

ARMADILLOCON 9

Austin's Premiere Science Fiction Convention

October 9 - 11, 1987

Austin, Texas



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ArmadilloCon 10

October 7 - 9, 1988 * Austin, Texas

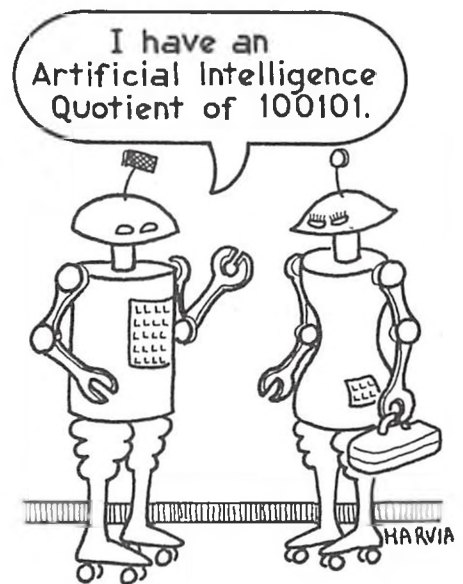
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tba

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Lewis Shiner

Special Guest
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Sercon 2

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 IRS tax code.*

FACT
 P.O. Box 9612, Austin TX 78766

Printed by
 Kwik-Kopy 848, Dallas TX
 and by Pat Mueller

ARMADILLO CON 9



October 9 - 11, 1987
 Wyndham South
 Austin, Texas

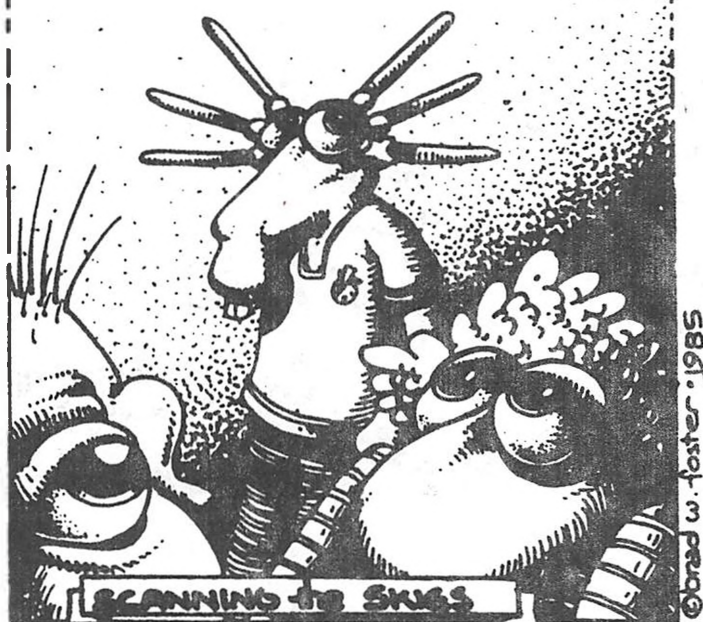
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**BRUCE
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*author of Schismatrix and editor of
Mirrorshades: The Cyberpunk Anthology*

Fan Guest of Honor
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*chair of 1986 Boskone
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ABOUT ARMADILLOCON:

Rules, Policies, Areas and Events

GENERAL INFORMATION

There's a fairly complete Events Schedule inside this program book, but it doesn't include *everything*. To find out who'll be signing books when, or to learn about schedule changes, look on the chalkboard near the ArmadilloCon Registration table. We'll post everything there, as soon as we know it.

STUFFY AND OFFICIAL -- AND NECESSARY -- ARMADILLOCON RULES AND POLICIES

We don't have an actual "weapons policy" -- what we *have* is an "idiots policy". Having around a big stick or sharp object in a crowded area is definitely the act of an idiot. Please respect the rights of your fellow fans and convention attendees, or you may be asked to leave the convention.

Remember, the legal drinking age in Texas is 21. We cannot serve liquor to anyone who is underage. In addition, you cannot leave the convention hospitality suite ("con suite") carrying any alcoholic beverages.

Parents must keep track of their children. ArmadilloCon is not responsible for unattended children.

THE MASQUE BALL

The masquerade at ArmadilloCon is a party and a dance, not just a parade past a panel of judges. If you attend the Masque as a "spectator", you'll have to wear a simple domino or mask (available at the door). If you're a participant, we suggest you wear something you'll feel comfortable dancing and partying in. If a weapon (real or otherwise) is a part of your costume, you must keep that weapon sheathed, holstered, or otherwise secured at all times.

Prizes will be awarded for the best costumes. The judges will be secretly appointed and their identities will not be revealed until after the judging (if ever). Judging will be based on ingenuity, abil-

ity to remain in character, and other highly subjective criteria.

The Masque will be held on Saturday night, from 10:00 to midnight, in Ballroom A.

THE PIG-OUTS

Yet again, ArmadilloCon presents its traditional excuse for a banquet -- the highly informal Friday and Saturday night "Pig-Outs". Admission to these functions (where the only scheduled events are Eating and Partying) are separate from your ArmadilloCon membership.

Each Pig-Out begins at 6:00 pm in the con suite (room 102) -- don't be late or you might go hungry! Friday's Pig-Out features submarine sandwiches; on Saturday, we'll have a variety of pizzas.

Tickets for each Pig-Out are \$5, and are available at the convention registration desk. Only 60 tickets to each Pig-Out will be sold, so buy yours early!

THE ART SHOW

We have once again assembled a fine collection of art for you to view -- and to buy -- in Southpark B, the Art Show.

If you wish to bid on a piece of art, write your name on the bid sheet attached to it. Bidding closes at 6:00 p.m. Saturday. The highest bid at that time gets the piece (so don't bid on something if you don't intend to buy it!) -- unless there are four or more bids. In that case, the piece goes to the Art Auction, at 7:00 Saturday evening (Southpark A). If your favorite piece goes to auction, make sure to be there and protect your interests! If you are the highest bidder on a piece that does *not* go to auction, you *must* pick it up by noon on Sunday.

If you wish to buy something that has no bid yet,

you may pay the Quick Sale amount shown on the bid sheet to make sure you get it. Obviously, anything marked SOLD or NFS (Not For Sale) are only for show.

Art is a very precious commodity; we hope you understand that we have to enforce a few rules.

1. Absolutely no smoking, food or drink will be allowed in the Art Show.
2. No cameras allowed.
3. In order to be fair, we will check handbags, purses, backpacks, camera bags, and similar items at the door. You may take your purse or whatever with you, if you allow Security to bag and seal it before you enter. Portfolios and such-like may be taken in and out with the permission of the Art Show Director, Fran Booth.

Special thanks go to our Auctioneer (and Official Artist), Robert Daniels.

THE DEALERS' ROOM

Those of you who are new to science fiction conventions will ask, "Okay, what's a Dealers' Room?"

No problem! The dealers' room is where you go to buy new and used books, comics, stationery, games, jewelry, buttons, trinkets and knick-knacks! Look around, and talk to people -- it's a great place to spend your time (and your money!)

The ArmadilloCon dealers' room is located in Ballroom D; hours are 4pm to 8pm Friday, 11am to 8pm Saturday, and 11am to 6pm Sunday. Don't be shy -- come on in!

THE CONVENTION HOSPITALITY SUITE

Okay, so it's 8:00 in the evening -- it's too early to go home or go to sleep. What do you do at ArmadilloCon?

Well, Bunky, you go to the Con Suite -- room 102, on the ground floor near the pool area -- and meet people! Have a drink, eat some munchies, and see who else is here!

Remember, though, we can't serve alcoholic beverages to anyone under 21, and you can't take anything alcoholic out of the con suite. Other than that -- enjoy yourself!

The con suite opens at 8pm on Friday and Saturday nights, and at 7pm on Sunday (the post-convention "Dead Dog Party").

THE FAN LOUNGE

So what do you do during the day when you want to take it easy for a few minutes? If you want to meet other fans, grab a cup of coffee, leaf through some fanzines, or whatever? If this is your first convention and you want someone to explain it all to you, what do you do?

You go to the Fan Lounge (room 104)! It's open on Saturday from 10am to 8pm, and on Sunday from 10 to 2:30. See you there!



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ARMADILLOCON MOVIES:

Fine Cinema vs. The Smog Monster

by Eric Truax

You wouldn't believe how much money it costs these days to book a movie like *Attack of the Mushroom People* or *Brain from Planet Arous* for a convention. Lots. It seems they're very much in demand -- and in America, where there's demand there are greedy film distributors demanding high dollars for low trash. So, you aren't going to see any of those movies here.

After all, repeated viewings of *Plan Nine from Outer Space* have been known to have deleterious effects on the brain cells of laboratory mice and SF fans (these findings were despite the fact that in the experiments the scientists kept getting the brains mixed up due to the similarity in size and appearance)... Since regeneration of brain cells is not easily accomplished even through repeated viewings of *Masterpiece Theatre* and *The Life and Adventures of Nicholas Nickleby*, we can only hope for the arrest of further descent into that condition known as "Roger Corman's Syndrome" with the viewing of this weekend's films.

BLADERUNNER

(1982; 124 minutes; directed by Ridley Scott; starring Harrison Ford and Rutger Hauer)

Arguably the best science fiction film ever made, this is a stunningly bleak look at our future and the people who inhabit it -- people who have perhaps become less human than the replicants built to serve them. Rutger Hauer is exceptional as Roy Batty, a replicant seeking to extend his very short life by searching for his creator. Most of you have probably already seen this movie several times on the tube, but it's worth watching again on the big (well, almost big) screen in Cinemascope (widescreen).

MACBETH

(1971; 140 minutes; directed by Roman Polanski; starring Jon Finch, Francesca Annis, Martin Shaw)

"All hail Macbeth! that shalt be king hereafter."

A startlingly graphic version of Shakespeare's most violent and brutal play, it ranks with Kurosawa's *Throne of Blood* and *Ran* as the best film adaptations of Shakespeare in existence. With an accessible screenplay and Polanski's unique direction, this film has it all -- ambition, power, murder, revenge, witches. See it.

