

ATARANTES



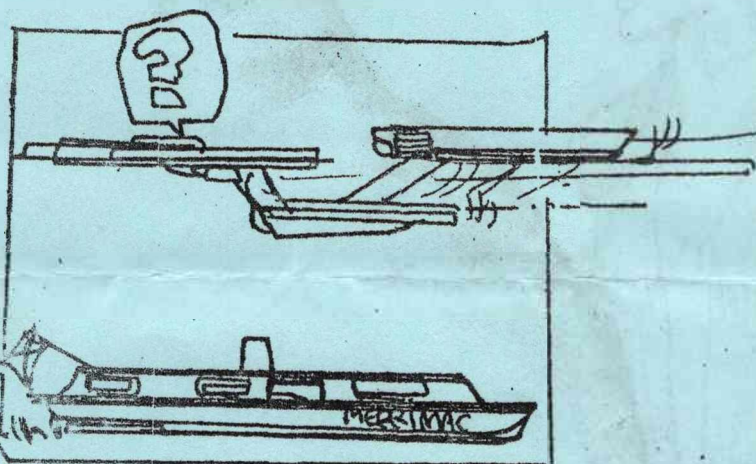
Melting, she goes of Mr
and Dus

- Jean Corbin

CHOICE CUTS

and Cathy Hutto, just settling in after their recent marriage and move to Dallas last December, have announced that they are expecting their first child in October of this year. When asked if he was sure, Ceese said, "I've talked about it in my next *Myriad* zine, so it has to be true."

The comic strip *Traugan Adventures* by Ward Batty and Jerry Collins, announced last issue as having been sold to *The Comics Times*, will no longer appear in the magazine's new incarnation, *Media Showcase*. All is not lost, however; Ward announces that the strip has been sold instead to Alan Light's *The Buyers' Guide*. Furthermore, Ward says that if we keep twisting his arm, he might keep on running the strips in *Atarantes*, too.



Making the News: Deb Hammer Johnson will begin with the duties of Assistant Editor to *Atarantes* with this issue. Deb will be represented with a regular column in addition to helping with the layout and preparation of each issue of the clubzine.

And since the topic is *Atarantes*, this might be a good place to mention that AS-FiCon has acquired a bulk mailing permit, and has graciously offered the use thereof to ASFiC as it sees fit. Unless a large number of members present evidence otherwise, *Atarantes* will probably switch over to 3rd class bulk mailing with the next issue or two.

The Atlanta Comics and Fantasy Fair has announced that Richard Matheson will be a guest of the convention; Matheson, well-known for his screenplays as well as his science fiction and horror writing, has never made a convention appearance in the South before. I have no address for additional information, but Marilyn White will probably attend the March ASFiC meeting and will have more information there.

More on Chattanooga: no date or guest has been announced, but Tim Bolgeo is the chairman and Norm Michael is the vice-chairman. The rates are \$10 until Dec 1, \$13 after that, with a probable \$15 at-the-door rate. There will be a \$3 lost-badge charge; "We had a lot of problems with that, and we may have lost some memberships," Irvin said. The old box number is invalid--Irvin recommends writing the con at Tim Bolgeo's address. He also says, incidentally, that the final attendance for Chattanooga 6 was 646.

Mike Rogers, editor of the new Chattanooga clubzine *Strange Punch*, announces some changes from the initial plan put forth by Irvin Koch in his letter in this issue's lettercol. "I will be rotating the editorship with David Martin for the next four months," Mike writes. "After that, the club will decide what happens next." Mike says that his version of the zine will devote itself almost entirely to local news and information, and will not be another *Chat*.

Irvin Koch announces that a new apa, *Fringe Apa*, is being started by Candace Wiggins, 745 Drewry St., Atlanta GA 30306. Irvin says the people involved in this are the same people who handle the Radiant Star Awards; there are no restrictions on membership, and the first mlg's deadline is March 25, with mailings coming out monthly afterwards. Contact Candace for more information.

Sue Phillips announces that Bill Ritch is beginning an apa, name unannounced, to emphasize "all things British." She adds, however, that other subjects will be welcome. Contact Bill, the Official Editor, or Sue, his assistant, for information on copycount, frequency, dues, etc.

ATARANTES
the zine that loves pizza

ATARANTES #45 (March 1981) is produced by C Cliff Biggers, 6045 Summit Wood Drive, Kennesaw, GA 30144 for the Atlanta Science Fiction Club (ASFiC). Free to all members; \$4 to non-members, or available for the usual. All material herein is copyright (c) 1981 by Cliff Biggers, and all rights revert to the contributors. If you don't contribute, you have no rights. Deadline for the next issue is the 6th of April. Get in lotsa material before then.

