



ATARANTES 49

5-8-81
J. R. M.
CORBIN

CHOICE CUTS

CLUBZINES CHANGE EDITORIAL HANDS CONVENTION NEWS 000 LOCAL SCOOPS

In a rather unexpected move, the Chattanooga Science Fiction Association has awarded editorship of its clubzine, *Strange Punch*, to neither David Martin nor Mike Rogers, but has decided instead to let A.J. Bridget put out two trial issues. After this, it is reported that Sandy Paris is interested in trying two issues; no one knows exactly when the zine might stabilize with a single editor. (As a side-note, I might mention here that *Atarantes* editors Cliff Biggers and Ward Batty have produced an issue of *Strange Punch*; copies will be available at the July ASFiC meeting)

The Birmingham clubzine is also a victim of unsure editorship; Jim Gilpatrick, the previous editor of *Anvil*, is moving to New Jersey by the end of the month, and this leaves the clubzine without a regular editor and with unsure means of reproduction, since Jim had previously handled printing for the bi-monthly zine. Jim has announced that he does intend to fulfill his duties as the chairman of this year's DeepSouthCon regardless of the move, and that he hopes to be back in the South in two to three years.

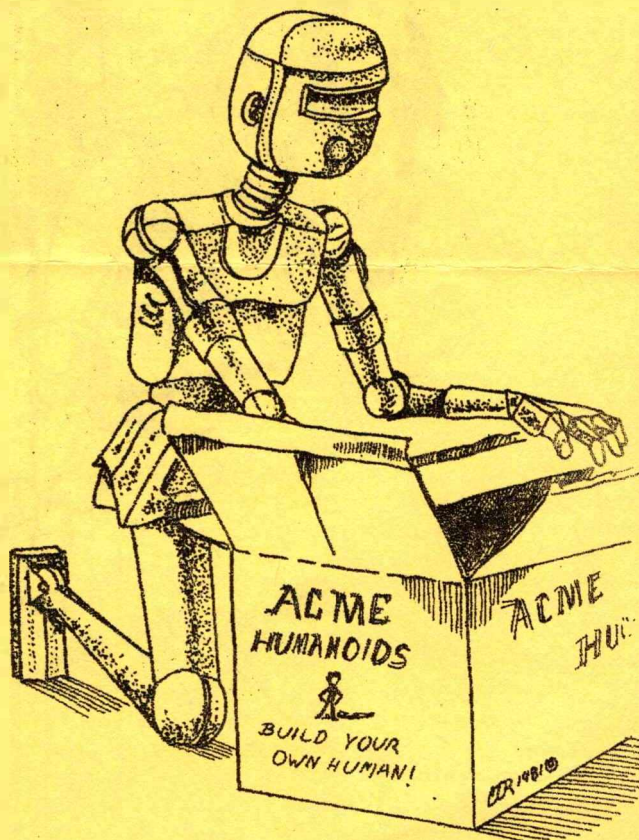
ABCCon II was held in Rome, GA June 27 & 28; Iris Brown, ASFiC secretary/treasurer and con chairperson, says that the convention drew about 50 people, almost broke even, and encourages her to consider doing another Rome Halfacon. The highlights of the convention were the Hearts tournament, won after bitter struggle by Ward Batty; the extremely-well-stocked con suite, offering all members far more than their \$2 should have led them to expect, the spacious facilities, and the swimming pool, which many members made use of. Frank Love prepared a superlative slide-show about the Birmingham club, *Radius*, was distributed, and the two-day event was an overwhelming success.

A Space:1999 convention—the fourth annual convention—is being held in Atlanta over the August 7-9 weekend at the airport Sheraton. The nearest local contact is Juanita Cunningham, 111 Vickie Dr., Warner Robins GA 31093 (912/923-2886). Convention membership rates are not listed on the flyer.

Brad Linaweaver has sold a novella entitled "Moon of Ice" to *Amazing*; the 20,000 word piece marks his second fiction sale to the magazine. No firm publication date has been announced, but Brad says that the work will see print sometime in 1982.

ASFiC member Randy Satterfield and his s-f specialty shop A World of Words hosted an autograph party for Fred Saberhagen in mid-June; Saberhagen was available for conversation with fans as well as for autographing, and discussed his *Berserker* series, his *Dracula* series, and his recently released novel *Octagon*. Randy still has some Fred Saberhagen titles in autographed editions that have not sold out; contact him at the meeting or at 2641C Kennesaw Due West Road, Kennesaw GA 30144 for more information (phone 427-5265).

Deb Hammer Johnson and Charlie Williams have announced plans to co-edit the tentatively-announced Knoxville clubzine. It will be very similar in format and approach to *Atarantes*, Deb has said. For more information, write to Deb or Charlie at the address given in *Radius*.



Atarantes #49, the one before the big issue, is the Official Publication of the Atlanta Science Fiction Club (ASFiC). IV, 1. Edited and published by Cliff Biggers, 6045 Summit Wood Drive, Kennesaw GA 30144; Assistant Editor, Ward Batty, 944 Austin Avenue, Atlanta GA 30307. Available \$6/12 or The Usual. All contents copyright (c) 1981 by Cliff Biggers; all rights revert to original contributors. Should I mention Brad Linaweaver? Naah...

Space Day has been announced for July 18 at Fernbank Science Center in Atlanta; this is a commemoration of the 12th anniversary of the Apollo 11 mission, culminating in the July 21, 1969 landing on the moon. Speakers include E. Sol Solomon, Dr. Guy Beakley, and a panel of speakers. Films will be shown as well. The project is a joint effort of L-5 Atlanta, L-5 Georgia Tech, the Progressive Space Forum, and the Atlanta Science Fiction Organization. For more information, contact John Pike at 622-4281.

