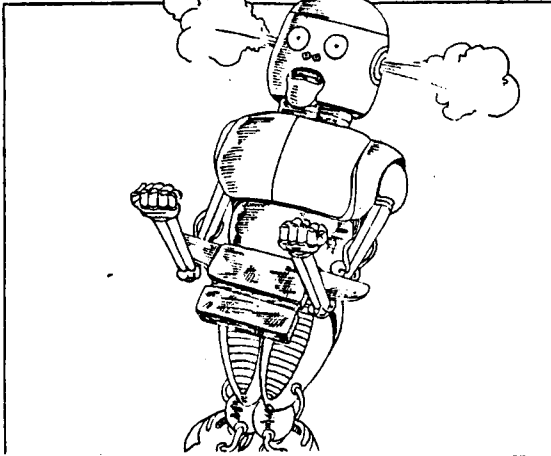




ANVIL

THE BIRMINGHAM SCIENCE FICTION CLUB



ANVIL

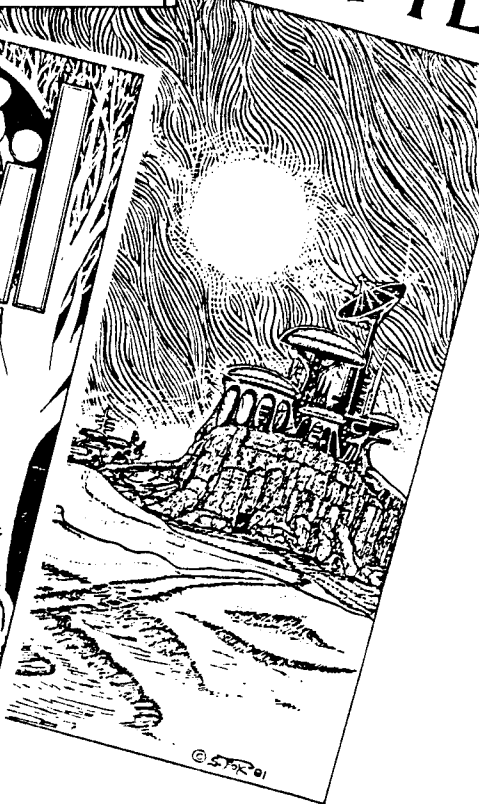


ANVIL

THE SPECIAL EDITION

ANVIL

ANVIL



ANVIL

WHAT IS ANVIL: THE SPECIAL EDITION?

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In other words, where the heck did we get the idea for such a thing? the more erudite among you might have heard of a publication called *THE WALL STREET JOURNAL*. Well, it seems that the *JOURNAL* is so complex that when a student subscriber comes on board the publishers send out a special issue of their publication which is just like the "real" thing in all respects except that the articles are dedicated to explaining themselves rather than the events on Wall Street for that day.

ANVIL and BSFC complex?

Perish the thought! However, fandom in general is sometimes complex to the new person (hereinafter referred to as the "neofan") just coming into the organization (or lack thereof) of Science Fiction Fandom

Besides, did a fan ever need a purpose to publish anything? It is a well known fact that some of our most esteemed authors started out in the "lowly" area of fanzine pubbing (Harlan Ellison comes immediately to mind).

And if no reason is no reason, we simply decided that we would like to make something of a showcase, something of which we can be proud. To this end we hope that this is the best of our best, besides of course helping you to get familiar with us, this group of strangers. Those of you who aren't strangers may find something here too. Who knows? Maybe you've just been aching to find out where some of these words come from.

In any case, this is ANVIL: THE SPECIAL EDITION. Enjoy.

This is ANVIL: THE SPECIAL EDITION; An introduction to Fandom for the neofan entering the Birmingham Science Fiction Club. Free to new dues paid members of BSFC -- all others \$2.00. All rights revert to contributors. Editorial address is to Cindy T. Riley; Rt. 5, Box 483, Pell City, AL. 35125 The name ANVIL was originally suggested by Penny Frierson

First Edition; Second Printing -- October 1984

Welcome !

One might call this a letter from the editors, even though we are not the usual editors of *ANVIL*; however, we did see a need for some sort of a guide for the new fan coming into our club with the usual lost expression on his face, wondering "What have I gotten myself into now?" Hence this special issue. We would like the new fans to have some grasp of the intricacies of fandom.

Fandom in Birmingham began in the dark ages of the seventies. BSFC itself was started by Wade Gilbreath who later in this issue kindly goes into the unique history of the Birmingham Science Fiction Club. Perhaps we will at last learn exactly why BSFC was begun. At the moment only Ghu* and Wade know why. It is rumored that the Birmingham fen were tired of going to other cities to have all of the fun and decided to bring a little of the fun to Birmingham.... And we've all been having a good time ever since. Not just from parties, although Birmingham fandom has become known as one of the best party givers in southern fandom but also from such things as *ANVIL*, although Charlotte Proctor, our current editor (of all but this special issue) might dispute that it is at all times "fun". Charlotte takes pride in turning out a well rounded 'zine that does not consist solely of club news. Although we frequently hear that it is coming out "real soon now", *ANVIL* is usually not *too* late, and always has interesting features. Features such as "The Old Ironmaster" by Buck Coulson; our usual book review column by our "critic in exile" Pat Gibbs, and an always enlightening letter column by many and varied fen from the world over. We hope to explain some of these things in great and varied detail in this issue, together with other knowledge necessary for the survival of the neo-fan. In all probability you have heard of Science Fiction Conventions, but do not really know what they are all about. To this end we have also included a section on the "con game" to let you know about these "family" gatherings of fen from all over --- from the small get-togethers at relaxacons, to the event of the year, the Worldcon.

We welcome you, the new fan. We hope that you will stay a while and let us get to know you better.



THE EDITORS
Cindy T. Riley
Linda L. Riley
Charlotte Proctor

* See an unfamiliar word? Try the Glossary later in this issue.

HAMMER AND TONGS

by: Charlotte Proctor

Wade Gilbreath, the Founding Father of our club, was also the first editor of ANVIL. Wade was firm in his resolve that our fledgling club should have its own 'zine...he himself had experience producing 'zines for apas, and he was president, and everybody else was sitting on their hands waiting for him to lead us...so it fell to him to put one out. And put one out he did. It's difficult starting something like that... one must find material first, and a mailing list, too. Money for production and postage was provided by the club, and still is.