CHOICE MORSELS

Carl Sagan, famed for making "billions and billions" of dollars from *Cosmos*, as well as his other projects, has signed an agreement to deliver to Simon & Schuster a science fiction novel, *Contact*, for 2 million dollars. (Rumors that Mister Rogers is also writing a novel cannot be verified.) 000 Davis Publications is adding another magazine to keep *Analog* & *IASFM* company; it will be called *Science Fiction Digest*, and will offer condensations of 3 sf novels per issue. 000 Avenue Victor Hugo Bookstore in Boston, has filed for bankruptcy under Chapter 11; this store is owned by the owner of the late *Galileo*, Vincent McCaffrey. 000 Walt Disney Productions will soon begin work on Ray Bradbury's *Something Wicked This Way Comes*, to be directed by Kirk Douglas. Disney also plans to soon release its all-too-briefly-visible film *The Watcher in the Woods*. 000 Marvel Comics has acquired the rights to both the James Bond Series and to the upcoming Lucas/Spielberg production, *Raiders of the Lost Ark/Arc* (Lucas at one point insisted the latter spelling was accurate, but all the publicity has listed it with the former spelling--I don't know which is accurate, but I'd like to hear from someone who does.) 000 *Tarzan*, starring Bo Derek in other than the title role, is supposedly under production. This is promoted as a "serious adaptation of the Edgar Rice Burroughs novel that has never been done properly before." *Tarzan* is not being played by Dudley Moore. 000 A final John Lennon album, title unknown as yet, is scheduled for April or May release, if final production work is finished in time. No one knows if Capitol will attempt to locate any of the Lennon tapes in various stages of completion from Beatles-days--it is doubtful, though. 000 According to the Atlanta Constitution, *The Empire Strikes Back* won a hefty six awards in the Science Fiction Film Awards ceremony recently. Individual awards were not listed, alas. 000 Comics fanartist Alan Hanley died in December in a car accident. 000 Recent sf obituaries include H. Warner Munn, Kris Neville, and Compton Crook.

MEETING

PROGRAMMING FOR MARCH will consist of a discussion on Science Fiction Collecting; volunteers are urged to bring rare or valuable items from their collection to show to the membership, or to bring any unusual items they happen to have. We hope to have a good variety of material there, and everyone is urged to talk about his or her particular interest in collecting.

APRIL'S PROGRAM will be a showing of the film *The Seventh Voyage of Sinbad*. If you have friends who would like to see a film, and who might be interested in ASFiC, you might start working now to get them to the April meeting.

The March meeting of ASFiC will be held at the Peachtree Bank meeting room at 4525 Chamblee-Dunwoody Road, on February 21st, at 8:00 pm. A meeting of the ASFiCon 2 committee will be held at 6:30 at the same location.

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 $\frac{1}{4}$ 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.



SNIFF, SNIFF,
REJECTED
BY JERRY COLLINS
I CAN'T STAND IT.

CLASSIFIED ADS (WELL, NOT THAT CLASSIFIED)

WANTED: Costumer to make some Lady Romana outfits. Have designs and pictures in mind. Will pay for material and a small honorarium. Contact Sue Phillips, 1596 Collingwood, Marietta GA 30067 (404) 953-0613.

FOR SALE: SFPA Mailings, from 37 to 88--almost all issues before #75. scattered from there on up. Duplicates of some. Highest bid or \$5@ quick sale. Contact Cliff Biggers, (404) 424-0485--address in colophon.

A Reminder: All members of ASFiC are given a free classified ad in each issue if they wish to use it; you may run 25 words free of charge in *Atarantes*. If you have something to advertise, make use of your clubzine!

CALABANS & THRANX

by Sue Phillips

Please, will someone tell me what makes one Southern, as opposed to southern?

I was born in Louisville, Kentucky, a modest little town. (You know, the Derby, the River, the Derby...) I never considered anything about myself to be remotely southern, until the day at Marcon that a person from New York told me I had a lovely Southern accent.

Me? I was definitely a northerner. Kentucky being a half-and-half state, I chose what I wanted to be. I felt northern, my favorite cons were northern, I had lots of friends in Michigan, Minnesota, Illinois, and the man I was having an affair with at the time was just about as northern as you can get: Canadian. I wasn't Southern at all.

Now, I live in Atlanta and discover that to be a Southerner, fannish or otherwise, is a thing of great pride and joy. Big deal. I still feel as I always did, only now I don't pay as much attention to geographical placement.

A fan is a fan is a fan. Why should it be otherwise? We have plenty of divisions in fandom as it is: comics fen, sf fen, media fen, SCAers. We don't need one based on geography. And remember, the operative word there is still fan.

I think it's a question of attitude. Maybe it gives some people a sense of superiority to be known as a Southern fan. It could also be a way of combatting one's feelings of inferiority. If it helps you in any way to feel better, go right ahead; I still don't understand it.

As far as I'm concerned, there are good and bad people in fandom, as there are everywhere. That doesn't make one group of fans any better or worse than any other because of where they're located.

As a sub-culture, I don't think we can afford to be divisive in any way that isn't necessary or obvious. A solid front would be immeasurable help in proving to outsiders that that "crazyBuckRogersstuff" is respectable. I know, realistically, though, that such a unified front is impossible, or at least highly improbable. Since each fan is very much an individual, personal feelings and goals will always enter into it and, somewhere along the line, a rift will occur.

I've started thinking about this more since Omnicon, a heavily media oriented con in Ft. Lauderdale. The woman who runs it has a dream: to create the first *real* Omnicon. That's a beautiful vision for someone like me who is an omnifan (I like about everything). A fully integrated con as she envisions it is a great idea.

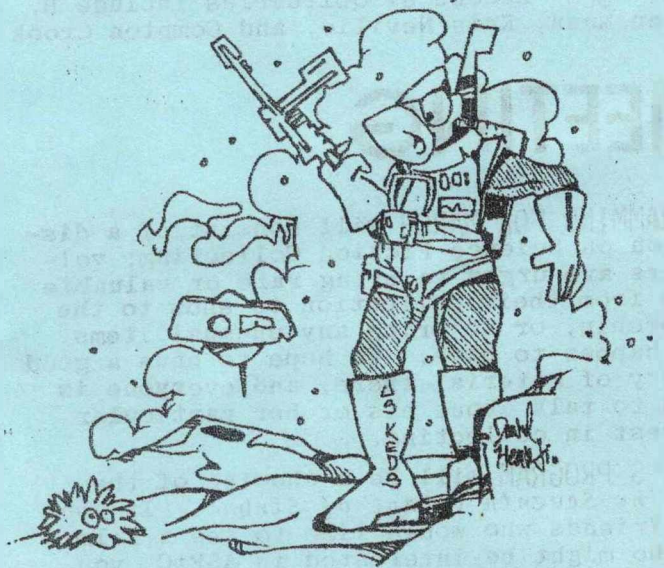
Unfortunately, it'll never work.