"For none of woman born shall harm Macbeth."

MORONS FROM OUTER SPACE

(1985; 105 minutes; directed by Mike Hodges; written by and starring Mel Smith and Griff Rhys Jones)

With a title like this, do I need to explain further? Some not-so-bright guys from the planet Blob just happen to be cruising around space, when -- uh oh! -- they end up on Earth. So what do you do when you become a celebrity because you're an alien? Become a rock star and go on the chat show circuit, what else. The stars of this hilariously inane movie are the comedy writers/actors of the British comedy show "Alas Smith and Jones" which you might have seen on cable. As the poster for this movie puts it -- "They came, they saw, they did a little shopping."

SEVEN PERCENT SOLUTION

(1976; 113 minutes; directed by Herbert Ross; starring Alan Arkin, Nicol Williamson, Vanessa Redgrave, Robert Duvall)

Wonderfully written by Nicholas Meyer, Sherlock -

Holmes gets very Freudian in this decidedly different and witty mystery. Together with Sigmund Freud, Holmes delves into the disappearance of a popular actress while Freud is more interested in Holmes' drug addiction and his obsession with Professor Moriarty. While controversial among avid Holmes fans, it works very well and is certainly one of the best mystery movies around.

5000 FINGERS OF DR. T

(1953; 88 minutes; directed by Roy Rowland; starring Hans Conreid)

Let's see, 5,000 fingers divided by ten fingers per humanoid child is 500 kids reluctantly practicing their lessons on the world's largest piano, presided over by the mad Dr. Terwilliger. The sets on this film are truly fantastic and the over-acting is hilarious. While it defies coherent explanation, particularly since it's been a while since I last saw it, it really is a lot of fun. Trust me.

FRAU IM MOND

(Woman in the Moon; Germany, 1929; directed by Fritz Lang)

One of the last of Lang's silent films and a classic of science fiction, this is a story of a trip to the moon with fairly accurate predictions of what space travel would be like. Unfortunately for Lang,

this film did not get all the attention it deserved. Sound films were just coming out at the time of the release; in fact, Lang filmed this at 22 frames per second rather than the slower silent speeds anticipating the addition of a music track. Supposedly, this film was also withdrawn from circulation later by the German government since they were working on the secret V-1 rocket and didn't want to give anyone else any ideas.

QUEST

(1983; 28 minutes; produced and directed by Saul Bass)

You'll never see this movie anywhere else. Not on prime-time TV, not on cable TV, and you certainly won't find it at your corner video store. Just at ArmadilloCon or some other convention that books it. Which is a shame, because it is a genuinely wonderful film which deserves to be seen by all. It is an allegory based on a Ray Bradbury story of one man who must find and open the gate to the outside of his world before it is too late. The effects are striking, the dialog minimal. Harlan Ellison called it "a small miracle of cinematic wisdom and beauty."

The screenings of *Quest* are being sponsored by Michael and Iris Wright. Thank them. Without them, you wouldn't be seeing it, since these movies cost big dollars to show.

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by Teddy Harvia

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on the official ArmadilloCon 9 T-shirts!**

— THE STERLING TAPES —

BRUCE STERLING

Guest of Honor

by William Gibson

Okay, let's roll 'em.

Guy in front of a rack of paperbacks, University of British Columbia bookstore, circa '78 or so but the date's worn off, but yeah, that's me.

Match, he's going for it: buys sf secondhand if at all, but he's eyehooked by this peculiar packaging job, *HARLAN ELLISON DISCOVERY SERIES: #14*, because somehow it manages to look like the cover of a re-mastered rock album. Might be weird. Better check it out.

Opens *Involution Ocean*.

He all have some emptiness in our lives, an emptiness that some fill with art, some with God, some with learning. I have always filled the emptiness with drugs.

Sold American. One dollar fifty.

Took it home. Read it on the rickety back steps of 3180 West Third. I remember the lawn needed mowing. I remember enjoying the book. I even remember -- though this may be stretching it a little -- feeling vaguely encouraged in some way. Not so much by what the book was but all the dire and dumbshit things it wasn't ...

At this point in my career, you see, I was the author of one and a half works of short fiction and several thousand variants on an opening sentence intended to sound as much as possible like J.G. Ballard. This was the sentence, of course, which did *not* become the opening sentence of *Neuromancer*: "Seated each afternoon in the darkened screening room, Tarrant came to view the targeted numerals of the academy leader as hypnogogic sigils preceding the dreamstate of film."

I'd worked on that sentence for about a year and was starting to admit certain things to myself. I didn't know who Tarrant was, for instance, or why he was in the screening room, and I still couldn't decide if *academy leader* should have caps or not. In other words, I knew that writing a whole book was probably a lot of work.

But this guy Sterling -- this *kid*, as Ellison insisted on calling him -- had written one, and it was

pretty good, actually kind of refreshing somehow, so maybe I could...

But on the other hand, I thought, look at the *introduction* he'd been saddled with, and wasn't that somehow the *trouble* with sf, how even the fresh stuff got slathered with a kind of tackiness that seemed native to the genre...

‡ ‡ ‡

Scroll forward a couple of years.

It's midnight in Alphabet City and a decidedly nervous Gibson is sticking close to the side of one John Shirley as they plow their way through ankle-high drifts of East Village xerox art and ripe garbage. Shirley, you see, has moved here, from Portland, and has found, in the pre-gentrified intensity of the alphabet zone, a *place that looks approximately like the inside of his own head*.

Even Shirley isn't certain that this is entirely a good thing, and the visiting Gibson, truth to tell, is scared quietly shitless by the extremity of it all.

"Johnny Mnemonic" had sold to *Dani* a few weeks earlier.

"I've been corresponding with a new writer," Shirley says, stepping over prone figures like cheap props from a horror film, except they're people. "He's brilliant. He's written a book called *The Artificial Kid*. You have to read it..."

‡ ‡ ‡

Denver. Denver '81. First contact.

I have an early memory of Sterling in a de-sleeved karate jacket with an Apollo-Soyuz patch the size of a dinner plate sewn on the front, but this may date from one of my early Armadillocons. In Denver, though, what struck me first was the hair. The author of *Involution Ocean* and *The Artificial Kid*, the man behind the letters that already promised the pedal-to-the-metal polemic of big Vincent O., sported a lank fourteen-inch psychobilly forelock narrow as a folding Florida fruitknife and twice as nasty. The blatant singularity of that haircut encouraged me as few other things in the world of sci-fi have done.

I met Nancy Sterling, as it happens, some few minutes before I met Bruce; following pre-con telephone instructions, I'd made my way to the Dealers Room and sought out a woman behind a table of ceramic reptile figurines. Slowly that I sometimes am, I didn't at first notice that her humor and charm co-existed with a critical intelligence sharp as her husband's forelock...

What I remember thinking, though, minutes into the first "live" segment of my friendship with the Sterlings: "Hey, this could be *interesting*..." I'd had the same feeling once before, meeting Shirley for the first time.

Of such perceptions are so-called movements sometimes born, I think, though the now all too ubiquitous C-word was already present at Denvention, if only as a twinkle in Gardner Dozois' eye. He chaired a panel entitled "Beyond the Punk Nebula." Bruce was on it, and quoted my favorite lyrics from Bowie's *Diamond Dogs*. From memory.

I was scheduled to do a reading. I was nervous about it. I read a new story called "Burning Chrome" to an audience consisting of Bruce, Nancy, two friends of mine from the west coast, and thirty chairs.

The SFWA suite as a wonderful place, at Denvention. (And isn't that a profound, not to say surreal, signifier of Change?) But perhaps it really was; stranger things have happened. Up on the top floor of the Denver Hilton a tall man could see past the heads to a vista of dusty-looking mountains, one of which boasted a big electric cross. People were milling around and drinking and making deals. Or I made one, anyway. With Terry Carr. For a book I wanted to call *Jacked In*.

Terry said that sounded too much like *Jacked Off*.

‡ ‡ ‡

Later, I went to Austin.

The Sterlings lived in bohemian splendor in a small flat filled with books, totems to Bruce's mantid fetish, a relentlessly with-it stack of new vinyl, a monstrous Indo-Victorian brass-and-mirror bedstead out of H. Rider Haggard, and a filing cabinet crammed with the complete Sterling juvenalia (anything written more than six months prior to the given date).

Montage sequence, please, assembled from a number of visits...

Bruce on their second-floor veranda, demonstrating the cringe-reflex of the "sensitive" plants he'd cultivated, revealing a fondness for lifeforms that do things they aren't supposed to; plants with articulate leaves, blind mole-rats engaged in furtive antlike pheromonal interface, lonesome adolescent monsters mutating into science fiction writers...

Cottonwood fluff drifting into the flaking azure voids of the Villa Capri's Ballardian swimming pools...

Bruce holding forth on his early theory of the sf writer as Paranoid Pervert Saint of modern literature...

Morning's bloodshot post-Tecate perusal, while

waiting for the coffee to boil, of Nancy's collection of severely deranged china salt-'n'-pepper sets...

Serious discussions of the value of watching MTV while writing, the television positioned above the screen of the word processor. But it only worked, Bruce maintained, if you listened to different music. Very loud. On headphones.

‡ ‡ ‡

ConStellation, Baltimore '83.

After the con, the Sterlings-'n'-Shiners headed for home via New Orleans, in their rented Olds, taking me as far as the town in southwestern Virginia where I'd spent the bulk of my typically geeky science fiction writer's boyhood. I hadn't been back there for a decade, I was making the detour now to see an ailing friend in her late seventies, and the prospect of return filled me with claustrophobic horror. We broke the journey in Charlottesville and checked into a motel, where post-worldcon psychosis and ancient *Twilight Zone* paranoia (all those plots about Small Towns) kept me awake and sweating for most of the night.