John Dalmás, author of the novel *The Yngling*, plans to produce a semi-prozine entitled *Spectrum SF*. The magazine should carry fiction, including a sequel to Dalmás's novel. Subscriptions are available for \$10 from John Dalmás, 4747 Fountain Ave. #220, Hollywood CA 90029.

Allen Greenfield announces that ASFO is being reformed to meet on a schedule in conjunction with ASFIC's; he says that ASFO plans to meet on the first Saturday of every month. The meeting site is the Standard Federal Bank at 1829 Peachtree, with the meeting time set for 7:30. Allen says that this first meeting will offer films of interest via videotape as its program, and that this group hopes to revive the Friday Film group that briefly formed late last year and early this year. ASFO is the latest addition to the growing list of Atlanta clubs, including Ista Weyr The Alternative Factor, the Atlanta Star Trek Society, the North Druid Hills SF Club, Psi Phi, and of course The Atlanta Science Fiction Club itself, ASFIC.

RANDOM NOTES: Isaac Asimov is indeed preparing a new Foundation novel; no information available on plot as of yet. oOo This summer's leading moneymakers are *Superman II* & *Raiders of the Lost Ark*; According to the Atlanta papers, *Raiders* is the bigger moneymaker of the two, but it's also the film that has been hit with a very large lawsuit claiming that certain elements of the film were taken from an idea submitted by an archeologist-type a la Indiana Jones a few years back. oOo Atlantan Jerry Page has a posthumous collaboration with Robert E. Howard (Howard's dead, not Jerry) in *Weird Tales* #3. oOo The ASFIC picnic was a success, with over 40 people attending the July 4 event; aside from a couple of injuries inflicted by doctor-to-be Vince Lyons during a touch football game (we now know how doctors drum up business), the event offered a chance for all to enjoy themselves.

FOR SALE: Full-sized Yamaha folk guitar complete with case. In great condition, with good sound. It's too big for me, and I'm making no profit on it--\$100. Contact Sue Phillips at meeting or phone 953-0613 evenings.

WANTED: People interested in reviving Michael Tippens' idea of a want-list service for club members. Interested members bring want list of sf titles to meeting.



MEETING

JULY'S PROGRAM will be a showing of the film *The Blob*. Due to the film, the business meeting will begin promptly at 8:00 and will be very short, so get in touch with Angela in advance if you have business to bring up. **FOR ASFICON 2 COMMITTEE MEMBERS ONLY**, there will be a committee meeting at 6:00 Saturday July 18, two hours before the regular meeting. Due to problems at prior meetings, Chairman Rich Howell asks me to announce that the door will be locked to all those who are not on the committee.

The meeting, again, is July 18 at 8:00, preceded by a 6:00 committee meeting, at the same site--4525 Chamblee-Dunwoody Road, the Peachtree Bank Community Room.

AUGUST'S PROGRAM is undecided; tentative suggestions include a how-to fanzine forum, a film discussion of *Raiders of the Lost Ark* or *Superman II*, and an author/theme discussion. Dann is also interested in organizing a writer's workshop in addition to regular programming, so interested people should talk to him.

The August meeting will be Saturday, August 15, at the same site.

To get to the meeting site, get on I-285 north of Atlanta, between I-75 and I-85. Coming from the west, take the Chamblee-Dunwoody exit, turn left, and proceed approximately $\frac{1}{2}$ mile; the Peachtree Bank Building will be on the right, next to a Steak 'n Shake. Coming from the east, take the Chamblee-Dunwoody exit; this will put you on an access road that you will take for approximately a mile or a mile and a half; when this access road takes you to Chamblee-Dunwoody Road, turn right, proceed approximately a quarter of a mile, and the bank will be on your right. Parking is available in the rear of the building, and the entrance to the meeting room is also in the back.

MINUTES & MONEY

IRIS BROWN, SEC-TREAS

The June 20th meeting of the Atlanta Science Fiction Club began at 8:05, when President Angela Howell took a time out from trying to deal with the air-conditioning problems. The many new visitors were noted and welcomed by Angela, after which she mentioned the ABC Con to be held the following weekend, and turned to Sec/Treas Iris Brown for additional information.

Iris pointed out that there were lots of flyers available for anyone interested, and asked that everyone come on up to Rome for the June 27-28 weekend. She promised a good time to all who made the trip and showed a great deal of willingness to take membership money then or later.

Prez. Angela then mentioned ASFICon II to be held October 23-25, and reminded everyone that the membership would go up from \$10 to \$12 after October 1st. She then turned to the topic of the 4th of July party that she and Rich were to have as a combined ASFIC/ MYRIAD bash, and asked that those planning to attend RSVP with the forms provided on the head table. A flyer with directions to the Howell's home was provided for all who didn't know the way already. Angela also asked that non-members pay \$3 at the party.

Following that, Irvin Koch announced that he had Chattacon flyers available, as well as a receipt book and could take memberships for the con anytime.

In another announcement, Jeannie Corbin told members that of the six cats she had had, only one was left to give away. The last kitten is black with olive-green eyes. Cat fans might want to see Jeannie about adopting this one. Also, Patricia Williams has Siamese kittens for sale at \$65 to \$75.

In an announcement for the movie buffs, Mike Weber told the club that John Carpenter has a version of "The Thing From Outer Space" now in production and that this version will be faithful to the original story. Other movie news included Gail Higgins' suggestion that anyone who hadn't should see "Raiders of the Lost Ark", because, as she pointed out, it is great.

Control of the meeting was then turned over to Larry Hanson, our official procurer of movies, who asked if we'd rather have a good, expensive movie, or a cheap, trashy, fun film. Ward Batty, completely in character, responded for the entire club when he said "cheap and trashy". In the voting such "classics" as "Doc Savage", "Invasion of the Saucer Men", "Them", "Angry Red Planet", "The Blob", and "Son of the Blob" (to name more than a few) were considered. While Larry looked up pertinent facts like availability and cost, we all took time out for a few more announcements of interest.

