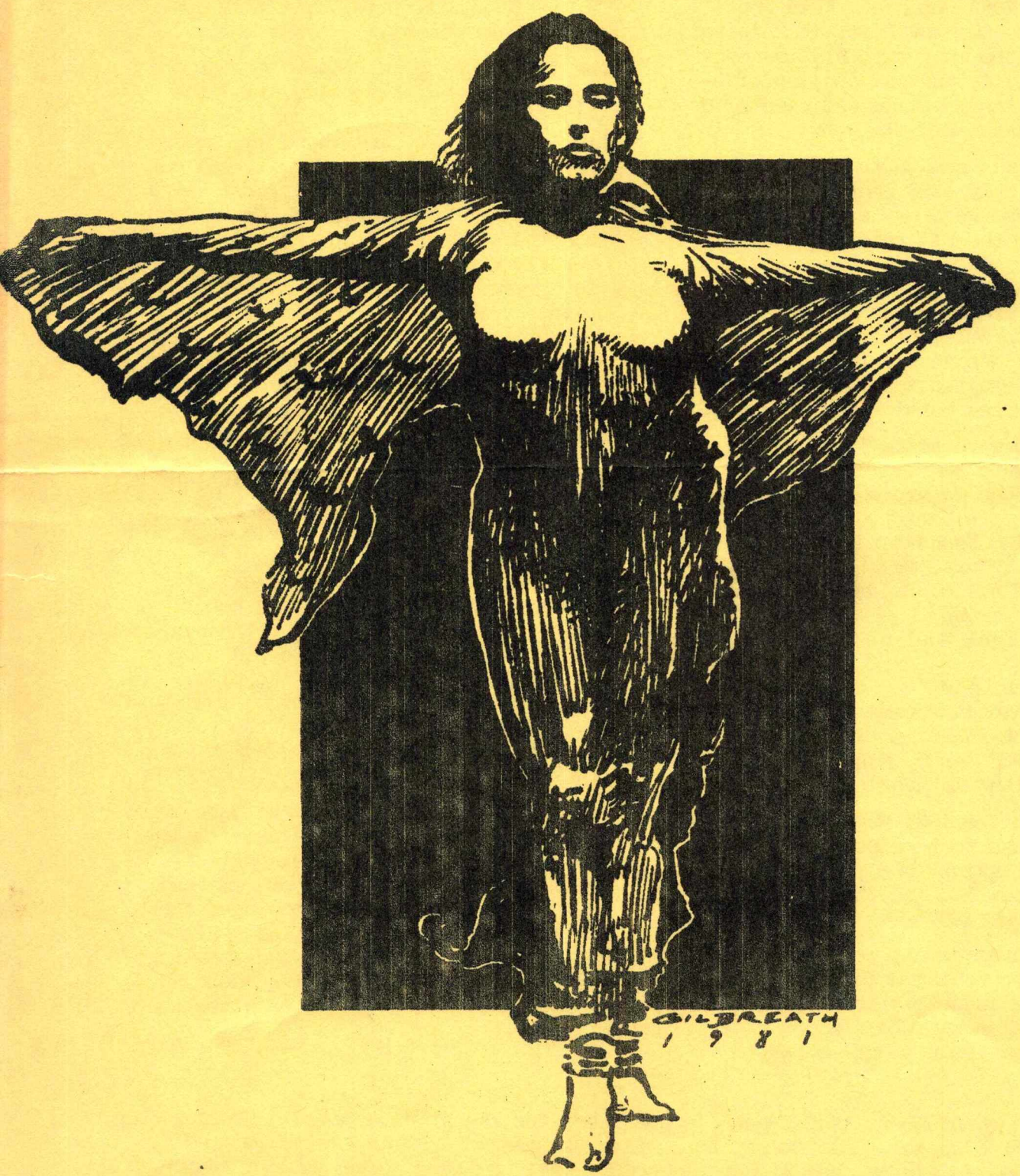


# ATLANTIS



GILBREATH  
1981



# CHOICE CUTS

CHICON IV A MAJOR SUCCESS -- ATLANTA IN  
\$5 BID MAKES GOOD SHOWING -- ASFICON IV  
AND VATICON I UPDATES -- SLOW NEWSMONTH

Chicon IV, the 40th Worldcon, held September 2-6 at the Regency Hyatt in Chicago, IL, was one of the most smoothly-run conventions ever held, and was praised widely for the professionalism and care with which the committee did its job.