When we arrived the next evening and I was deposited on a relative's porch, I felt somewhat vindicated to see that my Austinites found the town about as attractive as I had when I was sixteen; they quickly cut out for New Orleans, but only after inviting me to go with them.

Once I was there, of course, I felt relatively okay. In a Rod Sterling segment, you go back and it's all just the way it was... That wasn't happening. The recession had taken care of that, and some of the biggest of the big white houses looked shabby, as though the trees, which were ten years taller, had sucked the juice out of them with vampire roots. Main Street, which I remembered as a Bradbury set, was a decaying Springsteenian drag where dope-smoking red-neck kids in survivalist camo cruised back and forth in customized jeeps.

One of the things I did while I was in town was to begin to admit to myself how badly I'd wanted to be a science fiction writer when I was fourteen years old.

In the course of doing that, I found myself thinking about Bruce -- who has, more than anyone else I know, that absolute sense of vocation that I, in the sublimity of my ignorance, assumed, at age fourteen, would be standard equipment for any science fiction writer worthy of the name. I knew nothing, in those days, of the two-bit advances, the relative obscurity, and the proto-Malzbearian angst no doubt endured by the majority of the writers I most admired. I just thought that, well, to be a writer like Fritz Leiber would just be such a *totally fucking neat thing*, and what more could anybody possibly want?

So while I tried to finally come to terms with having somehow, almost by accident, become the thing I'd most wanted to be at age fourteen, a situation I still regard as fairly grotesque, I kept remembering Bruce's story of how he'd watched the dust shift on

the floor of an airport in Madras. He was seventeen. *Involution Ocean*.

I happened to enter science fiction, or re-enter it, if you want to count my fannish teens, during a period in which the field was manifesting a new careerism. That is, becoming a science fiction writer was something a sane person might actually decide to do. A career option, albeit a slightly peculiar one. In retrospect, I can see that this happened because the field was already an *industry*. A growing industry. It still is.

The trouble with that, as far as I was concerned, was all those Normal Persons and the books they wrote...

In this regard, I'm happy to say, Bruce Sterling has never caused me the least flicker of concern.

‡ ‡ ‡

"He looks as though he eats in his sleep," I recently heard one Englishwoman say to another, in the lobby of the Brighton Metropole. Not that she was referring to Bruce, who was thousands of miles away at

the time. Sterling, however, probably *thinks sf* in his sleep. I once heard Brian Aldiss explain to a journalist who had complained of Brian's cigar that he, Brian Aldiss, was *that which smokes cigars*.

Bruce Sterling is *that which writes sf*.

He would do it if it were illegal.

He would do it if there was no money involved.

He might, in fact, do it with even more gusto if it were illegal and little or no money were involved.

I've sometimes felt that he's vaguely disappointed that it *isn't* illegal, as though this suggests to him that somehow we're not getting it quite right, not fully doing our job... And if there were little or no money involved, well, the field would narrow down to your basic core of driven souls and mossy-toothed fanatics, their collective thumb firmly on the fast-forward button...

‡ ‡ ‡

But check it out yourself.

It's your con, he's the Guest of Honor.

And he's the real thing.

The Fandom Association of Central Texas

congratulates

Brad Foster

for winning the

**1986 Hugo Award
for Best Fan Artist**

awarded at this year's WorldCon!

MARK OLSON

Fan Guest of Honor

by Leslie Turek and Priscilla Pollner Olson

Mark may be relatively new to convention-running fandom, but he has been an sf reader and fan for most of his life. And in the convention-running area, he has made up in breadth of experience what he might lack in longevity. Mark's hallmark is energy -- he enjoys working on conventions and usually manages to still be going strong after handling responsibilities that would make lesser fans quail.

Mark's first convention was Minicon I, which he attended while he was an undergraduate at the University of Minnesota. In 1969, he moved to Binghamton NY to attend graduate school at SUNY Binghamton. As well as being one of the meanest chemistry TA's in the history of Binghamton, he gained the distinction of being one of the early members of Bingy fandom. He wrote for *Son of a Beach*, the fanzine of the Terminal Beach Club, and later became Official Editor of APA: Bingy, a post he still occupies.

In 1976, he moved back to the "wimpy zone" and spent a few years doing post-doc work in Iowa and Ohio. He then moved to Boston via the first World Fantasy Con, held in Providence RI. The first Boskone he worked on was Boskone 17, just prior to Noreascon II. At this point, all was lost.

NCFI (Massachusetts Convention Fandom, Inc.) first encountered Mark at Noreascon II, where he assisted in the People Mover area. After the convention, as the higher-level committee members dropped by the wayside, Mark took over more and more tasks, starting with sales and moving on to areas that required even more organizational and coordinating skills.

He was a leader in the successful effort to buy out the ConStellation debt (a project that required liaisoning with a number of fan organizations on a very sensitive topic). He was also NCFI's strong right arm in running the Lone Star Con art show two years ago, a job which won him the title "Speaker to Armadillos".

Mark has also picked up a lot of relevant fannish

experience in his other local fan organization, the New England Science Fiction Association. He has served as NESFA Treasurer, and is one of the people that the club tends to rely on when it is attempting to analyze the financial impact of an activity. He has run various areas at Boskone, such as the Hucksters' Room, Program, and Services (a name that reflects a significant philosophical change in function of the traditional operations area).

Most recently, Mark was chairman of the successful 3600-person convention, Boskone 23. If that isn't excellent preparation for the chairman of the 47th World Science Fiction Convention, Noreascon III, I don't know what is.

In the real world, Mark is an engineer at Digi-lab, a division of BioRad, which builds Fourier transform infrared spectrometers.

His interests are wide-ranging. From a childhood spent attempting to blow things up, he has progressed to hiking, camping, and a fascination for building fires. He is a voracious reader, with a special fondness for the works of Poul Anderson and H. Beam Piper. He also studies history and is an amateur astronomer. He likes to cook and adores licorice. Along with a number of other Boston fans, Mark has recently taken up the sport of orienteering, where his long legs give him an undeniable advantage in running through underbrush and bounding up hills.

(reprinted from *The Mad J Party*, June 1986)

Addendum: Please note that there have been some changes since the previous report was written. Mark has acquired a house (full of unpacked boxes at this time) and (by the time you read this) a wife. He is still stubborn and opinionated, but (generally) one of the Good Guys.

Priscilla (Pollner) Olson
September 16, 1987

PAT CADIGAN

Toastmaster

by Lewis Shiner

Okay, let's get the professional credit stuff out of the way first. I became a Pat Cadigan fan way back in 1977 when I read "Last Chance for Angina Pectoris at Miss Sadie's Saloon, Dry Gulch" in *Chacal* #2. As it happened that was her first published story, so I feel kind of privileged to have gotten in on the ground floor. Since then, to nobody's surprise, she's gone on to appear in places like *Asimov's*, *Twilight Zone*, *F&SF*, *Ozmi*, *Wild Cards II*, and *Light Years And Dark*. Just to name a few. She's been reprinted in *Mirrorshades* as well as *Best of the Year* collections edited by Carr, Wollheim, and Dozois. Once upon a time she was the editor of *Shayol*, probably the best magazine, semi-pro or otherwise, ever to grace this field. This year her short story "Pretty Boy Crossover" was a top contender for all the awards. Watch for the same thing to be true next year about her first novel, *Mindplayers*, just out from Bantam.

She's married to designer/editor/publisher Arnie Fenner (who gave us *Maldrop's All About Strange Monsters*); together they produced one Robert Michael ("Bobby Mike" "Bobzilla") Fenner, scourge of the western world, now age two.

She's gorgeous, sexy, funny, and no longer (to my knowledge) smokes cigars. She brings new life to the tired phrase "party animal." Does she ever. Pat Cadigan would make Spuds MacKenzie roll over and play dead.

But wait. All this has been pretty superficial. What about the *real* Pat Cadigan? What's she really like, under that wild, curly black hair? What are the thoughts driving that slightly hoarse, slightly eastern-seaboard voice? What is the truth behind the go-anywhere, boogie-your-brains-out attitude?

Well, it's difficult to actually come out and say it. People will accuse me of heaping on more cliches. But the truth is Pat Cadigan is the ultimate tough guy (er, gal) with a heart of gold. Make that platinum. She's devoted to her friends, and makes new ones everywhere she goes. She's probably as close to a selfless person as I've ever met.

And folks, there's not a lot more to tell. Between a full-time job, raising a Japanese movie monster (albeit an incredibly good-looking one) for a son, and cranking out tens of thousands of words of

prime quality fiction every year, how much *else* could there be? Well, there's her secret marriage to one of Ellen Datlow's cats, and the unnatural practices that seem to bind her to my wife, and her uncanny impersonation of Gardner Dozois -- but you don't want to hear about any of that.

Just last month Pat made a career move, maybe the biggest she'll ever make. She's given up her day job to write full time (well, however much time Bobby Mike allows her). I for one am delighted, because it means more Pat Cadigan stories. Those of you who didn't get to meet her at last year's ArmadilloCon will soon know her for yourselves, and you'll be grateful too.

ROBERT DANIELS, JR.

ArmadilloCon 9 Official Artist

by Fran Booth

Robert Daniels, Jr., also known as "J.R.", is our special convention artist guest this year.

I met J.R. two years ago at AggieCon -- and knew at once that I had met a party animal and a really fun person. Since then I have seen him get involved at many conventions as auctioneer, doing art demo panels, and many other things.

J.R. began airbrush painting about three years ago, with almost little or no formal instruction. He definitely has a talent for it. His artwork is reminiscent of Chelsey Bonestall. I qualify his style as "astro-technical" and I love it! He is a really talented artist and has accomplished a lot in the last three years.

Come by the art show and see some of his newest pieces!