Why? The reasons all boil down to that fannish individuality I was talking about earlier. For instance, Omnicon had as guests Kirk Allyn, Jay Morton, Elisabeth Sladen, Ian Marter, Jeremy Bulloch, and Mike Jittlov for the screen fans. For the print fans, there was Terrance Dicks (actually, a Dr. Who guest). Comics were represented by Dave Cockrum and CC Beck. There was no pure sf.

You can see that the majority of these are film people and so the majority of fans who came to see them were also film people. They mixed well enough with those fans who were primarily otherwise oriented. Even so, there was a division and it is that which spells doom to a true omnicon.

Consider: As of now, the film fans flock to the films and the cons associated with them. Comics fans swarm and the pure sf fan thinks he's better than any of them. There are but a handful who enjoy *all* aspects of fandom.

To me, the division, and the reasons for it, are absurd, but I regret I see no solution. I suppose, to some extent, I'm part of the problem. I like films, but don't go to many at cons. I like comics, but mostly as a reader. I like sf, but confess to not talking or thinking about it much. Mostly, I'm a people fan and that's as close to "omni" as you can come.



DER KRAPP

brad linaweaver

So there I was, sitting on a panel at the 1981 Chattacon along with one of my favorite writers, Gordon Dickson. It felt like a fannish accomplishment. It was egoboo. Yet I was there in a capacity of a pro, albeit a wet-behind-the-ears one.

How it came to be: at Chattacon they color-code you. Blue cards for the pros. I had registered with a standard white badge. Ralph Roberts, another 'pro of recent vintage (who has done work for IASFM, for instance) noticed that I wasn't wearing blue. We went back to the registration table and I got a different badge. What is this? Blue Blood for meritocracy? They don't color code pros at Worldcons. There, one's name must be sufficient to draw attention by itself. The fan who has sold one story to *Tremendously Obscure Stories* rates no more of a nod from neos than the fan who edits the fanzine *Eh?*

Yet I proudly grabbed the blue card and flaunted it upon my chest. If prodom is ever to be a way of life for me, it doesn't hurt to help the future along. Self-promotion is required of all but the most successful. Besides, the only agent I can afford is me.

I had not attended Chattacon with any plan to participate in the programming. But in the con suite I ran into Sharon Webb; she remembered me from ASFiCon the previous year. She was chairing a panel that was suddenly one pro short--and I wore blue.

The title of the panel was "So You Want to Be a Science Fiction Writer?" I wanted to ask, "Yeah, how?" as much as I desired to hold forth on How I Did It. To borrow from a late mainstream hack, once is *not* enough.

Osmosis of Prestige: gosh wow, I got to be up there with Somtow Sucharitkul, Sharon Webb, Barry Longyear, and Gordon Dickson. Sharon is an excellent choice to run a panel. She keeps the random commentaries more or less on the general theme of the discussion. She gives everyone roughly the same amount of time to speak, including the unknown if such happens to be at the table.

She even asked me a tailor-made question: to wit, just how many small markets are out there for the would-be writer who is starting out (and not selling to IASFM). Here I am an expert. After all, I became a freelance writer when I sold a book review to *Florida Magazine* in 1974. I'd been a fan writer for several years before that. But the first check is a check is a check, whether any of your friends read the publication or not.

There are only so many markets for the would-be science fiction writer who sees the universe as divided into two categories: The Officially Sanctioned SF Magazines That Compete for Hugos, and fanzines. There are hundreds of marginal markets that pay fees almost as low as some SF magazines. On the panel I mentioned that I had sold satirical fiction to a political magazine, *New Guard*. I was not sitting on the panel for that minor accomplishment (although Dickson actually read those pieces). I was there for a story in *Fantastic* the previous year. The amount of money one makes from either of those markets is nothing to write home about. But once again, a check is a check. And getting paid at all ain't easy.

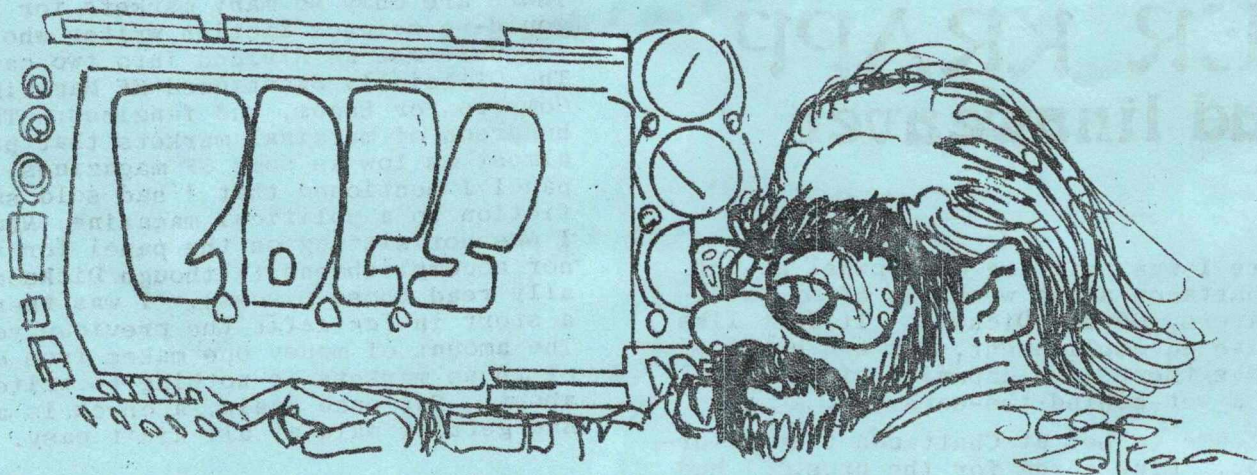
Now for a more vexing question: what is prodom? This appears to be a more difficult concept than fandom. Is a fan who makes a living from his professionally distributed "fanzine" a pro? Is a movie star who is typecast in sf and horror films an sf pro (especially considering his yearly income vs. sf authors)? Is an SF filmmaker a pro? If film does not count, as many fans are wont to say, then why does painting count? If not a Lucas, then why a Frazetta?