The convention was somewhat smaller than expected, with only 4296 people attending (and 690 of those were new memberships or conversions at the \$75 rate). "Only 4296 people" is misleading, since that is an incredible number of bodies in one hotel's function area for one convention. The only crowd problem of the entire convention came at masquerade time, when ticketing line-up resulted in a 3/4 mile long line that stretched outside the building.

The Hugo Awards were as follows

BEST NOVEL: *Downbelow Station*, Cherryh  
BEST NOVELLA: "The Saturn Game," P. Anderson  
NOVELETTE: "Unicorn Variations," R. Zelazny  
SHORT STORY: "The Pusher", J. Varley  
NONFICTION BOOK: *Danse Macabre*, S. King  
DRAMATIC PRESENTATION: *Raiders of the Lost Ark*  
PRO EDITOR: Ed Ferman  
PRO ARTIST: Michael Whelan  
FANZINE: Locus  
FAN WRITER: Dick Geis  
FAN ARTIST: Victoria Poyser  
JOHN W. CAMPBELL AWARD: Alexis Gilliland  
SPECIAL COMMITTEE AWARD: Mike Glyer, for  
"putting the 'fan' in fanzine."

Los Angeles won the 1984 Hugo by a healthy margin (which was to be expected, when no one is running against you); the attending membership is now \$30 and the corresponding membership is now \$20.

Programming ran extremely well, with the only problem concerning union projectionists; the space industrialization panel, the Michael Whelen workshop, and various special-interest-group programs had to

cancel any use of projection equipment, requiring events to be rescheduled or cancelled entirely, because of the requirement that two union projectionists be on duty when projection equipment was used.

Atlanta itself made a healthy showing, with over two dozen Atlanta-area fans attending the Worldcon. All in all, there were far more Southern fans present at Chicon IV than at any other Worldcon (aside from Suncon) in recent years.

The 1986 bidding was the source of the major parties of the convention; the Atlanta in '86 suite was open for parties every night, and those who attended every night (such as your editors) estimate that Atlanta had at least twice as many fans coming through their parties than the other bidders. Philadelphia put on parties every night, also, but the parties seemed a little less packed than the Atlanta parties, and ended far earlier. New York's parties were much more lightly attended, and were held only on Sunday night, according to *The Daley Planet*, the convention newszine. There is no doubt that the 1986 race is the Worldcon bid-year to watch, and the recent *File 770* poll placing Atlanta just a hair's-breadth behind Philadelphia, with New York a distant third, added a lot of vigor to both the Philadelphia and the Atlanta bids, while New York made a very lackluster showing. The announcement of Robert Sack's New York in '89 bid certainly had some effect on the 1986 bid support for New York as well. It was widely agreed that Atlanta made a fine showing at the Worldcon this year, and the race is so tight as to be hard to predict right now.

The film schedule included all the Hugo-nominated films as well as previews of *Revenge of the Jedi* and *The Dark Crystal*, among others. The film room remained relatively full for all showings, and for special previews, finding a place to stand was difficult enough--seating became impossible as massive numbers of con attendees tried to pack the room.