Marilyn White, chairperson of the Atlanta Comics and Fantasy Fair (July 24-26) reminded club members that June 24th was the last day to take advantage of the special advance registration rate for club members. Progress reports were available for club members interested in attending the convention.

Angela reminded everyone that folks from the Birmingham and Chattanooga clubs were invited to the 4th of July party, and under the reciprocal membership agreement, would not owe \$3. Cliff Biggers then told folks that copies of SP Chronicle were free to anyone interested, courtesy of Any Porter, who had been in town for the ABA and had not wanted to transport them home with him.

Following a ten minute break, the club voted on the July movie. Cheap and trashy was the name of the game and when the smoked cleared and the shouting was over with, "The Blob" emerged as a clear favorite. Out of curiosity, a vote was held to see how many were enthusiastic supporters of the choice and how many would rather have no movie at all, the vote being 18 to 8. Thus were the July programming problems solved.

At 8:53 Terry Kane made the motion to adjourn the meeting. The motion was quickly seconded and the club voted to end yet another meeting.

Beginning balance: \$520.03

Expenses:		
Atarantes 48	45.00	
Drinks	14.79	
July 4th party	50.00	
July film	44.94	154.73
		365.30

Income:		
Dues	18.00	
July 4th party	33.00	51.00

New balance: \$416.30

Welcome to the following new members:

Alan Strom	Susan Brundige
5100 North Peachtree	3141 Buford Hwy., #8
Dunwoody, GA 30338	Atlanta, GA 30329

And please make note of the following members' C*O*As:

Laura Bulman
2006 Tree House Parkway
Norcross, GA 30093

Eddie Sweeten & Angie Adams	John Ulrich
175 Booth Rd., Apt. G-1	1907 Clairmont Terr., NE
Marietta, GA 30060	Atlanta, GA 30345

ART CREDITS

Cover: Jean Corbin P. 2: Cindy Riley
p. 3: Alexis Gilliland. P. 5: Ward Batty. p. 6: Steven Fox. P. 7: David Heath, Jr. P. 9: Wade Gilbreath.
P. 11: Wade Gilbreath. P. 12: Victoria Poyser.

Reviewing fanzines in tandem isn't one of the easiest things one might attempt; it ranks behind playing Hearts by committee or rolling dice by mail as one of the unusual ideas that people have come up with that just might work.

Ward Batty and I are opinionated individuals, as you might guess; and it's not uncommon for our opinions to fail to mesh totally on given subjects. Nonetheless, we were both willing to give this sort of review system a shot; we plan to alternate in our comments on various zines, each review individual zines or each review the same zine as the spirit moves us. Telling the difference between the two of us might not be totally easy this time around--Ward is using Courier 72 and is usually leading off, and Cliff is using Bookface Academic and following up (except on the Harlot review, which is all Cliff's). Got it? Good.

Coming from comics fanzine fandom, my likes and dislikes may easily be somewhat different from Cliff's. Especially in terms of production and graphics over written material. But I'm basically looking to see how much enjoyment a fanzine can provide with the only qualifying factor being the zine's cover price. Anyway, onward...

HARMONIC DISSONANCE #1; 16 pages, 8½"x11". \$1.00 (by mail) from Mike Rogers, 233 Barton Ave., Chattanooga, TN. 37405.

After meeting with some success in his apazines for SFPA especially, Mike Rogers is trying his hand at genzine pubbing. His first effort, although certainly not as bad as some more inexperienced faned's first effort, meets with mixed results. I found the general format and design to be very acceptable; electro-stenciled mimeo pages with generally clean layout and nice spot illos throughout. The offset cover by Bob Barger is also very nice and reminds me a bit of comix illustrator Art Spiegelman's earlier efforts. (Looking again at the cover it may very well be e-stenciled, it is a fine repro job none the less.) Mike has several fine apa zines under his belt and the experience shows.

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WARD BATTY & CLIFF BIGGERS

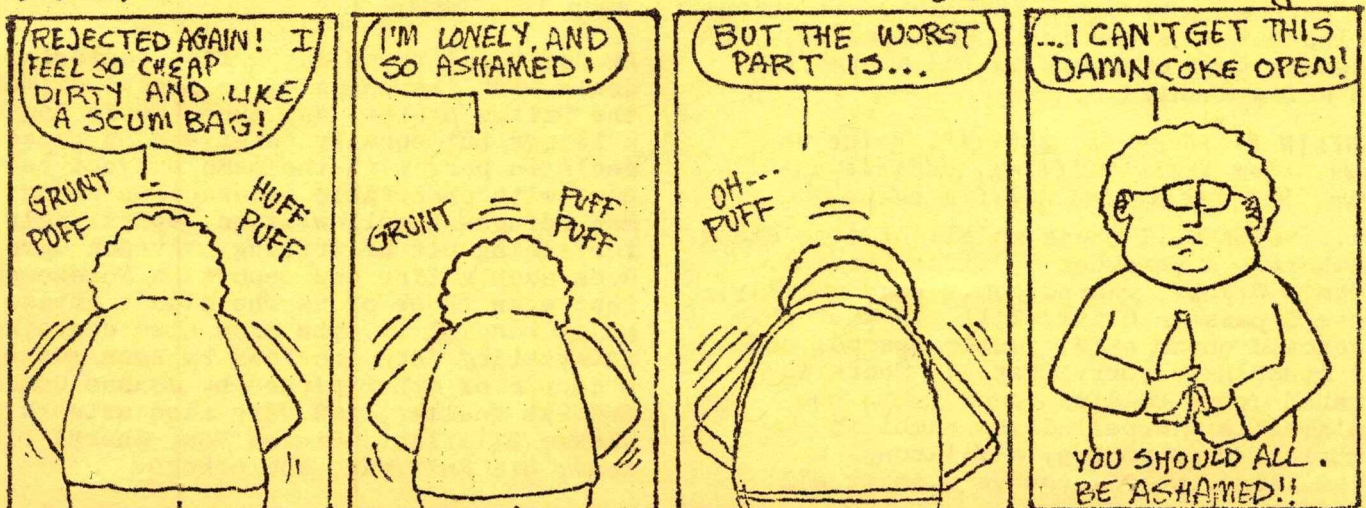
But in terms of written content the zine seems to be somewhat lacking. The zine opens with the usual editorial/promises of future issues/plea for contributions. The rest of the zine consists of two articles and a brief interview with Harry Warner, Jr.

