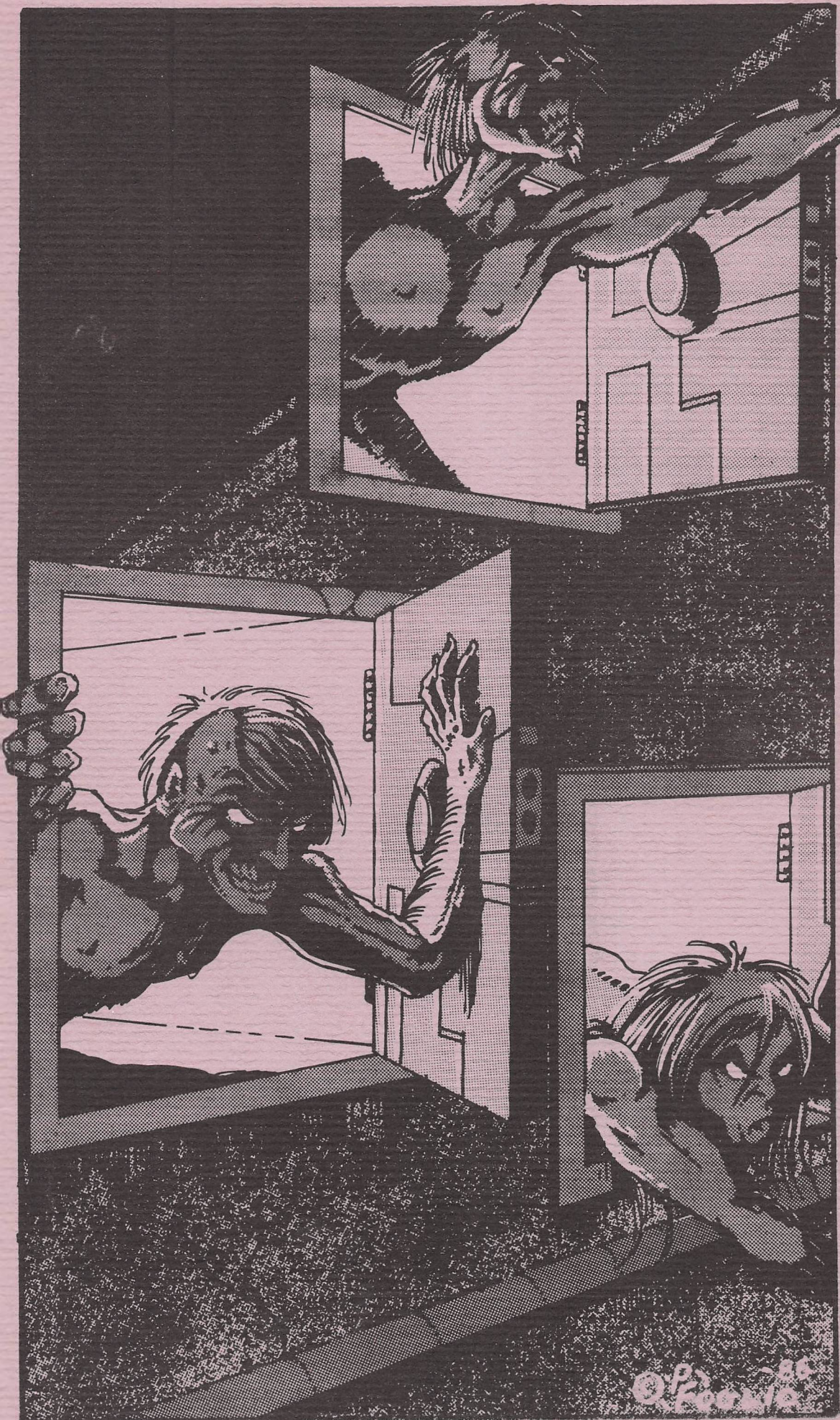
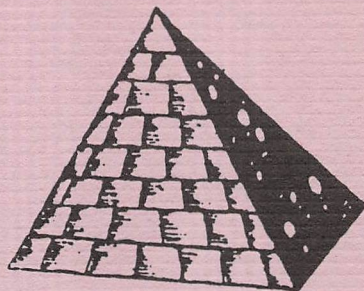


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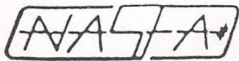
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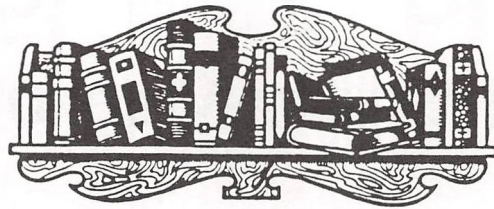
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# CON-ETIQUETTE

## And General Information

### **WEAPONS**

DeepSouthCon 25 has a NO WEAPONS policy with the following two exceptions:

1: Purchases may be made in the Dealers' Room, wrapped securely and taken directly to your room.

2: Contestants in the masquerade may carry weapons with their costumes immediately before, during and after the event. Weapons used in the masquerade are subject to a safety inspection by the staff.

These rules apply to all weapons real or fake. If it looks like a weapon, it IS a weapon. VIOLATORS of these guidelines will be asked to return the weapon to their room, surrender the weapon until the end of the convention

or other action may be taken at the discretion of any committee member or security person. Failure to comply with the required action WILL result in expulsion from the convention

### **CON SUITE**

Beer will be served in the con suite between the hours of 6pm and midnight. Abuses will not be tolerated.

1: Please, if you are NOT of the legal drinking age (21), don't ask for beer. The Huntsville police WILL shut down the convention if they think we are giving beer to minors.  
2: Be responsible. You know your limit. Throwing up will not help you attract the opposite sex. Don't over drink.

3: DON'T DRINK AND DRIVE! It's dangerous,

stupid, illegal and you WILL probably get caught. You may actually even KILL someone. Huntsville roads are very dangerous. You'll need all your faculties.

4. Please do not take any beer that you get in the con suite into the public portions of the hotel. That includes the lobby, restaurants and con meeting rooms. We've been fortunate so far at our cons. The fans who come to Huntsville have been considerate of this potential problem. But all it takes is ONE person to jeopardize not only keeping beer in the con suite, but the future of conventions in Huntsville.

### **POST NO BILLS**

Please do NOT use tape or other devices to attach signs to the hotel

## Con Etiquette

walls. Easels will be in the function area -- you may tape announcements to them. An area for posting announcements will be provided in the con suite if possible.

### ART SHOW

In the Art Show, there will be a check-in table for such items as food, drinks, cameras, handbags, packages, and other assorted items of the same general description. No picture taking will be allowed in the Art Show.

### DEALER'S ROOM

There will be no smoking, PERIOD. No

food or drink other than what is to be consumed by individual dealers and their assistants behind their tables.

### BANQUET

The DSC 25 banquet will be held early Saturday afternoon. It will be a buffet and the cost is only \$15. We expect to sell out so get your tickets early.

### MASQUERADE

Check at the registration area for masquerade entry information. Please note that there will be NO FLASH PHOTOGRAPHY

allowed during the masquerade.

### AREA GUIDE

Local restaurants and businesses may be found using the area guide in your pocket program. If you have any special needs, or questions, just ask any convention staff member or the hotel desk clerk or bell

### SMOKING

There will be no smoking in any of the con meeting rooms, Art Show, Gaming Rooms, or at any events. A smoking area will be provided in the con suite.

