



Spencer

GEMINI: CON*STELLATION 1

MARCH 25-27, 1983

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THE PARTY CONTINUES...

JOE HALDEMAN: A BROTHER'S-EYE VIEW

BY JACK C. HALDEMAN II

I have seen my brother's face in the hold of an Eskimo whaling boat far north of the Arctic Circle, though he has never been there. It was an old face, half in shadows from the flickering kerosene lamps. A scarred face, the color of worn leather, wrinkled by the years. We were jammed together in the small hold, drinking whiskey and eating raw meat. Too many people in too small a place. It was hot, sweaty, dirty. We'd been too long in the field, everything stank. A storm had come in and swept us off the island we'd been camped on. The Eskimos had given us up for dead. Somehow we survived. This was the celebration.

The old man sat in the dim light and talked of other storms, of other times. His voice was hypnotic and as I listened to him I realized I was lost in the worlds he was creating -- worlds as far from me as rockets were from him. His hair was white; the few teeth he had were rotten and broken. Yet when he smiled, my heart sang with him. When his eyes got dark I could feel the dread in the marrow of my bones. He talked for hours, weaving a story that was many stories. I learned about the bear and the woman who turned to stone. I learned many other things that night, but it took me years to realize that I had looked into the face of a consummate storyteller and seen the face of my brother.

I should have known, way back at the beginning.

When Joe and I were kids we used to tell stories to each other while we were falling asleep. One of us would start a story and build it until the hero was in an impossible situation. Monsters, wild Indians, bears; the more hopeless the predicament, the better. Then the story would stop and it was up to the other one of us to save the hero and continue the tale from there. We'd do this back and forth until we fell asleep.

Even then, as children, the stories were there. They still are. We've just gotten a little older, that's all.

Joe is a storyteller in the most classic sense. I love the hours I spend lost in the worlds he creates. For he creates believable worlds filled with people you care about. It is a skill he shares with an old Eskimo man he never met.

(Continued on page 6)

INTRODUCTION: JACK C. HALDEMAN II

by Joe Haldeman

The novel THERE IS NO DARKNESS is not the first time Jay and I have collaborated. In fact, at one time, we shared an office. That was thirty-some years ago, in Anchorage, Alaska.

Modest by today's standards, the office was quite adequate for our needs then. It was an old packing crate, maybe twelve feet on a side, decorated with various things we had liberated from the neighborhood junkpile. It did have a typewriter, a discarded Underwood, and although the machine lacked a ribbon that was okay. We were just practicing.

The practice paid off for Jay. He's published two novels besides the abovementioned, and nearly a hundred short stories, which have appeared in most of the science fiction magazines, as well as Omni and a few journals of popular gynecology. He's staked out the science fiction sports story as his personal territory, though he's used up the baseball-football-soccer sort of sport and is now racking his brain trying to get dynamic power out of croquet and contract bridge.

VECTOR ANALYSIS and the upcoming CODE RED BLANKET draw on Jay's years of practical hospital experience, working in a futuristic shock-and-trauma unit in Baltimore. They also use his academic background, biology, and his experience as a practical scientist (he spent a summer in the Arctic, doing field work in parasitology).

Jay has been very successful as a collaborator, working with Jack Dunn ("High Steel") and Gardner Dozois ("Executive Clemency") as well as yours truly. He's a good man to work with, a patient perfectionist.

I don't know, though. He just got a word processor, which seems like a sign of regression: after thirty years, back to using a typewriter without a ribbon.

FRANK KELLY FREAS: A PERSONAL APPRECIATION

by Mike and Nelda Kennedy

The two of us first "met" Kelly Freas through his work, though at different times. Nelda began noticing him during the early 1950's through his fabulous and distinctive cover art on her father's collection of pulps. Mike (being even yet a tender young thing) didn't become familiar with Kelly's work until much later.

It was 1978 at DeepSouthCon XVI in Atlanta that we finally met the man himself. He immediately impressed both of us as someone we would like to know better. Kelly spent untold hours helping to make the blood drive a great success by tirelessly making sketches of all the donors. Polly had to practically grab him by his ears and pull him bodily out of the room to get him to stop to eat, rest, et cetera! (Ask Nelda sometime for her story about how she got her sketch made too, even though they never did find a vein!) Those sketches are still among our most prized of possessions.