OTHER GUESTS

C. DEAN ANDERSSON is the author of *Torture Tomb*, a contemporary horror novel published in May of this year and set in part of the Dallas/Fort Worth metroplex. As "Asa Drake" Dean has written a sword-and-sorcery *Hel* trilogy about the warrior woman, *Bloodsong: Warrior Hitch of Hel*, *Death Riders of Hel*, and *Herebeasts of Hel*. Also as Asa Drake he co-authored *Crimson Kisses* (a Dracula tale) and *The Layer of Ancient Dreams* (a Lovecraftian horror fantasy). He is currently at work on a new Asa Drake fantasy, *The Sword of Dust and Tears*, an sf novel, *All our Dead the Stars*, and a new contemporary horror novel (also set in the Dallas area), *Raw Pain Max*.

NEAL BARRETT, JR. has written thirty-three books, including works in the science fiction, western and historical fields; he has also contributed short stories and novelettes to science fiction magazines since 1959. His latest novel, *Through Darkest America*, appeared this spring in a hardcover edition from Congden & Weed, under the "Isaac Asimov Presents" title. The book will appear in both British and Italian editions, and in paperback early in 1988.

Current short stories and novelettes include "Trading Post," "Perpetuity Blues," and "Highbrow" in *Asimov's Science Fiction Magazine* (10/86; 5/87; 7/87). "Class of '61" is scheduled to appear in *Asimov's* this October. Other *Asimov's* stories that will appear in the future include "Stairs" and "Ginny Sweetlips' Flying Circus".

"Diner" should appear this year in *Omni*.

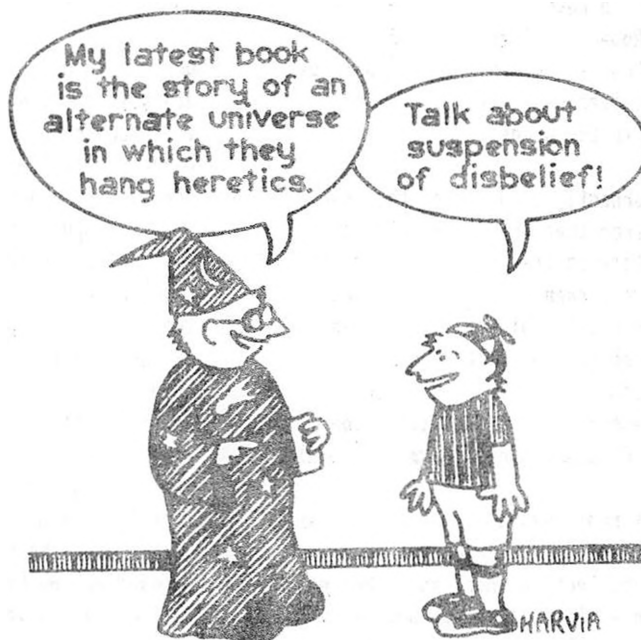
Barrett's short story, "Sallie C.," which appeared in Joe Lansdale's Doubleday anthology, *Best of the Nest*, was chosen for *Asimov* editor Gardner Dozois' *Best of the Year* anthology, published this spring.

Early in the summer, Barrett completed an off-the-wall mainstream novel, and is currently at work on another.

JAMES BLAYLOCK has one of the finest ears for language in contemporary fiction. His novels include *The Digging Leviathan* (Ace), *Land of Dreams* (Arbor House), and *The Thirteen* (forthcoming from Ace). His short fiction has appeared in *Asimov's*, *Unearth*, *Triquarterly*, and several anthologies. His brilliant story "Paper Dragons" won the World Fantasy Award last year; his hilarious and well-crafted *Homunculus* (Ace) won this year's Philip K. Dick Award. (LS)

EDWARD BRYANT is renowned throughout the field as one of the finest short story writers currently active. Winner of two Nebulas (for "Stone" and "giANTS"), and a steady contributor to the *Mild Cards* alternate-history SF series, Ed has been published in virtually every magazine and anthology market (large and small) as well as having his fiction collected in book form. Ubiquitous as his talented stories seem to be, those who seek them out are richly rewarded. (APM)

GINJER BUCHANAN is one of those interesting persons who has managed to maintain (if not embellish) a genuine warmth and sense of humor far above the norm



found in the publishing industry. Editor for both Tim Powers and James P. Blaylock at Ace, Ginjer (that's G-i-n-j-e-r) is a long-time fan and big con-goer, and gosh, darn, just nice folks besides! (APM)

ORSON SCOTT CARD has cut himself a rather controversial figure in SF. Known for his "Secular Humanism Revivals" (currently in hiatus), Brother Orson has never shied from frankly expressing his opinions. He recently secured his popularity with fans when awarded a Hugo this year for his novel *Speaker for the Dead*. (*Speaker* is also the first sequel to a previous Hugo-winning novel -- *Ender's Game* -- to win the award as well, thus assuring Scott Card of a berth on the train to posterity.) His most recent books include *Wyrms* (Arbor House) and *Seventh Son* (Tor -- first volume of five), and a paperback re-issue of *Songmaster*. (APM)

ELLEN DATLOW, fiction editor at *Omni* magazine, and the Queen of Punk SF, is also the winner of ArmadilloCon's unofficial "Miss Congeniality" award for the seventh year running. Practically an ArmadilloCon institution, Ellen was honored last year as our Special (Editor) GoH, for her years of shrewd editing and promotion of excellent new and veteran talents in *Omni* and the various anthologies she's helmed. Watch for one of the latter about vampires, forthcoming. (APM)

CAROLE NELSON DOUGLAS is a "retired" journalist and multi-genre novelist whose third fantasy novel, *Keepers of Edavant*, debuted in hardcover from Tor last May.

Heir of Rengarath, the fourth novel in a fantasy pentalogy begun with *Six of Swords* and *Exiles of the Rynth*, will be a spring hardcover, with *Keepers'* paperback edition scheduled for April.

Tor will publish *Counterprobe*, the sequel to Douglas' mainstream SF novel, *Probe*, in trade paperback next June.

Her mainstream women's novel, *The Exclusive*, was a finalist in the 1987 Romance Writers of America Single Title Release category, and she has a four-book contemporary romance "miniseries" with mystery and occult elements waiting in the wings.

GEORGE ALEC EFFINGER, earnestly campaigning to alter his nickname to "Buck" from that other epithet, is currently working on *A Fire in the Sun*, the sequel to his highly-acclaimed novel, *When Gravity Falls* (Arbor House). Although he has written his plethora of short stories for many different genres, Buck is perhaps best known for his humorous tales (such as those featuring Maureen Birnbauhm) and the stylistic experiments written under his O. Niemund pseudonym. (APM)

KAREN JOY FOWLER's first published book was *Artificial Things*. Quite an achievement, considering most publishers will not risk a collection until an author has established herself with at least a couple successful novels. But then, Karen isn't your average writer.

Fresh from winning the John W. Campbell Award for Best New Writer (another unusual event for someone still writing her first novel) six weeks ago at WorldCon, she will be reading a new story at this -- her second -- 'DilloCon. No doubt it will be as insightful and beautiful as all her other pieces, and is not to be missed. (APM)

RICHARD GARRIOTT, also known as "Lord British," is the man behind the *Ultima* computer game. The *Ultima* series is so popular among adventure gamers that it has spawned a rash of sequels, each of which its fans anxiously await. Aside from his accomplishments in the computer field, Richard is also the son of astronaut Owen Garriott -- a distinction that's welcome at any science fiction convention. (APM)

WILLIAM GIBSON, our GoH last year, returns to Austin again with the intention of becoming one of the ArmadilloCon Irregulars, a group of pros that is expanding at an amazing rate. Author of *Neuromancer* and *Count Zero*, which have been embraced enthusiastically by critics and readers alike, Bill recently completed the screenplay for the movie *Aliens III*. His collection, *Burning Chrome*, just came out in paperback from Ace, and he's wrapping up work on *Mona Lisa Overdrive*, the third and final "Sprawl" novel. Look for an interview with him in issue #22 of FACT's fanzine, *The Texas SF Inquirer*, which will be published by ArmadilloCon or shortly thereafter. (APM)

STEVE GOULD is one of the liveliest, silliest and bounciest of SF writers around: a guy who resembles A.A. Milne's Tigger more than a freelance computer consultant. The Central Region's representative of SFHA, Steve's fiction appears much too infrequently for most readers' tastes, and he garnered a Nebula nomination for his story "Rory." A character in his own right, Steve has also been immortalized in comic form in Martin Wagner's "Hepcats." (APM)

DR. VERNON HYLES primarily has to attend "those dull academic conferences", but enjoys SF and Fantasy meetings much more. He has made presentations or served on panels at last year's Worldcon, Aasfic, and Boskone, the last five International Conferences on the Fantastic, Popular Culture Meetings (both regional and national), and the Mythopoeic Conferences. In addition, he coordinated the academic track programming at the Atlanta worldcon, served as area chairman for the SF and Fantasy section of Popular Culture, and was recently elected president of the SF and Fantasy area of the South Central Modern Language Association. His primary areas of interest are the Inklings, George Alec Effinger (he has just completed a book on his work for Starmont), the Gothic and supernatural, horror, and the Golden Age of John Campbell and *Astounding*. He has taught a course on SF and Fantasy for the last seven years, both at the University of Arkansas at Pine Bluff and at L.S.U.