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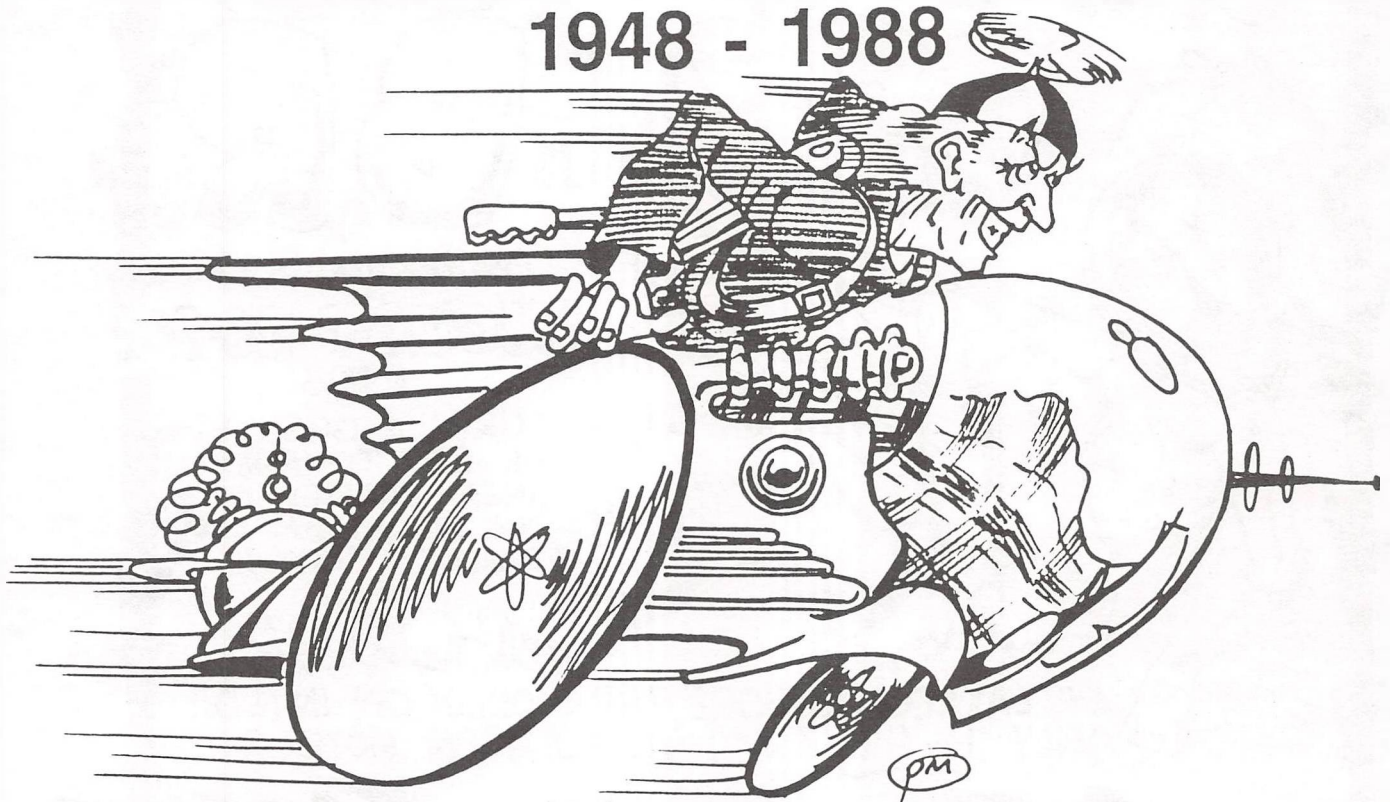
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Robert Bloch

# THE CUTTING EDGE OF HORROR

by Robert Weinberg

As a bookdealer specializing in weird and supernatural fiction, I get asked lots of difficult questions about the books I handle. People want to know what's good, what's bad, and what's gruesome. Fortunately, having written several books about fantastic fiction and owning one of the largest collections of such material in the world, I usually can give them an answer. But some people insist on posing queries that need more than a yes or no or maybe.

For example, a young fan and struggling writer recently asked me why no publishers bought Cthulhu Mythos fiction. Being a reader of such stuff, she wanted to try her hand at writing some of it. But it seemed pointless if no publisher would even look at her attempts.

I tried to explain that most companies felt that such pastiches were mere reworkings of ideas done better by H.P. Lovecraft fifty years before. She pointed out that actually very few Mythos

stories ever appeared in book form, and that since Lovecraft sold so well, it seemed foolish that publishers refused to look at good work done in a similar vein. "After all," she said, with almost a snarl, "no one seems to worry about the originality of Tolkien clones."

Some arguments you can't win and this was one. We talked for a while more and agreed that the universe didn't play fair and that most editors rarely had an original thought and other such

---

## Robert Bloch

tirades. Still angry, my young friend concluded our conversation with the observation "If Lovecraft was alive today, he'd have a hell of a time selling stories."

Now that idea set bells ringing in my head. If HPL returned to life today, fifty years after his death, what would he write? The more I thought about it, the worse things looked for HPL. Could he make a living without the Mythos? That's when I started thinking about Bob Bloch.

Robert Bloch started out writing Cthulhu Mythos stories. He actually corresponded with HPL and cheerfully polished off the Old Gent in "The Shambler from the Stars." Bob's early Mythos stories were always fun - with wonderful titles like "The Opener of the Way," "The Black Kiss," "The Eyes of the Mummy" and "The Faceless God." Still, none of those stories affected readers like the best of Lovecraft. The stories entertained but it was Bloch writing "in the style of H.P. Lovecraft." However, Bob didn't remain in HPL's shadow for long. He soon branched out away from the Mythos and wrote horror stories in a totally different vein. He took old fears and traditions and brought them up-to-date. Gone were the gothic settings. Bloch gave us vampires at

a pawn shop and Jack the Ripper in modern dress. We had a zookeeper taking care of Medusa and a bootlegger fighting a dragon. Characters spoke, something that rarely took place in a Lovecraft story - and twisted language about in a manner only Bloch could manage. (No one talks like Lefty Feep. At least, I hope not.)

Most fans never noticed the change. Bloch wrote entertaining stories and that was all they cared about. Only a few discerning souls commented on the fact that the Mythos no longer appeared in Bob's stories and that all of the monsters now were ones of the psyche. Bloch filled his tales with man's inhumanity to man. Mental aberrations worked better than black magic and made a lot more sense than Faceless Gods. The times changed and so did Bob Bloch's stories.

And they kept on changing throughout the fifties, sixties, seventies, and now the eighties. He kept on exploring new areas of horror. So we recently learned the terrible secret of Lon Chaney's make-up kit and of the dreadful children who robbed unwary travelers in Paris. Fans expected the unexpected from Bob Bloch and he didn't disappoint them.

By now you should be asking what Bob Bloch's

success has to do with what Lovecraft would be writing if he was alive today? And the answer is, quite a lot. For while Lovecraft's success hinged on many factors, perhaps the most important was that his stories addressed the underlying fears of his time. Numerous experts in the horror fiction field have discussed in depth how Lovecraft broke away from the traditional ghost story and instead grounded his stories in a basic fear of our incredible cosmos. Lovecraft brought a "cosmic" horror into his stories. Instead of earth-bound gods and demons, fans were overwhelmed by monsters and alien beings from far planets and other dimensions.

In the 1920's & 1930's, incredible changes were taking place in the social and scientific history of our world. Every day brought news of another scientific discovery or of worsening tensions overseas. The world was growing more complex. Lovecraft's stories abandoned the old ghosts of the past and offered readers creatures of a more material age. Emphasis switched from superstitions to science.

That is why Cthulhu Mythos stories no longer work well today. We are no longer afraid of the dark, even if that dark exists in outer space.

---

## Robert Bloch

HPL's work stands on a basic fear that man cannot understand the universe. Over the past few decades, we have grown confident that we can. People are no longer over-awed by the immensity of the cosmos around us. We watch television shows that talk about "billions and billions of stars." Too often, reading HPL, you get the impression that his characters would start whimpering if you mention the word "billions."

Still, Lovecraft wrote stories that addressed the underlying fears of his times. He might seem old-fashioned today, but in his time his fiction was the cutting edge of modern horror. And, in

that respect, Robert Bloch continued that same tradition.