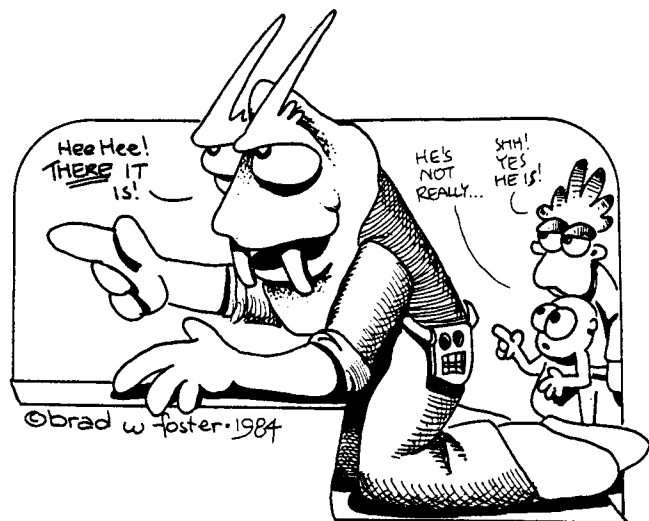
Wade had high hopes for ANVIL. He wanted it to be more than a newsletter of interest only to those 25 or 30 club members. He hoped it would become a widely distributed general interest 'zine with contributions from all over. He had, in short, delusions of grandeur.

So Wade produced ANVIL... he gathered material, solicited articles, did most of the artwork himself, typed it up and laid it out, printed, collated and distributed ANVIL, all by himself. He began to realize his dreams, as documented in this quote from Wade's column in ANVIL 31:

I remember the big thrill in getting a Harry Warner, Jr. loc just when he started loccing 'zines again. "Wow", I thought, "he must really see some potential here to send us a letter." Spurred on by this thought, I turned over the editorship to Jim Gilpatrick and retired to Editor Emeritus status, where I could give advice and do as little work as possible.

Jim Gilpatrick was, and is a real go-getter. He picked up ANVIL and ran with it with an enthusiasm that left the rest of us breathless. He organised ANVIL production parties at his office, where we had access to lots of typewriters, staplers, copying machines, etc. About that time I became chief Typoist. Jim continued to expand the list of contributors, gave ANVIL its first standard format, and published every two months. His goals were the same as Wade's --- a fanzine of great reknown.

Jim was editor for two years until he took a job in New Jersey. Jim Cobb and DL (Debbie) Burden took over from him. They kept ANVIL alive and well for a year until Debbie moved away and Jim got too busy with school and work. That's when I stepped in.



ANVIL 22 was my first effort --- ANVIL 34 is the next issue, so that means I've been at it for over two years. I really learned the hard way the trials and tribulations of fan editors. Wade was invaluable help, with his advice, counsel and support. Contributors are the main thing --- if you don't have contributors, you have to write the whole thing yourself. That's OK if it is a 6, 8, or 10 pager with lots of illos, but if you intend to put out 28 or 30+ pages, you need help.

'Zine reviewers, I've found, have the highest mortality rate.

At this point in time, thanks to the groundwork by previous editors, *ANVIL* is a widely distributed genzine. It's an expensive proposition, too, and most of our club dues go toward production and mailing; our distribution is about 160 in the US and 40 foreign.

Production methods deserve a mention here. This Special Edition is subsidized by individuals in the club, so it is printed by modern photo-copying techniques. Unless you are very, very rich, however, you cannot afford to print 200 copies of a 30 page 'zine that way --- it is far too expensive. The traditional, and most economical printing method is mimeograph. After Jim Gilpatrick (with his office copier) left us, I copied *ANVIL* on *my* office copier. but the plant closed down, and I was laid off and we were forced to use the more traditional mimeo. I just happened to have one in my basement --- actually, it belonged to the SF club in Tuscaloosa and they, being disbanded, donated it to us. It kept us going until we had a chance to get a top-of-the-line ABDick mimeo from Meade Frierson.

So, in answer to your question "What does the club do?" one of the answers is that the club produces *ANVIL*. Your annual dues include a subscription to *ANVIL*, and the right to write a letter of comment and contribute art or written material. We are fortunate to have lots of local talent: Wade Gilbreath, Bill Brown, Cindy Riley are top-notch artists. Wade can sometimes be prevailed upon to write a fannish article and Merlin Odom submits terrible puns from time to time. Our contents are flexible, and sometimes include "one-shot" articles. The club minutes have been known to take on a surrealistic tone, moving from fact to fantasy.

ANVIL has grown in the past almost six years to what it is today (I'm calling it a genzine now rather than a clubzine) and will, we hope, continue to be the voice of Birmingham Fandom.



MISSION POSSIBLE

[but not in 2 pages] by: Wade Gilbreath

Tape hiss ... the voice of Cindy Riley ... "Your mission, should you decide to accept it, is to write an interesting history of the Birmingham Science Fiction Club in two pages including fillos and this introduction. Should you fail, the editor of this special ANVIL's Introduction to Fandom will disavow any knowledge of your pretense at being a writer. Good luck!"...sound of tape recorder frying.

After briefly noting that ANVIL's editorial budget must have increased greatly since my time at the helm (a perfectly good tape recorder--shame!), I'll very briefly try and fulfill my mission.

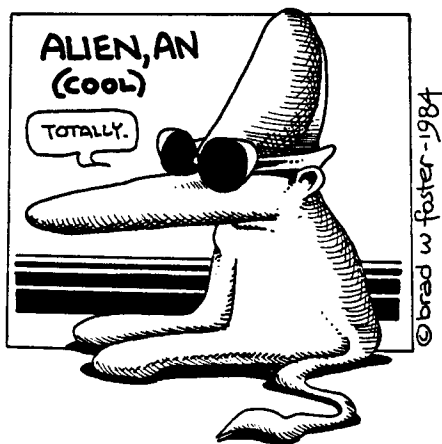
Six, or was it seven, years ago -- it doesn't really matter -- Frank Love and Wade Gilbreath, regulars on the Southern con circuit, began to wonder if it would be possible to establish a club in the Birmingham area, thus alleviating months of Dreaded Con Withdrawal between conventions. Ensnaring Penny Frierson and David Wood in their entirely selfish machinations was the work of but a few, groveling, pleading phone calls.

A meeting was held; officers unwillingly elected; constitution and by-laws dismissed; and dues guardedly discussed.

Recalcitrant President Wade, realising the club's error in defining no limits to his power, retaliated for his election by starting the club's fanzine, ANVIL, and appointing himself editor.

Unfortunately, ANVIL turned out to be real work. Unwilling to admit his mistake, Prez Wade struggled on until Jim Gilpatrick joined the club. This ~~sucker~~ new member of the club was also new to fandom, and he seemed just the ~~right~~ person to take over the Presidency and the editorship of ANVIL. Breathing a sigh of relief, ex-Prez Wade stepped aside.

As before, the Presidency of the Birmingham Club proved a powerful tonic, completely unHINGING the unfortunate Gilpatrick. He soon acquired the name "Standing Buffalo" and the motto "We also serve, who stand and graze."



