last minute announcement about riders to DISCLAVE. And thus ended a long, cathartic, but fruitful evening of Atlanta's Finest.

DER KRAPP, continued from page six

and even FRANKENSTEIN MEETS THE WOLF MAN (where the only serious flaw is Lugosi himself because of terrible mis-casting). There are just plain fun roles for Lugosi in ABBOTT & COSTELLO MEET FRANKENSTEIN, CHANDU, THE MAGICIAN, and OLD MOTHER RILEY MEETS THE VAMPIRE. And there are also interesting non-genre items such as INTERAMT-

IONAL HOUSE, DEATH KISS (a straight mystery), and his brief role opposite Greta Garbo in NINOTCHKA,

You can certainly book an evening of Lugosi without using stuff fit for "Der Krapp."

NEXT ISSUE OF ATARANTES: New subject!!!

CALABANS and THRANX sue phillips.....

Writing is a kind of madness. I'm not speaking of the everyday writing most everyone does; letters to your family, grocery lists, notes to yourself, etc. I speak of writing for profit and/or egoboo.

This column is a fine example. I could just sit back and let months go by without one (as I did once). But lately, I've developed a really avid madness. Our esteemed editor calls me and says he has no column, so I do one. Not just because he wants it, but the call has aroused my demon and now I have to do it.

That's right. Have to. It doesn't matter if I really want to or not. I'm going to be nagged until I do. I have to write most of the time, be it a letter, an apazine, or this column.

Or a story.

Now, writing may be madness, but that madness turns into a thing of sense and rationality when you're getting paid. Purpose. Need. We are being appreciated via the best way society knows: money.

Of course, most of us don't let not getting paid stand in our way. Most of us dearly love to write, be it published or not. Most of us.

I thought this desire was universal among fans. Write for pay. Become a filthy pro as opposed to a clean amateur. Do what you love and get paid for it. That's part of what makes a fan.

Well, I have a fannish friend who professes no desire to sell professionally at all. That amazed me when I first heard it. Everyone else I'd spoken to wanted to. And then I thought, well, it's up to him and this divergence of desires is just more of what makes fen what they are.

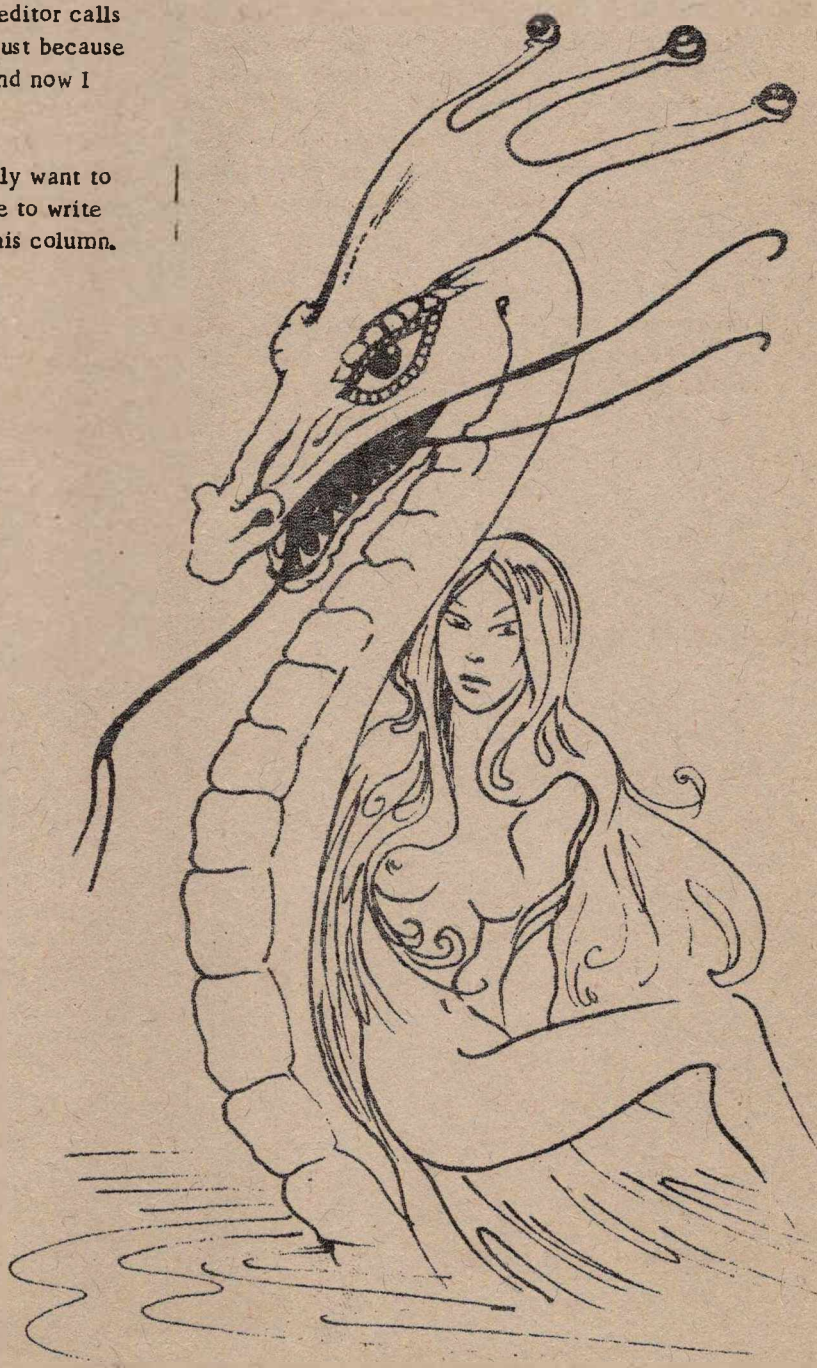
Writing seems to be the closest to a universal, continuing bond between fen that exists. A lot of us do it and a lot of us indulge in what, to me, is a peculiar form