The most laudable aspect of the con

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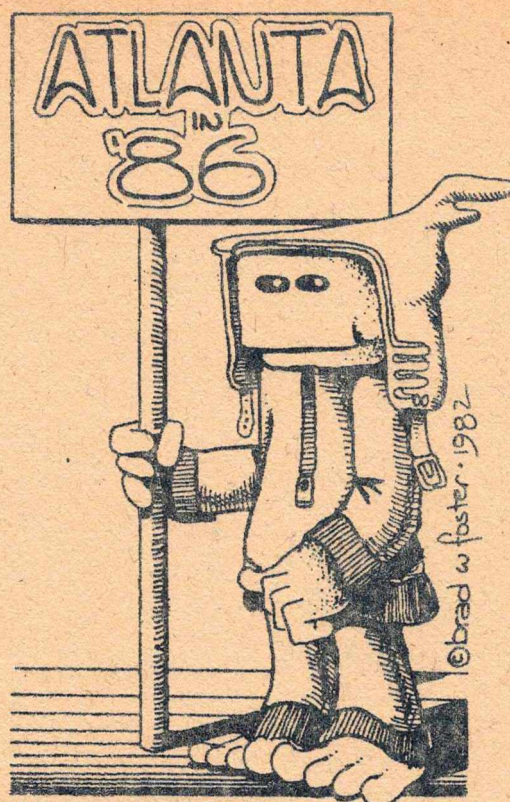
was that everything ran smoothly, almost precisely on time (in fact, the Hugo ceremony was scarcely an hour and forty five minutes in length--a marvelous achievement indeed!), and there was a remarkable spirit of cooperation at the convention.

The facilities, including overflow hotels, were very satisfactory, and the location proved very convenient to restaurants, shopping, etc. Many fans attending the convention found it very convenient to see a little bit of Chicago while they were in the city.

Co-chairman Ross Pavlac and Larry Propp seemed very, very pleased with all aspects of the con as it came to a close, and there was an unusual mood to the committee den as Sunday night became Monday morning--a mood Janice Gelb accurately likened to a "high school graduation," with people signing one another's program books, swapping congratulations for jobs well done, and gradually becoming aware that the con was over.

One event that was noted by many was the large turnout of Atlanta and other Southern fans to *work* on the Worldcon; over a dozen Atlanta fans were wearing committee badges in all colors--white (level 1, 2, or 3), yellow (level 4), green (level 5), and blue (level 6). The Organization and Special Events Department, made up entirely of Atlanta fans, was centered out for praise at the closing ceremonies; Gail Higgins was mentioned many times for her valuable service in Operations; and there were very many other fans who worked behind the scenes to make the con work. It was heartening to see that many Atlanta fans putting in the long hours for a Worldcon, and it says something about the changing role of Southern fandom in regards to Worldcons.

And moving from the Large to the Less Large: Ward Batty says that plans are coming along very, very well for VatiCon I in Rome, GA. Ward admitted that, with his new involvement in Dr. No's bookstore, he had considered postponing the con, but the overwhelming response among Southern fans at Worldcon and the number of fans who have urged him to continue with the convention has led him to keep VatiCon on the schedule. Memberships are \$6 now, \$7 at the door, and Ward will be taking memberships at



the ASFic meeting. The con is being held at the Roman Inn in Rome, GA, and Ward says that the much-discussed duplicate Hearts tournament is definitely on. Steve and Binker Hughes will be the Special Ghodd Ghuys. This Southern relaxicon should be a good lead-in to the upcoming Boshcons and Chattacon, so don't miss it! For information, write Ward at 944 Austin Avenue, Atlanta GA 30307, or phone 523-0956.

In addition to Greg Benford, Doug Chaffee, and Brian Earl Brown, the guests for ASFiCon IV announced last month, and Jerry Page, Hank Reinhardt, and Bob Maurus, who will be attending the con, Michael Bishop has confirmed that he will take part in ASFiCon IV as well. This will be Mike's first Southern convention after his Nebula win for "The Quickening" this year. Memberships are still \$12 in advance, \$15 at the door; dealers' tables are \$20 for the first table, \$25 for each additional table from Larry Mason, 3990 Clairmont Road, Chamblee GA 30341. Rich Howell is in charge of the art show this year; write him at 959-A Waverly Court, Norcross, GA 30071. For memberships, hotel reservation cards (the con will again be at the Northlake Hilton), and additional information, write ASFiCon 4, 6045 Summit Wood Drive, Kennesaw GA 30144. The convention date will be April 1, 2, and 3, 1983.