RICHARD KADREY's short fiction is endemic of the recent influx of talented writers entering the field upon high critical praise. Like his peer group, the tales that spring from Richard's mind (such as "Fire-catcher" in the August 1986 *Omni*) often feature the wild concepts and points of view for which new SF writers are treasured, overshadowed by an '80s sensibility and an '80s tone. When he's not creating surrealist collages, Richard brings a fresh attitude to a genre that's been faltering, and his first novel, *Netrophage*, will be published in the spring of '88 as the final "New Ace SF Special" edited by the late Terry Carr. (APM)

JAMES PATRICK KELLY keeps defying all critics' attempts to stereotype him. As soon as he was lumped into the Humanist camp, he turned around and wrote the definitively Cyberpunk stories "Solstice," "Rat," and "Prisoner of Chillon." So much for labels. *Look Into The Sun* is the title of Jim's forthcoming novel, an excerpt of which appeared in the June *Asimov's* as "Glass Cloud." He has collaborated on several occasions with John Kessel, one such long-term project resulting in the well-crafted, variegated novel *Freedom Beach*. (cf John Kessel) (APM)

JOHN KESSEL is an English professor at North Carolina State University, and the co-founder of the annual Sycamore Hill Writers' Conference (cf Mark Van Name). Unlike the impotent prose of the current right-wing militaristic writers in vogue, John's mastery of style shines through every story he's written. From the Melville tributes, to the fast-moving "Pure Product" (considered by many to be the best story of 1986), John dazzles and titillates the intellect. Currently working on a new solo novel, *Confidence*, his collaborations with James Patrick Kelly yielded a grand culmination in the provocative, literate novel *Freedom Beach*. (cf J. P. Kelly) (APM)

TOM MADDOX invented the viral computer concept I.C.E (Intrusion Countermeasures Electronics) for William Gibson's *Neuromancer*, but is rapidly gaining recognition for his own fiction. "Snake Eyes," one of the most cogent Cyberpunk stories ever written, was reprinted in *Mirrorshades: The Cyberpunk Anthology*, which was edited by our Guest of Honor, Bruce Sterling. Tom's a brilliant stylist, and the hard-hitting yet almost lyric style he brings to Cyberpunk is but one of the many voices he commands. (APM)

PAT MURPHY has what one might call a "global" perspective on things. The locales of her stories vary dramatically, from the lush and dense ghost-riddled jungle of the Yucatan (*The Falling Woman*), to the frozen peaks of Nepal ("The Abode Of Snows"). The stories' colorful mosaics of detail bespeak painstaking research, sometimes (if not always) supplemented by first-hand experience via expeditions to the regions in which the tales develop. Her second novel,

The Falling Woman, was just published in paperback by Tor, and she is currently finishing *Art in the Marzone*, which is forthcoming (also from Tor). "Rachel In Love," which recently appeared in *Asimov's* is being touted by many pros as the major contender for a Nebula this spring. (APM)

TIM POWERS' *On Stranger Tides* was just released in hardcover from Ace/Putnam. The only author ever to win two Phillip K. Dick awards, for *Anubis Gates* and *Dinner at Deviant's Palace*, Tim is best known for the skillful blending of science, literary history, and fantasy inherent in those two volumes. Aside from more heady concepts such as researching obscure Victorian poets like William Ashbless, Lewis Shiner has quoted Tim on loving "gunfights, car chases, and Coors beer." (APM)

NINA ROMBERG is the co-author of the first two Asa Drake fantasy novels, *Crimson Kisses* (a Dracula tale) and *The Layer of Ancient Dreams* (a Lovecraftian horror fantasy). Nina also writes "Jane Archer" historicals. Five have been published to date, the most recent in September of this year. She is currently at work on an upcoming sf novel, *Striker 323*, a contemporary horror novel set in East Texas, *Black Blood*, and a new "Jane Archer" historical.

LUCIUS SHEPARD is one of the gradually increasing number of Science Fiction stylists attracting attention for his work in the non-genre critical press. Many have hailed him as the best of the lot, citing in particular his frank telling of such stories as "Salvador" and "R&R" --- which are set in an only slightly fictionalized war-torn Central America. Some of these tales (the Nebula-winning "R&R," and "Fire-Zone Emerald") are the pivotal hub around which his new novel, *Life During Wartime* (just out from Bantam), is built. A very large 400-page collection of his short fiction, called *The Jaguar Hunter*, was recently published by Arkham House. Lucius is currently working on three novels at once, spreading his time between them on a rotational schedule. (APM)

LEWIS SHINER is one of the most well-connected authors in the southwest, if not in the industry at large. He writes clear, stripped-down prose, straightforward in its objective, which is to provide a vehicle to tell one helluva good story. Developing a reputation as one of the greatest stylists now rising to prominence, with a sharp critical eye for fine writing, Lew has more than three dozen stories in print. His first novel, *Frontera*, was nominated for both the Nebula and Philip K. Dick Awards, and *Deserted Cities of the Heart*, his second, should appear in 1988. Lew's most recently published story (with Edith Shiner) is "Six Flags Over Jesus," in the November issue of *Asimov's*. (Many Thanks to Lew for his instrumental help in compiling some of these bios. --APM)

WALTON SIMONS launched his reputation in SF with the twisted little tale "String Of Dead Babies," which appeared in *Modern Stories*, a small press fiction magazine published by Lew Shiner in the early '80s. Bud also wrote two scripts for DC Comics, "The Blade of Death" (*World's Finest* #268) and "The King and The Dragon" (*House of Mystery* #284). Since, he's been contributing regularly to the *Wild Cards* series from Bantam-Spectra, the third volume of which is *Jokers Wild*, just released. (APM)

MELINDA M. SNODGRASS is an attorney by training, and has served as legal council for the *Wild Card* consortium. She is a contributor to the *Wild Card* anthology (edited by George R.R. Martin) and currently has three books on the stands: *Circuit*, *Circuit Breaker* and *The Runespear* (with Vic Milan). She is known primarily as a hard sf writer, but *The Runespear* is her first fantasy (albeit a somewhat unusual one).

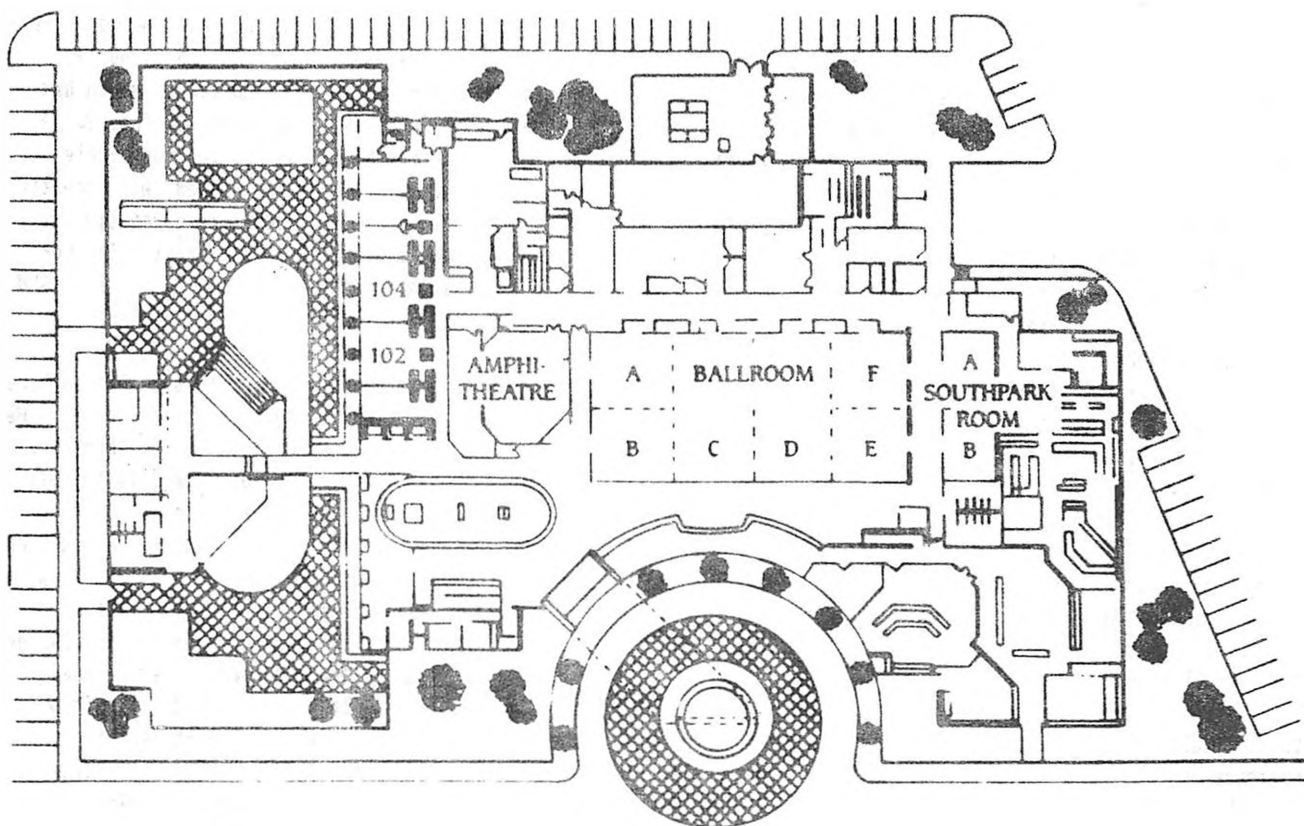
MARTHA SOUKUP only had a couple of sales to her name when she dropped in unannounced on ArmadilloCon last year -- the story in *Universe 16* and the first-prize winner, now in print, in *Writers of the Future, Vol.3*. Since then, she has sold some stories to *F&SF*, some poetry to *Asimov's*, and another story to *Aboriginal SF*. She has been a con fan in the Midwest since 1976, serving many varied concon jobs, and was a member of Moebius Theatre. She graduated from Clarion in 1985.

MARK VAN NAME is the co-founding father of the Sycamore Hill Writers' Conference. When he's not offering shrewd critical advice to S.H.W.C. participants, or writing articles about computers, Mark edits the *Nebula Awards Report*. (APM)

HOWARD WALDROP is of that rarest of breeds, a writer who truly deserves the much-overused adjective "unique." His speculative writings often feature skewed or fondly nostalgic visions of history, sometimes history that never was, with a perspective that alternately tickles the funnybone and boggles the mind. Famed for his fishing expeditions, often accompanied by Chad Oliver, Howard's latest book is the limited edition collection *All About Strange Monsters of the Recent Past*, from Ursus Imprints. Look for his new story, a romp across ancient Greece called "Wild, Wild Horses," in *Omni* next year. (APM)

WALTER JON WILLIAMS writes tightly-plotted thrillers that have been gaining him attention from far and wide. His two related books, *Hardwired* and *Voice of the Whirlwind*, are very popular among fans, and he's begun a new trilogy of paperback originals, the first of which (*Crown Jewels*) appeared on the racks from Tor last month. Walter's previous novels include *Knight Moves* and *Ambassador of Progress*. (APM)

HOTEL LAYOUT



ARMADILLOCON 9 SCHEDULE OF EVENTS

ARMADILLOCON REGISTRATION

Friday 2:00 p.m. - 10:00 p.m.
Saturday 10:00 a.m. - 8:00 p.m.
Sunday 10:00 a.m. - 4:00 p.m.