Letting no grass grow under his hooves, Jim decided that the club should begin hosting conventions and appointed himself Chairman. Not willing to admit his mistakes either and unwilling to wait for the next sucker, Gilpatrick quietly pulled strings at his company, South Central Bell, and wrangled a transfer to Bell Labs in Whippany, N. J. --- a fitting exile for the fan who added convention giving to the list of activities expected of the B.S.F.C.

This sudden void was unexpectedly filled as a young and eager Jim Cobb was sucked into the presidency and

editorship. However, through presence of mind or sheer dumb luck, Jim managed to secure Debbie Burden as co-editor of ANVIL.

A still young, but less eager, Jim lasted a year. By the end of his reign, d.l.burden was sole editor. This was a watershed -- or is it a sea change? -- anyway, this was a big deal in the club's history. Not only were the damning twin albatrossii of Presidency and editorship broken, but the women had begun to exert control.

Perhaps they were tired of the powermad men. (I can't be sure, having been one of the powermad, myself.) In any case, Linda Riley succeeded Jim Cobb and has been President for the last two years. Charlotte Proctor followed d.l. and has been editor of ANVIL for the same length of time. A sense of calm continuity pervades the club. Thank Ghudness.

What do you know, two pages exactly! <<including illos. ed.>>



<<charlotte wanted to know if there was some subtle way to let it be known that the original of the above chaffee illo was hanging in her house. i said that there wasn't. ed.>>

The Con Game

by: Wade Glibbreath: Charlotte Proctor: Linda Riley: and Cindy T. Riley

If you're going to play the con game, you need to know the rules. It was mentioned earlier that fanzines are a form of communications between fans. Cons are another. A "con" is of course, a Science Fiction Convention, a weekend of fannish activities running from Friday afternoon through Sunday afternoon. It is held at a hotel and run by the fan group in that town. Some convention features: Art Show; Art Auction; Con Suite; Huckster Room; Banquet; Panels, and a Masquerade. Informal convention activities include *parties* and going-out-to-eat. We'll try to fill you in on some of these activities.

We're assuming that you will soon go to your first convention. The first two rules are:

- 1) Go to a fully programmed regional convention rather than to one that is labeled a "relaxacon" or "mini-con". After you have been in fandom long enough to have a group of friends to hang out with is the time to go to a relaxacon.
- 2) Your program book is your best friend --- don't lose it. The informal programming (parties) are advertised through flyers posted in the elevators and halls. Write these down in your program book and go to them. Even if this is your first convention, *you* are invited.

BANQUET --- When you can afford it, you should go to at least one convention banquet, just so you'll know for yourself if you want to make it a habit. Some people wouldn't miss one. The banquet is the time that you wait forever for your food, listen to interterminal room party and convention announcements, go to sleep during the GoH speech, and dutifully applaud for the awards and honors peculiar to this convention. You also give the concom a hand, no matter how badly they have screwed up. One of these days, *you* might be on the ~~Hot Seat~~ concom.

ART SHOW --- This is a room devoted to the display of art, both fan (amateur) art which ranges from very bad to excellent, and professional artwork. You can see original professional art of all kinds: small pieces done for covers of SF magazines --- you may recognize some covers; black and white illos from magazines; paperback size pieces of art called comprehensives (or comps) that the artist has submitted to art directors on cover assignments.

Almost all of these pieces will have bid sheets at the bottom because all of this art is for sale unless marked NFS (Not For Sale). The artist, medium, minimum bid and immediate purchase prices are listed. If you have any questions, ask the people on duty at the table by the door of the art show room.

ART AUCTION --- Auctions are always fun to go to, even if you don't have any money and aren't going to buy anything. Keep your mouth shut and don't wave to anybody. You get to see these guys getting into bid wars, see, and if it's a lively one, it's great. If it turns out to be a dull auction, you can always go find a room party. If you have bid on something at the art show, though, you might want to stay to protect your investment. If you aren't there when it comes up, and nobody overbids you, you've bought it.

HUCKSTER ROOM --- This is where the hucksters or dealers sell their wares ---

everything from tee shirts, books (hardcover and paperback), comics, jewelry, movie posters, buttons, filksong books, edged weapons, wargames, stationery, and all kinds of fannish theme stuff. Not every huckster room has everything, and some have even more.

You can sometimes get books there you can't get anywhere else... old out-of-print paperbacks to complete your collection. If you are on a tight budget, watch yourself in the huckster room, 'cause this is where your money will get eaten up, and you will do without supper.

MASQUERADE --- This is the best-attended program item, and is usually held after the art auction, and in the same room. If you want to get a good seat, go to the auction first. Masquerades vary widely in quality from 15 or 20 so-so costumes at a small con, to 120+ excellent costumes at the Worldcon. There are humorous entries; costumes representing characters from SF literature; media costumes; ambitious presentations and simple ones. Masquerade entries in any given show will vary widely in type and quality.

You can never tell when you'll find a gem... lots of people try out their costumes for Worldcon at the smaller regionals.

Do not be confused by the costumes you see being worn all during the convention. these are people who like to play dress-up. They are called hall costumes and are not usually seen in the Masquerade.

VIDEO and MOVIE ROOMS --- With the advent of video tape players, one has the opportunity to see more movies at cons. B.V. (before video) a con could only afford to rent a few films, but now you can see reruns of *The Avengers*, *Star Trek*, and Ghod only knows what else. See sign on Video Room and Movie Room doors.

GAMING ROOM --- This is a fairly recent innovation. There is usually space or a room set aside for gamers of all kinds --- D&D, wargames, etc. Revert to childhood. Go up and say "Hey, can I play?"

PANELS --- When you first go to conventions panels are interesting and entertaining. One is usually shy, and cannot believe that one is actually *going to be in the same room* with say, for instance, Ted Sturgeon, Kelly Freas, Stephen King, or Gordie Dickson. So go. Sit up front and listen to them tell how they got started, or where they get their ideas, or better yet, tell stories on each other. The artists usually give slide shows and narrate it themselves. Then the panel, or panelists, throws the floor open to questions. Wait until somebody in back has asked a really, really stupid question, and then yours won't sound so bad. Bring books by the GoH, and he will sign them after the panel, or when he has an autographing session (this happens at larger conventions).