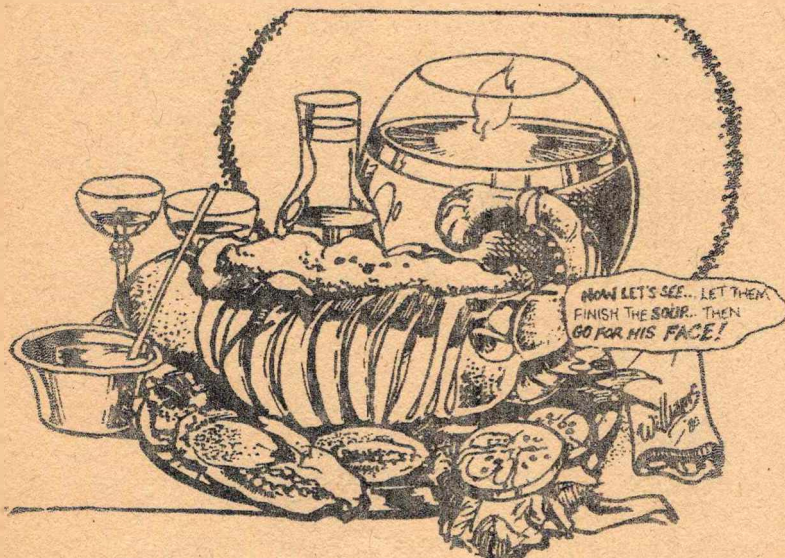


In 1984, over the same weekend, IstaCon will be held, with Anne McCaffrey, Kelly Freas, and Michael Whelan as special guests. The 1984 IstaCon site will be the Riviera, the site of the 1978 DSC. For memberships and additional information, write Rich Howell or Angela Howell at 959-A Waverly Court, Norcross GA 30071.

# MEETING

THE SEPTEMBER MEETING will feature a look at Atlanta's special-interest, sf, and fantasy clubs that co-exist with ASFiC, and will feature reps from some of those 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 on September 18th at the usual site. At 7:00, there will be a meeting of the Atlanta Science Fiction Writers' Group, and at 6:45, a very brief meeting of the members of the ASFiCon 4 committee will be held--all committee members are urged to be present and ready to meet for about ten minutes or so at this time.

The October meeting will be a presentation and discussion on "splatter films" and horror. This will be the Halloween month, and costumes are invited. The meeting date will be Saturday, October 16th, at the usual site.



November's program item is to be announced next month. That's Saturday, November 20.

And December will, of course, be the month for elections and the Christmas party. The date is Saturday, December 18.

The meeting site is the Peachtree Bank Community Room, 4525 Chamblee-Dunwoody Road, just north of Interstate 285. This is about four miles west of I-85, about ten miles east of I-75. The Peachtree Bank building is approximately 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).

## Minutes & Megabucks

The August 21, 1982 meeting of the Atlanta Science Fiction Club started at 8:25 pm. Angela Howell, our Prez, opened the meeting by welcoming everyone. Her requests for old and new business brought only silence, which gave way to a flurry of announcements.

First up was Susan Phillips, who announced that she had Atlanta in '86 t-shirts for sale in blue, grey, and beige, not to mention all the popular sizes. These were available from Sue for \$4 after the business meeting.

Brad Linaweaver then spoke up, offering a deal for those who had not planned on attending the Worldcon in Chicago. He said rides were available to those willing to work as part of the "Dixie Force."