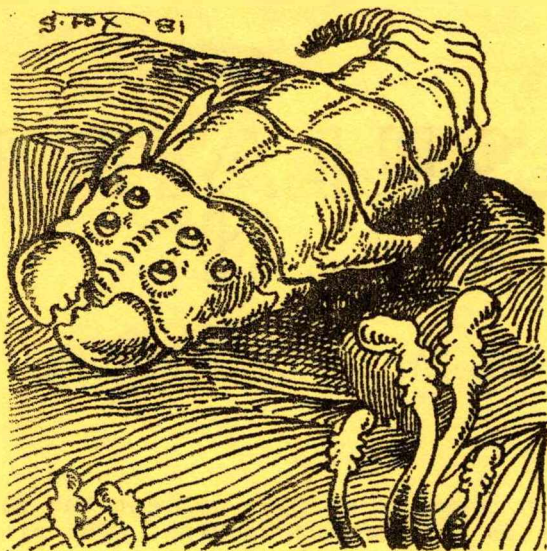
It is difficult not to be cynical when reading Rogers "The Fearful Fans." It opens with a woeful tale of a fan who is afraid to approach the female fan of his dreams at a con, so he instead masturbates wildly. The comparison between fans who masturbate and people who die in heat waves is especially weak. The crux of the piece is a plea to you gals to lighten up and give these Jr. Romeos a chance.

The second article, also by Rogers, is "A Call For Tolerance" and is a bit more successful. Essentially, Mike is tired of his drug-using friends smoking (or otherwise intaking) in his room or trying to pressure him into trying dope. Not an unreasonable request. Mike sets a sort of general guideline for such occasions. Unfortunately, Mike does not include cigarette smokers. Probably because Mike smokes and I'm sure isn't overly-concerned with where he lights up. It works both ways, Mike, but these are good thoughts none the less.

FAKEFAN ADVENTURES!

Ward O. Batty





The Warner interview was better than most, with some generally good questions from Irvin Koch.

This is not at all a bad first effort, but 16 pages isn't much, especially for \$1.00 which is why I cannot recommend it unless you can finagle a free copy. The zine does show considerable promise and I hope Mike sticks with it. Cliff?

I'm not in real disagreement with you over the zine, Ward, although I tend to think that the worst aspect of "The Fearful Fan" is that it assumes that the experiences detailed in the zine are far more widespread than I think they actually are. I think this frustrated-faanish-masturbation exists far less than the article would lead people to believe--there are simply too many people at conventions interested in "making connections," to abuse a euphemism, for most fans to find themselves continually frustrated.

I'm also a bit less enthused with fan interviews in general, although I'll agree that the interview with Harry Warner was more interesting than some I've seen. The misconception in most fan interviews is that the fan has something important or worthwhile to say in an interview format--I find that untrue, more often than not. It brings to mind Warhol's (or is it McLuhan's?) statement that everyone can be a star for just a few minutes...

STEHEKIN #1 15 pages, 8½"x11". Price unknown. From Patsy Williams, address unknown. See her at the ASFiC meeting.

Well...sigh*...I guess we all have to start somewhere. I remember my first fanzine, *Fandom's Digest*, was no gem. Very quickly, before I pass to Cliff, I'll say that this is xeroxed on one side, double spaced, and is a crudzine. Sorry, Patsy. There is a rushed Jerry Collins cover (with the zine's title misspelled), a rambling editorial, some poetry, a filksong, a review, and...well...you've seen it all

before. This is a perfect example of someone starting a zine without the proper experience. It's an acquired art, no kidding! Might I suggest that Patsy, and any other aspiring fan pubber, join an apa first; at least you can make the mistakes that we all make in front of a smaller group for less money.

Like I said, we all have to start somewhere and this isn't too great a beginning. I can't recommend this (literally; there is no price, address, or colophon with any ordering information). Keep at it, Patsy. Anything to add, Cliff?

As Sue Phillips and I commented to each other recently, reading fanzines filled with typos immediately strikes a dissonant chord with the proofreader within us; this is a major problem with Patsy's zine, since at least one or two words in every paragraph are misspelled, and it's distracting. I think Patsy has some definite ideas as to what she wants to do, but I'm not sure that this product is what she wanted it to be. I would recommend that she pull back from publishing, look at her own and her contributor's work critically, then compare it with other available fanzines before putting out a second issue. As a personal quirk, I also wish she'd print on both sides and avoid double-spacing--two things that immediately mark a crudzine to most readers. I think a more attractive format would help flatter the material a bit more.

HARLOT #2, 35 pages, 8½"x11". Available for the usual from Avedon Carol, 4409 Woodfield, Kensington, MD 20795, and Anne Laurie Logan/Ken Josenhans, 116 Burcham, East Lansing, MI 48823 (send a trade copy to each address if you intend to trade zines).

When Ward recently asked me if I had received any really outstanding fanzines, I scarcely had to think back before I called out, "Harlot!" I have always admired Avedon Carol's work, and still eagerly peruse her zine *Blatant* when it arrives, but when she works in conjunction with co-editor Anne Laurie Logan and publication manager/graphic designer Ken Josenhans, the end result is a fine zine, one of the best I've seen in a while.