If a mainstream novelist writes an sf novel that outsells every other SF novel of the year, is he not an SF pro for at least that year? Or is the fact that his novel would never be considered for a Hugo sufficient to exclude him from that designation? But if exclusion for Hugos is that important, then many SF pros of a lifetime are not sf pros--because they never won any contests.

Then there is the absurdity of a well-known sf writer doing a non-sf book which the management of your local bookstore dutifully files under the SF section. It's as if there were some sort of conspiracy to keep SF prodom in a state of uncomfortable parity.

I am a fan who wants to be a full-time professional writer in different genres, including sf (which is my favorite). Hence the pleasure of joining a panel of people who--for whatever criteria--are qualified as full-time toilers in the vineyard I wish to enter for more than a visit. Still, I am troubled by this matter of definition. No one is going to deny that I'm a fan, you see. But to many I am a fan who has made one pro sale, and that's all! From my perspective, I am a writer, have been for a decade, and though I have made money on only a portion of my output, I have sold enough First North American Serial Rights to feel I'm in the game for real.

Then there is all the unpaid writing, like this. I treat all my writing with equal dedication. I care about writing. This is why I felt only so out of place on that panel at Chattacon. It is why I will continue to be on panels whenever asked.



Mike Rogers
233 Barton Ave.
Chattanooga TN 37405

I love Ward and Jerry's
comic strip. They
should send it to
SF Review as well.

By the way, I much prefer the typeface you used on *Atarantes* #44 to your microelite; it's much easier to read. ((The typeface has been a topic of conversation over here; the main text is done in Bookface, while this interruption is Courier 10. I, too, like it because of its high readability; the only person who has said she disliked it is Deb, who has an affection for micro-elite. I'll admit that I like micro-elite myself--but this is much, much easier to correct and proof, so I'll probably stick with it.))

I, too, enjoy programming at a convention and like to see it included. On the other hand, I see no harm in occasional parties. And I don't insist that every minicon or club meeting have programming. For one thing, how many truly original programming ideas are there? Four? The strength of a convention's programming depends on the number and variety of pros in attendance; without them, it's damned hard to come up with anything interesting. I know. Programming for club meetings is even harder because you can't depend on pros and you have many more meetings per year. ((That's true, but let's also face it--club members generally are more than willing to go along with a modest program idea and make it work, if you stress to them that there *will* be programming.))

At a convention, I'd rather have no programming than the same old "How to become a writer" panels with every pro at the con sitting around a table and saying whatever comes off the top of their heads. For club meetings, my standards are more lenient.

I must throw in one negative note. Other people may like *Der Krapp*, but after the first two installments, it has bored me to tears. I try to avoid movies like that; why should I want to read about them?

Dan Taylor
550 Boulevard SE
Atlanta GA 30312

Well, this is not a loc
to Anvil, so we're even.

I'm sorry to see *Chat* go,
even though I rarely see

it anyway; it's the principle of the thing,
not the thing itself. I do wonder, though,
just what else the name *Chat* would fit, that
Nicki has specifically retained it.

"Truefan Adventures" is interesting, if a trifle uneven. There's really no fresh way to do a Harlan Ellison short joke, but I do wonder if I was the only one *not* to get the significance of the fan metamorphosing into an anthropomorphic squirrel. Jerry, much as I admire his work, has a tendency to "lose" his faces--the characters don't look the same from panel to panel--but that'll come with practice. Suggestion: try a three-panel format. The jokes all seem to be one straight line too long. (I think that pretty soon, they're going to run out of one-strip jokes, and they'll have to go to double-layer or full-page installments.)

Re: Kudzu--Hail, fellow, well said. As I said last month, if you don't have programming--if you don't do things as a club that you can't do as individuals--then why bother with the club at all?

Der Krapp is much more enjoyable, given the fact that it's the groundwork for a book. I objected to length and serialization because I thought of it as purely a fan-column (naive me). Now that I know, my objections dissipate as the morning dew in June.

I'm glad Deb took the time to reply to my earlier comments without anger--I'm still trying to understand, and I think I'm almost there. But--"All our talent and energy won't do us any good unless we reach elsewhere, though"? I can think of no greater compliment to a fan publisher than to satisfy his intended audience. It doesn't matter if that audience is in Atlanta or Anaheim.

However, should an Atlanta-based zine be judged on how well it can satisfy an Anaheim reader? All our talent and energy can do us no greater good than to accurately reflect the people who provide it. And if the FAAn Awards cannot recognize zines on that basis, then "the Faan Award mold" needs to be changed to fit.