Randy Satterfield announced that he would be closing A World of Words and that he was selling all new books at 30% off as part of his going-out-of-business sale. The sale was to last until the end of August, when Randy fully joined forces with his new ~~colleagues~~ partners at Dr. No's.

Don Cook announced that he had missed the previous club meeting because he had gotten married, and he was having a party the day after the meeting.

After about 10 minutes worth of announcements, Mike Rogers made the motion to adjourn. The motion was seconded and passed at approximately 8:37 pm.

ooo Treasury ooo

Last month's balance	\$272.78
Outgo for Atarantes #62	-\$ 31.40
Outgo for drinks	-\$ 11.00
Income from dues	+\$ 4.00
New balance in treasury	\$234.38



# by Cliff Biggers



# FUTURE

*Fair Warning.* George E. Simpson & Neal R. Burger. Dell - \$3.50.

Simpson & Burger have locked themselves into a pattern; their first book, *Ghostboat*, established it, and their second book, *Thin Air*, continued it. Basically, the pattern involves unusual happenings within a military framework. The first two books were based on rumored events that may or may not have taken place--the first dealt with a submarine lost during WWII that mysteriously reappears, while the second dealt with a fictional retelling of The Philadelphia Experiment, or Project Rainbow--a naval attempt to control invisibility. Once again, their latest novel deals with military top-secret plans and missions, but this time, the background is more fictional and more sf-oriented.

*Fair Warning* is a "what-if" novel; the premise is "what if the United States had warned the Japanese of the atomic bomb and offered them a chance to surrender prior to the bomb's being used? While the premise serves as a springboard for a very taut suspense-thriller, the germ of an idea is intriguing enough to have carried even a mediocre novel. Thankfully, Simpson & Burger don't produce mediocre novels; their three books have all been extremely well-written and compelling, and each book has shown a greater mastery of the elements of plot and characterization than the book prior to it.

*Fair Warning* is not an easily-recognizable sf novel; it has been marketed as close to mainstream as Dell can get. It is, however, a must-read for fans of alternate-history science fiction.

*Stalking the Nightmare.* Harlan Ellison. Phantasia Press - \$16 (trade edition hc) or \$40 (special edition).

Ellison collectors no longer care what is contained within the pages of a new Harlan Ellison book; they merely need notification of its release to add the book to their must-have list. Those people who don't buy everything Ellison does, however, should be made aware of *Stalking the Nightmare*. It is a hefty, 332-page edition, produced in a limited printing of 3200 copies, the first 700

of which are available in a signed and boxed edition. The other 2500 are "normal" editions, but "normal" for Phantasia Press is still far superior to the releases of most hardcover companies, and at a very competitive price.

*Stalking the Nightmare* contains 20 stories and essays by Harlan Ellison; the writing runs the gamut from wry Harlan Ellison to social-critic Harlan Ellison to cynical Harlan Ellison to facetious Harlan Ellison, and it covers 25 years of the man's career. As an added bonus, the early Harlan Ellison stories in this volume have been rewritten and revised for inclusion herein, so even the most dedicated Harlan Ellison collector will find some of the writing new to his collection.

As usual, it's the gloss and sparkle of the non-fiction that first captures the reader; but the depth and vision of the fiction, particularly pieces like "Grail" and "Night of Black Glass" that remains with you after the book has been shelved.

*The Night Master.* Robert Sampson. Pulp Press - \$14.95.

Bob Sampson has written many thousands of words about pulp heroes, particularly the Shadow and Doc Savage. This hardcover is the first in a series of Sampson volumes dealing with these heroes, and is devoted to the Shadow.

The book deals with the Shadow as a magazine, offering looks at the series, its editors, and its authors; it analyzes the characters themselves in a "biographical" sense; and it offers a number of illustrations by Frank Hamilton.

Unfortunately, it's a rather dry book; Sampson has trouble making his enthusiasm for the character come across on paper, and the result is a much drier reference work than I had hoped for. I appreciated the information, but I still regret the presentation. Furthermore, Pulp Press hardcovers are not up to the standards of the other specialty-hc publishers in the field today, although the price leads one to expect equal quality. All in all, the book is adequate for staunch Shadow-fans, but not recommended for collectors of fine hardcovers or casual readers.

