

# ATLANTEA





# CHOICE CUTS

## WORLDCON BID ADDS NEW MEMBERS--AFF SLANTS TOWARDS SF--ASFICON 4 UPCOMING --AND MORE

The Atlanta in '86/Worldcon Atlanta, Inc. business meeting held Saturday afternoon, August, 15, at the Omni in Atlanta produced two new committee memberships, Gail Higgins and Michael Smith. The two new invitees, according to independent reports from committee members, came to the meeting prepared to pay \$1200 to the committee if they were offered memberships. Ron Zukowski, chairman of the bid (or co-chairman, technically) could not verify that officially; "All I know is that, at the beginning of the meeting, we had just over \$800 in our account," he reported.

Up until July 17, Higgins and Smith were both members of the now-defunct AllSouth-Con bid, headed by Joe Celko.

Since the last *Atarantes*, it has been announced that none of the resignees from the committee, including the founding members and the first chairman, are members of the Associate Bid Committee or of the presupporting membership. The announcement that they had accepted these positions was premature in some cases, and while correct, was later made invalid by committee actions which led those who had accept to decline instead.

Newlywed ASFiC members Don Cook and Samanda Jude have settled into a new apartment in the Roswell Road area in Atlanta, and Don announces that there will be a "Welcome to Sam Atlanta" party held August 22nd for ASFiC folks and anyone else interested in attending. Don says that settling into the apartment is taking a lot of time, so there is no map of the party location in this *Atar*, but flyers will be available at the August 21st ASFiC meeting. The party will run from 2 until 7, and will *not* be at their place, but at a location near Roswell. If you need additional info right away, phone 252-0885.

There's not much information available yet on the Atlanta Fantasy Fair, but let's go with what we have: the AFF, held August 13-15, was a convention highlighted by very solid programming and an increasing SF presence. DC Comics sent a few people down to Atlanta, including Mike Flynn, a publicity director (and ex-fan) who was promoting a number of DC projects, including *Camelot 3000*. Frank Miller and Will Eisner were very accessible during the con, Forry Ackerman was as friendly and talkative as always, and a large sf group, made up of Somtow Sucharitkul, Darrell Schweitzer, Hank Stine, and Kay Reynolds came down for their first Atlanta convention. Jerry Page, Sharon Webb, Bob Maurus, and Brad Linaweaver were also in attendance.

And it seems that Brad Linaweaver has found a perfect fate for old *Atarantes* "Der Krapp" columns: he's managed to sell the rewritten pieces to *Video Entertainer*. The magazine has run one piece so far, the introductory column to Brad's Bela Lugosi series.

Ward Batty reports that VatiCon I, scheduled for Rome, GA on the October 8-10 weekend (*not* the midweek October 6-8 weekend as we erroneously reported last issue) is shaping up well, and memberships are still available for \$6 now, \$7 at the door. The con is being held at the Roman Inn in Rome GA, and the highlights of the con will be the first Duplicate Hearts tournament and fannish programming highlighted by special Ghodd Ghuys Steve & Binker Hughes. It's a traditional Southern relaxicon, and all are urged to attend. For more information, write Ward Batty/VatiCon, 944 Austin Ave., Atlanta GA 30307, or phone 523-0956.

ASFiCon 4's confirmed guests are: Pro GoH, Greg Benford, award-winning author of *Timescape*, among others, and ex-Atlanta sf fan, returning to the South for the first time ever as GoH; Fan GoH, Brian Earl Brown, editor of *Whole Fanzine Catalog*, Chicon IV's Cons and Shell Games, and *Sticky Quarter*, just to name a few; Artist GoH, Doug Chaffee, professional

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sf illustrator and cover artist. Jerry Page, Hank Reinhardt, and Bob Maurus will also be in attendance. Rich Howell is reorganizing the art show this year (you can write him at 959-A Waverly Court, Norcross, GA 30071 for info), and Larry Mason is selling dealers' tables at \$25 for the first table, \$20 for each additional table (there are still some tables available; write him at 3990 Clairmont Road, Chamblee GA 30341 for information and availability). Memberships are \$12 in advance, \$15 at the door from: ASFiCon 4, 6045 Summit Wood Drive, Kennesaw GA 30144.