Should I comment on the "membershit" typo? It was a typo, true, but the more I think about it, the more I like it that way. And if "membership" gets the membership in a membersnit, then I don't give a membershit. (Type that three times real fast, Cliff.) (Does a membershit in the woods?)

Irvin Koch
Tucker, GA 30084

Concerning your information on the Chattanooga clubzine situation: David Martin is the alternate and assistant clubzine publisher. After 4-6 months, David and Mike are to consider switching who does the zine. Also, there is no longer a Chattanooga representative to the ABC group. ((While Chattanooga certainly has no obligation to stay with the group, I find it interesting and odd that they officially voted to remove any representative they had. Any reasons as to why this was done? Does Chattanooga consider itself in the ABC at all any longer, or does this mark the end of that aspect of the group?))

Unless Mike and David have changed their minds again the new clubzine will be called *Strange Punch*, will be 4 pages legal-sized monthly, and will carry local news and announcements plus those of nearby fannish cities.

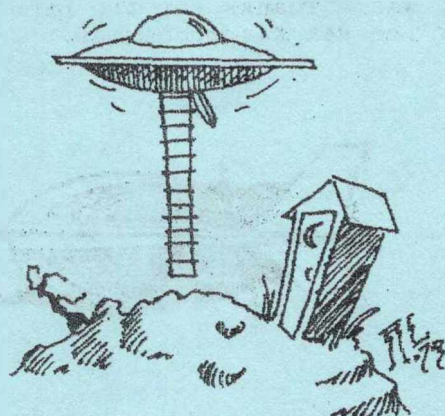
I'm going to have to ask you to print a note that the mention of CSFC losing money and no news on CSFC7 was badly misleading. ((Odd--both news items came straight from Chat.)) After CSFC5, the con had too much money--enough to cause potential dire problems. One plan was to "burn this up" on guests and similar extra goodies. That was shot down by the usually financially liberal conboard members. As the year proceeded, money was spend over budget in several areas and in areas not usually funded. When the extra \$ on guests occurred, the conservatives giggled loudly and did nothing to stop it. When the smoke had cleared, the treasury was down to very nearly what the conservative target had been--about 2½ round trip tickets from the West Coast plus pre-registration operating expenses. ((But Irvin, what that boils down to is pretty much the same as what I said; the con lost money. I didn't say if it was accidental or intended, but I will point out that what was acceptable and originally intended to you was considered by at least one other conboard member as a mismanagement of funds...I tend to agree with you on this one, but nonetheless, you have to realize that the fact that this was what you had planned doesn't nullify the fact that money was lost, whether intentional or accidental.))

We are being courted by the Read House ((the spelling may be off--Irvin's handwriting is unique)) which is Chattanooga's equivalent of Louisville's Galt House. We may or may not move.

By the way, you can also expect restricted after-banquet attendance, as banquet ticket sales dropped badly and accounted for about 15% of our total loss.

Concerning other clubs in the area: Psi Phi, the Emory Based Club (Marc Straus, Box 21747 Emory Sta., Atlanta 30302) is active, with Ginger Kaderabek as advisor. Druid Hills SF Club has moved out of high school and is talking about attracting non-members to try their meetings...the Athens (U of GA SFC) club is alive on paper and is run by Gil Head and company. The Atlanta Star Trek Society has had a good deal of parties, meetings, etc. Contact Sandy Stecker, 581-0957. Last report was they were talking with the Northlake Hil-

ton about their minicon. Anyone who wants to update me on other club activities can contact me by calling 938-0624. I'll report all information to you and to the Chattanooga zine.



Jane Boster
1207 Main St.
Paris, KY 40361

Now that I have time, I wanted to drop you a note concerning an item that appeared in *Atarantes* a while back, viz. that a group of Midwestern fans are holding the South's first "invitation only" convention in March.

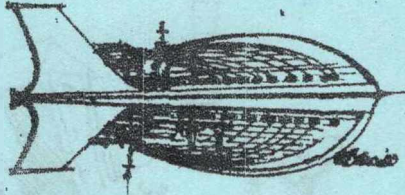
Where to start? Yes, there will be a convention in Lexington in March (20-22). It was instigated by certain people in Cincinnati, who found a representative to do the on-the-spot dirty work, namely me. It is not strictly invitation only. We have not advertised; the feeling is that people attend to have a quiet weekend seeing old friends. Newcomers are welcomed, as long as they realize the purpose of this weekend is meeting and talking to people, not being entertained by panels, movies, etc...It's not an especially snobbish attitude involved; there is also the realization that a lot of people who are perfectly nice, etc., would be bored silly at this type of con...It looks like we're getting about a 50/50 mix of southern and midwestern fans, which I'd hoped for. At these border state conventions, it always seems the southern fans hang out with southern fans and midwestern fans hang out with midwestern fans. I'm hoping that at a small, relaxed convention, we may get the two groups to intermingle a bit more (promote pan-fanism and whatnot).

((Your writing is much appreciated; I'll admit that it was hard for me to get as concerned as some of the more nomadic southern fans--I have enough trouble making it to area conventions--but the idea of an invitation-only convention in the South did seem a bit unnecessary. I appreciate your clearing up the confusion, and we all wish you the best of luck with your convention--although, of course, we wish you'd come to our meeting instead. It's only an eight-hour drive...))

Brad Linaweaver
3640 Buford Hwy Apt 5
Atlanta, GA 30329

A few months ago I
sent Ray Bradbury
a set of my *Der*
krapp pieces for 1

1980 and a tape of the "King of Schlock" program inspired by the column. His response, as you can read in the copy of the letter enclosed, was: "Thanks for the tape. Much fun. And for the *Der Krapp* columns. Even more fun."