# ETROSPECTIVE



# REVIEWS



# ATAR- THE EMPIRE LOCS BACK ANTES

David Pettus

Rt 1 Box 301

Leoma, TN 38469

Future Retrospective was good then—and it's certainly good now! Yes, please do continue to

review books with a "Future Retrospective" supplement. Your reviews are always thoughtful and informed, and some of the best written I've found in fanzines.

I think that the "Power in Fandom" survey is interesting enough. Say, who is this idiot who says that "there's little power in fanzine fandom"? Fans are readers, by and large, and we have, all of us, been susceptible to the printed word most of our adult lives. I would suggest that fans are more strongly influenced by print than by television and other media. And you can talk all you want about the new abundance of media fans and their lack of interest in reading, but I still think fanzine publishers have influence. They help to shape the values and attitudes of their readers. Conventions have replaced fanzines as a really important means of fannish communication, but I think fanzines will once again be on the upswing as conventions get more and more expensive to attend.

[[Yes, some fanzines do have some influence on their readership, but it's a marginal amount, and that influence is only effective with a small percentage of the readership. I think the point that writer was making is that there is no organized fanzine fandom that works to influence certain issues in certain ways. I would say that the recent changes in the fanzine Hugos rules (which must be passed again next year to become effective) indicate that fanzine fans can have some influence, though.]]

Harry Andruschak

PO Box 606

La Canada-Flintridge

California 91011

This issue was important since I have finally made up my mind about not supporting the Atlanta

in 86 Worldcon bid. This is about the fifth time I have read of these events, and all the reports seem to be shaping up for another Phoenix in 1978 debacle.

True, this time the Celko grudge is over—but for how long? What if later he decides to run again another bid to function as a grudge-bid against new policies he may not like?

And what about other factions? Given the success that the grudge bid had in changing the membership of the board, what is to stop other fans from launching grudge bids?

Not liking the idea of a New York in 86 bid, I guess I'll have to go along with the Philly in 86 bid if it remains active. Sorry, but I just don't think Southern fandom can handle a worldcon if it gets into this sort of fussing so very early in the game.

D Potter

19 Broadway Terrace #B

NYC NY 10040

The main reason

I wrote was to

say how much I

like Bill Brown's

logo; it's distinctive, entwined in a stylized-but-natural fashion, and not-fake-computergraphic.

Now, a few comments about power in fandom. What do I expect from fandom? I got in because I like the people. I stay because (mostly) I like the people. I expect to continue to like the people involved, but to say that fulfills anything is to say that a fifth graders life is fulfilled when she starts sixth grade. Possibly what I desire from fandom is that it continue to be the sort of milieu in which one can drop a bilingual pun on a Saturday night and have it understood. This is, of course, Silly.

Power and power structure? The competent, mostly, wield power, with occasional bouts of inadequacy. The competents who can tell funny stories have the edge over those who can't. Real power in fandom (i.e., the ability to force or prevent force) is diffuse (there are, of course, Tales of the Chase Park Plaza, but that seems to be an isolated incident) ([too isolated--I miss the allusion. Tell me about it!]) and more centered in the mundane life than fandom. The power structure is Newtonian physics. There is, however, as much ego-satisfaction available as consuite bheer on a Friday night, which some may mistake for honchness. As to the importance of power in my enjoyment of fandom--it enlivens the gossip sometimes.

The one thing in fandom I'd like to alter is the congenital fannish inability to learn from (a) trial and error, and (b) history.