Since then we have come to appreciate the man and his art even more, as we have seen him (and it) at many conventions throughout the south and elsewhere.

In 1980, Kelly was MC of MidSouthCon at this very motel. We were privileged to meet him at the airport. Now, airlines **have** been known to lose luggage - we thought for a while they had lost **Kelly!** He and Polly did not come out with the rest of the passengers. In desperation we had him paged, about the time they came down the ramp with a wheelchair! Their daughter had accompanied them and, due to one crunched foot (or was it ankle?), was the occupant of the wheelchair. It was interesting (and fun) how we got the three of them, the two of us **and** Jerry Page in our Pacer (not to mention Kelly's portfolio and baggage for four)!

Our next meeting was Tally Con where Mike fell in love with Kelly's "Green Hills of Earth" which he now covets with much greenness of eyes and heavyness of breath. We could have lived at his art exhibit there. It is awe inspiring to think what this man can do, putting colors together. At another DSC in 1982, Mike continued his coveting of "Green Hills" and Nelda purchased her first (and, up to now, only) Kelly Freas original. More will follow.

And now, we have Kelly for our very own this weekend - **and we love it!!!!**

CHARLIE WILLIAMS

by Sunn Hayward and Mike Kennedy

How does one go about describing who Charlie Williams is and what he does to unsuspecting strangers? You see, Charlie has a tendency or two that could be described as bemusing, or perhaps just unusual. (Some people who are particularly enamored of cute dragons or unicorns might use stronger language.) More about this later.

Charlie Williams is a commercial artist who grew tired of drawing happy, dancing hamburgers and turned to the more esthetic (though still profitable) side of art. One feels that Charlie would be profitable no matter what he turned his attention to. The term "horse sense" applies here - this man could trade a horse for three better horses and wind up with the tradee thinking that Charlie had done him a great favor.

Charlie, however, does not sell *all* of his art; he gives a good deal of it away to fanzines, apas, program books, and other fannish undertakings. This has earned him a well deserved reputation as a ~~soft-touch~~ consummate fan; a fan among fan. These activities have also earned him recognition at other conventions, and we are proud to have him as our Fan Guest of Honor.

Now about those tendencies referred to above, Charlie is well known for his Campaign Against Cute - frequently typified by a unicorn with its horn dripping blood. He has also been involved in the production of such satire zines as Funny Animal Pain Comix. Draw your own conclusions.

Of course, no notes on Charlie would be complete without a mention of Sylvia and baby Chuck: "Did I tell you Chuck's learning calculus?"

KEVIN WARD

by Becky Testerman

Kevin Ward, our Artist Guest of Honor, is a soft-spoken person who lets his art speak for him. There are many fans in the south (and elsewhere) who will tell you that it speaks rather well. It also sells rather well.

His art was featured in the February 1980 issue of "Future Life" magazine, including a centerspread of his impressive "In Irdenoben's Breath".

(cont. on pg. 6)

(Kevin Ward, continued from p. 5)

The 27-year-old artist, and his wife Janet, have been reading SF for many years, and also enjoy attending cons.

Naturally, Kevin can usually be found in the art show, but if he isn't there, try the con suite or the L & N party, or just follow the trail of red-haired women who seem to accompany him at all times.

Kevin has said his interest in SF started when he was three years old and his father bought him some toy dinosaurs.

After several years as a part-time artist while working in places like Sears to earn a living, Kevin is now devoting full-time to his art. Janet is devoting much of her time to keeping Kevin at work so he can keep his fans and their creditors happy. ("Work, Kevin, work!" "But please, mistress, can't I have just a little break?")

(Joe Haldeman, continued from p. 2)

Novels, short stories, poetry. He does them all and he does them well. On top of that he's a pretty fair guitarist and shoots a mean game of pool.

I have my favorites among his novels, but I probably read them in a different light than most people. WAR YEAR is an excellent book about Viet Nam, but when I read it I can't block out the things I know that drove him to write that book. I like THE FOREVER WAR a lot, and feel it's destined to become a science fiction classic (if it isn't already).

Of all his books, I guess MINDBRIDGE is my favorite. My reasons are complex. As a writer, I admire the way he put the story together. As his brother, I admire the courage it took to do this. As a reader, he had me hooked from the first line.