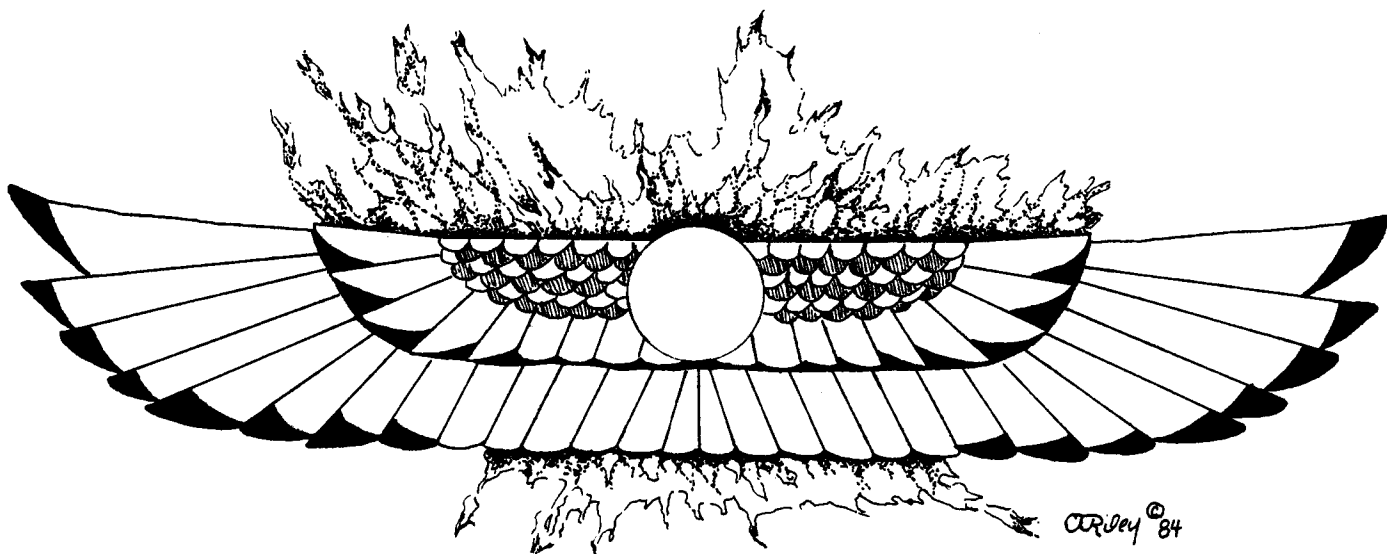
After you've been to 6 or 8 conventions, you begin to notice that the panels are sounding a lot alike. You *know* how they got started and where they get their ideas, and unless Vinnie diFate brings a new set of slides this time you're not going to his panel either. By this time, you'll have a gaggle of friends and things to do, and won't miss the panels, but they serve a purpose and should be enjoyed by the new convention goer.

PARTIES --- Room parties are announced on flyers in halls and elevators, giving time and room number. These are open parties and everyone is invited. They are given by people who like to give parties; clubs who like to give parties; groups who have to give parties because they are bidding for an upcoming convention. It doesn't matter --- go to them all, promise to vote for them and drink their drinks and eat their munchies. The pros usually make the rounds of the parties, too, so don't be surprised if just when you thought you were a wallflower, you bump somebody's elbow and find yourself apologizing to L. Sprague deCamp for spilling his drink.

Room parties that spill out into the hall are called hall parties, until the management comes along.

CONSUIE --- Every con has a hospitality room, called a consuite, with *free* soft drinks and beer, and sometimes munchies. You have to be the legal drinking age in the convention site state in order to get the beer; your badge usually indicates if you are a minor. This is the place where fans gather, in between panels, or late at night, to just visit and talk, play cards or get up a group to go out to eat.

THINGS WE WON'T TALK ABOUT --- This is running on much too long, and we can't get everything in we had wanted to, it is now obvious. The things we are not going to tell you and let you find out for yourself include, but are not limited to: filksings, trivia quizzes, smoffing, closed door parties, skinny dipping, video game rooms, the Hearts Tourney and elevators. Enjoy your first convention!



FANSPEAK: A Glossary

by: Linda Riley

The first SF club meeting I ever attended was almost my last. I felt like I had wandered into a completely alien environment; everyone was speaking in a strange tongue, tantalizingly similar to American, but with so many strange phrases and acronyms that their speech was rendered almost unintelligible to their bewildered visitor. For this reason a short glossary is being included for the new fan. This is not the "definitive" fannish glossary as we do not have the space, nor is it written in the "fannish" style as we do not have the talent. We have included only some of the more frequently used terms. Should you hear any other terms with which you are unfamiliar and you are unable to divine their meaning, just ask somebody. We're all nice guys.

APA -- Amateur Press Association. Has a limited membership. Members are required to produce a minimum number of pages during a given period which are then repro'ed and sent to an Official Editor to be collated into the publication.

ASFA -- Association of Science Fiction Artists. A young, non-professional organization open to all who are artists of or who have an interest in SF&F art.

BEM -- Bug Eyed Monster. The classic "alien" of golden age science fiction. Usually with bulging eyes and scales.

bid -- like running for president, a group of fans will bid for the dubious honor of running DSC; or the even more dubious honor of running Worldcon.

BNF -- Big Name Fan. A fan who has been in fandom long enough to gain some notoriety either through actions or reputation.

BoSh -- Acronym for Bob Shaw. British SF writer.

con -- a convention.

concom -- convention committee. The central core of people who organize and run the convention. Generally with a glazed expression.

consuite -- hospitality suite where beer and soft drinks are available free to convention members. If you go to the consuite and the refreshments are not immediately apparent, we suggest you look in the bathtubs, as a bathtub full of ice is the perfect place to keep drinks cold.

corflu -- the mimeographer's version of white-out. Correction Fluid.

D&D -- Dungeons and Dragons. A role playing game with many enthusiasts in fandom.

Dead Dog Party -- the last party, after the con is officially over. Usually consists of some very tired concom members.

DSC -- DeepSouthCon. A large southern regional convention which different southern fannish groups bid for each year to be held in different southern cities.

DUFF -- Down Under Fan Fund. Voluntary contributions to bring a fan from Australia to the Worldcon every other year, and from the US to Australia in the years between.

egoboo -- an egobooster; public kudos that lets everyone else know how wonderful/intelligent/etc. you are.

FAFIA -- Forced Away From It All. Forced to terminate fannish activi-

ties due to such "mundane" activities as work, school, family, etc.

fakefan -- a fan who really has no interest in SF&F. Reported to be unable to read.

fan (pl. fen) -- any person who is a member of "fandom"; that wide range of people who have a common interest in some aspect of science fiction or fantasy.

fanzine -- a publication put out by fans, usually on a very irregular basis, and usually mimeographed. May be any length, containing articles and art contributed free by fans for which they receive a free issue. A clubzine has a club as a sponsor and has club news in it; a perzine is usually put out by one person with personal anecdotes and a genzine is a general interest magazine. A crudzine is self explanatory.



femfan -- a female fan.

FIAWOL -- Fandom Is A Way Of Life. The fannish philosophy.

filksong -- folksong. Some are written by fans with original music and lyrics; some use familiar music with lyrics adapted to SF or Fantasy themes.

fringefan -- one who attends only one or two conventions per year, and does not regularly attend fan club meetings, or take part in fanac. A marginal fan.