Instinctively Bob realized that modern horror needed modern settings. He realized that ordinary people were capable of deeds even more monstrous than the most terrible Cthulhoid monsters. And that such stories were a lot more scary. Bloch captured the underlying essence of modern fear - ourselves.

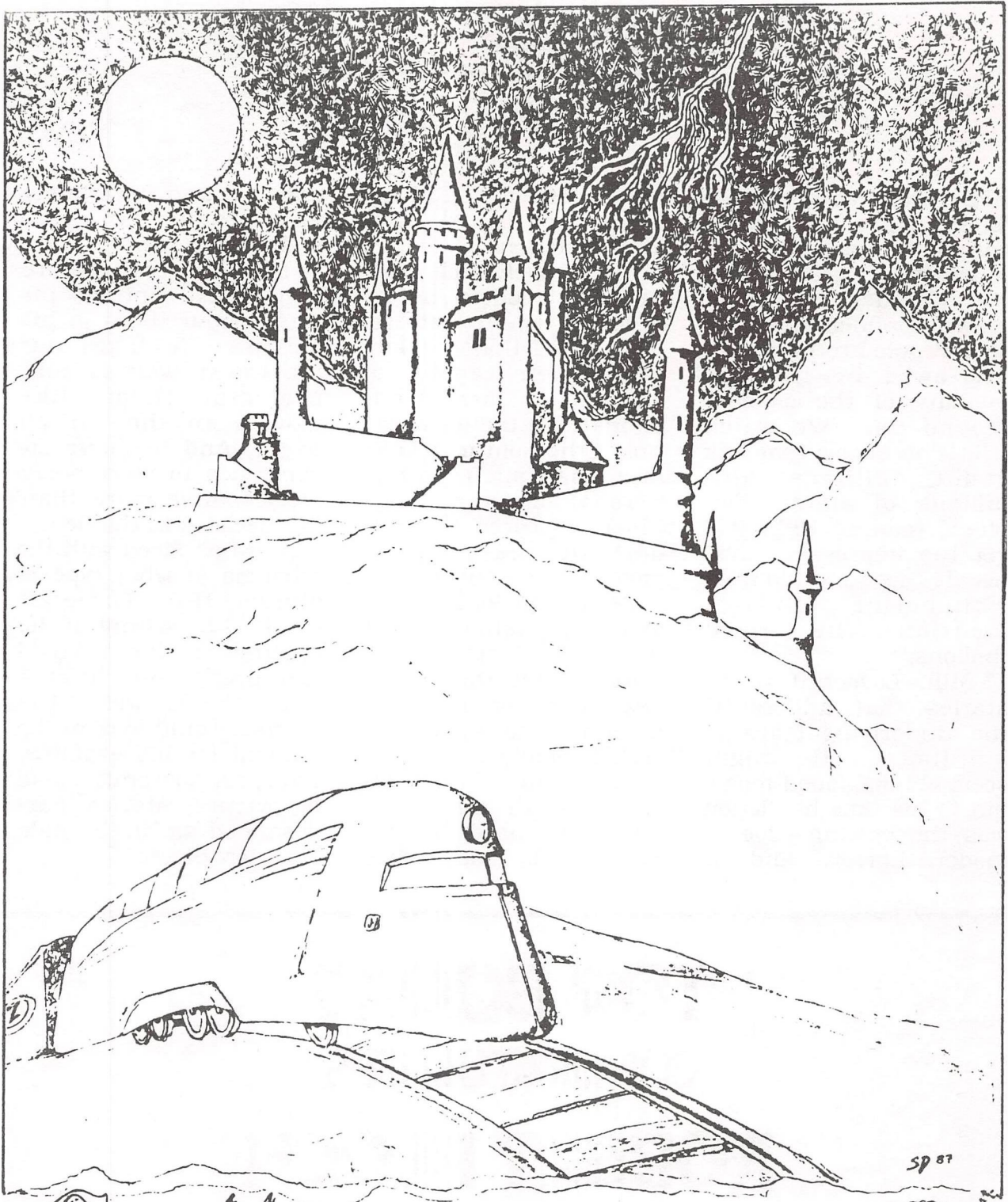
People no longer care about the vastness of the universe. Instead, they worry about the people next door - or that eerie hotel manager at the deserted motel on the side of the road. The news gives us all the background we need for horror stories. Bloch takes

that fear and uncertainty and turns it into nightmares.

Like Lovecraft before him, Bloch captures the fears of our times in his fiction. He takes our innermost worries and projects them like movies on the written page. And in doing so, continues to write scary stories after more than five decades in the field.

So, when faced with the dilemma of what type of stories H.P. Lovecraft would be writing if he returned to life today, I feel pretty sure that I know the answer. The teacher would look to the student for his example. I suspect Lovecraft would be writing stories best described as "in the style of Robert Bloch."

**TOR BOOKS**  
**CONGRATULATES**  
**ROBERT BLOCH**  
**GUEST OF HONOR**  
**DEEPSOUTHCON**  
**JUNE 11-14, 1987**



# CHATTACON XIII JAN. 15, 16, 17

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*Special Guest*

**John Steakley**

Screenwriter, author and connoisseur

*Toast Master*

**Charles Grant**

Award winning horror writer and masquerade host

*Artist Guest of Honor*

**Frank Kelly Freas**

Hugo award winning artist

*Fan Artist Guest of Honor*

**Kevin Ward**

Rising Southern Artist

*Fan Guest of Honor*

**Maurine Dorris**

Chairperson of World Fantasy Con

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## SCIENCE PROGRAMMING

Science Fiction is a type of writing that has a particular relationship with science. Many of our best SF stories are explorations of the maxims, findings, or consequences of science, some written by scientists, others by writers who have made a close study of the sciences. In other cases, and some of these rank among the best, science and its results are used in the creation of the setting, or to some degree, the logic of stories whose point may lie elsewhere. But always there is a special relationship just as the historical novel always has an equivalent range of relationships to history. Whether written by the scientist or the interested observer, whether science is the subject or the backdrop, a work of science fiction involves the realities of science in both the writer and the audience.

The selection of science programs offered by Deep SouthCon 25 should provide an opportunity to learn what is going on currently in areas of science which have become central to our fiction, the prospects of space exploration and advances in computer technology.

Since the 50's, Hunts-

ville has been a leader in aerospace technology and the space program is still the essential economic fact of the community. More recently, Huntsville has become a major contributor to the computer industry, joining the handful of other centers for computer design and production.

Our headline speaker for Friday is Georg von Tiesenhausen, a member of the von Braun Rocket Team and a major leader of the development of the Saturn Rocket and Moon Rover.

The case of Dr. von Tiesenhausen is a striking example of the interaction between science and science fiction as much of his inspiration came from the writings of Arthur C. Clark. His talk, "Rocketry and Space Exploration: The Past and The Future," will be Friday night from 7 to 9. We are fortunate in being able to hear about the space program from one who has been so instrumental in shaping it.

Saturday's science track, from 10:00 till 4:00 in the Challenger room, will be a series on space development, robotics and artificial intelligence. Dan DeLong is currently working on the design for a new

generation of space shuttles as well as the proposed space plane which he wrote about in the March 1987 issue of Analog. Our panel on "Habitation in Space" will include Joe Hale, overall coordinator of Habitation Module Development for NASA, and Gordon Woodcock from Boeing.

In the areas of "Robotics and Computers," we have a wide range of expertise to draw on. Carl Konkell of Teledyne Brown works on robotics in connection with the Space Station. Mr. Konkell also works in the development of Artificial Intelligence Programming Techniques, as do Allen Storey and Chuck Grazioli. Cathy Cochran works on another side of artificial intelligence in the area of Expert Systems: the problems in communicating with computers through natural language.