Slightly lower-than-expected mail-in memberships have forced ChiCon 4 to trim a hefty \$25,000 from its operating budget; ChiCon reports that all budget-cutting was accomplished without affecting any visible aspects of the convention (programming, facilities, etc.) at all, so Worldcon attendees should not be concerned by these reports of less money than expected. If you don't have your membership for ChiCon yet, you'll be paying a hefty \$75 at the door. Additional information can be had from PO Box A3120, Chicago, IL 60690.

Atlanta area artist Rod Whigham has sold artwork for an upcoming *Power Man/Iron Fist* comic to Marvel, and if all goes well, he will be doing more work for them in the near future.

ASFIC members Ward Batty, Cliff Biggers, and Randy Satterfield became joint owners of Dr. No's Books, Records, and Tapes in Marietta recently. The acquisition, which had been shaping up for over a month now, puts the three ASFiC stalwarts in charge of the largest comics/sf specialty shop in the northwest metro Atlanta area. All three have worked in the bookstore field before, and Randy Satterfield has been the owner of A World of Words in Kennesaw for the past two years.

## MEETING

THE AUGUST MEETING will feature a panel on convention attending, and the membership is heartily urged to come prepared with tips, anecdotes, etc., about great convention days past. The ASFWG will meet at 7:00 pm, and the club will meet at 8:00.



The August meeting will be held August 21st, at the Peachtree Bank Community Room, 4525 Chamblee-Dunwoody Road, just north of the interstate (I-285, that is). Chamblee-Dunwoody Road is located between I-85 and I-75 north of Atlanta; the Peachtree Bank Building is approximately  $\frac{1}{4}$  mile north of I-285, across from the Georgetown Shopping Center. For more information, call President Angela Howell (925-1843) or Vice President Sue Phillips (953-0613).

The September Meeting will feature a look at Atlanta's special-interest, sf, and fantasy clubs that co-exist with ASFiC, and will (Randy hopes) feature reps from these clubs. There will also be a gala club auction this month to raise money for the Christmas and New Years' meetings/parties. This meeting will be held September 18th at the usual site.

The October Meeting program item is to be announced; Randy has two different programs in mind, but he has not received confirmation on either. The meeting will be October 16, however--that remains definite.

# Power in Fandom

THE SURVEY has drawn some interesting preliminary responses since last issue, and while we expect more very soon, we thought we'd run a few of these to let you see what *Atarantes* readers had to say about power in fandom.

*Question #1: What do you expect from fandom?*

--"A good time, meeting people with similar interests."

--"For each of us, fandom serves as a sort of mirror. I feel that, for the most part, folks get exactly what they put into fandom returned; so if I try to be friendly, and do good work, I expect to get something similar back."

--"Fandom is a place where I expect to get some appreciation for me and for what I do. I like the people I 'meet' here, but I also like the fact that they respect what I do."

--"Friendship, sex, amusement, that sort of thing."

--"An opportunity to communicate with people who have at least something in common with myself."

--"What I want most is friends. People keep me in fandom. I find it much easier to meet people and make friends here than elsewhere. Another think I expect is intellectual stimulation. Fans (most of them, anyway) are much more interesting than people outside. I suspect my life would be much more boring if I weren't in fandom. If fandom ever gets boring, it's time for me to pull out."

*Question #2: Is there any sort of power in fandom. If so, describe.*

--"Sure there's power, for those who are interested in it. Any corporation with as large a budget as Worldcon has power. Large clubs have smaller amounts of power but it's there. Fanzine fandom is more anarchistic--the only power there is the informal kind that goes with a good or bad reputation from your zines. God

knows there's little political power in fanzine fandom..."

--"A lot of fans think there's power here, because it's their only chance to have any influence on other people. Outside, no one pays that much attention; in fandom, they're taken seriously and for a few, this leads them to believe that they are important. There are a lot of fans who are frustrated in their jobs, nobodies in the real world, so this is their chance to exert a little 'muscle.' Some people wouldn't even be here if they didn't feel they had a little power."

--"Power is rather limited, largely a matter of things like running cons. Since somebody's got to do it, I don't particularly begrudge it to those who are willing to do the work."

--"Yes. Those who throw cons have much power over what will happen at the con, and they make it *their* con. People who do widely-read zines also have some influence over people and events in fandom. Pros have a great deal of power because of the respect they command."

--"Power is a funny thing; it's valid only as long as others recognize it. Power in fandom is especially quirky. I'd say actual power in the real sense does not exist; there is, however, influence, which is very prevalent and is certainly very common. No one in fandom actually commands anyone else, though."