GAFIA -- Getting Away From It All. Voluntarily quitting fandom. Also used as a verb as "to gafiate".

gamers/gaming -- persons that engage in any of various role playing and/or strategic "bookcase" games.

ghu -- the fannish "god".

GoH -- Guest of Honor at a con.

H -- the fannish "h" was originally attributed to a typo, but fandom liked it so much that it became a tradition. Now frequently crops up in any beginning syllable between a beginning consonant followed by a vowel (ghod; fhan; bheer; etc.).

huckster -- the people who sell books, buttons, edged weapons, and other SF memorabilia in the huckster room at a con.

Hugo -- the World Science Fiction Achievement Awards given out each year at Worldcon. After Hugo Gernsback, editor of the first successful SF magazine.

L-5 -- The L-5 Society is dedicated to the manned exploration and eventual colonization of space. So-called for the L-5 or LaGrange points equidistant between the earth and the moon (forming a triangle) where a large body would remain in a stable orbit.

Law of Elevators -- The speed of the elevators is directly proportional to the size of the con. The larger the convention, the slower the elevators.

loc -- letter of comment. A letter from a fan to a fanzine. May also be used as a verb as "to loc a fanzine", meaning to write to that 'zine.

media fen -- fans whose primary interest lies in SF&F media; i.e. movies and television as opposed to literature.

minac (apa) -- minimum activity re-

quired to retain membership in an APA.

mundane -- Everyone who isn't a fan. People from the "ordinary" world; also used to refer to real life activities as in "my *mundane* job."

natter -- Australian "chatter".

neo -- refers to someone new to fandom, also "neofan". Someone who doesn't know what all of these words mean.

one-shot -- a short publication only meant to be published once.

relaxacon -- a small laid-back con with little or no programming. Primarily a party con.

SCA -- Society for Creative Anachronism. Association dedicated to reproducing the middle ages as they should have been. Members research into authentic costumes and usually create a role character. SCA often holds tourneys and feasts --- their version of a con.

sci-fi -- pronounced "skiffy". Not said in polite fandom. The mundanes often use this acronym, but they don't know any better. The proper form is "SF".

SFC -- Southern Fandom Confederation. A loose confederation of Southern fans. It holds a yearly business meeting at DSC and puts out a semi-annual newsletter *REBEL YELL*.

SFWA -- Science Fiction Writers of America. A professional organization of SF&F writers.

slanshack -- a domicile inhabited by fans. From *Slan* by A.E. van Vogt.

SMOF -- Secret Masters of Fandom. Those unknown people who run fandom, or think they do. Also used as a verb meaning to discuss things about fandom in general.

Trekkers -- Star Trek fans. Don't say "trekkie". It's not nice.

Trufan -- Someone who is a well rounded fan in that they do not cater exclusively to any one group, but may participate or enjoy many aspects of fandom without prejudice.

wahf -- We Also Heard From. Appears at the end of the letter column in a 'zine.

Worldcon -- The Biggie. Worldcon is held every year over labor day weekend and is 5 days long (an exercise in endurance). Usually membership runs 4,000 or better. Worldcon is held in a different site every year the location of which was decided two years previously by the members of that convention who also paid a voting fee. Membership at the door may run \$50 to \$80. The 1986 Worldcon will be held in Atlanta.



The Art and Artists in ANVIL

by: Cindy T. Riley

You may have noticed that ANVIL does not consist entirely of articles and columns. Breaking up the text every here and there are bits of art, or "fillos" as they are usually called, which add visual interest to the 'zine. While you may not really notice these small contributions to ANVIL, you would quickly notice their lack if they were not there. The fan-artist works for the cheapest rate possible -- nothing -- and is frequently an unsung hero. To try and correct this lack we have included here a little bit about the artists most frequently seen in ANVIL.

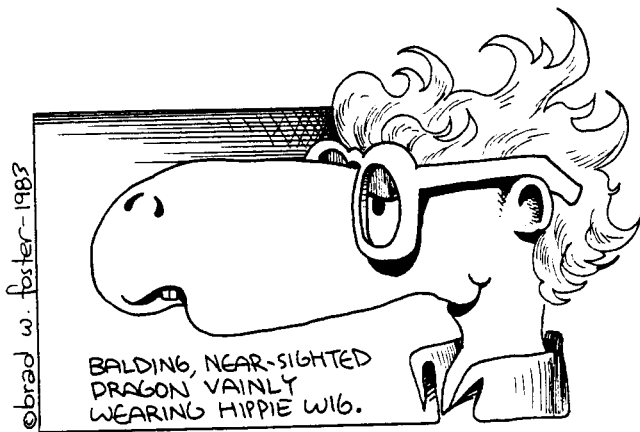
Bill Brown is one of the local Birmingham talents. Currently a freelancer, he, along with Wade Gilbreath run BREAD & BUTTER GRAPHICS. This doesn't take up all of Bill's time, however. His fillos of star ships and futuristic domed cities frequently grace 'zines across the South. Bill prefers to work with colored pencils and inks on black art board which produces beautiful effects in a style uniquely his own. Bill's work, while showing his training and inclination as a graphic artist, is nevertheless beautiful to the eye and the mind.



Doug Chaffee is our Southern Pro. A free lance illustrator, he presently resides in South Carolina where he works out of his studio *Illustration Plus*. In his career as a free lancer he has done work for *Amazing*, *Fantastic*, *Lancer*, *If*, and *Analog*. Not to mention NASA and the Air Force. When asked why he does science fiction illustration he replied that he enjoys the freedom of stretching his mind and talent that such work gives him.



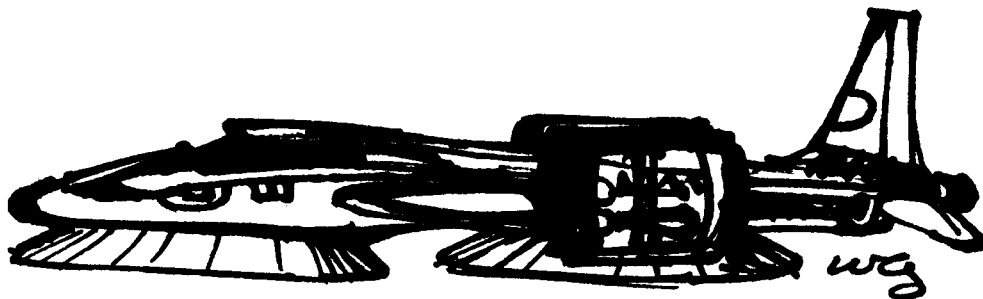
When asked for a bio Brad Foster said that he "...makes marks on paper and then likes to call it art --- please umor him." Yet many more people must call it art also since Brad, an amateur artist living in Irving, Texas, was nominated for a Hugo for 1983 for his fanart. One can hardly open a 'zine, any 'zine, without finding a piece of Brad's work in it somewhere. Perhaps best known for his cartoons which display a completely off-the-wall sense of humor, Brad has also been known to produce astoundingly intricate and beautiful pieces of pen and ink work executed with a more "serious" theme.