Brad Foster

4109 Pleasant Run  
Irving, TX 75062

I have to say that I  
was really impressed  
by the cover art by  
Steve Trout. He has

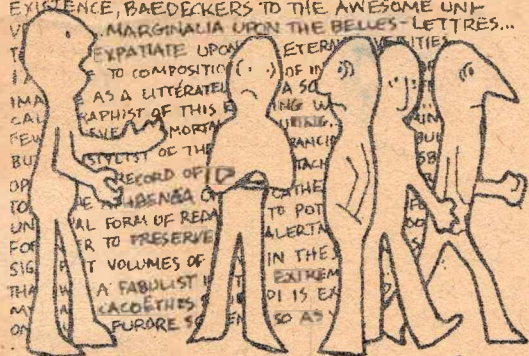
a marvelous line control and sense of the  
dramatic.

Your survey looks interesting, although  
the questions relating to "power" seem a  
bit strange. Obviously there is some  
concensus that there is "power in fandom,"  
but I can't say that I follow it.

The review of *The Gunslinger* reminds me of  
my own reaction to *Dead Zone*. That is, it  
was a fine book, but in relation to how  
well I knew King could write, I was disap-  
pointed. The thing is, even King's lesser  
works are better than a lot of other  
writer's best. I'm halfway through his  
*Different Seasons* now, and totally enjoy-  
ing every page.

I enjoyed the review of *The Last Man on  
Earth* as well; this kind of review I like  
since it tells me about a book I might  
have missed, but am glad to have found.  
I, too, have been fascinated by the "last-  
man" theme, and am glad to get a whole  
book of such stories!

WHAT DO I DO? IT CAN PERHAPS BEST BE  
DESCRIBED AS AN ATTEMPT TO EXPRESS MY  
INSIGHTS INTO THE HUMAN CONDITION THRU  
PROSE...TO COMPOSE LIBRETTI TO THE OPERA OF  
EXISTENCE, BAEDCKERS TO THE AWESOME UNF-  
V... MARGINALIA UPON THE BELLES-LETTRES...  
TO EXPATiate UPON... ETERNAL VERITIES  
AS A LITERATE... OF IN...  
GRAPHIST OF THIS... A SO...  
REVE... MORTAL... ING W...  
BY... STYLIST OF THE... RANCE...  
RECORD OF... EACH...  
THE... AGENA... CATH...  
VAL FORM OF RED... TO POT...  
R TO PRESERVE... ALERTA...  
T VOLUMES OF... IN THE...  
A FABULIST... EXTREM...  
ACCEDES... 01 IS EX...  
PUDORE SO... SO AS...



100

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

I enjoyed the latest  
issue of *Atarantes*,  
but I can't deduce  
from the lead article

in this issue your own personal feelings  
on worldcon bid developments. It's risky  
to say that I am relieved to see this bid  
competition resolved, since I am not sure  
that is, in itself, better. Nonetheless,  
I have a dislike for tumult and disorder  
and the probability that Southern fandom  
would have continued to suffer turmoil for  
two too-long years if the conflict had  
not been resolved. I hope the committee  
will struggle to smooth any hurt feelings  
and try to restore the Southern unity that

they have spoken of so often, and I also  
trust that the Atlanta bid committee will  
suffer from now on nothing worse than the  
usual throes that seem inevitable for any  
such group. Committees often end up in an  
"us-them" state, and I am relying on South-  
ern fandom to avoid this.

Isn't it possible that the dropoff in at-  
tendance at cons could be connected to the  
fact that there aren't as many young per-  
sons reaching con-going age as there used  
to be? Enrollment in this county's public  
schools, for instance, has dropped by al-  
most one-fourth since its peak not too  
many years ago. Most neofans seem to at-  
tend their first cons when they are in  
their late teens. That's the general age  
group which is feeling strongly now the  
effects of what the Pill and increased  
numbers of abortions did to the birth  
rate a couple of decades ago.