Avedon Carol turns out a fine editorial that deals with the changing political climate in the United States, and Anne Laurie Logan does a longer but equally entertaining piece that deals in part with the same subject and in part with observable interaction among human beings--a well-written, sparkingly entertaining bit of writing. Avedon Carol does such a fine con report on Noreascon that even those of us who didn't attend can enjoy reading it. The zine also contains interesting locs, reviews by both editors, a couple of other pieces by Jeanne Gomoll and Pat Mueller, and very nice artwork by Alexis Gillilant, Steven Fox, Sheryl Birkhead, Stu Shiffman, and others.



CALABANS & THRANX

by Sue Phillips

I have oft been wont to say that fandom has caused me to grow up in many ways. This is true. I have become better able to handle responsibility and relations with the opposite sex. I am less dependent on anyone than before. There have, indeed, been many plusses for me.

Lately, however, I have discovered (or re-discovered) a juvenility in myself that I am taking a perverse delight in. This characteristic manifests itself most in a newly aroused sensawonda. I am less apt to criticize a movie, person, or book because I see in it a desire to delight and amaze. I also get great pleasure in the company of those up-and-coming young fans in our midst.

I mention all this because this column is going to be a departure of sorts for me. It's been a long time since I was seized with the urge to see one movie a plethora of times. Even *Star Wars* had not the impetus. The last movie that did achieve this was (are you ready?) *Jesus Christ, Superstar*. I saw that one twenty times.

Why?, you may say. In that case, it was the music--I am an unabashed musical fan--and the actors, particularly one on whom I had a crush. Before that, the movie that stood highest in my esteem was *The Sound of Music* for basically the same reasons. Now, though, there is a rival for their affections.

It is *Raiders of the Lost Ark*. It's not a musical though it does have outstanding music. It has one of my current lusts in it, Harrison Ford. And it is rip-roaring fun. I continue to get caught up in the action even though I know what is going to happen.

Why? I suppose it could be a reaction of mine to the cynicism of a good many of the old time fans around here. I guess it could be a reaction to the enthusiasm of a lot of people I currently hang out with. I know it is a reaction of some sort, but to what or whom, I have no idea.

Why? Because it's infectious. I have looked at it and, although some little flaws of factual content have been pointed out to me, I see near perfection. It's rare that anything is so able to delight and amaze me. And part of it is all the backstage knowledge of it I have.

Why? I like to have fun. As I told an acquaintance of mine about the SCA, if it isn't fun, I no longer participate. This movie is fun. It's a cheery movie because it has no pretensions about being something it isn't. I like to see it because it raises my spirits, takes the burden of... No, I guess that's a little too heavy-handed but it does have something of that element in it.

I don't think a childlike enthusiasm is all that bad a thing to have, especially if you are able to distinguish the good from the bad as I think I am able to do. I have accepted the cynicism of some of my associates in this family of fandom and even gone along with them on occasion. I think now, though, that too many instances of my going along with them was because I wanted to be one of the crowd and not on my own volition.

To some people, knowing how something is done takes all the wonder out of it. I like knowing things, especially about the film world. It doesn't change my perceptions one bit.

Which, through a bit of circuitous reasoning, brings me to the subject of opinions. I am of the opinion that everyone's thoughts on certain subjects other than things such as the law of gravity and whether the sky is blue are just their opinions and not the immutable laws of the universe, as some people around me seem to believe.

Some people also seem to believe that because a certain person has not had as much experience and knowledge in the world, it is not advisable to give credence to his opinions. In other words, juvenility. (See, it all ties in.) I think that a person's opinion is just as good as anyone else's, unless and until it can be proved that the opinion is based on inaccuracies or misunderstandings.

I hate to be lectured to and there are people in the world who do that. In this case, juvenility is no excuse. There are too many people willing to pronounce judgments that have little or no basis in fact and that bugs me.

I intent to go on having my fun where I can find it, within my own perceptions of the world. My point is, I think, not to condemn anyone for anything through your own opinions of the same.

Ward, my stalwart assistant editor, posed an interesting question during a discussion of comics fanzines. "Why," he asked, "do most of fans act like mimeo and electro-stencil is 'state-of-the-art' in publishing?"

Why, indeed; I was unable to answer it at the time, and I'm still sorting out the reasons.

If you've ever worked with ditto for any length of time, you know it's a frustrating medium of communication. For one, I have trouble printing with any fluid that smells like a con suite just after the beer-drinkers hit it. Surely no one intended for alcohol to be used for printing; it must have been a mistake in that first spirit duplicator, when the spirits were intended to go in the printer, not the printing device.

Furthermore, it's purple. Purple has never been a pretty color; nature wanted it recalled from the spectrum, I'm sure, but something went wrong. Oh, I know you can get colored masters (sounds like a plot for a *Roots* pastiche), but they are usually washed out, hard enough to make sure that nothing cuts well, and the only real color transfer takes place onto your hands.

I'm a teacher; I know ditto/spirit duplicator very well. I can tell a fellow teacher by the purple stains. I have a pair of pants that I accidentally touched with a dittomaster in 1975--it was a glancing blow, with no real pressure behind it other than a gust of wind. That purple blob won't clean out totally, no matter what. I know why most fans don't use ditto.

What about quick-copy offset, or real metal-plate offset? Fine, if you have the funds; bear in mind that Marvel Comics can't afford real metal-plate offset on their comics any more, and you'll see why the fan might be in a bit of a bind. Furthermore, that's too easy. Doing a fanzine is a bit like flagellation (which is why Joe Celko published a fanzine, I'm sure--and if you don't know Joe Celko, that's another column entirely); it has to hurt before it's a real accomplishment, and giving all your originals to

someone else and letting them print the mess for you just doesn't hurt enough--except in the wallet.

Xerox? Fine, if you work for a company that will give you unlimited free access to a xerox machine--otherwise, there are few zines worth 10¢ a page, one side only. And xerox seems to lack a certain bit of fannishness for the same reason that quick copy and offset do: you aren't getting disgustingly dirty, covered with ink, and speckled with corflu.