Deb Hammer Johnson
3990 Clairmont Rd.
Chamblee, GA 30341

I've discussed with you
the details of my com-
ments on the printing,
but they can be summar-

ized by saying that the reduced elite might look a bit crisper, and that it improves possibilities for inventive layouts.

I like the idea of printing the Trufan Adventures, if Messrs. Batty and Collins can be coerced. Collins forte, in my opinion, has always been his caricatures and cartoons of Southern fans, and combined with Ward's wit and observation, it would make a nice feature.

We share different attitudes toward fandom, in some respects. I agree with your definitions of "fan groups" vs. "groups of fans," and am pro-programming insofar as clubs go. But at cons, I'm an inveterate drifter, and rarely attend programming. I go for the people, and my best moments are in clumps of two or three. I seldom go to a con with a critical perspective; I reserve that for the aftermath, when I've weighed a thousand minute impressions. I can be bored shitless at a smoothly-run, well-programmed con; I can be highly entertained and have a good time in the middle of a total disaster (Remind me of this paragraph after Satyricon, hee hee).

Might as well dip into the controversial angle on club programming...I'm usually loud and boisterous myself, and more power to similar people. When I criticize a noisy group, I'm not really criticizing them, I'm just stating my desire for the noise to be controlled so I can participate in programming of a quiet nature. If I was doing the distracting, I'd respond to a request to hush up and take my conversation elsewhere...

I feel that ASFiC represents a combination of different interests and people combined into one group, loosely structured. We have minimal rules to keep continuity from year-to-year. I've been involved in several sf-oriented groups, and this is the one that thrives where others didn't...I see too much "us vs. them" mentality working these days, and sometimes it reaches absurd levels.

I'm one whose comments on *Der Krapp* have decreased, but this isn't due to my dislike for the topic or Brad's writing; I would, however, enjoy seeing Brad's in-print feelings extend to PIAWOL, his Bradbury correspondence, his radio programs, his experiences with Florida fandom, ad infinitum....

Thanks to Harry for his compliments about my minutes. It was a labor of love. I hope folks are as satisfied with my upcoming Assistant Editorship. Ditto Mary Aileen Buss' comments about the snobbery towards neos. New blood is as necessary as old blood...

Iris seems to be running into a problem similar to the one I had with the minutes--that of dealing with the meeting simultaneously in past and present tense...I also like the idea (now a tradition) of the secretary/treasurer doing their own pages for *Atar*. For better or worse, it's the product of that particular officer, not the clubzine editor.



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SANDWICH

ATLANTA SCIENCE FICTION CLUB - MINUTES AND MONEY - BY IRIS

The following is a list of DUES PAID members. If your name isn't listed, or you have only paid part of your dues, please pay as soon as possible.

Ward Batty	Larry Hanson	Kathy O'Shea
Cliff Biggers	Angela Howell	Bill Ritch
Susan Biggers	Rich Howell	Randy Satterfield
Iris Brown	Deb Hammer Johnson	Carleen Smith
Mary Aileen Buss	Kathleen Kaufmann	Dan Taylor
Don Cook	Irvin Koch	Michael Tippens
Jeannie Corbin	Anya Martin	John Whatley
Marion Crowder	William Martin	Patricia Williams
Avery Davis	Scotty Matthews	Ron Zukowski

C*O*A

Ed & Ida McNeill
1370 Dresden Dr.
Atlanta, GA 30319

Ed and Ida say they no longer have a post office box, so this is also the address for receiving mail. Their phone no. is the same.

And WELCOME to these new members:

Marion Crowder
5545 N. Peachtree Rd.
Atlanta, Ga. 30338

Kathleen Kaufmann
GBH School of Nursing
Box 431
Atlanta, Ga. 30312

Patricia Williams
647 Fraiser St.
Marietta, Ga. 30060

ASFiC was called to order at 8:14 pm. President Angela Howell welcomed all new faces and visitors (Kim Michaelson and Jill Donley of Druid Hills fandom; Rick Donaldson from Marietta; Dick and Nicki Lynch from Chattahoochee and Jim Gilpatrick of Birmingham). Angela announced that the auction and discussion would be held later, in spite of Programming Director Dann Littlejohn's absence.

Since there was no old or new business brought up, announcements began. Brad Linaweaver reported on Omnicon, a media con with emphasis on Dr. Who. Attending were Terence Dicks, writer; Kirk Allen, the original Superman; and Mike Jittlov. Brad said it was a very "literate" event and seemed geared toward SF fans. Avery Davis had slides from the con to be shown later, time permitting.

After that, Angela reminded everyone that the secretary-treasurer ((Hi)) was still very willing to take dues money. V-P Cliff Biggers then spoke of the problems in getting clubzines to members this month. Out of 102 zines, 18 failed to arrive at their destinations. Because of this, more extras than usual were provided and those who didn't receive their's were encouraged to pick one up.

Then Cliff announced an "insti-Poll": it seems ATARANTES is being produced with reduction and paste-up, rather than "micro-elite" type. Cliff wished to know if there was any preference for either method. Bill Ritch asked if there was any difference in the number of words to a page (thus, in the cost and postage), but Cliff said there was very little difference. Brad said the reduced type did have a "cleaner" look than micro-elite, and Irvin Koch pointed out that art work generally comes out better when reduced. Members were then requested to make any preferences known after the business meeting. ((If you didn't express a preference in person, you can always write a letter to ATARANTES.*hint*))

Damon announced that he would be going to CoastCon (second week-end in March) and the Shuttle Launch (whenever they set the date). He is looking for riders to both events. Avery Davis told us that he and his group still had room for one more rider to Balticon (Apr. 17-19). Testimonials to his driving skill were offered by many more or less reputable people.