The book we did together, THERE IS NO DARKNESS, just came out. Although we've both collaborated with other people, this is the first time we've done anything together. It was good working with him; as a writer, as a brother. Here we are again, telling stories together, just like the good old days.

That's what Joe is, a storyteller. In another time he would have held us transfixed in front of a campfire. It's just a bigger campfire now, with room for a lot more people to gather around.

So pull up a chair, enjoy. Listen to a real storyteller. Listen to my brother.

CHATTACON 9

Chattanooga's Annual SF Convention

January 13-15, 1984

GUEST OF HONOR

Robert Adams

at the READ HOUSE

MASTER OF CEREMONIES

Wilson "Bob" Tucker

SPECIAL GUEST EDITOR

Jerry Page

SPECIAL ARTIST GUEST

Linda Leach

GIANT 24-HR. CON SUITE
ART SHOW/AUCTION + PANELS
HUCKSTERS ROOM + VIDEO
GAME & COMPUTER ROOMS
BANQUET + MASQUERADE
JACUZZIS & MUCH MUCH MORE

FOR MORE INFO SEND SASE:

CHATTACON

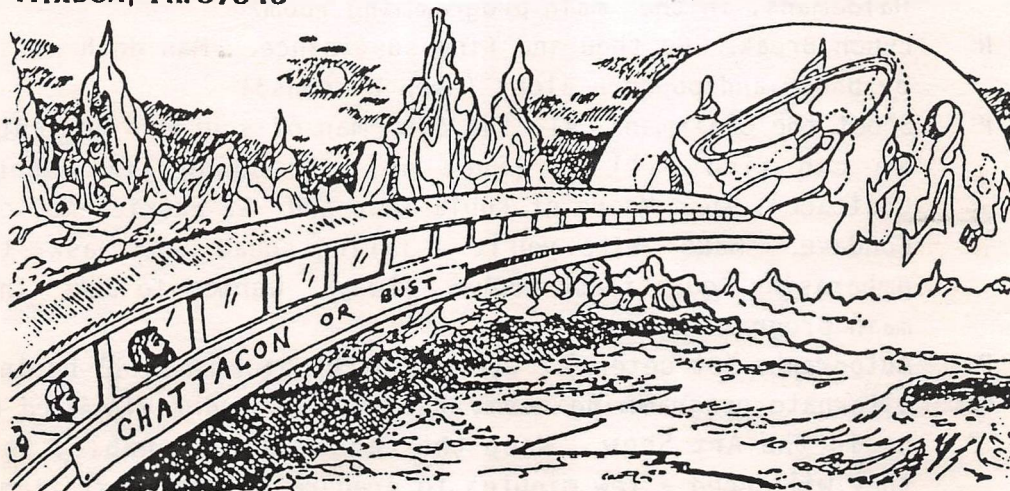
PO Box 921

Hixson, Tn. 37343

MEMBERSHIPS:

\$13 til Dec. 1st

\$16 thereafter



S C H E

FRIDAY 25 March 1983

- 3:00 P Registration opens. Art Show and Hucksters open for business.
- 7:00 P Opening ceremonies in the main programming room.
- 9:00 P Yes, Virginia, there is an Atlanta in '86 Worldcon bid. Presentation and question/answer period by the Atlanta in '86 committee (and maybe Columbus in '85 too). Find out everything you always wanted to know about putting on a Worldcon/NorthAmericon.
- 10:00 P Registration, Art Show, and Hucksters close.

SATURDAY 26 March 1983

- 9:00 A Registration and Hucksters open. Art Show open for arriving art only.
- 10:00 A "How to Break In," an Artist's Panel, chaired by Charlie Williams, in the main programming room.
Art Show opens to con members.
- 11:00 A "Marketing Your Work," a Writer's Panel, chaired by the Haldemans, in the main programming room.
- 12:00 N Lunch Break. Go thou and find sustinance. Man doth not live by bheer and popcorn alone (even at cons)!
- 1:00 P Shoot the Chairman. All the chairman of southern conventions we can find will be lined up, including Tim Bogeo of Chattacon, Khen Moore of Kubla Khan and G. Patrick Molloy of ConCave. Make like you're a firing squad and ask those embarasing questions you've always wanted to ask. In the main programming room.
- 1:15 P Autographs (et cetera). Joe and Jack Haldeman will be in the alternate programming room, Kelly Freas and Kevin Ward will be in the Art Show. Keep the requests reasonable, folks, they will need a few minutes to prepare for the next item.