ART SHOW Southpark B
Friday 4:00 p.m. - 8:00 p.m.
Saturday 10:00 a.m. - 6:00 p.m.
Sunday 10:00 a.m. - 4:00 p.m.

ART AUCTION Saturday, 7:00 p.m. Southpark B

DEALERS ROOM Ballroom D
Friday 4:00 p.m. - 8:00 p.m.
Saturday 11:00 a.m. - 8:00 p.m.
Sunday 11:00 a.m. - 6:00 p.m.

AUTOGRAPHINGS Dealers' Room (Ballroom D)
Schedule to be announced

CONVENTION HOSPITALITY SUITE Room 102
Friday & Saturday 8:00 p.m. - ??
Sunday (Dead Dog Party) 7:00 p.m. - ??

FAN LOUNGE Room 104
Saturday 10:00 a.m. - 8:00 p.m.
Sunday 10:00 a.m. - 2:30 p.m.

VIDEO ROOM Room 104
Saturday 9:00 p.m. - 3:00 a.m.

SAKING Ballroom E-F
Open gaming and tournament schedule tba

GREEN ROOM (for program participants) Room 102
Friday 2:00 p.m. to 5:00 p.m.
Saturday 10:00 a.m. to 5:00 p.m.
Sunday 10:00 a.m. to 6:00 p.m.

Friday Events

2:00 Registration Opens
3:00 MOVIE: *Warons From Outer Space* (Amphitheatre)
4:00 Dealers' Room Opens
Art Show Opens
Opening Ceremonies (Ballroom C)
5:00 READING: *Martha Sackup* (Ballroom C)
MOVIE: *Macbeth* (Amphitheatre)
5:30 READING: *C. Dean Andersson* (Ballroom C)
6:00 READING: *Eileen Gunn* (Ballroom C)
SUBMARINE PIG-OUT (Con Suite). By ticket only.
7:00 - 9:00 *Meet The Pros* (Ballroom C to 8:00,
Pool area from 8:00 to 9:00)
7:30 MOVIE: *Seven Percent Solution* (Amphitheatre)
8:00 PANEL: *Writer's Black Workshop* (Ballroom B)
Suzanne Terrall, Chris Kelly (Austin
Writers' League)
Dealers' Room Closes
Art Show Closes
Con Suite Opens
ARTISTS' RECEPTION (Southpark A). For artists
and their guests; by invitation only.
9:00 PANEL: *Generational Change: C-word, Steampunk,
Humanists, or just damn fine writing?*
(Ballroom C) Kessel, Datlow, Shepard,
Cadigan, Sterling

9:00 PANEL: *Writers of the Future* (Ballroom B)
Algis Budrys
PANEL: *Differences in Regional Fandom* (Ballroom
A) Dennis, Olson, Tatum, Mueller
9:30 MOVIE: *Bladerunner* (Amphitheatre)
10:00 PANEL: *How The Philip K. Dick Award Changed My
Life* (Ballroom C) Allison, Gibson,
Powers, Blaylock
READING: *Karen Joy Fowler* (Ballroom D)
PANEL: *Fanzines, AFAs, BBSs, and Other Strange
Ways Fans Communicate* (Ballroom A).
Mueller, Brandt, Cooley, Quarterman
Registration Closes
11:00 READING: *John Kessel* (Ballroom B)
SMCF PANEL: *Improving Guest Relations* (Ballroom
C). Explains how a convention committee
should treat their guests and pros at
their sf conventions. Gould, Siro, S,
Olson, Shiner.
12:00 PANEL: *Horror Stories: Editors & Publishers*
(Ballroom B) Meacham, King, Telon,
Datlow, Allison
MOVIE: *Quest* (Amphitheatre)
12:45 MOVIE: *The 5000 Fingers of Dr. T* (Amphitheatre)

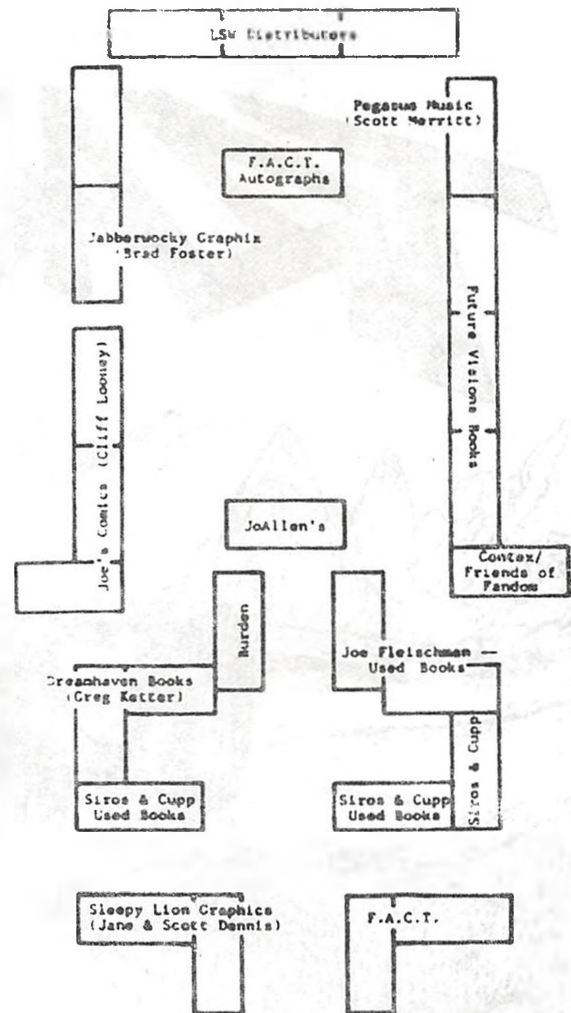
Saturday Events

- 10:00 Registration Opens
 Art Show Opens
 Fan Lounge Opens
 MOVIE: *The 5,000 Fingers of Dr. T* (Ballroom B)
- 11:00 PANEL: *The SF Short Story: The easiest way to break in?* (Ballroom C) Cadigan†, Fowler, Shepard, Bryant, Cupp, Gould
 READING: *James Blaylock* (Ballroom A)
 PANEL: *The Bidding, Buying, and Collecting of Art* (Southpark A) This panel will help those who want to collect art, or want some tips to help them gain that one work of art that "you just HAVE to have". Daniels†, Harris, tba
 Dealers Room Opens
- 12:00 PANEL: *If This Keeps Up: Which way to the future?* (Ballroom C) Shiner†, Barrett, Powers, Williams, Sterling
 READING: *George Alec Effinger* (Ballroom A)
 ART DEMONSTRATION: *J.R. Daniels* (Southpark A) J.R. will demonstrate the use of the airbrush. The completed piece will be auctioned off at the Art Auction.
 MOVIE: *Bladerunner* (Ballroom B)
- 1:00 FAN GUEST OF HONOR PRESENTATION: *Finding the NESFA Clubhouse* (Ballroom C) Mark Olson
 PANEL: *Small Is Beautiful: The small regional presses vs. New York* (Ballroom A) Ketter†, Fenner, Telan, Allison, Meacham
 PANEL: *Exquisite Art* (Southpark A) Four or more artists will each contribute to a piece of art -- but the key is, they will NOT know what the others have sketched! This will be an exciting panel to watch, and the completed work will be auctioned off on Saturday night.
- 2:00 PANEL: *So We Have To Do A Cyberpunk Panel...* (Ballroom C) Sterling†, Shirley, Gibson, Kelley, Maddox.
 READING: *Carole Nelson Douglas* (Ballroom A)
 PANEL: *Ultima: Improvement on a theme* (Southpark A) Garriott and the staff of OSI
 GAME: *Science Fiction Trivial Pursuit* (Fan Lounge). Sign up your teams at Registration. Developed by El Paso's AmigoCon; run by Richard Brandt.
- 2:30 MOVIE: *Seven Percent Solution* (Ballroom B)
- 3:00 GAME: *Family Feud* (Ballroom C)
 CLUB PRESENTATION: *SASFA Hour* (Southpark A)
 READING: *Don Hebb* (Ballroom A)
- 3:30 READING: *Pat Murphy* (Ballroom A)
- 4:00 GUEST OF HONOR PRESENTATION: *An interview with THE Bruce Sterling* (Ballroom C) Conducted by Kessel and Kelley
- 4:30 MOVIE: *Macbeth* (Ballroom B)
- 5:00 READING: *Bruce Sterling* (Ballroom C)
 PANEL: *Uncovering Forgotten Realms* (Southpark A) Michael Dodson and Warren Spector (TSR), Rembert Parker
- 6:00 READING: *Richard Kadrey* (Ballroom A)
 PANEL: *Real Animals in a Fantasy World* (Ballroom C) Elizabeth Hoon†, Max Engle, Melinda Snodgrass
 Art Show Closes
 PIZZA PIG-OUT (Con Suite). By ticket only.
- 6:30 READING: *John Shirley* (Ballroom A)
- 7:00 ART AUCTION (Southpark A)
 PANEL: *Acey Deucey and Other Wild Cards* (Ballroom C) Shiner†, Miller, Williams, Snodgrass, Bryant, and other Wild Card authors
 SMOF WORKSHOP: *Communications* (Ballroom A). Improving communications on your convention committee. Siros, Yalov.
- MOVIE: *Frau in Mond* (Ballroom B)
- 8:00 READING: *Pat Cadigan* (Ballroom C)
 GROUP PRESENTATION: *Austin Writers' League Hour* (Ballroom A)
 Dealers' Room Closes
 Registration Closes
 Fan Lounge Closes
 Con Suite Opens
- 9:00 READING: *Lucius Shepard* (Ballroom A)
 CLUB PRESENTATION: *Context/Friends of Fandom Hour* (Southpark A)
 Video Room Opens (to 8:00 a.m. Sunday)
- 10:00 to Midnight *MASQUE BALL* (Ballroom C)
- 12:00 PANEL: *Horror Stories: Writers* (Ballroom A) Bryant, Cupp, Card, Murphy, Shiner, Waldrop
 MOVIE: *Morons From Outer Space* (Ballroom B)