--"Power does exist in fandom. Some edit zines while others merely read or correspond with them. Some organize and run cons while others merely attend. Some are known throughout fandom and even in prodcon, others are obscure. Some create fannish trends, others follow. Power is nothing more than influence, and is obtained through great expenditures of time, money, and creativity--but, unlike the real world, power is rarely obtained through violence, although it is sometimes obtained through scheming."



--"Sure. I wouldn't be that interested in it if I didn't feel I had an opportunity to control what happens in fandom around me."

Question #3: How important is power in your enjoyment of fandom?

--"Power is unimportant--I can't deal with the concept of actual power in a supposed hobby. But influence and respect are important to me."

--"Pretty much so. I like knowing that people will follow my lead to a degree."

--"I want recognition and prestige, but not power."

--"Not particularly. I have extremely little power and do not seek it. To me, the investment of time and money is too great to justify it."

--"It's irrelevant to my enjoyment."

--"It's not required, but nice. I prefer controlling what happens around me; I am aware that if I'm not controlling it, that means someone else is."

--"Not at all. But then, I don't lust after power in the outside world, either. I care nothing about holding 1000 World-con votes in my back pocket. I do hope that people will eventually conclude that I made a worthwhile contribution to fandom. I won't die if I never win a **Rebel**, but I'll be discouraged."

Question #4: How important is standing or status in fandom (BNF, neo, etc.)?

--"I'd guess status means little to most fans, but some people care. For example, Glicksohn gets a lot of fanzines because it's a "coup" to get a letter from him. I think that's silly. I don't like doing something just to score points."

--"It doesn't seem terribly important."

--"Fairly important; even being known as a neo is being known as something. Fans are very title-and-position conscious. and they create titles of status and position because of that."

--"I'm glad I'm not a neo, since they get a lot of shit. I'm not aiming for BNFdom, however."

--"My standing in the fannish community is more important to me than I admit. I view fandom as a large game that we all knowingly and willingly play. One objective is to achieve some sort of standing. I like seeing my name in

print, knowing that people at a con are looking forward to seeing me, etc. However, once you don't request other's respect, but demand it, it stops being fun."

--"It's highly important to some, and of little importance to a few others. I'd say it's more important than power."

Question #5: If you could change one thing in fandom, (besides feuding), what would you alter?

--"The stupid game of trying to boost your ego by making people dislike your enemies."

--"Given Godlike power, I'd change the outside world to make it more like fandom."

--"The financial burden it imposes upon fans. Some wealthy philanthropic foundation should exist to subsidize the cost of being a fan."

--"Mimeos. Too damn messy."

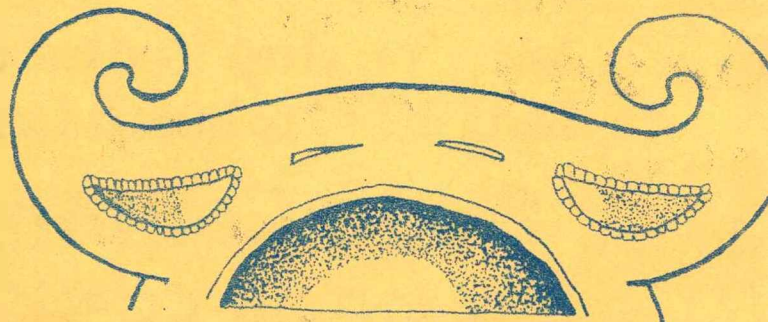
--"People who take fandom seriously need to be forced to take a vacation. There are people who worry over this stuff a great deal, and that's stupid."

--"Every fan should be forced to attend a workshop dealing with shyness. So many fans have more than they ever show in person, but they're afraid."

--"I'd like to see less elitism on the part of reading fans towards the other media."

--"I'd like to see less segmentation in fandom--people categorize too much."

--"More discretion, particularly in matters of drug use, drunkenness, etc. It's hard to take a group seriously when their most visible representatives take pride in spending large segments of their days unaware of their surroundings."