The quest to reach and inhabit space continues and what is done now to that end will shape the future for all of us. The growing and changing role of the computer in our lives is already shaping the future. Our science programs will give you a chance to compare the dreams with reality. *Steven Maulsby*

# A BRIEF HISTORY OF DEEPSOUTHCONS

	Year	Title	Location	#	Con Chair	Rebel Winner	Phoenix Winner	Guests
DSC 1	1963	MidSouthCon	Huntsville AL	5	David Hulan			
DSC 2	1964		Anniston AL	6	Larry Montgomery			
DSC 3	1965		Birmingham AL	19	Al Andrews & Larry Montgomery	Al Andrews		
DSC 4	1966		Huntsville AL	20	Lon Atkins	Dave Hulan		
DSC 5	1967		Atlanta GA	25	Jerry Page			
DSC 6	1968		New Orleans LA	72	Don Markstein & Rick Norwood			Daniel F. Galouye (GoH)
DSC 7	1969		Knoxville TN	35	Janie Lamb			Rachel Maddux (GoH)
DSC 8	1970	AgaCon '70	Atlanta GA	130	Glenn Brock	Irvin Koch	Richard C. Meredith	Sam Moskowitz (GoH) Richard C. Meredith (MC)
DSC 9	1971	PeliCon	New Orleans LA	105	John Guidry & Rick Norwood	Janie Lamb	R. A. Lafferty	Poul Anderson (GoH), Fred Patten (Fan GoH)
DSC 10	1972	AtlantisCon	Atlanta GA	162	Joe Celko & Steve Hughes			Hal Clement (GoH), Kelly Freas (MC)
DSC 11	1973		New Orleans LA	175	John Guidry & Don Markstein	Hank Reinhardt	Thomas Burnett Swann	Joseph L. Green (GoH), Joe Celko (MC)
DSC 12	1974	AgaCon '74	Atlanta GA	178	Joe Celko & Sam Gastfriend	Ken Moore	George Alec Effinger	
DSC 13	1975	RiverCon I	Louisville KY	545	Cliff Amos	Meade Frierson III	Andre Norton	Phillip Jose Farmer (GoH), Andrew J. Offutt (MC)
DSC 14	1976		Atlanta GA	175	Binker Hughes	Ned Brooks	Manly Wade Wellman & Gahan Wilson	L. Sprague de Camp (GoH), Kelly Freas (MC)
DSC 15	1977	B'hamacon	Birmingham AL	340	Penny Frierson	Cliff Biggers & Susan Biggers	Michael Bishop	Michael Bishop (GoH), Hank Reinhardt (MC), Charles & Dena Brown (Fan GoH)
DSC 16	1978		Atlanta GA	731	Richard Garrison	Don Markstein	Karl Edward Wagner	Jack Williamson (GoH), Kelly Freas (MC)
DSC 17	1979	GumboCon	New Orleans LA	420	Justin Winston	Cliff Amos	Jo Clayton	R. A. Lafferty (GoH)
DSC 18	1980	ASFICon	Atlanta GA	514	Cliff Biggers	Jerry Page	Piers Anthony	Ted White (GoH), Michael Bishop (MC), Mike Glyer (Fan GoH)
DSC 19	1981	B'hamacon II	Birmingham AL	342	Jim Gilpatrick	Dick Lynch & Nicki Lynch	Mary Elizabeth Counselman	Bob Shaw (GoH), Jerry Page (MC), Hank Reinhardt (Fan GoH)
DSC 20	1982	ASFICon III	Atlanta GA	323	Mike Weber	Lon Atkins	Kelly Freas	Karl Edward Wagner (GoH), Kelly Freas (MC), Lon Wagner (Fan GoH)
DSC 21	1983	Satyricon II	Knoxville TN	804	Vernon Clark	John Guidry & Lynn Hickman	Doug Chaffee & Joe Haldeman	Stephen King (GoH), Barbara Wagner (MC), Guy Lillian III (Fan GoH)
DSC 22	1984	Chattanooga DeepSouthCon	Chattanooga TN	742	Irvin Koch	Guy Lillian III	David Drake	Joan D. Vinge (GoH), Karl Edward Wagner (MC), Jerry Page (Fan GoH)
DSC 23	1985		Huntsville AL	822	Mary Axford & Richard Gilliam	Larry Montgomery & P.L. Caruthers-Montgomery	Sharon Webb	Marion Zimmer Bradley (GoH), Algis Budrys (MC), Barclay Shaw (Artist GoH), Bob Sampson (Fan GoH)
DSC 24	1986	L & N DSC	Louisville KY	570	Sue Francis & Ken Moore	John A. R. Hollis	Andrew J. Offutt	David Hartwell (GoH), Somtow Suchartkool (MC), Ann Layman Chancellor (Fan GoH), Alex Schomburg (Artist GoH)
DSC 25	1987		Huntsville AL	-	Richard Gilliam & Patrick Molloy			Robert Bloch (GoH), Hugh B. Cave (Special Guest), Ramsey Campbell (MC), Phil Foglio (Artist GoH)

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DeepSouthCon

# DEEPSOUTHCON: How It Began

by Larry J. Montgomery

Welcome all to the 25th anniversary of my inability to go to Hulan's house for a weekend of fannish conviviality. Sociologists write that the older we get, the faster time 'seems' to pass. That's very true in my case. The past quarter of a century seems to have zipped by all too quickly!

The words DEEPSOUTH CON have a special meaning for me and a lot of other southern fans. Organized Southern Fandom as we know it begins with the formation of the Southern Fandom Group in 1960, a N3F clone which lasted only a couple of years. Before it gave up the ghost, it spawned the premier Southern APA: The

Southern Fandom Press Alliance (SFPA), now well into its 26th year. It was the rallying point for the emerging Southern Fan; SFPA members visited each other frequently. And it was in SFPA's first year that charter member Dave Hulan urged the formation of an annual Southern Science Fiction convention.

It seems like only yesterday Dick Ambrose sat down beside me in our high school and asked if I was going to be able to make Dave Hulan's fan gathering in Huntsville that weekend. I wanted to say YES! But my reply was an unfortunate no. My 1951 Chevy was nonfunctional just then, as usual, and

my father refused to lend his automobile for "such a silly trip." Bus fare to the Huntsville gathering was unavailable that spring of my senior year at Anniston High School. So I missed the first of what we call Deep South Cons.

Dave Hulan could shed more light on that weekend, but since I've been asked to reminisce about the early Deep South Cons, I DO recall what a fine and gracious man he was. He and then-wife Katya made Bill Plott, Rick Norwood, William Gibson (yes, the pro), and Dick Ambrose feel at home with style that weekend. Lots of fannish talk ensued. SFPA was discussed and Dave's UNKNOWN collection

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## Deep South Con

was appreciated in its garage storage place. The attendees crashed on the sofa and, from what I could tell, a fine time was had by all. If I had been able to make that small gathering, we might be attending "Mid" South Con 25.

Let's flash to the summer of 1964. Dave Hulan had moved to California. I was between my freshman and sophomore years at Jacksonville State University. I was as active as one could be for a fan of that time and place. I was corresponding with 30 or so fans from all across the U.S. I was in three apas. I was visiting everyone I knew who lived close by. But I had never been to a science fiction convention and wanted to attend one in the worst way! Working my way through college precluded the financial means to travel to regional cons outside the South. That summer I hit on the idea of bringing the con to me. I would host my OWN convention--a Southern fan convention. As SFPA was my main fannish focus, I invited them. I checked with the late Janie Lamb in Tennessee to invite the N3F membership and sent out invites to as many Southern fans as I was aware. I pondered a name for my con: AlaCon? DixieCon? But certainly NOT Mid-SouthCon. Dave Hulan

might have considered Huntsville as "midsouth" the spring before, but I didn't. Alabama, the Heart of Dixie, was nothing if not DEEP South! Deep South Con it would be.