Sunday Events

- 10:00 Registration Opens
Art Show Opens
Fan Lounge Opens
MOVIE: *Morons From Outer Space* (Ballroom B)
- 11:00 PANEL: *Dueling Genres: Writing in multiple genres* (Ballroom C) Simons*, Douglas, Snodgrass, Andersson, Oliver, Barrett, Romberg
READING: *Walter Jon Williams* (Ballroom A)
SMOF PANEL: *Talking To Hotels* (Southpark A)
Improving communications between convention committees and their convention sites. *Yalow, Olson, Stora Wall (Acting Director of Sales, Wyndham South)
Dealers Room Opens
DEMONSTRATION: *The Inky Innards of the Mysterious Mimeograph* (Fan Lounge) Pat Mueller, others.
- 12:00 PANEL: *So It Didn't Happen, It Should Have: Scientific romances or excuses for gonzo writing* (Ballroom C) Waldrop*, Effinger, Card, Powers, Blaylock, Murphy
READING: *Lewis Shiner* (Ballroom A)
PANEL: *The Computer's Future in Role Playing Games* (Southpark A) Garrriott, Jackson, Dodson, Spector
MOVIE: *Macbeth* (Ballroom B)
- 12:30 READING: *Edward Bryant* (Ballroom A)
- 1:00 READING: *William Gibson* (Ballroom C)
PANEL: *OK, The Year Is Nearly Over And What Should I Have Read By Now?* (Southpark A) Olson*, Card, Buchanan, Blaylock, Siros
SMOF PANEL: *Problems With Small Conventions* (Ballroom A) Taken from the convention planner's point of view. Dennis Virzi*, Ed Graham, Scott Dennis, Fran Booth
- 2:00 EDITORIAL GUEST PRESENTATION: *An interview with Beth Weachaa*. (Ballroom C). Conducted by Pat Murphy.
PANEL: *Steve Jackson and Car Wars: The man behind the wheel*. (Southpark A). Scott Haring, Steve Jackson
- 2:30 MOVIE: *Frau in Mond* (Ballroom B)
Fan Lounge Closes
- 3:00 READING: *Howard Waldrop* (Ballroom C)
- 4:00 READING: *Orson Scott Card* (Ballroom C)
PRESENTATION: *Steve Gould Hour* (Ballroom A)
Registration Closes
Art Show Closes
- 4:30 MOVIE: *The 5,000 Fingers of Dr. T* (Ballroom B)
- 5:00 ANNUAL BOOK AUCTION (Ballroom C)
- 6:00 Dealers Room Closes
- 7:00 Deceased Canine Party (Con Suite)

NOTE: * denotes moderator



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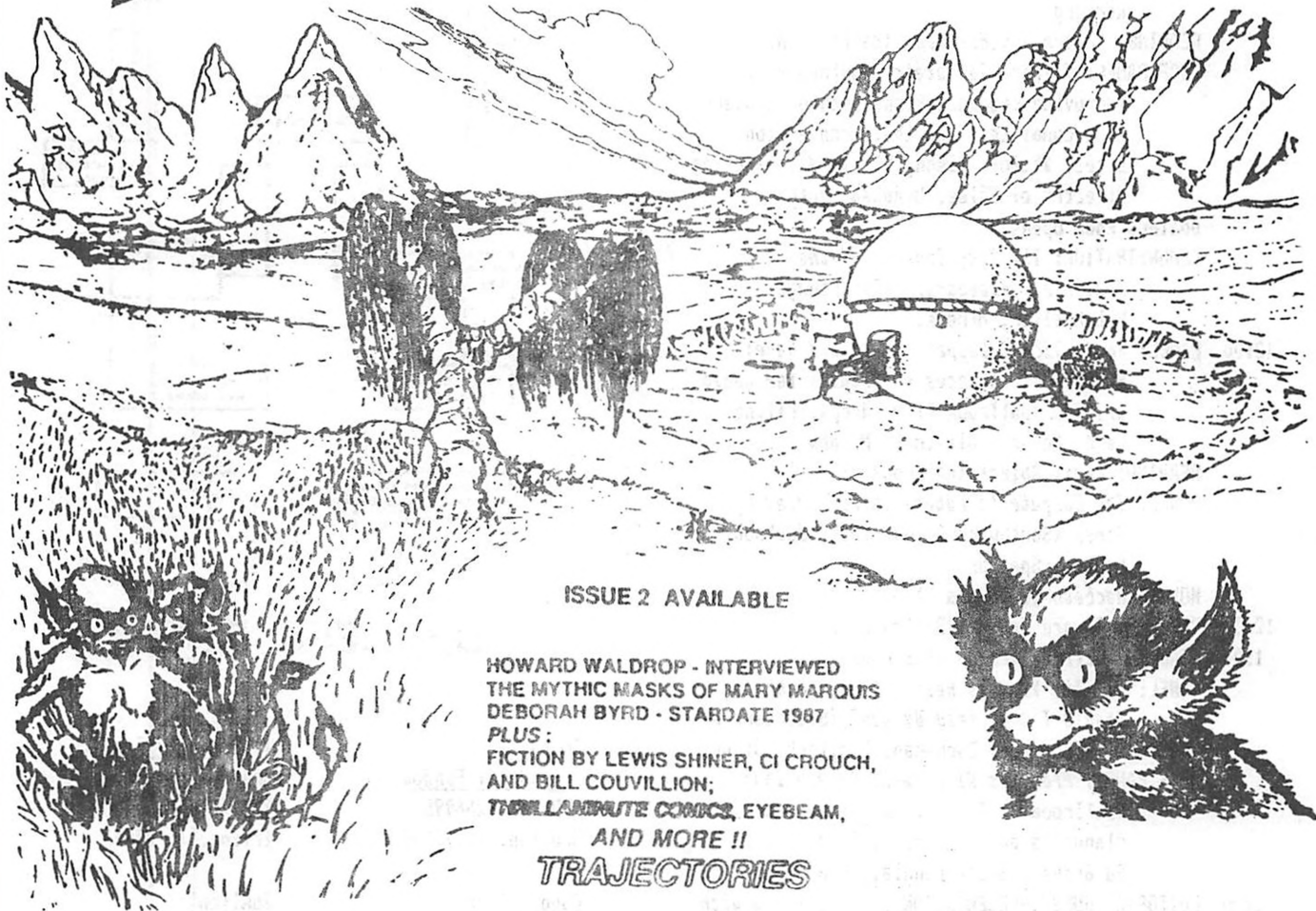
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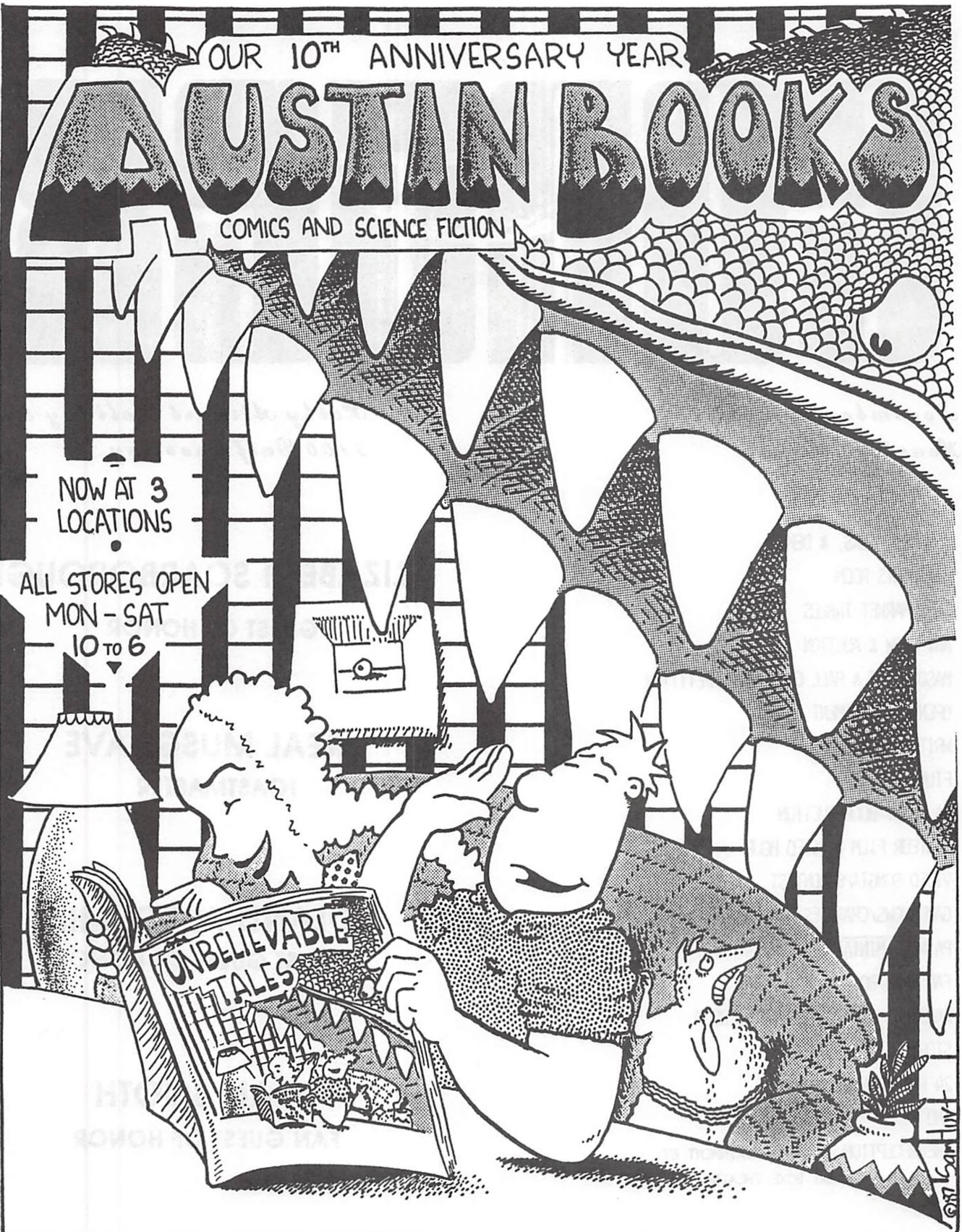
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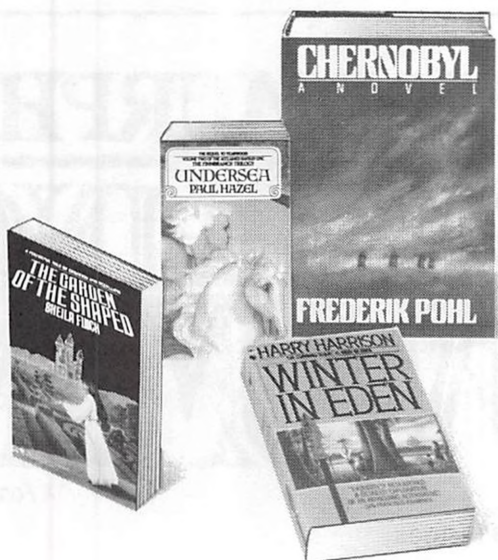
Welcome to our fall list