of that madness. Writing about writing.

What I mean when I say this is this column, among others. The really perfidious examples, though, are not only the works that talk about writing (i.e., criticism), but also those that try to tell you how to do it.

As far as I'm concerned, good writing is an acquired skill, not a learned one. That is, one can hone the skill, but the ability to write, per se, must already be there.

I'm not sure I have that ability. I am among the number of fen who harbor desires to see their names in print in paying markets. To have letters of comment written about my stories. Yes, to even win a Hugo! So I plod along, writing columns like this one and trying to polish up fiction to where I'd want someone else to see it...one of these days...



CONSTRUCTIVE CRITICISM, cont'd. from page four)

opinion. I told the author that I would write what I thought. And he understands that, and encouraged me to be honest about it, but insured me that I would like the book quite a lot. I don't.

And it's a hard thing to do, you know. Because I know that the author is reading these reviews, and that a bad review will hurt him, and I dislike hurting anyone, but I have a responsibility to say what I think. THE BLESSING PAPERS is the first in a series of books. David Hartwell is a very fine editor, and I respect his choice in novels. But THE LESSING PAPERS is going to have to improve somewhat for me to like it at all. So it goes.

Readers should take advantage of reviews. About the only group of people that I know for a fact use reviews are librarians. They have no choice. They have a budget to live with, and must order books on a monthly basis, so they pay attention to the reviews that they see in PUBLISHERS WEEKLY, and THE WEST COAST REVIEW OF BOOKS, and other such publications. But reviews are written for readers. It's a service which the publisher of the zine is willing to offer his subscribers. Readers should sit up and take notice of them.

To make it work for you takes time... because not every reviewer is going to agree with you on a book. A reviewer may say a book really sucks, and you, after reading it, may feel that the book was quite good. So you have to look around a bit, and find a reviewer that you agree with most the time.

Once you've done that, you can sit back and relax. Let that reviewer read all the trash, and you read only the books that he/she seems to feel worthwhile. Finding a like-minded reviewer takes time, and one needs to read a lot of reviews to do it, but it's worth it, for it can give you the extra time for those other interests that you have. I firmly believe that this is important. People should not be so specialized that they have no time for other things. There is more to life than science fiction.

If we feel that "mundanes" are a bore because they have no appreciation of the finer things in life, like SF, then what must they, in turn, think of us, what with a seeming unawareness of everything else in the world? I'm dead set against this "in-group" and "out-group" attitude. If people would get their heads out of their collective asses and look around themselves, they would see that there is something worth their extra time to involve themselves in.

People are important. It takes time to appreciate them. And all of this talk about not having enough time to involve yourself in other things is a lot of bullshit, because that's what reviewers are for! We make use of our time to help you save time. Now, the very least that you can do is use your extra time wisely. Do something constructive, creative, improve yourself, and be proud!

... ..

Have any opinions on anything you've read in this issue? Why not take the time to put in into a letter of comment and send it in for ATAR #37? --cb

ATARANTES #36/June 1979
Cliff Biggers, editor
6045 Summit Wood Drive
Kennesaw, Georgia 30144

WHY YOU'RE GETTING ATAR

- ☐ ASFiC member
- ☐ subscriber
- ☐ Contributor
- ☐ You're mentioned herein
- ☐ Trade
- ☐ We'd love to trade
- ☐ We hope you'll contribute (Loc, column, news)
- ☐ We'd love some artwork!
- ☐ This is your last issue of ATAR unless you pay dues of \$10 a year, subscribe, or convince me why this shouldn't be so

NEXT ASFiC MEETING
SATURDAY, JUNE 14th
8:00 PM.
TUCKER FEDERAL COMMUNITY ROOM
5424 BUFORD HIGHWAY
(see page 3 for important meeting news!)