Mimeo ink is the only substance known to man that has magnetic properties when in proximity of human flesh. It will leap great distances to splat on a forearm, an elbow, an exposed stomach, or a thigh. Once there, it can only be loosened with a mixture of lye and battery acid, or a fine-grained sandpaper. The only thing mimeo ink likes more than flesh is fingernails. And it doesn't stop at that moon-shaped demarcation where the dirt backs up; mimeo ink can ooze all the way down to the cuticle, and take eight years to grow out.

Fans like to wear their badges where everyone can see them; what better way to mark yourself as a zine publisher than to where the tool of your craft--Gestetner 516 black ink--where all can see it?

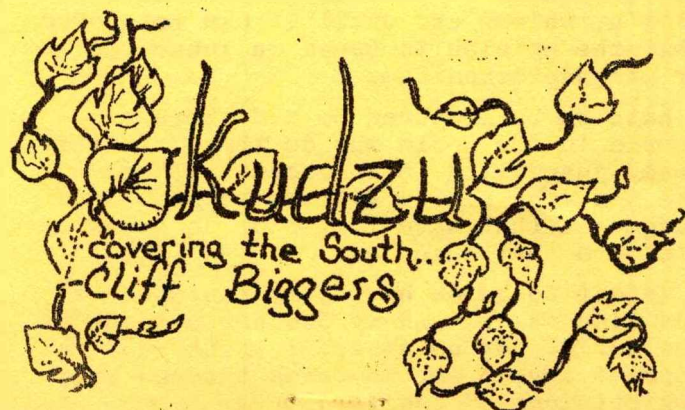
One friend tells me that electrostencilling is cheating, that I should be typing on stencil and hand-stencilling all that artwork. He calls that fannish. I call that "envious." Envious of my electrostenciller.

An e-stenciller has an advantage; when you type material for an e-stencil, you do it on clean, white paper. The advantage of this is that, from this point on, you will always have a clean white copy to prove that all those smudges on the printed copy did not come from the stencil, but from a problem inside the machine that you will never in your life locate. I suspect that Gestetner has a little smudge lever inside whose function is to make one copy out of twenty-five or so smudge ever so nicely in the middle of the most important paragraph on the page...

Furthermore, when you mimeo, you can use something that most offset printers would never touch: twiltone paper. Twiltone paper feels a lot like a cross between a paper towel and a molded piece of bread. It soaks up ink like nobody's business--one sheet of twiltone could probably devour an entire tube of mimeo ink and show only a minor smudge. That smudge, of course, would be on that aforementioned important paragraph...

Finally, mimeo is the cheapest method of printing available to the average fan that produces a copy that, when you squint and hold it at arm's length, looks like real printing.

You'll notice I don't even mention hectograph; who can seriously discuss a printing medium that utilizes jello as its major working part?



Mike Glicksahn
137 High Park Ave.
Toronto, Ont M6P 2S3

...If you are pos-
sessed of the keen
intellect supposedly
part of being a sci-

fi guy (as we insiders are wont to call
science fiction fans) you will have noted
that I have recently moved. Not very far,
but moved nevertheless. This disruption of
my eight year tenure at one of fanzine fan-
dom's better known addresses, combined with
a general ennue I've felt since the last
worldcon has resulted in a dramatic cutback
in my paper fanac. I doubt I've written six
locs in the last six months and for the last
month I haven't even been able to work on
my own fanzine. I somehow doubt I will
ever regain the position I once held in let-
terhack fandom but we can't all be Harry
Warner.

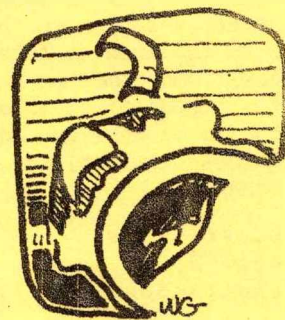
Robert Runte wonders what it must be like
to be in the thick of conventions and be able
to afford to go to many of them. In a word,
poverty! In the last five years I've been
to eighty six conventions; figuring an aver-
age cost of three hundred dollars per con,
that's a lot of hamburger helper being
spread around the economy and wallets of
other people. But obviously I must consider
it worthwhile or I wouldn't continue to at-
tend as many as I do. (The fact that this
year it looks like I'll only get to maybe
twelve or thirteen is either a statement on
my imminent gafiation or a comment on our
inflationary economy: take your choice.)

Hell, after fourteen years as a "fan" I still
can't talk to pro writers unless they also
happen to be friends, in which case I can
talk to them about things other than their
books. Not everyone is of the analytic or
critical persuasion, and if you read for en-
joyment, as I do, then after you've said "I
really loved/loathed your latest book" there
isn't much left to say. Give me a pro who
knows how to talk about fanzines, though,
and I'm happy. I'll even talk to Joe Hal-
deman, even if he wouldn't know a fanzine
from a tax audit but that's because we talk
about other things we have in common: sex,
drugs, and booze, for example.

I agree with Brian's comments about the na-
ture of cons, but I disagree with his state-
ment about people needing to know who the
pros are before they get to a con. A lot
of people know who the pros are without
knowing what they look like; with several
hundred attendees at a con and the relative-
ly hard-to-read nametags most cons use,
identifying people the con goers might be
looking for and wanting to talk to is a sound
idea. We may all be created equal, but it's
unrealistic to refuse to accept that some
are created more equal than the rest of us.
By all means identify the pros: funny hats
always appealed to me. The buggers may as
well suffer some for their notoriety, right?

For the record, I repeat my belief that if
there wasn't another sf story published any-
where in the world for the next decade, fan-
dom would survive and be healthy, albeit
different.