Although we do not frequently see any of Steven Fox's fillos in ANVIL, his covers are a phenomenon. Many artists have commented on how it is easier to do a cover than a fillo as each fillo is a different idea, and a whole cover is also only one idea. However Fox makes it seem too easy the way his covers multiply. This is another ubiquitous artist in that it would be much easier to name the 'zines that have not featured his art, rather than the ones that have.



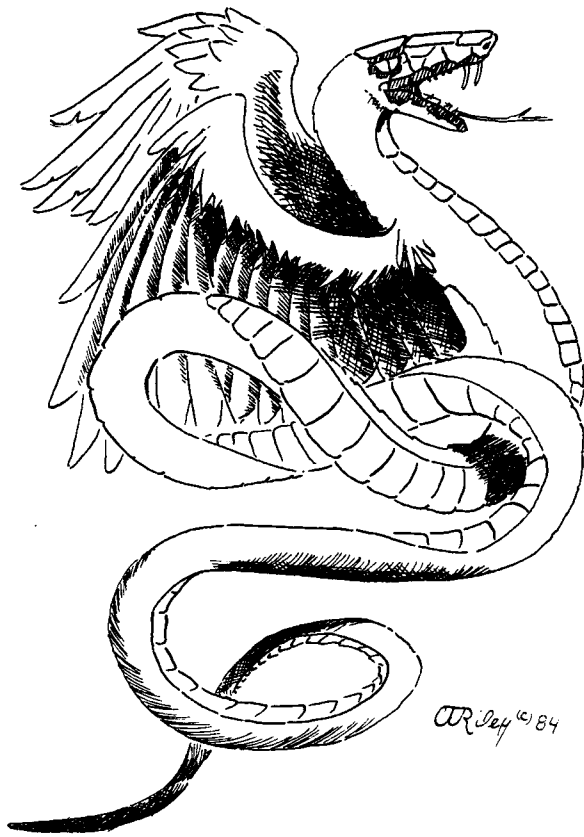
As already mentioned, Wade is the other half of *BREAD & BUTTER GRAPHICS*. As was noted at a recent club meeting, most artists have specialties, and Wade's is faces. Be it Bela Lugosi as the eternal Dracula, or Indiana Jones at a moment of introspection, Wade is able to capture the inner quality of a person, so that there is no doubt in your mind as to just who this is. Wade uses a wonderful, sketchy style with his fillos, that is almost the exact opposite of his controlled renderings of people. These fillos also frequently show a somewhat insane sense of humor although we can instantly identify with many of the characters in their vignette searches for truth.



In keeping with *ANVIL's* international tradition, we frequently have fillo's by English artist C.P. Langeveld. Not doing things by halves, Colin's first SF convention was *SUNCON*, the 1977 Worldcon held in Miami. It was the *SUNCON* artshow that gave Colin the inspiration to try SF illustration and he now has some ten book covers to his credit.

Colin says of himself: "I live with a pretty wife, 600 books and a Commodore 64 micro and regularly try to complete *The Hobbit* (unsuccessfully). Born in Cape-town, South Africa 42 years ago I still have my accent after 26 years in the U.K. I am at best a mediocre artist but rest in the comfort that I cannot get much worse."

Colin is certainly not getting worse and we can only hope that we will sometimes have the opportunity to see some of his larger pieces.



Currently one of the club officers and the editor of this special edition of *ANVIL*; Cindy T. Riley is another local talent. Another specialist, her fillos frequently consist of animals and mythological beasts. She says of herself: "I got started in SF art in 1980 after I joined BSFC and discovered *ANVIL* as an outlet for my art. I like to think that I have improved since then, although every time I go to a convention art show I am both inspired and despairing that I can do as well as some of these people and that there are others that I will *never* be as good as."

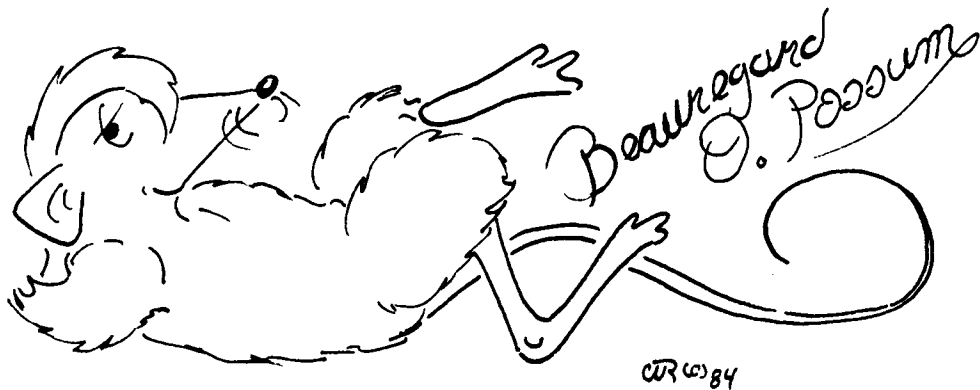
Cindy has recently branched out and is trying her hand at painting. We can only wait and see what will come of it.

Charlie Williams, a well known Southern fanartist, describes himself as "Almost 32, married, one child, a son. I'm art director at ET graphics. I draw "Trufan Adventures" in the *Comics Buyer's Guide*. I teach cartooning for UT's Department of Extended Learning. I'm invariably drafted to auctioneer at art shows on the convention circuit, usually because I know the artists and try to work in *their* best interests." Charlie also would like to make distinctions between painters, illustrators, and cartoonists, realizing the fact that the different styles are not really comparable. His own style is instantly recognizable, and one will often know that "This is a Charlie Williams piece," before looking for the signature at the bottom.



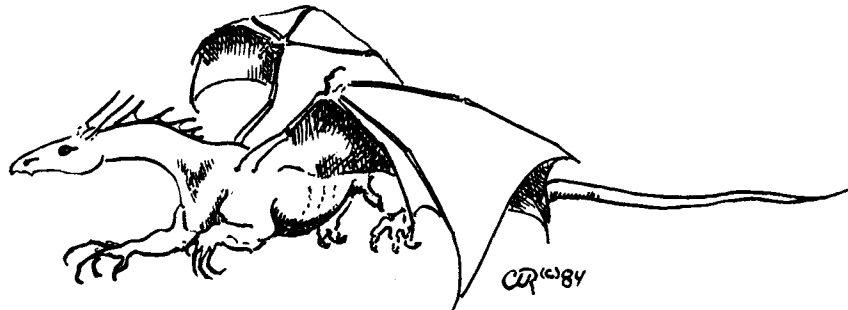
Forged Minutes

ANVIL is, nominally anyway, a clubzine, and as such will have certain features each month. Among these features are the minutes which are reported under Forged Minutes by our own Beauregard O. Possum as dictated to Charlotte Proctor, the club secretary. Beauregard always reports the truth, you understand, so no matter how far out his reports sound, remember that this is the truth (at least as a possum sees it) and should be taken as such. Besides the club minutes, Beauregard also frequently reports on conventions. He calls 'em as he sees 'em, whether something goes wrong, or right; he tries to be there.