Terry Kane announced that Lillian Schwartz would be lecturing at the Atlanta Art Center. The subject: computer art and graphics. Bill Ritch had found out that the Star Wars radio programs would be aired on WABE beginning March 2 (a Monday). They'll also be broadcasting HITCHHIKER'S GUIDE TO THE GALAXY beginning March 8 (at 6:00) and continuing through May.

Visiting Jim Gilpatrick was urged to put in a few words for his town's convention, B'Hamacon II, the 1981 DeepSouthCon which will be held in Birmingham the weekend of August 28-30. Flyers were available for those interested and Jim was willing to take memberships. It was confirmed that Gilpatrick would NOT draw the map. Not to be outdone, Prez. Angela reminded us that we have our own little event scheduled for October (ASFiCon, of course).

Cliff then brought to our attention that Jim Gilpatrick had brought us additional copies of SUNCATCHER, the ABC genzine. They sold out at the last meeting, and so were available for those who didn't get a copy last time around. Then Randy Satterfield, head honcho at the World of Words bookstore, offered to take orders for books from club members. He was prepared with a long list of books and offered them at 10% discount to club members.

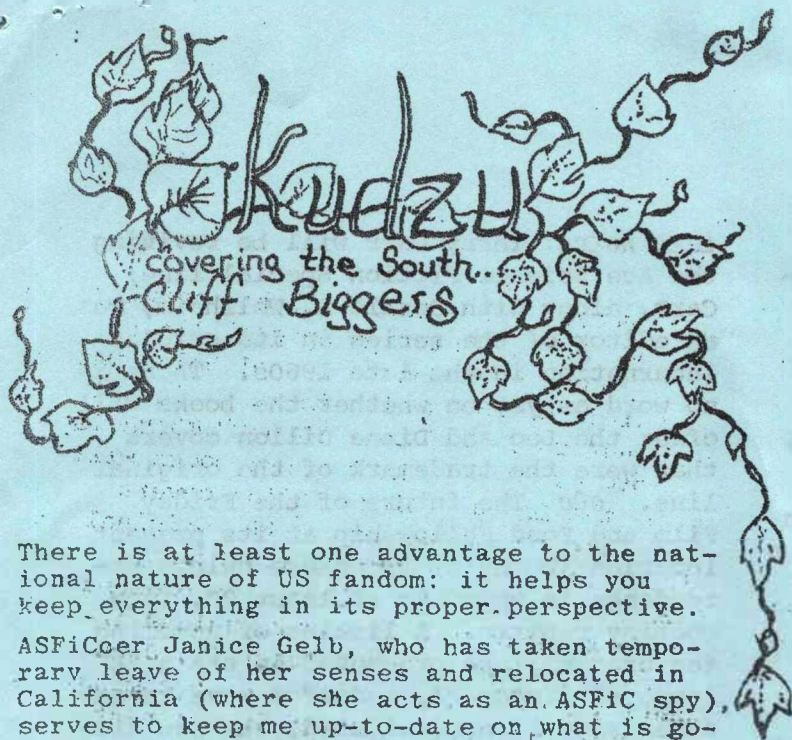
Following these announcements, Bob Jarrell took time out from his Hearts game to make the traditional motion to adjourn. The motion was quickly seconded, but not passed. Terry Kane again made the motion, this time seconded by Bob. This one passed and the Meeting officially ended at 8:26.

THE TREASURY REPORT

<u>EXPENSES</u>	<u>INCOME</u>	OLD BALANCE \$399.81
Atarantes \$ 37.50	Auction \$ 21.50	Expenses - 66.07
M&M Fund 20.00	Dues 80.00	273.74
Stencils 8.57	\$101.50	Income +101.50
66.07		NEW BALANCE \$375.24

And now, a few words on dues. I prefer to receive dues at the meeting, but some have mentioned mailing them to me. This is fine, but I do want to caution any who might mail, to MAIL EARLY. I really need to have them in by APRIL 11 to ensure that your name is on my dues-paid list. This list will go to ye olde clubzine editor to determine who is still to receive ATARANTES. Remember: the Post Awful does not waste any love on fandom! So please, get your dues to me as soon as you possibly can. If you have any problems with your dues, please let me know. And if you do mail, use the following address:

404 Elliott Dr.
Rome, GA 30161



There is at least one advantage to the national nature of US fandom: it helps you keep everything in its proper perspective.

ASFiCoer Janice Gelb, who has taken temporary leave of her senses and relocated in California (where she acts as an ASFiC spy), serves to keep me up-to-date on what is going on in West Coast fandom--not the fanzines and such, but the local news, the Burning Issues of the Day, and so forth. In trade, I supply her with the same service in reverse; I fill her in on the details of all the old friends she is curious about. And after a while, I think we both have come to the conclusion that there is no such thing as a Burning Issue of the Day on a national level.

Janice tells me, for instance, that there are two Hot Issues on the West Coast; first is the controversy over Susan Wood's death, stimulated by Andy Porter's rather harsh tone and accusations against *File 770* in Porter's zine *Science Fiction Chronicle*. In the LA area, it has become a typical topic for idle fannish conversation; Janice was at least a little surprised to hear that no one really gave it that much thought around here. Not the death, mind you--all fanzine fans were saddened by that--but the causes thereof: that's the topic that holds everyone's attention.