Rots
'o
Rocs



Jim Gilpatrick
608 Running Brook Rd.
Birmingham, AL 35226
(soon to change)

I have been partic-
ularly impressed
with the quality
and quantity of
your columns in the

last couple of issues. Anvil seems to be
on the brink of the review rut lately.

Robert Runte should be glad he is so far a-
way from most cons. I have found that there
is a trade-off in time and energy between
con going and written fanac. I'm sure I'd
have a much larger loc, apa, and zine out-
put if I wasn't putting so much into cons.
Don't misunderstand me, though. If any-
thing, I prefer con to zine fandom, and I
pay a price for that preference. It's
just that zines are more permanent. Quick!
Of the well-known fans of the past decades,
how many were known for their written out-
put and how many were known for the cons
they've run? The written word endures.

Marty Cantor's comments on loc editing sound
familiar. There seems to come a time in
the life of most successful zines when one
gets buried in locs and has to do something.
I do not think a zine should be more than
about 1/3 locs, so one must either edit in-
dividual letters to shorten them, give a
bunch of WAHF's, or just pull out related
hort comments on the same subject from
several letters and do a sort of "readers'
reaction" piece.

I do wonder what it would have been like
to enter fandom at, say, age 14 instead
of age 21. Would I just be that much fur-
ther ahead in terms of my fanac, experience,
and reputation, or would I have had a to-
tally different emotional reaction and
hence a totally different fannish exper-
ience. It does seem to me most mature,
active, well-known, bedrock-of-fandom type
fans entered fandom as adults rather than
adolescents. You, Cliff, are a conspicuous
exception, but you are in the minority.
I suspect many teenage fans never make the
transitions to understanding various moti-
vations in their fannish incarnations, but
those who enter fandom as adults bring
an adult mindset with them, and strive for
the same success tokens we all strive for
in our jobs: recognition, power, influence.

Nicki Lynch
4207 Davis Lane
Chattanooga, TN 37416

that Michael and Carol Resnick will be attending ASFiCon. They have done some of the best costumes and I hope they're being here will inspire some fen to make the masquerade something worth seeing again. The last few cons in the South had dreadful masquerades invaded by people with masks and a poor sense of humor.

Truly enjoyed was Deb Hammer-Johnson's observations on fannish stages in her "Close to the Edge" column. I agree with her in that fandom is a state of mind ~~and some of us are out of sync~~. As I continue to grow in fandom it becomes more and more clear that fandom is what the individual does rather than what any group does. Individual achievement is what fandom is all about. Hence, it is a state of mind for each individual.

Best of luck on the Atlanta DSC bid; I think moving the DSC from its traditional date of end-of-August to mid-June is a good idea. It would be nice if the idea caught on in later years. I know that moving the DSC date has been talked about in various circles and it's about time it was presented to Southern fandom in general.

I laughed all through Ralph Roberts' "Sci Fi or not Sci Fi." What a sharp sense of humor he has!

Ah, "Der Krapp" is back and Brad Linaweaver is in great form; I want to run out and buy a copy of *The Golden Turkey Awards*. What I really liked was that Brad pointed out not only the best points of the books, but some of its failings. I like to know both aspects of a book that has such opinions.

I had heard of the housing tragedy that Janie Lamb had suffered, but I was unpre-

"Kudzu" and Ralph Robert's column were fun, but too brief. I think there is ample room for expansion in *Atarantes*, and this is something you and Ward should look into. Also, it may help to have all club-related info in one single section of the fanzine, either first or last. The lettercol should be likewise segregated, again for continuity. The hop-skip-and-jump method of fanzine reading has never had too great a following. ((You may be right about the columns needing to be longer, but let me point out that since we reduce *Atar* a bit, those two columns did run about the equivalent of a page and a half to two pages with normal type, so they weren't as short as they appeared. I've also worried that humor loses its humor if it gets too long, so I always try to keep such things brief. Alas, these are the problems of doing a zine on a tight budget. Next issue of *Atar* will, we hope, be a larger issue with more material and—please!—more response.))

Brad Linaweaver touches a subject near and dear to my heart. I agree that the Medveds are a bit capricious in their judgement of some films as top-flight crud, but, the book is an exceptional read for the movie trufan.

ALL I WANT IS
A JUG OF WINE, A
FANZINE, AND THOU...



... A WORLDCON
MEMBERSHIP
WOULD BE
NICE, TOO...

Marty Cantor
5263 Riverton Ave. #1
No. Hollywood, CA 91601

Compliments to
Steve Fox for his
cover. Steve's work
is getting so dis-

tinctive that I can recognize it without
even checking the signature.

Like Dave Szurek, I am also a mail freak.
The Best ways that I have found to fuel this
obsession are to be the OE of a large apa
and to publish a large genzine. My post-
man must hate me.'

Steve Larue (Denvention concom member in
charge of the Hugos) sent a reply to LASFS
letter in which we demanded a refund of our
membership. Aside from a refusal to honor
our demand, he wrote at length about his
decision to deny clubs the vote on the Hu-
gos. He rescinded it insofar as nominating
ballots were concerned and then wrote much
persiflage justifying his new decision to
allow clubs to vote on the final ballot if
the club ballot is put in the name of one
of its members...Even though I do not ap-
prove of the idea, I am almost tempted to
go along with the proposal to have a per-
manent committee overseeing worldcons. Too
many recent worldcons have had too much
incompetence on their concons.

Cliff, your "Kudzu" column this time fails
to mention that there is already one bizarre,
out-of-the-ordinary thinking already in
full swing in fandom. That is fanzines.
Just think about it for a moment. Here in
our profit oriented society, we have maga-
zines which thrive (sort of) on losing
money. Anyway, your item 5, fan feuds,
would not work if you limited each feud
to 250 words from each side. 250 words
would not even do as a warm-up exercise.
And I don't like your item 10, a corflur
attachment for a Selectric. I prefer
Dan Goodman's idea: a typer which, when
you made a type, would send you to a uni-
verse where that was the correct spelling
of the word. I am afraid, though, that
my use of such a typer would soon exhaust
the world's total supply of energy to op-
erate it.