The South needed an annual fan gathering. I figured anyone who showed up would make it a fun weekend and that I could keep such an annual gathering going for the foreseeable future. I thought back and unofficially made Dave's fan gathering the "First," and MY DSC was numbered "Two."

In spite of my feeble efforts at organization, 10 fans from 5 states enjoyed the hospitality of 2 rooms of the Vann Thomas Motel (still in business too) in Anniston in August of 1964.

It would be unfair to compare the DSCs of the 70's and 80's with those first few DSCs. It would be like comparing apples and potato chips. The attendees were few in number but the enjoyment factor was high!

But I digress. There was no beer because Calhoun County was "dry" at that time...we drank Cokes. I delighted in my first "con," urging the creation of a one-shot called CONGLOMERATION which ran in the September SFPA mailing, snapping a few photos, rapping comics with Rick Norwood, trading a

scarce hardbound LORD OF THE RINGS volume for a silver dagger with the brilliant teenager from Virginia, William (we called him Bill) Gibson, and barely realizing just how special was the warmth of wit of the late Lee Jacobs.

Lee J. was a West Coast BNF and never let on that "real" cons had beer instead of Cokes. Dick Ambrose and high school friends Terri Ange and John Hall were in and out. But most of all, the con was special because of Al Andrews.

My DSC 2 began with driving to Birmingham and transporting Al to Anniston. Lee J. should have blamed Al for the Cokes. Cramped in the front seat of my black VW Bug, he never uttered a word of discomfort, but I knew he was in constant pain.

That weekend, so long ago and just yesterday, is a blur of taking turns at my typer, working on an atrocious round-robin fan fic. Strangely, William Gibson didn't help with the writing, but did contribute hilarious cartoons to illustrate it!

The weekend was over all too quickly. On the way back to Birmingham as I drove him home, Al smiled that wonderful smile of his and joked that he could die happy now...he had finally been to a science fiction convention. As we drove,



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## Deep South Con

I told Al that with better planning and a year to work on it, Anniston could have a bigger and better DSC the next summer. While I was planning DSC 3, aloud, Al convinced me that Birmingham and a real hotel, like the Downtowner, would attract more attention and attendance. While we had had a good time, national fandom, he felt, would laugh at 10 or so fans gathering in one place for a weekend and calling itself a convention. The South deserved better for an annual event.

Nearly a year later, several weeks before the first DSC which would REALLY classify as a convention as we now know them, I thought about my good friend Al Andrews, a friend who was wasting away from muscular dystrophy, slowly but surely dying. Al was very ill in the months preceding the third DSC, held in Birmingham. With that in mind, I made a few phone calls, wrote a few letters and received nothing but positive feedback for an annual Southern Fan Award with Al as its first recipient. His peer group agreed that Alfred McCoy Andrews was a truly special man and had done as much as anyone in binding together the few and scattered Southern fans. Thus the Rebel

Award was born.

In spite of a year's planning, my scheme for having SF movies to show fell through. The first night of DSC 3 was a bit disorganized. Twenty or so fans showed up that weekend. We had a panel or two Saturday night, highlighted by the presentation of Al's Rebel. Lots of fannish goodwill was shared and the seeds which would result in DSC lasting 25 years were sown.

Lon Atkins' group from Chapel Hill North Carolina won the vote to hold the next DSC. He would move to Huntsville soon after and DSC 4 passed into his capable hands, returning the con to the Rocket City once again. Lon put on an even more organized and better attended con. Hearts were played for the first time--tradition in the making--and Dave Hulan received the well-deserved 2nd presentation of the Rebel.

The winds of change which blew like a tornado through the decade of the 60's carried me away to a draft-motivated enlistment with the U.S. Air Force in 1967. I maintained my membership in SFPA up until 1970, but I slowly lost contact with Southern fandom and then GAFIated.

Fans who had attended those first four DSCs carried on the tradition. The convention moved from city to city around

the South binding Southern fandom together, at least on an annual basis. The Phoenix Award for professional achievement joined the Rebel and Meade Frierson III founded the Southern Fandom Confederation as the decade of the 70's dawned. MYRIAD was created by Stven Carlberg as a 2nd successful Southern apa. Fan clubs sprang up in major cities. Southern fandom was alive and well and thriving in early 1981.

1981...the 100th mailing of the Southern Fandom Press Alliance was approaching. (Then) Editor, Guy H. Lillain III was attempting to contact some of the early members of that apa for the event. He phoned me one Sunday afternoon in Colorado Springs while I was at my radio job. Eleven years had elapsed. SFPA still lived! Deep South Cons were still being held and Southern fandom was alive and remembered its past. I was delighted and made plans for a vacation the summer of 1981 to attend DSC 19 in Birmingham. I checked into the DSC hotel late Thursday night. Next morning, I checked at the front desk: oldtime friend Lon Atkins was indeed registered. I called his room and we agreed to meet in the lobby. We hugged each other after all the years,

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## DeepSouthCon

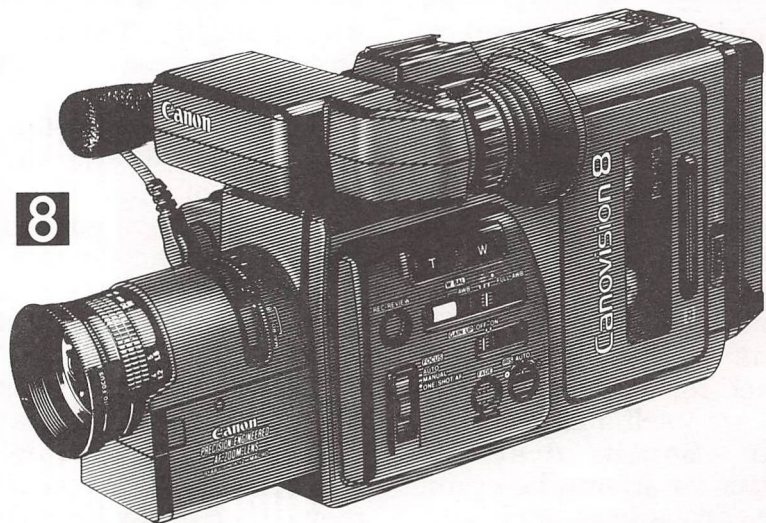
and then he introduced me to the lovely redhaired lady beside him. Her name was P.L. Caruthers. The three of us adjourned to the bar for a drink and for Lon and I to get reacquainted. Four months later, P.L. became my wife.

P.L. and I flew back from Colorado Springs for the next several DSCs and then moved back to Alabama six months before DSC 23. It was with much pride that I accepted a Rebel here in Huntsville at DSC two years ago. P.L. also received a Rebel for her own separate and distinct contributions to Southern Fandom. As you can see, DeepSouthCon is VERY special to me for very many reasons.

I expect to be nodding off in the consuite when I reach the ripe old age of 90, regaling neos with the tale of the first Hank Reinhardt Awakening Ceremony and the story of how Jerry Page picked up the reins after Lon and I moved away and held DSC 5 in Atlanta.

And so it goes. tradition. That's what DSCs are all about, handing down the history, beliefs, legends and customs from generation to generation of fans through word-of-mouth and practice so long as fandom shall continue in the South. Deep South Con--long may it reign!

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Hugh Cave

# A MAN CALLED CAVE

by Audrey Parente

Crawling forth, emerging as a phantom, from the depths of darkest known and unknown continents, came a man called Cave.