There's a lot to get excited about this season, with some major novels by long-time masters, big books by young writers deserving of notice, and plenty of great entertainment.

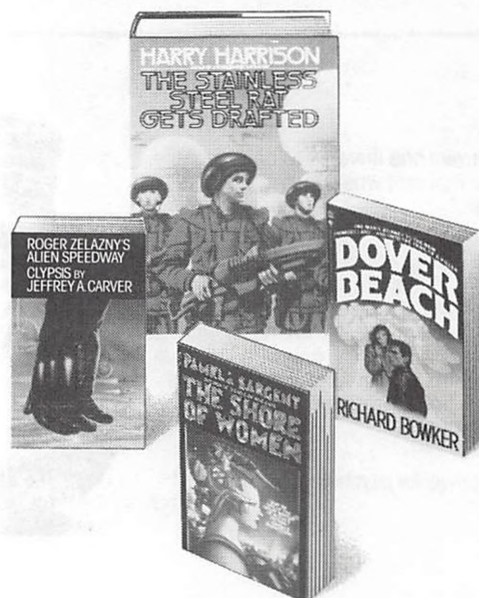
SEPTEMBER: If you've read Harry Harrison's breathtaking alternate prehistory *West of Eden*, *Winter in Eden* needs no introduction. This highly-acclaimed sequel is now available in paperback. *Chernobyl* by Frederik Pohl is one of the most important novels of the year, a stunning speculation on what it must have been like to be present during the most dangerous nuclear accident in our history. *Undersea* by Paul Hazel is the second novel in the brilliant high fantasy saga, the *Finnbranch Trilogy* (which began with *Yearwood* and concludes in December with *Winterking*). And Sheila Finch, who has received raves for her first two novels, *Infinity's Web* and *Triad*, presents her third, a tale of struggle between races of gene-manipulated humans entitled *The Garden of the Shaped*.

OCTOBER: The Rat is back. *The Stainless Steel Rat Gets Drafted* by Harry Harrison chronicles the further adventures of the infamous "Slippery Jim" diGriz. It's wonderful, non-stop fun. *Dover Beach* by Richard Bowker is a moving novel about America after a "limited" nuclear war and the search for a missing scientist. Bowker is a very gifted writer who has won praise for his recent novels, *Replica* and *Marlborough Street*. Speaking of gifted writers, Pamela Sargent's far-future novel *The Shore of Women* is quite an accomplishment. It was called "one of the great novels of science fiction" by *The Magazine of Fantasy and Science Fiction*. And *Clypsis* by Jeffrey A. Carver is the first novel in Roger Zelazny's *Alien Speedway*, a hot new space opera series designed by one of the most imaginative minds in the business.

SEPTEMBER



OCTOBER



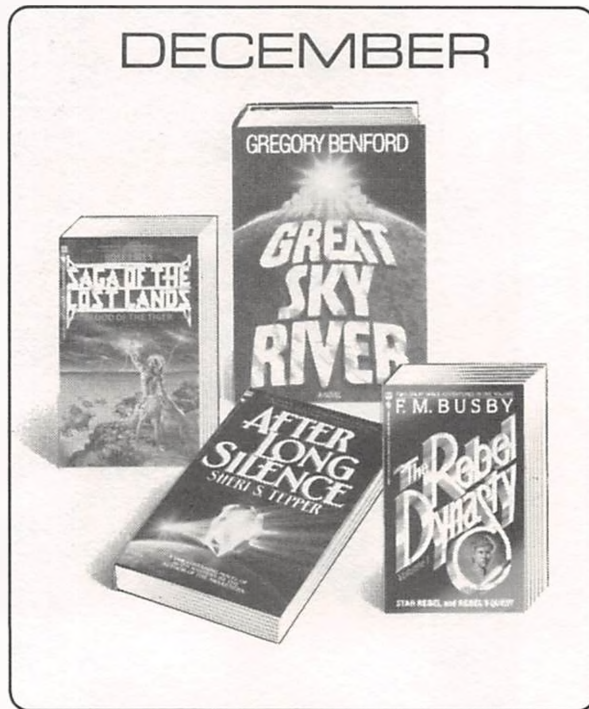
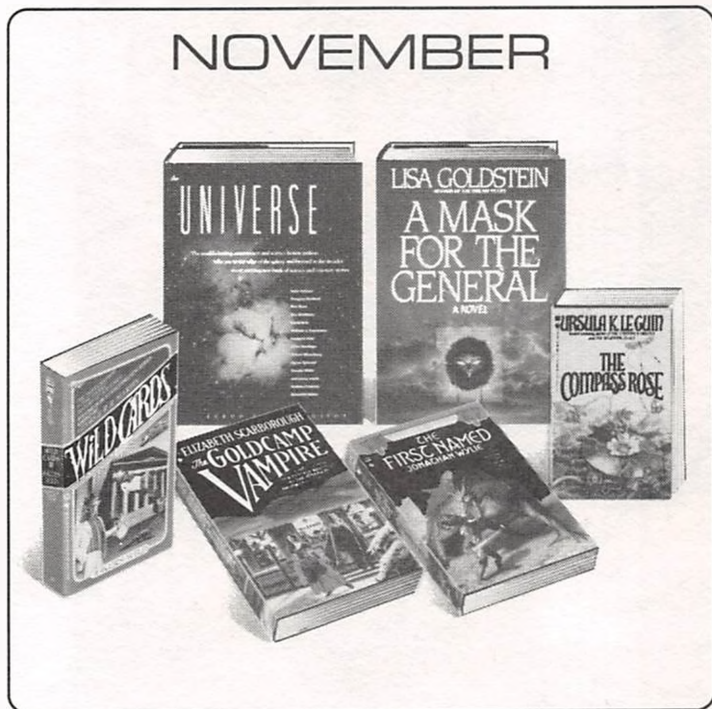
NOVEMBER: *The Universe* edited by Byron Preiss is simply incredible. This tour of the galaxy and beyond includes award-caliber short fiction by the likes of Poul Anderson, Gregory Benford, David Brin, Robert Silverberg, Connie Willis and others, mind-stretching essays by some of the leading astronomers in the world, and over 40 gorgeous full-color illustrations and photographs. American Book Award winner **Lisa Goldstein**, who writes like a dream, will publish *A Mask for the General*, a near-future novel about power and responsibility. *The Goldcamp Vampire* is Elizabeth Scarborough's latest, a high-spirited fantasy with Alaskan gold, vampires, were-moose and a young journalist up to her neck (you'll pardon the expression) in trouble. (We'll be reissuing Scarborough's *The Harem of Aman Akbar* in September and the omnibus *Songs from the Seashell Archives, Volume One* [which contains *Song of Sorcery* and *The Unicorn Creed*] in October.) The totally outrageous *Wild Cards* series edited by **George R.R. Martin is back with *Jokers Wild*—the latest chapter in the secret history of our times. **Jonathan Wylie** begins a bold new fantasy trilogy, *Servants of Ark*, with *The First Named*. And we'll be reissuing **Ursula K. Le Guin's** unforgettable short story collection, *The Compass Rose*.**

DECEMBER: As good as the fall list is, the absolute highlight is **Gregory Benford's** new novel, *Great Sky River*. Suffice it to say that it's the best novel he's written yet—which is another way of saying it's one of the best hard sf novels ever. There's another terrific sf novel in December, *After Long Silence* by **Sheri Tepper**. It's a big, absorbing tale of alien contact that Anne McCaffrey called "magnificent." **Rose Estes** launches a powerful prehistoric fantasy trilogy this month, *Saga of the Lost Lands*, with *Blood of the Tiger*. And we'll reissue *Star Rebel* and *Rebel's Quest*, two novels in F.M. Busby's Hulzein Dynasty saga, in one big volume entitled *The Rebel Dynasty, Volume One*.

We're quite proud of this list. And wait until you hear about what we have coming this winter. We think you'll be very pleased.

With warmest regards for the future,

Publisher, Bantam Spectra





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"FROM ACCIDENT - INSPIRATION"