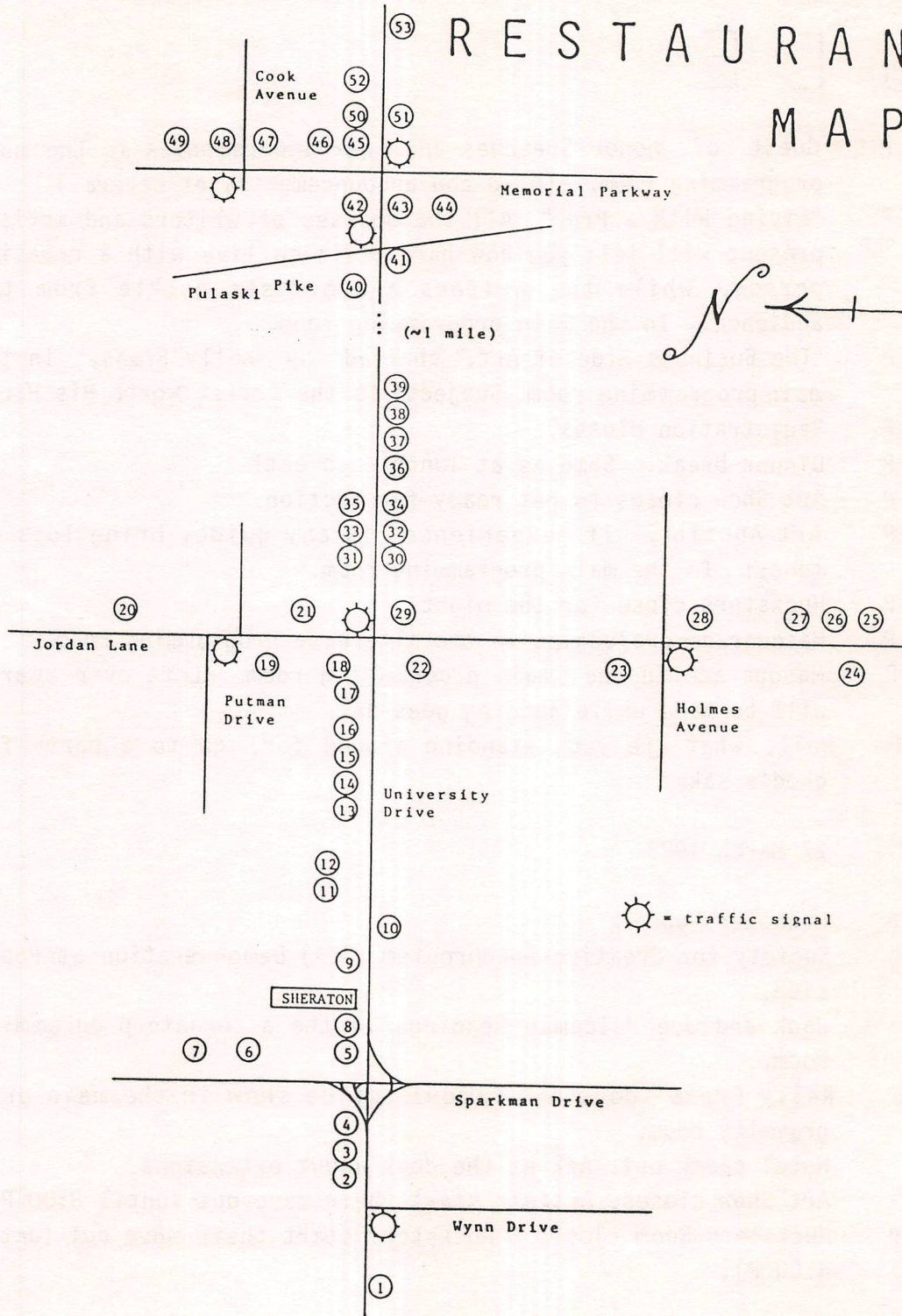
D U L E

- 2:00 P Guest of Honor Speeches and Awards Ceremonies in the main programming room. (Also con announcements, et cetera.)
- 3:30 P "Living With a Pro." All the spouses of writers and artists present will tell you how hard it is to live with a creative person, while the writers and artists heckle from the audience. In the main programming room.
- 4:30 P "The Business Side of Art," chaired by Kelly Freas, in the main programming room. Subject: Is the Artist Worth His Hire?
- 5:00 P Registration closes.
- 5:30 P Dinner break. Same as at lunch - go eat!
- 6:00 P Art Show closes to get ready for auction.
- 7:30 P Art Auction. If experience is any guide, bring lots of money! In the main programming room.
- 8:00 P Hucksters close for the night.
- 9:00 P Masquerade prejudging in the alternate programming room.
- 10:00 P Masquerade in the main programming room. Left over awards will be made while judging goes on.
- 12:00 M Well, what are you standing around for, go to a party for rhod's sake!

SUNDAY 27 March 1983

- 10:00 A Hucksters open.
- 11:00 A Society for Creative Anachronism (SCA) Demonstration at Pool-side.
Jack and Joe Haldeman Readings in the alternate programming room.
- 12:00 N Kelly Freas does his famous slide show in the main programming room.
Hotel check out. Ask at the desk about extensions.
Art Show closes. Artists start their move out (until 3:00 P).
- 1:00 P Hucksters Room closes. Hucksters start their move out (until 4:00 P).

RESTAURANT MAP



L I S T

BEVERAGES (\$\$ to \$\$\$)

- 11 - Wine Vin'
- 12 - State ABC Store
- 21 - Winery

BREAKFAST (\$ to \$\$)

- 5 - Donut Hole
- 29 - Waffle House
- 38 - Kettle Restaurant
- 48 - Krispy Creme Donuts

CHICKEN (\$ to \$\$)

- 18 - Kentucky Fried Chicken
- 40 - Granny's Fried Chicken
- 41 - Church's Fried Chicken