I expect nothing from fandom but the usual  
hobby attributes of relaxation and esca-  
pism, combined with the opportunity distinct-  
ive to science fiction fandom of communi-  
cating frankly with a lot of intelligent  
people on almost any subject that takes my  
fancy. I don't think there's any important  
power in fandom, other than limited and  
temporary powers that fans grudgingly be-  
stow on one another for specific circum-  
stances. Power has never had any imprtance  
to me in fandom; I've held various posts  
only on the rarest of occasions and doffed  
them as soon as I could. What you call  
"standing or status" in fandom also has only  
the narrowest importance; the individual  
who some fans consider to be a BNF may  
benefit by getting on the mailing lists  
of various fanzines with asking for them,  
he may get an occasional guest of honor-  
ship at a con, and so on; the neo may suf-  
fer exclusion problems if he's too new in  
fandom to recognize anyone at his first  
con—but fandom has changed so much in re-  
cent years that the terms seem to have  
little significance. If I could change  
on thing in fandom it would be the heavy  
use of drugs (including alcohol) by fans,  
the lighthearted attitude most all fans  
maintain toward drugs, and the lack of any  
mechanism in fandom to render advice and  
assistance to fans who are particularly  
seriously addicted. I have no objection  
to being identified in connection with  
this issue, either.

The excellent advice on how to publish a  
crudzine would have saved me much trouble  
back in 1938 when I was unknowingly launch-  
ing myself on that activity. One thing you  
might have included was suggestions on top-



ics for material in the crudzine. There should be articles on sex in science fiction, women in fandom, and the incompetency of whomever happens to be president of the nation at publishing time.

It's hard to say which is the more depressing, Gary Deindorfer's starkly realistic analysis of the hopeless situation in which print fans find themselves, or Brad Linaweaver's description of the Lewis movie. Sometimes I wonder how long it will be until all of us swing around to the opinion that HPL was right in his dislike for the mobs.

John Whatley's summary of the Lovecraftian mythos perpetuators should be useful to a lot of fans, particularly for John's careful inclusion of specific facts about title, birth dates, etc. I wish the Associated Press writer who recently described Conan as an invention of the comic books had this available for reference purposes.

Steve Blyer                      Since my only contact  
3419 Serramonte                with the 1986 Worldcon  
Albuquerque, NM                bidders has been via  
   Atarantes and second-  
hand information from friends who receive

File 770, I'm curious about the changing Atlanta in 86 bid. I don't know these names, so I'm interested in learning who the bidders are, why I should vote for them, etc. Is there any chance you can get the NY and Philadelphia people to respond to a question-and-answer quiz about the three bids?

I'm not sure how *Atarantes* stands in regard to the bid issue, either. The fact that both editors resigned seems pertinent, but the tone of the news writing seems supportive of the bid. I'll keep looking out for more information. It seems to have been an amiable parting, but I'm not sure whether this is right or not.

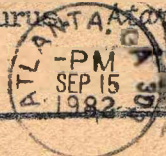
Power in fandom is an awfully silly thing to worry about; I'd guess that those who are really concerned with power and snuffing are merely frustrated by their insignificance in the real world, and this is as close to power and respect as they can get in their lives. A shitty way to corrupt a fun hobby, that's for sure.

It's very nice to see the return of "Future Retrospective", even as a mere column instead of a fanzine. Your book reviews are well-written and always entertaining.

ART CREDITS: Cover, Wade Gilbreath. P. 3, Brad W. Foster. P. 4, Charlie Williams. P. 7, Rusty Burke. P. 8, Bob Maurus. *Atarantes* logo designed by Bill Brown.

*Atarantes*  
Cliff Biggers, Ed.  
6045 Summit Wd, Dr  
Kennesaw GA 30144

DATED MATERIAL  
DO NOT DELAY!!



POTENTIAL PULITZER NOMINEE!!

Joel Siclari  
4599 NW 5 Ave.  
Boca Raton, FL 33431

NEXT MEETING: September 18, 8 pm  
Peachtree Bank Community Room  
4525 Chamblee-Dunwoody Road  
October Meeting: October 16th  
Be There!