Forged Figures

Of course, Forged Figures are self explanatory. Despite the name, the treasurer's report is usually pretty accurate. The bulk of the money that comes into the club treasury is used for the output of ANVIL. What's left is used for club parties, which we try to have at least twice a year; one at Christmas, and the other sometime in the summer. These are usually held at someone's home who has volunteered the premises for the party. Occasionally we will have a "party without a con" where a room is rented at a local hotel and a party is held there. Depending on the price of the room, the club pays for everything although members are encouraged to bring munchies and drinks to take up some of the slack (And ice! Don't forget the ice!)



Of 'Zines and Fen

by: Cindy T. Riley

It was in the dim mists of fannish history when two paleofans were sitting around the pizza oven awaiting dinner when one said to the other, "Phred, let's put out a fanzine." And lo! A miracle was born.

Actually it probably didn't happen *quite* that way, but it's a sure bet that if you get a bunch of fans together, somebody is going to want to write something. And it's another sure bet that he's going to want somebody else besides just himself to read it. A fanzine is somewhere to put this creative (or otherwise) output. Although this is not where the fanzine was actually born. It actually came out of the letter columns of the old pulps of the Golden Age of Science Fiction. Fans (who wrote so often they were called letterhacks) wrote to the magazines to comment on articles or stories, to point out discrepancies or heap praise, other fans would write in commenting on the letters, and then when the new letters were talking about things that were no longer pertinent to the magazines and were no longer printed, the fans, undaunted, began writing each other. It's not easy to write different letters to forty different people. But what if five or six people got together and wrote down everything that was happening with them, and wrote down what they thought of the latest SF pulp to come out, or the latest story by Kornbluth or whoever, and then made thirty or forty copies with a spirit duplicator (remember the purple tests in school?) and sent them out to all of the other fans that they had been writing to? It would be just like a magazine, a fan magazine --- a fanzine! And thus the fanzine, and perhaps fandom as well, was born.

And it was seen that in this environment the fanzine did well, and proliferated. Although in the beginning there were just fanzines, when clubs came along, there were also clubzines. These actually had a better chance of surviving since they were not totally dependant on one person's pocket, and could change editors when one person became unable to put the 'zine out for one reason or another. Of course, clubzines are *clubzines*. A clubzine will have minutes, treasurer's reports, perhaps a story or two on what the club has been doing and hopes to do and a lot of information in it that doesn't mean anything to anybody else except the fellow club members. Some editors wanted to branch out.

And thus the genzine came about. No, not a genuine magazine, but rather a general interest magazine. Something that will have something of interest for a lot of different people instead of a select few. Articles on wide ranging subjects, perhaps book reviews, or anything that catches the editor's fancy. And while all of this was going on, fandom grew, and technology caught up with the fanzine.



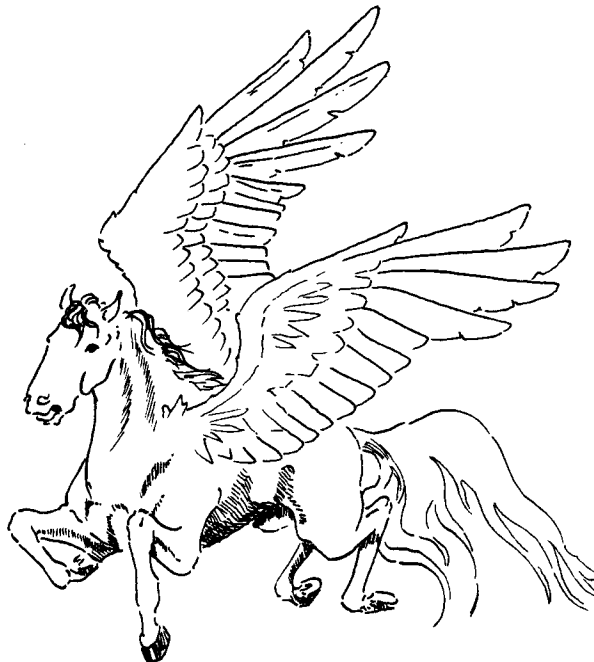
Mimeograph machines and electrostencillers improved the readability of 'zines considerably (depending on the quality of the machine) and brought about another possibility. Art that wasn't drawn directly on the stencil. Now an editor could have something other than just his own efforts at decoration grace the pages of his 'zine; genuine artists (almost) could donate (of course) their efforts, the pay wasn't great (non-existent), but the egoboo could be considerable to know that somebody besides yourself would see your efforts.

And this isn't all. APA's (Amateur Press Association) also put out 'zines. In fact this is their main function. These are "members only", in that only members of the APA receive the 'zine. Each member is required to contribute a minimum amount (or minac) to each mailing of the 'zine, but may, if he wishes, contribute more. The more he contributes, however, the more it's going to cost him, since it's up to each individual member to get his contribution reproed, send the copies (the same number of copies as the membership) to the OE (official editor) where they are collated with everybody else's contribution and sent back to the membership as a finished 'zine.

Perzines are almost like the original fanzine, in that they are one person's efforts. His to do with as he pleases, to send to whomever he pleases. The contents are mostly his own thoughts and personal anecdotes and experiences. The contents are colored by his personality so that a *perzine* is very apropos.

And fandom grew, and 'zines split further, until now there are 'zine's that are devoted to single sub-fandoms like *Doctor Who*, or *Star Trek*, or McCaffrey fandom, or so on *ad infinitum*. And it's gotten easier with things like xerox machines (although that's still so expensive that most 'zines are still mimeo'd) and the quality of a lot of 'zines are so high that they are no longer quite amateur efforts, but are instead called semi-pro 'zines.

And that, my friend, is what a 'zine is.



AR Jay 10/84

zines received in trade

Most 'zines are reviewed, eventually, in ANVIL. At the end of the reviews you will find comments such as "available for the usual" or \$1.50 or whatever. What this refers to is the practice among fanzine editors of giving free (?) copies in return for submissions which may come in the form of bona fide articles, letters of comment (locs), art, or trading your own fanzine for theirs. Listed below are the 'zines which ANVIL receives in trade most often. If you send them a letter, they will probably send you their next issue. Of course, it might be a while before it gets to you, fanzines are notorious for coming out "real soon now".