- 42 - Chick-Fil-A (The Mall)
- 51 - Bojangle's Fried Chicken

CHINESE-JAPANESE (\$\$ to \$\$\$)

- 19 - Mikato (opening soon?)
- 24 - Golden Dragon
- 35 - Shogun Steak House
- 49-- Peking Restaurant

FAST FOOD (\$)

- 6 - Nolen's BBQ (take out only)
- 15 - Arby's
- 16 - Wendy's
- 17 - McDonald's
- 26 - Krystal
- 27 - Burger King
- 43 - Shoney's
- 45 - Burger King
- 47 - Krystal

GROCERIES (\$ to !!!)

- 4 - Winn-Dixie
- 7 - U-Tote-M

FISH (\$\$)

- 9 - Captain D's
- 22 - Long John Silver
- 50 - Red Lobster

ITALIAN (\$\$ to \$\$\$)

- 2 - Pizza Hut
- 3 - Godfather's Pizza
- 10 - Fratelli's
- 14 - Pizza Inn
- 20 - ShowBiz Pizza (wild place!)
- 25 - Pizza Hut
- 28 - Mando's
- 53 - Mater's (unusual combinations)

MEXICAN (\$ to \$\$)

- 8 - Taco Bell
- 37 - El Chico

SPECIALTY (\$\$ to !!!)

- 1 - Friday's (world's largest menu!)
- 13 - Ike's (baked potatoes)
- 23 - Stanlieo's (hot and cold subs)
- 32 - Old Heidelberg (German)
- 33 - Bennigan's (pub-type atmosphere)
- 39 - Darryll's (big on atmosphere)
- 44 - Schlotzky's (unusual deli sandwiches)

STEAK (\$\$ to \$\$\$)

- 30 - Steak & Ale
- 34 - Fogcutter
- 36 - Quincy's
- 46 - Sizzler
- 52 - Texas Cattle Company

24-HOUR (\$\$)

- 31 - Season's

C O N P O L I C I E S

WEAPONS POLICY

ALL weapons, real or "model," are to be peacebonded. Weapons may be drawn only during presentations in the masquerade or in the hucksters' area for commercial purposes (no, assassinations don't count). Con security will give you the option of surrendering the weapon for the duration of the con or surrendering your badge if you violate peacebonding.

ART SHOW RULES

No food, drinks, cameras, handbags or packages may be brought into the art show. There is a check-in table at the entrance to the show where such items may be left. A single bid will send a piece to the auction.