Harry Warner, Jr.
423 Summit Ave.
Hagerstown, MD 21740

Steve Fox's cover on
this new Atarantes is
certainly different.
It poses problems I

can't begin to answer. Is the individual
who is climbing a child with an odd face
or a small mature individual? Why is this
person climbing such an uncomfortable-look-
ing thing when it serves no apparent purpose
to be several feet higher than ground level?
Is that a big cloud in the upper left cor-
ner or a rift in a thick cloud cover? I
like the cover very much despite feeling so
ignorant after looking at it repeatedly.
You have come up with some splendid sugges-
tions towards a reformation of fandom,
Cliff. I can think of a few other pos-
sibilities:

For instance, fandom needs a special key
for its typewriters, a DNQ key. You would
press this key as soon as you were ready to
begin typing something you didn't want
quoted. Pressing the key would disengage
the ribbon, lock the platen, and prevent
the carriage from moving in its normal
fashion, but you could type away normally
because the keys would still fly up and
fall back. When you had reached the end
of the DNQ section, releasing this special
key would cause the typewriter to function
in its normal fashion again. The advan-
tages would be many. This would eliminate
all danger that the recipient of your let-
ter would ignore the DNQ warning. In the
course of a year, I imagine it would save
at least a quarter-acre of forest, since
so much fannish correspondence would need
to consume less paper in the DNQ sections.

Even before reading your column, I'd thought
of another useful convenience for fans,
this one to be utilized at cons. It would
require a modification of each fan's glas-
ses. A small area would be ground to alter
the line of vision, something like a peri-
scope on a small scale, so that when you
looked straight ahead or even upward, this
part of your lens would show you something
much lower down. With a little practice,
you would learn how to provide egoboo and
eliminate your own embarrassment at cons.
You would look someone you didn't recognize
right in the eyes and simultaneously that
person's nametag would appear in the spec-
ial area of your glasses, and you would
shout heartily, "Why, it's good ol' Alphonse
Daudet! You had a loc in a Trekzine last
year, didn't you?" This would be a great
improvement over the present need to peek
clumsily and visibly down at a stranger's
nametag.

I feel sympathetic with that book which
puts so many recent and much-publicized
movies in the ranks of the worst. It sounds
as if I've fallen into the nasty habit of
thinking today's movies are not good be-
cause I'm living in the past and falsely
worshipping the good old days. But I start-
ed to go to movies when I was about seven
years old and I didn't get disgusted with
the current product until just a few years
ago, so maybe the fault is partly with the
films.

David Palter
1811 Tamarind Ave. #22
Hollywood, CA 90028

I would like to
comment on Randy
Satterfield's loc
in which he suggests

that we might discuss the question "Did SF
give rise to fandom or did fandom give rise
to fandom?" I think it would suffice to
say that while fandom encompasses a variety
of interests in addition to sf, sf was and
is the catalyst for the occurrence of fan-
dom. ((For many fans, yes; but there are fans in
fandom today who do not even read sf, and there are
some who never read sf, but have joined instead for
the social implications of fandom. I agree with
what Mike Glicksohn says elsewhere in this issue,
that if there was no more sf published for ten
years, fandom would still thrive.)) We also have
the question, which I doubt was intended
seriously, "Should pseudo-philosophical
discussions be allowed in a fanzine?" Edi-
tors of fanzines will, of course, allow any
kind of discussion which interests them...
It would be difficult to exclude pseudo-
philosophical discussions as one would have
no real way of being certain which discus-
sions fell into pseudo-philosophy and which
were authentic philosophy.

((I agree with your sentiments; I will admit that I
try to keep my readers in mind at all times with
the zines I do—apazines generally excepted—but
most of what you see in a zine is stuff that I like.))

David Martin Yes, it's official, Chat-
Chattanooga TN tanooga is making a bid
for the 1982 DSC. I'm on
the board, so you can consider this to be
gospel...Don't care for GHLillian's comment
about the Chattanooga power structure put-

ATARANTES #49
Cliff Biggers, ed.
6045 Summit Wood Dr.
Kennesaw GA 30144

DATED MATTER: DO NOT DELAY!



FIRST CLASS - FIRST CLASS

ting the screws to Dick Lynch. For all
practical purposes, I am the CSFA President,
which sorta makes me the power structure.
Dick and I are on friendly terms, despite
the fact that half the Chattanooga Board
seemed to misunderstand the mail problem
the committee had ((and it's a long story
that we won't go into here, but suffice to say
that David explains it in fairness and detail)).
Some people in Chattanooga just don't rea-
lize the great things Dick and Nicki Lynch
have done for fandom in this area.

It's about time someone sat down and thought
up a way to distinguish sf from (ahem) sci
fi. Ralph Roberts does this with his usual
flair and humor...

Brad Linaweaver
3141 Buford Hwy #8
Atlanta GA 30329

I regret that I waited
until the last minute to
get you my submission
to Atar #48; I know how

it is with deadlines breathing down your neck and
only so many pages to fill! It would have been bet-
ter if you had serialized the piece rather than cut
it, but then there wouldn't have been very much to
carry over to part two...

...Atar #48 marks the first time you've cut out sec-
tions from one of my pieces, and I hope it will be
the last. Although I'm not doing a column for
#49, I will make up for that with something special
for the long-awaited fiftieth issue! And since I'm
in the letters column this month, I'd like to ask
a question: how come nobody had any comments on my
last PIANOL? I was disappointed by the lack of
response. Gee, I'm not even mentioned in the
colophon any more!

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Next meeting July 18, 8 pm
Peachtree Bank Community Room
4525 Chamblee-Dunwoody Rd.
Film: "The Blob"
August Meeting: August 15, 8 pm
Same location: attend both!