Asfoawn
Joe Celko
PO Box 10558
Atlanta, GA 30310

Bcsfazine
Box 35577
Sta. E
Vancouver, B.C. 46M 46Y
Canada

BRSFL News
Box 14238
Baton Rouge, LA 70898-4238

Dasfax
Don C. Thompson
3735 W. 81st Pl.
Westminster, CO 80030

Dillinger Relic
Arthur Hlavaty
819 Markham Ave.
Durham, NC 27701

Fanzine Fanatique
K. & R. Walker
6 Vine St., Greaves
Lancaster, Lans.
LA1 4UF
United Kingdom

File 770
Mike Glycer
5828 Woodman Ave #2
Van Nuys, CA 91401

FTA/Phoenix
PO Box 1772
Victoria, B.C. V8V 3E1
Canada

Gegenschein
Eric Lindsey
6 Hillcrest Ave
Faulconbridge, NSW
2776 Australia

Holier Than Thou
Marty & Robbie Cantor
5263 Riverton Ave #1
N. Hollywood, CA 91601

Memphen
PO Box 12534 Shelby
Memphis, TN 38182-0534

NASFA Shuttle
Scott Duff
PO Box 4857
Huntsville, AL 35815

SF Review
Richard Geis
PO Box 11408
Portland, OR 97211

Smart Ash
5587 Robinson Rd. Ext.
Jackson, MS 39204

Space and Time
Gordon Linzer
138 W. 70th St. #4B
New York, NY 10023

Sticky Quarters
Brian Earl Brown
20101 W. Chicago #201
Detroit, MI 48228

Texas SF Inquirer
PO Box 9612
Austin, TX 78766

Thyme
Roger Weddall
79 Bell Street
Fitzroy, Australia 3065

Transmissions
PO Box 1534
Panama City, FL 32401

WAHF-Ful
Jack R. Herman
Box 272 Wentworth Bldg.
Univ. of Sydney
Australia 2006

Weberwoman's Wrevenge
Jean Weber
PO Box 42
Lyneham ACT.
Australia 2602

Westwind
PO Box 24207
Seattle, WA 98124



The ANVIL Chorus

by: Wade Glibbreath

Why have a letters column in a fanzine? This is the question you may or may not be asking yourself at this point in ANVIL, The Special Edition. Well, all you may not move over with the mayas because this is the question I'm trying to answer here.

Letters Of Comment, locs in your new fannish vocabulary, provide feedback to the editor, who is struggling to give you a perfect blend of editorials, articles, and reviews chock full of wit and wisdom. This is what the editor is struggling for, and she sends out each issue, hoping it is an improvement on the last.

Within days the editor --- if not haunting the mailbox already --- begins to look for response from you, the reader. It's a kind of basic food an editor needs or else malnutrition sets in. After awhile, the editorial instinct is starved for response, and usually the editor feels that since nobody cares enough to respond to her labor of love, then maybe she should take up something solitary like sensory deprivation. This is known as gafiation (getting away from it all.)

If, however, the ardent editor receives your loc, then she feels, well, fulfilled. It makes all the typing, the frustration of unmet commitments to contribute, the drudgery of collating the issue worthwhile. Of course, the more locs an editor receives the more she feels this sense of well-being.

These locs usually fall between two extremes. There are those that merely run down the contents of the last issue with a yea --- "I loved it!" --- or nay --- "That review of *Peons of the Gods* stinks." At the other extreme, an editor can receive a three page diatribe that seems to bear no relationship to anything said in the last six issues.

Luckily, most locs fall in a



middle ground in which the loccers (they who loc --- yes, loc can also be used as a verb) let the editor know what succeeded and failed in the previous issue (thus helping the editor in his quest for The Perfect Fanzine), but they also supply opinion, supplemental information and corrections to the material in the last issue.

At this point, the editor can file her letters away in a folder and begin putting together the next issue. This is a little like burying gold in your back yard. You know it's there and are feeling good about it, but why not let it earn interest. And a well-edited letters column can add tons of interest to any fanzine.

Editing a letter column involves taking out those passages that hold less interest for the reader and leaving in those that hold more. This is a simple statement, but is sometimes difficult to achieve. It's a value judgement. After refining the bulk of the letters, the editor usually makes comments as it seems appropriate. This is a fanzine tradition which enhances the editor's presence with the readers. It gives each 'zine a personality.

Topics of discussion in a letter column can take on a life of their own, and after several issues, a particular line of discussion may bear little resemblance to the thought that touched it off. Since opinions do differ, as anyone who has ever tried to rationally discuss religion or politics knows, these discussions can be quite lively. Many a fannish feud has exploded across the letter column of some obscure fanzine, boosting it into the limelight. Following a really hot feud in the letter col is like watching the *Hindenberg* burn. It may be a terrible thing to watch, but you don't want to miss any of it.

In response to the initial question, I feel that the letter column is indispensable to any fanzine. If the editorials, articles, and reviews are the sinew of a fanzine, then locs are its lifeblood and the letter column its heart.



ENDWORD

And that brings us to this, the back cover, or "bacover" as it is sometimes called, of *ANVIL: THE SPECIAL EDITION*. This is where you'll find the art credits (see below), and the WAHF listing. For those of you who don't know, WAHF stands for We Also Heard From and includes the names of those people who for one reason or another did not have their letter printed; artists' cover letters, somebody who just wanted to chat, subscribers' letters, etc.

This publication is what I like to think of as a fluid effort, it has been designed (I hope) so that any individual page can be pulled and changed easily, 25 copies or so run off and stuck back in so that it will be in effect, a new edition. So if you see something that you think needs changing, that you think could be done better, or that you did but would like to do over. let us know. The print runs will not be very big; as we are making this primarily for new members of the club and for nearest and dearest friends, it is doubtful that the runs will ever be larger than twenty-five copies or less at a time. But don't let that stop you from commenting! Who knows who we might send this special issue to?

ART CREDITS: Front cover, clockwise from upper left: ANVIL 24, Charlie Williams; ANVIL 1, Wade Gilbreath; ANVIL 3, Wade Gilbreath; ANVIL 25, Steven Fox; ANVIL 33, Brad W. Foster; ANVIL 31, Doug Chaffee.

Fillos: Bill Brown, 14; Doug Chaffee, 5,14; Brad Foster 2,4,15,19; Steven Fox, 15; Wade Gilbreath, inside cover, 7,12,16,23; C.P.Langeveld, 16; Cindy T. Riley, 3,8,17,18,20,21,22; Bjo Trimble, 1,9,13; Charlie Williams, 9.

The Birmingham Science Fiction Club meets the second Saturday of each month at 7:30 p.m. at the Homewood Public Library located at 1755 Oxmoor Road.

Editor of the regular edition of *ANVIL* is Charlotte Proctor. *ANVIL* mailing address is as follows:

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