Hugh Barnett Cave began his career writing fantasy literature in the pulps. Nineteen years after his birth, he gripped the pages of many thrilling publications and spicy issues of the cheap paper magazines which filled the corner stands. This man romanced his words, dragged his characters through adventures, mysteries, horrors, and left his readers hanging in suspense through many a four-part tale. His first appearances may have been in BRIEF STORIES, just prior to the heyday of the glassy, weird menace pulps. With every known

literary device, using the best knowledge he possessed, and skillfully capturing a preponderance of youthful imagination in his work, the English-born lad contributed to the pages of ASTOUNDING, BLACK MASK, WEIRD TALES and DETECTIVE FICTION WEEKLY. Those are to name only a few of more than ninety pulps in which he appeared. More than eight hundred stories, crossing almost every genre in the old pulps with the possible exception of science fiction, belong to Hugh B. Cave, under his own or a handful of pen names including the name used by Cave alone, Justin Case.

The Eel, one of the popular private eye series characters of the pulp

era, who appeared in SPICY DETECTIVE, SPICY MYSTERY and SPICY ADVENTURE STORIES, came from the pen of Justin Case.

"Red River Roundup," "Lost Lode," "Ghosttown Gamble," and "Trouble Tamin' Tumbleweed" are among the many alliterated western story titles written by Hugh B. Cave..

Making it through the depression and being caught up in the thrill-seeking era which followed, all the time earning a living from the trade, Hugh B. Cave wrote for the pulps for more than twenty years. His stories include the 1977 World Fantasy winner, "Murgunstrumm," which was republished in a Karl Edward Wagner Carcase anthology, along with "The Prophecy," "Dead

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## Hugh Cave

Man's Belt," "Stragella," and twenty-two other pulp reprints.

Before the demise of the small magazines, Hugh decided to progress to the slicks. Such magazines as REDBOOK, SATURDAY EVENING POST, LADIES' HOME JOURNAL, WOMANS DAY and FAMILY CIRCLE printed serialized novels, novelettes and short stories (over three hundred fifty) by a more mature writer whose knowledge had grown with travel and experience.

The wisdom and worldliness began with Cave's assignments as a war correspondent, which took him, among other places, to a Borneo he had only imagined in his jungle adventure and weird pulp tales. The inclusion of reality in his writing brought him five successful hardcover books during the war years, some of which were reprinted during the 1980's. One of his most renowned, LONG WERE THE NIGHTS, is the story of the first PT boats at Guadalcanal.

When the war was over, Cave moved about on his own initiative, doing more books, to critical acclaim - one: HAITI: HIGH ROAD TO ADVENTURE, being labeled by critics as the "best report on voodoo in English." Novels and more books followed,

using sensational Haiti and Jamaica experiences as background. For five years Cave walked among the Haitians, getting to know the people and their customs. He was invited to participate in voodoo rituals to which no other white man had been a part. In Jamaica, Cave built a coffee plantation from 541 acres of mountain wilderness, gaining the respect and intimacy of the inhabitants. Hugh wrote fantasy literature about mambos and houngans, voodoo rituals, superstitions, and the political and religious impact of reality.

His short stories were rewritten for television and reprinted into the school textbooks of America, of which he became a naturalized citizen.

Probably Cave's most popular short story is "The Mission," which was published in the SATURDAY EVENING POST in the early 1950's, and put out as a hardcover by Doubleday. "The Mission" has been reprinted in school books, rewritten by playwright Al Capa as a television script and translated into other languages. Fan mail generated by "The Mission" still continues; the latest letter appears in the February 1987 issue of the POST.

An incredibly popular

short-short story, "Two Were Left," from AMERICAN MAGAZINE has received more than eighty reprints.

During the 1980's, Cave has had four successful fantasy novels: THE DEAD, THE NEBULON HORROR, THE EVIL, and SHADES OF EVIL.

Cave fans will not be disappointed. Cave continues writing short stories, often in the weird fantasy genre and promoting the small press industry, along with new novels in the works. Among his recent bibliographical additions are fiction and nonfiction pieces in Robert Price's SHUDDER STORIES, RISQUE STORIES and CRYPT OF CTHULHU, England's award-winning publication edited by Stephen Jones, FANTASY TALES, Stuart Schiff's award-winning WHISPERS, and Raymond Alexander's Canadian publication, BORDERLAND DARK FANTASY. THE NEW BLACK MASK, published quarterly by Harcourt Brace Jovanovich, holds a new Cave collection of reprints.

Writing at a computer in a sunlit work room in an unpretentious Florida home, continuing to haunt the literary atmosphere, from the depths of his knowledge, with love for his art is a man called Cave.

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THURSDAY

12:00n	Hospitality Rooms Open	Cabana Wing
12:00n	Gaming Area Opens	Pathfinder Room
1:00pm	Art Show Check In	Columbia Room
2:00pm	Dealer Check In	Salons D, E, F
2:00pm	Video Room Opens	Discovery Room
3:00pm	Art Show Opens	Columbia Room
4:00pm	Dealers Area Opens	Salons D, E, F
7:00pm	Opening Ceremonies	Salons A & B
7:30pm	DSC By-Laws Business Meeting	Salon C
8:00pm	Why I Come To Conventions and What I Dislike About Them Gene Wolfe (Mod), Orson Scott Card, Charles L. Grant, Rickey Sheppard, Eva Whitley	Salons A & B
8:00pm	Dealers Area Closes	Salons D, E, F
9:00pm	Art Show Closes	Columbia Room
9:00pm	Slides of Past DeepSouthCons---J. R. Madden	Salon C
9:00pm	Meet The Pros Party	Room 706

FRIDAY

10:00am	Art Show Opens	Columbia Room
11:00am	Dealer Area Opens	Salons D, E, F
11:00am	Reading---Orson Scott Card	Salons A & B
11:00am	DSC By-Laws Business Meeting	Salon C
12:00n	How I Would Improve the Prozine Michael Banks (Mod), Orson Scott Card, R. A. Lafferty, Gene Wolfe	Salons A & B
1:00pm	Religion and SF Orson Scott Card (Mod), Hugh B. Cave, Robert R. McCammon, Somtow Sucharitkul, Wilson Tucker, Gene Wolfe	Salons A & B
1:00pm	Why Women Read SF Betty King (Mod), Elaine Hinman, Penny Frierson, Wendy Webb Frances Wellman, Eva Whitley, Anna Zahn	Salon C
2:00pm	The Future of Small Press Publishing Robert Weinberg (Mod), Jeff Conner, Sheldon Jaffery, Greg Ketter, Audrey Parente, Karl Edward Wagner	Salons A & B
2:00pm	Making The Transition To Professional Artist Phil Foglio(Mod), Doug Chaffee, J. K. Potter, Kevin Ward	Salon C
3:00pm	Editing Horror Fiction Melissa Ann Singer (Mod), Charles L. Grant, Kirby McCauley, Gerald W. Page, Douglas Winter	Salons A & B
3:00pm	The Hugo Process Timothy Zahn (Mod), Orson Scott Card, Phil Foglio, Richard Gilliam, John Guidry, Wilson Tucker	Salon C
4:00pm	Adapting Fiction Into Film Algis Budrys (Mod), Robert Bloch, Dennis Etchison, Robert R. McCammon, Paul Sammon, Somtow Sucharitkul	Salons A & B
4:00pm	Slides of the Early Days of Fandom---Julius Schwartz	Salon C
5:00pm	Series and Sequels---Why They Remain Popular Jack Chalker (Mod), Sharon Ahern, Andrew J. Offutt John Maddox Roberts, Karl Edward Wagner	Salons A & B
5:30pm	Slides of Covers From The Horror Pulp---Robert Weinberg	Salon C
6:00pm	The Challenge of World Underpopulation Gene Wolfe (Mod), Jerry Ahern, Michael Banks, Andrew J. Offutt, Somtow Sucharitkul, Sharon Webb	Salons A & B
6:00pm	Reading---Algis Budrys	Challenger Room
6:00pm	Dealers Area Closes	Salons D, E, F
7:00pm	Veterans of DeepSouthCons Larry Montgomery (Mod), Meade Frierson, John Guidry, Gerald W. Page, Hank Reinhardt	Salons A & B
7:00pm	Rocketry and Space Exploration---The Past and the Future Georg von Tiesenhausen	Salon C