The other West Coast topic, she tells me, is the Threat of the Media Fan; some West Coast people, namely Harry Andruschak, see the media fan as the Impending Doom of Fandom, and want to pass rules and regulations limiting their activities, presence, appearance, and breeding habits at conventions. A sub-concern that accompanies this is the problems that ensue with weaponry at conventions: should weapons be allowed at all, or should they be banned entirely?

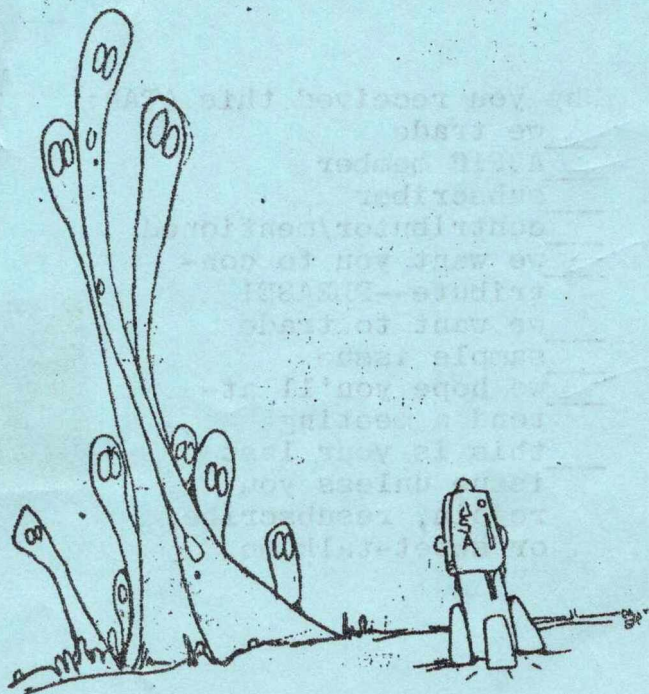
Needless to say, most southern fans don't give two flying farts on this major issue.

In retrospect, we have such earthshattering topics as the Atlanta worldcon bid (no one out there even thinks about it much, and

then not seriously--I think they'd be amazed to learn that people were having major discussions about whether we should consider having a bid committee), the development of Southern fandom (not only do few out-of-South people think of it, there are some Southern people who don't give it much credence, as you might witness in Sue Phillips' column in this *Atarantes*), the frictions between SCAers and various sf people in the South, the finally-laid-to-rest "Will *Suncatcher* ever appear?"--these are the causes of many lengthy conversations in our part of the fannish world, yet they receive no more attention than the time of day in most other parts of the country.

I'm sure that, if we hunted down a New York correspondent and a Seattle fan and a Chicago fan, they could all give us yet other lists of burning issues in fandom--and I'll bet we haven't heard of most of them, as well. Ultimately, how many Southerners are deeply disturbed by rumors of dissension on the Chicon committee, for instance? I see no upraised hands...

I guess it's easy to take all this for granted, and to assume that what seems important to us is important to all of fandom. In a way, though, it's good to know that all of fandom isn't really concerned with any of these things. After all, if we had a problem that involved all of fandom, who would be left to carry on and bury the corpses after the feud lines were drawn and fans were wiped out en masse? Even worse, who would come up with the next Burning Issue that most of fandom couldn't really care less about?



ART CREDITS: Cover, Jeannie Corbin;
p. 2, col 1: Jerry Collins;
p. 2, col 2, Wade Gilbreath;
p. 3, Wade Gilbreath; p. 4, David
Heath, Jr.; p. 6, Jerry Collins;
p. 7, Alan White; p. 8, col 1, Bill
Brown; p. 8, col 2, Melissa Snowind;
p. 11, David Heath Jr.

A word about this issue: With the exception of Iris' pages of minutes and this last page of the zine, all pages herein are done in Bookface 10pt., reduced and electrostencilled; these other pages have been typed directly onto Sparco stencils. The paper in this issue is Springhill mimeo bond; it is a departure from our usual twiltone paper of most *Atarantes*. Comments on the issue are encouraged from any and everyone with an opinion to share; we are still experimenting with format since the acquisition of a new layout method, and I'm curious as to what we're doing right--and wrong.

Late notes: Terry Carr will be reviving the Ace Science Fiction Special line; Carr, along with Donald A. Wollheim, was an editor of the series in its original incarnation in the late 1960s. There is no word as yet on whether the books will offer the Leo and Diane Dillon covers that were the trademark of the original line. 000 The future of the Friday Film and Food Fellowship at its present location (Denny's) is unsure unless attendance is upped to at least 20, John Whatley reports. A listing of upcoming features will be presented in the next issue of *Atarantes*, and if a move to another site is necessitated, the new site will be mentioned herein, also. 000 Deadline for the next issue is the 6th of April; locs, columns, art, news, etc., should be in by then, because the clubzine will be mailed out a week earlier than it normally is. 000 Thassit for this month!

Atarantes #45
Cliff Biggers, ed.
6045 Summit Wood Dr.
Kennesaw, GA 30144

Why you received this ATAR:

- ☒ we trade
- ☒ ASFIC member
- ☐ subscriber
- ☐ contributor/mentioned
- ☒ we want you to contribute--PLEASE!
- ☐ we want to trade
- ☐ sample issue
- ☒ we hope you'll attend a meeting
- ☐ this is your last issue unless you rejoin, resubscribe, or sweet-talk me

Joe D. Siclari
4599 NW 5 Ave.
Boca Raton, FL 33431



Next meeting March 21, 8 pm
Peachtree Bank, 4525 Chamblee-Dunwoody
Discussion of Science Fiction Collectin
Committee meeting at 6:30 pm
Be sure to be there!