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# Minutes & Megabucks

The Atlanta Science Fiction Club meeting of July 31st began at 8:19 p.m., after President Angela Howell had spent some 3 or 4 minutes beating on the head table with a coke bottle (an empty one, fortunately) to get the mob's attention. Angela then welcomed old and new people and confirmed everyone's suspicion that the air conditioning was not conditioning. The muggy heat may or may not have had something to do with the quickness of our business meeting, since no old or new business was thought of/remembered/created by anyone at all. Joe Celko announced that he had copies of ASFo/awn that the PO had returned to him, and said that they were available to anyone. Sue Phillips announced that she had Atlanta in '86 T-shirts for sale for only four bucks apiece. Cliff Biggers echoed familiar PO=problem-reports, and asked to have all material for *Atarantes* 2 weeks ahead of time so that he could go to press earlier.

Randy Satterfield, our man in charge of programming, announced that we would be having an auction in September. He encouraged members to see what goodies they could contribute, and reminded everyone that the bigger and better the auction, the more money it would make, and therefore the bigger and better our New Years' Party could be.

Brad Linaweaver made a brief announcement stating that he would be running for treasurer of ASFiC next year. Also, the new writer's group, ASFWG, headed by Charles Craig, announced a meeting to be held August 21st at 7:00 pm, at the ASFiC meeting site.

Scotty Matthews announced that Ne'at Hold would be putting on a convention March 30-April 1, 1984, with Anne McCaffrey as Goh, Kelly Freas as MC. It will be held at the Riviera, site of the 1978 DSC. Those interested were advised to see Angela Howell, who would be happy to take \$10 from anyone, as that is the current cost to join the convention.

Angela then noted that SFC Bulletins were available to folks who were interested. Randy also mentioned that he would be taking nominations for an ASFiC mascot, and said no, Ward Batty was no eligible for that—but nominations of a turtle, kudzu, and a dead possum were immediately made. The club then congratulated M&M Chairman Gary Eissner on a job well-done in his munchies procurement. In the absence of Bob Jarrell, Cliff Biggers moved that the meeting be adjourned; the motion was seconded and passed at 8:29 p.m.

## ooo Treasury ooo

Last Month's balance	\$317.13
Outgo for <i>Atarantes</i> #61	-\$ 43.80
Outgo for drinks	-\$ 14.55
Income from dues	+\$ 14.00
New balance in treasury	\$272.78

If all goes well, a complete ASFiC membership and address listing will be available in the next *Atarantes*.

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# by Cliff Biggers



# FUTURE

*The Dark Tower: The Gunslinger.* Stephen King. Donald M. Grant, Publisher; \$20 (trade edition), \$60 (limited). Illustrated by Michael Whelan.

My first experience with Stephen King came the week that *Carrie* was published; even then, I realized that this author was Someone Special, and I did my best to encourage my friends to give what sounded like a rather pedestrian first novel a try; I'm pleased to say that all of them are now confirmed Stephen King fans. My fascination with King's work has continued, and it was inevitable that I would acquire this Don Grant release as soon as possible.

Unfortunately, *The Dark Tower: The Gunslinger* lacks some of the spark that makes King's best works outstanding. Characterization is lax, at best; plots are less than compelling; and the strong personal involvement of the reader is harder to come by. It's not a bad book, but it certainly lacks the vigor of King's better works.

Roland is a gunslinger in an enigmatic and loosely-defined world that seems almost earthlike, but disquietingly different. Saloon pianists play "Hey Jude"; young boys in the desert have memories of life in New York City. Roland is in pursuit of the man in black, following him through a sparsely-populated world. In this fantasy environment, Roland's adventures take place.

King never really manages to communicate the gist of this fantasy world, and I assume he didn't intend to. In this regard, the quest of Roland becomes reminiscent of the adventures of Farmer's characters in the Riverworld saga--yet Farmer made certain that each Riverworld adventure added something to our total knowledge of the world as well as the characters, while King does not offer us that same insight.

The Whelan color pieces accent the text well, although some of them seem rather mundane, little more than typical western paintings. There is no doubt, however, this it is a better book because of those Whelan illustrations.

King indicates that further adventures of Roland in his search for the Dark Tower are to follow; I certainly hope so, because I feel sure that Stephen King has a

remarkable story planned out, if he will only give us a bit more of it in each segment.

*A Reader's Guide to Fantasy.* Baird Searles, Beth Meacham, and Michael Franklin. Avon; \$2.95.

It is fair to say that there has certainly not been a plethora of fantasy reference books available; science fiction and horror have been well-represented in the past decade, by widely-available, well-organized fantasy volumes have been all too rare. Thankfully, the authors of *A Reader's Guide to Science Fiction* have managed to overcome this problem with the release of this marvelous reference work.