ART AUCTION BIDS

Please use voice bids, calling out the full amount. No strange gestures, no subtle waves of the hand - only a stentorious bellow is recognized.

CON FUNCTIONS

The video room, game room and con suite are all open 24 hours. We of the con reserve the right to close any function which is empty in the wee hours of the night/day.

COMPUTER DEMONSTRATION

The Byte Shop, a computer-oriented store, will be demonstrating assorted computers in the game room on Saturday from 10 a.m. to noon and 3 to 5:30 p.m. Please don't bring food and drink around the computers.

(cont. on pg. 13)

(Cont. from pg. 12)

HEARTS TOURNAMENT

Sign up for the hearts tournament in the game room by 10 pm. Friday. The first round of the torney starts at 11 p.m. Friday. Contestants more than ten minutes late for a scheduled round will forfeit their positions unless the game has been rescheduled with the tournament director, David Zoller, and with the concurrence of the other players in the hand. Rules are available at the registration desk.

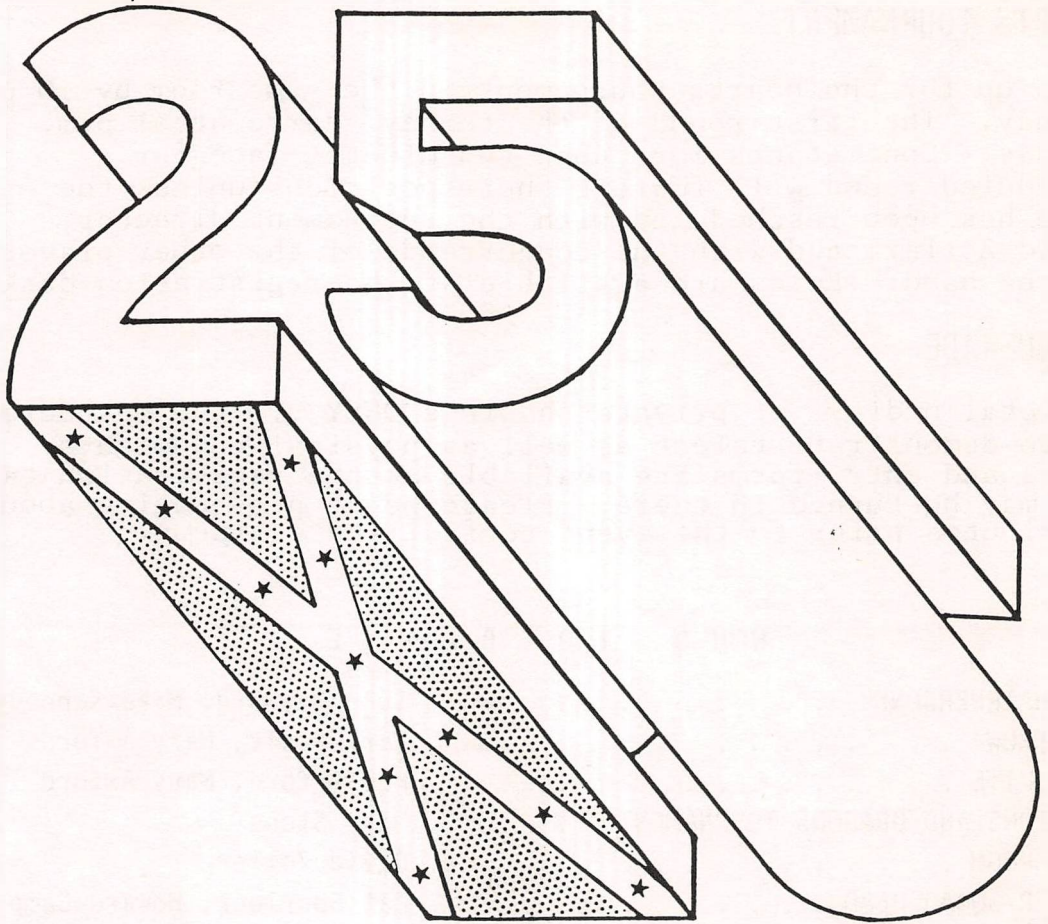
MASQUERADE

No total nudity ... private showings ONLY ... the masquerade is to demonstrate talent as well as physical endowments. Rules and entry forms are available at the registration table and may be turned in there. Please be at pre-judging about 15 minutes prior to the event to facilitate lineup.