	<b>FRIDAY</b>	
7:00pm	Gene Reed Interviews Julius Schwartz	Challenger Room
8:00pm	Criticism of the Critics, Revisited Jack Chalker (Mod), Algis Budrys, Orson Scott Card, Gene Wolfe	Salon A & B
8:00pm	Reading---Ramsey Campbell	Challenger Room
9:00pm	Writing Horror Ficiton Charles L. Grant (Mod), Robert Bloch, Ramsey Campbell, Hugh B. Cave, Dennis Etchison, Robert R. McCammon	Salon A & B
9:00pm	Reading---Timothy Zahn	Challenger Room
9:00pm	Art Show Closes	Columbia Room
10:00pm	Filksinging	Challenger Room
10:30pm	Dance, Dance, Dance	Salons A, B, C
	<b>SATURDAY</b>	
9:30am	The European Space Agency---Volker Roth	Challenger Room
10:00am	Art Show Opens	Columbia Room
10:30am	Site Selection for 1988 DSC---Presentations and Voting	Salons A & B
10:30am	ROBOCOP---Orion Pictures Preview---Paul Sammon	Salon C
10:30am	Habitation in Space---Joe Hale (Mod), Ed Singer, Gordon Woodcock	Challenger Room
11:00am	Dealers Area Opens	Salons D, E, F
12:00n	Advice to Beginning Writers---Algis Budrys/Writers of the Future	Salons A & B
12:00n	The Next Twenty Years in Space James R. Thompson---Director of the Marshall Space Flight Center	Salon C
12:00n	Reading---Dennis Etchison	Challenger Room
1:00pm	Artificial Intellegence Sharon Webb (Mod), Cathy Cochran, Charles Grazioli, Allen Storey	Challenger Room
2:00pm	Robotics---Carl Konkel(Mod), Charles Grazioli	Challenger Room
2:00pm	Banquet---Buffet---\$15.00 per person Guest Speeches following the meal---Open attendance	Salons A, B, C
3:00pm	Future Space Transportation Designs---Dan DeLong	Salons A, B, C
4:00pm	Famous Fannish Professions Richard Gilliam (Mod), Susan Barrows, Maurine Dorris, Ricia Mainhardt, Laura Rayfield, Hank Reinhardt	Challenger Room
5:00pm	Robert Bloch and Andre Norton	Salons A,B,C
5:00pm	Reading---Jack Chalker	Challenger Room
5:00pm	Art Show Closes	Columbia Room
6:00pm	Dealers Area Closes	Salons D, E, F
6:00pm	FROM PARTS UNKNOWN---The First Comic Wrestling Horror Novel A Reading by Charles L. Grant and Douglas Winter	Challenger Room
6:30pm	Art Auction---Jack Chalker, Phil Foglio, & Rusty Hevelin	Salons A, B, C
7:00pm	Reading---Andrew J. Offutt	Challenger Room
8:30pm	Masquerade---Charles L. Grant, MC---Intermission will include the announcement of the Rebel, Phoenix, and other convention awards	Salons A, B, C
10:00pm	Filksinging	Challenger Room
11:30pm	Dance, Dance, Dance---time approxiamate	Salons A, B, C
	<b>SUNDAY</b>	
9:30am	SFC Meeting	Tent
10:00am	Site Selection for 1989 DSC---Presentations and Voting	Tent
10:00am	Art Show Opens	Columbia Room
10:00am	SPWAO Meeting---Audrey Parente	Challenger Room
11:00am	Dealers Area Opens	Salons D, E, F
11:00am	Beer, Babysitting, Smoking, and Weapons---What Cons Should Do Patrick Molloy (Mod), Tim Bolgeo, Sue Francis, Ken Moore, Sue Phillips, Hank Reinhardt	Challenger Room
11:00am	Secular Humanist Revival---Orson Scott Card	Tent
12:00n	Art Show Closes	Columbia Room
3:00pm	Dealers Area Closes	Salons D, E, F
3:00pm	Gaming Area Closes	Pathfinder Room
4:00pm	Video Room Closes	Discovery Room

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## Huntsville Cons

# A HISTORY OF CONVENTIONS in Huntsville

by Patrick Molloy

When the first science fiction convention was held in Huntsville in 1963, this writer was a four year old kid living in New Jersey, who didn't know what science fiction was, let alone SF fandom. That was what has come to be regarded as the first DeepSouthCon, although chairman David Hulan called it MidSouthCon. A grand total of five people attended this gathering that was held at Dave Hulan's residence. This was followed three years later by DeepSouthCon IV, chaired by Lon Atkins. An excellent narrative of these and other early DSC's is given by Larry Montgomery elsewhere in this program book.

The modern era of Huntsville fandom had as its catalyst Andy Purcell's MidSouthCon in 1980.

Andy lived in Tennessee and Huntsville was the closest town of any size, while the tie-in with the space program seemed to be a natural for an SF con. Although primarily an out-of-town effort, it served as a gathering point for local fans to find each other. I was temporarily living in Huntsville at that time while holding down a summer job at NASA's Marshall Flight Center, so I was able to attend.

A sign-up sheet was posted in the con suite for persons interested in forming a local SF club. I signed it, but left town to return to school before anything could be done about it. Soon afterwards, however, the North Alabama Science Fiction Association was formed. The charter members of the club were primarily

those local fans who had attended MidSouthCon. NASFA soon grew, however, as other local fans found out about the club.

As is inevitable in any newly-formed SF club, thoughts soon turned towards starting a regular convention. It was wisely decided to start off small, and so plans were laid for a relaxicon to be called ZerCon (short for ZeroCon), to be held in late 1981 at the Kings Inn (now the Regis Inn). With no guest of honor and little advertising, the con was intended as more of a party, and served as a means for NASFA to get it's collective feet wet, so to speak, when it came to running cons.

Even before ZerCon was held, NASFA was looking ahead to its first "real" con. With the success of



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## Huntsville Cons

ZerCon, plans moved forward for the first Con\*Stellation, to be held in July of 1982 at the Sheraton, location of Andy's MidSouthCon. By sheer coincidence, only a short time after Con\*Stellation I was announced, Baltimore won its 1983 WorldCon bid and announced their name would be Constellation. After considering a name change, NASFA decided to stay with it, since the World-Con name would be relatively short-lived, while plans were for Huntsville's Con\*Stellation to be an annual con.

I moved back to Huntsville in June, this time permanently, having finally completed my education and gotten a real job at NASA. I immediately became active in NASFA and the planning of C-I. At the convention itself, I ran the Dealer's Room, with the help of Bowling Green fan Rickey Sheppard. Cochairmen Mike Kennedy and Mark Paulk did an outstanding job of keeping things running smoothly, while managing to keep their sanity at the same time.

At this point, Con\*Stellation was still trying to find the right dates and NASFA decided to try late March of 1983 for Con\*Stellation II. Sunn Hayward and Mike Kennedy were tapped for co-chairs, and pulled off

another successful convention. I had the task of security, and was involved in a rather strange incident in which a group of folks tried to smuggle a car trunk load of beer from the con suite a few cans at a time. I won't go into the details here; looking back it seems humorous now, but it certainly wasn't at the time. C-II also saw the first appearance of an ad promoting an idea of a Huntsville in '87 DSC bid.

Although C-II was a success, the dates still didn't seem to be working out well. After much consideration, the Con\*Stellation III committee finally came up with what is hopefully a permanent date: October, and plans are for it to remain so.

This left NASFA with an interesting situation. With C-II in March of 1983 and C-III in October of 1984, there was a 19-month gap between Huntsville conventions. What to do with all that time? Mike Kennedy came up with the idea of hosting a relaxicon. We were then faced with the question of what to call it. Since it was between C-II and C-III, Con\*Stellation 2.5 was suggested. "No!" said Nelda, "what about 'II.V'?" It was perfect. As to the nickname, well, Ursa Major had already been chosen for C-III, so what else could we call it but Ursa Minor? The

puns were getting mighty thick about this time.