The Book is divided into six parts, which can roughly be summarized as: (1) authors, (2) series (3) a subdivision into six general classes of fantasy (4) a list of 33 books that the authors feel would form a fine basic fantasy library (5) various fantasy award winners (6) a historical overview of the development of fantasy literature. Sections 1, 2, and 5 alone would have made the book worthwhile to me; the other sections have lesser interest, but also offer intriguing insights into the authors' opinions. Alas, section 6 is the weakest in the book, added almost as an afterthought, it seems, and it simply does not give adequate historical coverage to do its job well.

For \$2.95, this book is a bargain for sure, and should be as valuable to hardcore fantasy enthusiasts as it is to those just becoming interested in this literary sub-genre.

*The Last Man on Earth.* Edited by Isaac Asimov, Martin Harry Greenberg, and Charles G. Waugh. Fawcett: \$2.95.

When I was a child, I often tried to imagine what it would be like to be the last human being on earth. Occasional ventures of imagination would lead me to consider food supply, where I would go, what I would do, etc.; it was always strangely fascinating to me, and it was a game that I often used to bide time as I delivered newspapers on a bicycle route in West Rome.

*The Last Man on Earth* reveals that I wasn't alone in my speculation; the book contains seventeen stories dealing with "last men" and each of them is a powerful piece of short fiction. My personal favorite, Poul

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Anderson's "Flight to Forever," combines time travel and the last-man theme in an interesting way, although it remains a bit more predictable than I'd like. Frederic Brown's "Knock" remains as impressive as it was the first time I'd read it. The rest of the stories are of high quality, making the book a very enjoyable read.

A few years ago, it began to look as if Roger Elwood had destroyed the theme-anthology market; it's nice to see that the market is still around, and that there are a few very capable anthologists contributing to it.

*Upside Downside.* Ron Goulart. DAW Books; \$2.25.

Ron Goulart is an author who not only fills a niche in the sf field quite capably, he seems to have *created* it. No one else tries to write the bizarre, whimsical humor that is Goulart's main product. That's a good thing, too; not only does Goulart have it perfectly under control, but it's such a specialized product that two or three other authors aiming to produce the same thing could oversaturate the field.

*Upside Downside* is a lively tale of Zack Tourney, a strange virus, and a Plot. It's a book that operates at a hectic pace, filled with rather predictable Goulart characters and cynical-whimsical Goulart situations. It's certainly not a book that will be considered an outstanding piece of sf, but it *is* entertaining in the mode that DAW Books often special-

izes in: light, quick reading that's worth the time. It may not be art, but Goulart has turned it into a mighty fine craft.

*Lonely Vigils.* Manly Wade Wellman. Carcosa. \$15.

Karl Edward Wagner has made Carcosa the 1970s and 1980s answer to what Arkham House was in the 1940s and 1950s: a fine publisher of fantasy and horror fiction in heavy, well-produced hardcover volumes with limited print-runs at reasonable prices.

*Lonely Vigils* is Carcosa's fourth book, and their second by Manly Wade Wellman. Wellman is an author whose fantasy and horror gets far less attention than it deserves, and as a result, far harder to find than it should be. Since it *is* hard to find a great deal of Wellman's work, I heartily welcome this 376-page compendium of Wellman's "occult detectives" Judge Pursuivant, Professor Enderby, and John Thunstone.

My first experience with this sort of fiction was via Seabury Quinn's Jules de Grandin series; I was fascinated by the concept, but found Seabury Quinn's handling of it to be a bit restrained. While Wellman's stories may suffer a bit from similarity when they are all compiled into one massive volume, they are far more lively. Furthermore, the characters are *not* interchangeable stereotypes, which is what I feared would be the case.

The stories are complemented by George Evans' illustrations; I'm not sure that Evans is the best choice, but he is a capable artist. Perhaps his only problem is that his art is too *clean* for this type of story.

At \$15, *Lonely Vigils* is a remarkable bargain, and well worth the price; you should get far more than your money's worth in entertainment from this handsome volume.

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FOR four years, *Future Retrospective* was a very well-received review magazine published by Susan and me; alas, once we moved into the house, became involved with different aspects of fandom, and I began placing more emphasis on *Atarantes*, I found no time to do FR the way I like. For the time being, FR will exist as my two-or-four-page supplement to *Atarantes*, if reader response warrants it. Hope you enjoy it!