W H O T O B L A M E

CO-CHAIRPERSONS	Sunn Hayward, Mike Kennedy
ART SHOW	Mark Paulk, Mary Axford
CON SUITE	Peg Axford, Mary Axford
DUNGEONS AND DRAGONS TOURNAMENT	Mike Stone
GAME ROOM	David Zoller
GOPHER SQUAD HEAD	Pat Spurlock, Howard Camp
HEARTS TOURNAMENT	David Zoller
HUCKSTERS	John Axford, Nelda Kennedy
MASQUERADE	Glenn Valentine
PROGRAM BOOK	Becky Testerman, Mike Kennedy
PROGRAMMING	Glenn Valentine
PUBLICITY	Karlene Price
REGISTRATION	Nelda Kennedy, Ed Kenny
SECURITY	Patrick Molloy
SIGNS	Rhett Mitchell
TEE SHIRTS	Debbie Mitchell
TECHNICAL AID	James R. Jones, Jr.
VIDEO ROOM	Don Cochran

DeepSouthCon



Huntsville in '87

DSC 1 - HUNTSVILLE, ALA., 1963

DSC 25 - HUNTSVILLE, ALA., 1987

BRING DSC HOME TO WHERE IT ALL BEGAN!

Huntsville in '87

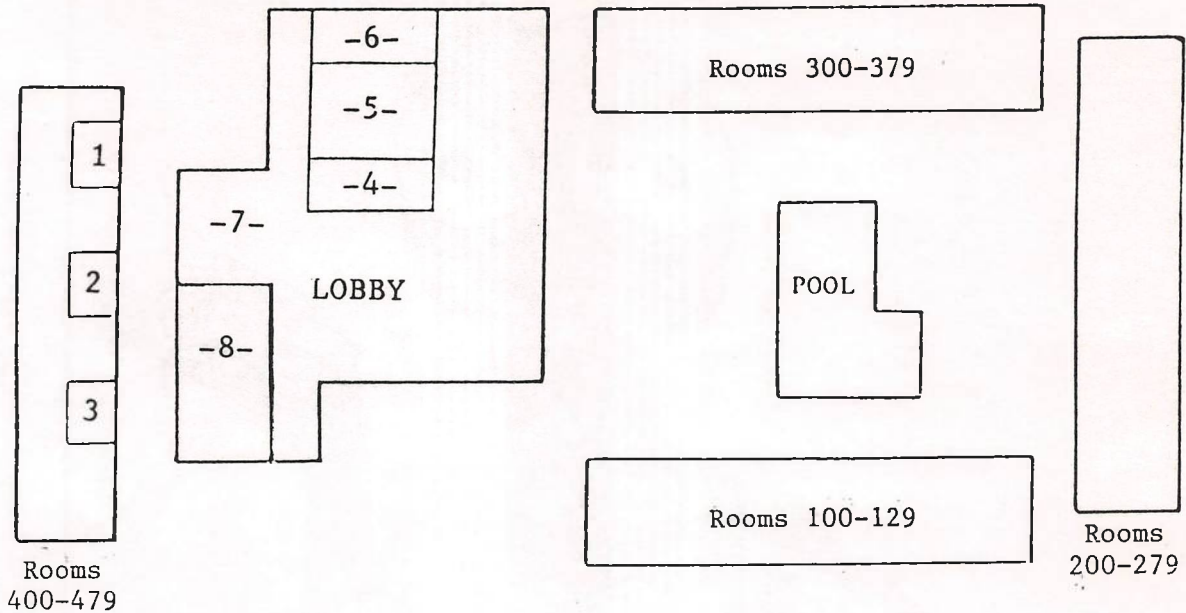
P.O. Box 9135

Huntsville, AL 35812-0135

G. Patrick Molloy, chairman



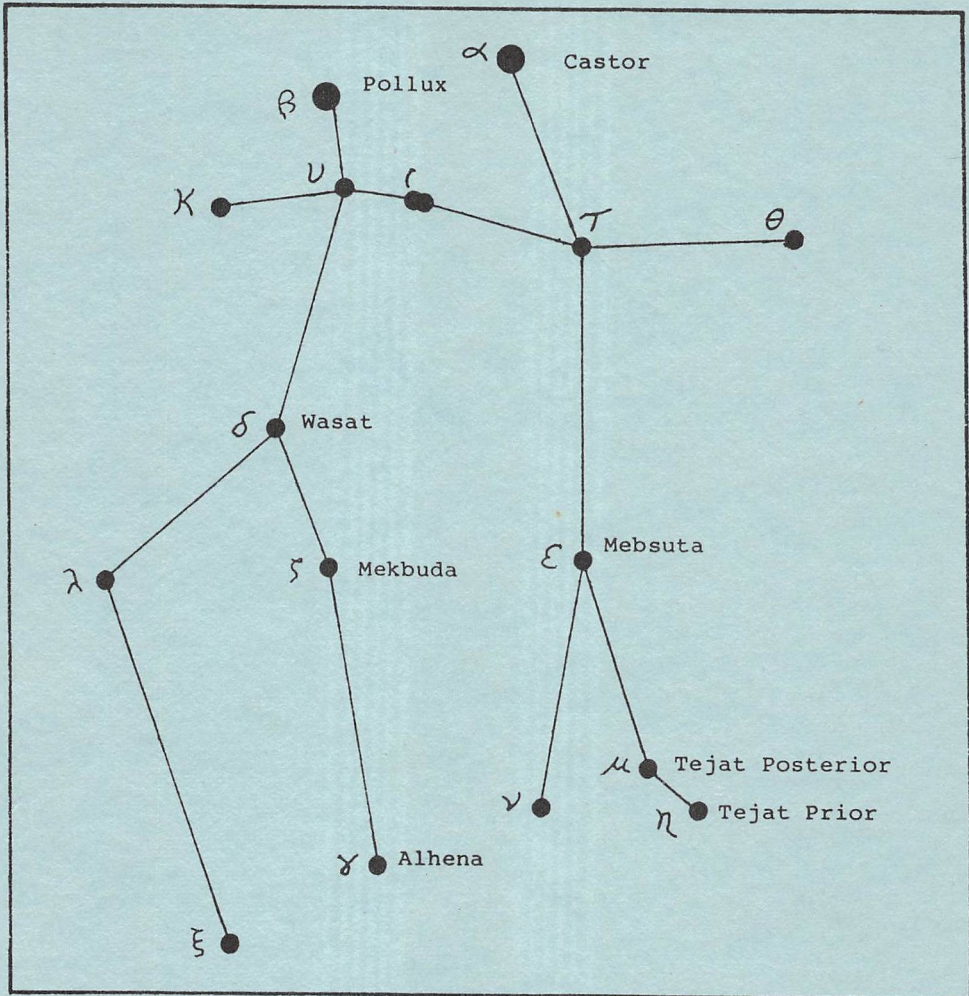
HOTEL FACILITIES



1. Con Suite - Mercury Room - Rooms 424 & 426
2. Game Room - Gemini Room - Rooms 416 & 418
3. Video Room - Apollo Room - Rooms 408 & 410
4. Art Show - Briefing Room
5. Huxters Room - State Room
6. Main Programming Room - Capitol Room
7. Registration - Lobby Area
8. Alternate Programming Room - Columbia Room

There are a few things you might want to know about the hotel. There is a fine restaurant and lounge right in the hotel. You need not go far to satisfy that urge for a good steak or a dry martini. A word of caution is in order here though. The hotel management and employees are aware that fen are prone to wear, shall we say, unusual costumes. A costume per se is not going to freak them out, but if you plan to visit the restaurant or lounge you should check to see if your costume is within their dress code. It's the usual "shirt, shoes, no ratty cutoffs" type of thing. If you're in doubt whether your Gonad the Barbarian costume fits, maybe you should send a friend in to get your martini for you. Oh, and if you do go in, it might be better to leave the steel back in your room.

GEMINI: THE TWINS



Gemini (the Twins) is the constellation of the mythological Castor and Pollux. Pollux is a yellow star at the head of the left twin and Castor is a white star at the head of the right twin.

Gemini is one of the 12 Zodiacal constellations. That is, it is one of the constellations in which the sun, moon and planets appear to move throughout the year. Both Uranus and Pluto were in Gemini when they were discovered.

Gemini is located between Cancer (the Crab) and Taurus (the Bull). It is visible high in the western sky in the early spring evenings. Summer begins when the sun is near the star Tejat Prior.