Con\*Stellation II.V was more in the spirit of the original ZerCon -- no guest of honor, not a lot of advertising, just a nice fannish party. There was a con suite and video room and little else. Rickey Sheppard huckstered from his room, and Mike Griffin from his van. Otherwise, it was just a weekend-long party. Membership rates were nominal, and NASFA members got in for free!

Between C-II.V and C-III, an event happened that would change the course of fannish history in Huntsville. Plans were still in the formative stages for the Huntsville in '87 DSC bid, when it was learned that the only announced bid for DSC 23 intended to place it the same weekend as Con\*Stellation IV. We had three choices: move our convention, compete with DSC, or launch an alternative bid for the same year. After much discussion and soul-searching, it was decided to bid. After an amazingly short campaign of only a few weeks, Huntsville came out the victor, and found itself hosting its first DeepSouthCon since 1966. More about that later.

After recovering from our collective shock, we went through with C-III. Due to heavier advertising and increased exposure

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## Huntsville Cons

from our DSC victory, the attendance at C-III increased to the point where the Sheraton was becoming too small to host the convention. Nonetheless, co-chairs Nelda Kennedy and Mark Paulk ran the largest and most successful Huntsville convention up until that point.

June of 1985 brought DeepSouthCon 23. It was apparent that the Sheraton would not be large enough to hold the con. The next best choice was the Carriage Inn. Even that would prove to be too small, forcing us to put the gaming room and several sleeping rooms across the street at the Holiday Inn.

A great many people contributed to the success of DSC 23; space does not permit me to list them all. There were two new NASFA members, however, who served as our head gofers, by the name of Eddie Patterson and Mike Ray that I would like to single out. They worked about as hard as I've ever seen anybody work at a convention, and always kept a cheerful attitude.

The attendance was the largest of any Huntsville convention to date. The committee alone broke the Huntsville Deep-SouthCon attendance record! The guest lineup was one of the most prestigious ever in Huntsville, and the list of

other professionals attending was certainly the longest we had ever arranged. Mary Axford and Richard Gilliam did an outstanding job in co-chairing what turned out to be the largest Deep-SouthCon ever to that date.

The Sunday morning business meeting will probably best be remembered for Rickey Sheppard's infamous Wigwam Village DSC bid. Those who were there witnessed one of the most delightfully humorous hoax bid presentations ever created.

Quite some time before DSC 23, NASFA decided that Con\*Stellation would remain a separate convention, but that Con\*Stellation IV would be a semi-relaxicon, so we wouldn't have to run two major conventions in one year. C-IV had only one guest, but most of the usual trappings on a convention -- huckster room, art show, gaming, videos, con suite, and even a little programming. Howard Camp and myself served as co-chairs, and I must say that with Howard and the support of the rest of the committee, it was one of the smoothest running conventions I have ever been involved in. One of the few glitches occurred when Bob Tucker's plane got delayed, causing him to miss his connection to Huntsville. Thus, at

opening ceremonies Howard and I had the pleasure of introducing an empty chair representing Bob. Fortunately, Bob made it in later that evening, although his luggage did not catch up with him until late that night.

Between C-IV and C-V, we successfully completed our bid campaign for DSC 25. We were unopposed save for a semi-hoax bid from (southern) Canada. But before we could turn our full attention to DSC 25, we had one more Con\*Stellation to run.

Con\*Stellation V represented another turning point for Huntsville conventions. As previously mentioned, C-III had gotten a bit too large for the Sheraton. It was apparent that C-V would have to find a larger facility. It was decided to place C-V at the Hilton, and DSC 25 at the new Marriott, the idea being to see which worked out the best and make it our permanent home.

The Hilton worked out beautifully as a convention hotel. The meeting space was adequate, and most people seemed to enjoy the hotel quite a bit. The guest lineup was fantastic, including Orson Scott Card and his now famous Secular Humanist Revival; and Marta Randall, who was our original MC for DSC 23,

## Huntsville Cons

but had to cancel because her child was due close to the con. We were glad she could make it to Huntsville this time around. Rookie co-chairs Rich Garber and Glenn Valentine joined forces to run a very popular and enjoyable con.

And so that brings us to

DSC 25. Time will tell how fans will remember this convention, We have high hopes for it, with our guest lineup and programming schedule being even more dynamic than DSC 23's.

And what about the future? Plans are already underway for Con\*Stel-

lation VI. As with C-IV, we plan a semi-relaxicon with only one guest. This time it will be held in the new Holiday Inn -- Research Park, which is just about the right size for a relaxicon. It should be a fun and enjoyable weekend for all -- I hope you can make it.

Name	Date	Facility	#	Con Chair	Guests
DeepSouthCon 1 (MidSouthCon)	1963		5	David Hulan	
DeepSouthCon 4 MidSouthCon	1966 June 20-22, 1980	Sheraton	20 300?	Lon Atkins Andy Purcell	Fred Pohl (GoH), Kelly Freas (MC), Wilson Tucker (Fan GoH)
ZerCon	December, 1981	Kings Inn	65	Rhett Mitchell	
Con*Stellation I (Taurus)	July 16-18, 1982	Sheraton	207	Mike Kennedy & Mark Paulk	Phyllis Eisenstein (GoH), Andrew J. Offutt (MC), Ken & Lou Moore (Fan GoH)
Con*Stellation II (Gemini)	March 25-27, 1983	Sheraton	275	Sunn Hayward & Mike Kennedy	Joe & Jack Haldeman (GoH), Kelly Freas (MC), Kevin Ward (Artist GoH), Charlie Williams (Fan GoH)
Con*Stellation II.V (Ursa Minor)	December 10-11, 1983	Sheraton	75	Mike Kennedy & Nelda Kennedy	
Con*Stellation III (Ursa Major)	October 19-21, 1984	Sheraton	440	Nelda Kennedy & Mark Paulk	Gordon R. Dickson (GoH), Kelly Freas (MC), Mark Maxwell (Artist GoH), Maurine Dorris & Tim Bolgeo (Fan GoH)
DeepSouthCon 23	June 21-23, 1985	Carriage Inn	822	Mary Axford & Richard Gilliam	Marion Zimmer Bradley (GoH), Algis Budrys (MC), Barclay Shaw (Artist GoH), Bob Sampson (Fan GoH)
Con*Stellation IV (Aquarius)	October 11-13, 1985	Sheraton	302	Howard Camp & Patrick Molloy	Wilson Tucker (GoH)
Con*Stellation V (Andromeda)	October 24-26, 1986	Hilton	425	Rich Garber & Glenn Valentine	Orson Scott Card (GoH), Marta Randall (MC), Ron Lindahn & Val Lakey Lindahn (Artist GoH), Rusty Hevelin (Fan GoH)
DeepSouthCon 25	June 11-14, 1987	Marriott	- - -	Richard Gilliam & Patrick Molloy	Robert Bloch (GoH), Hugh B. Cave (Special Guest), Ramsey Campbell (MC), Phil Foglio (Artist GoH)
Con*Stellation VI (Lyra)	October 9-11, 1987	Holiday Inn Research Park	- - -	Sunn Hayward & Mike Stone	Julius Schwartz (GoH)

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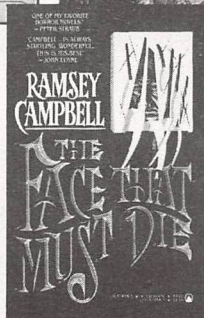
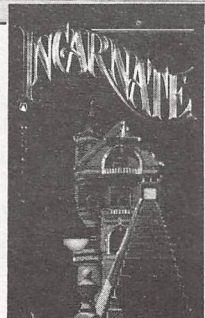
Ramsey Campbell

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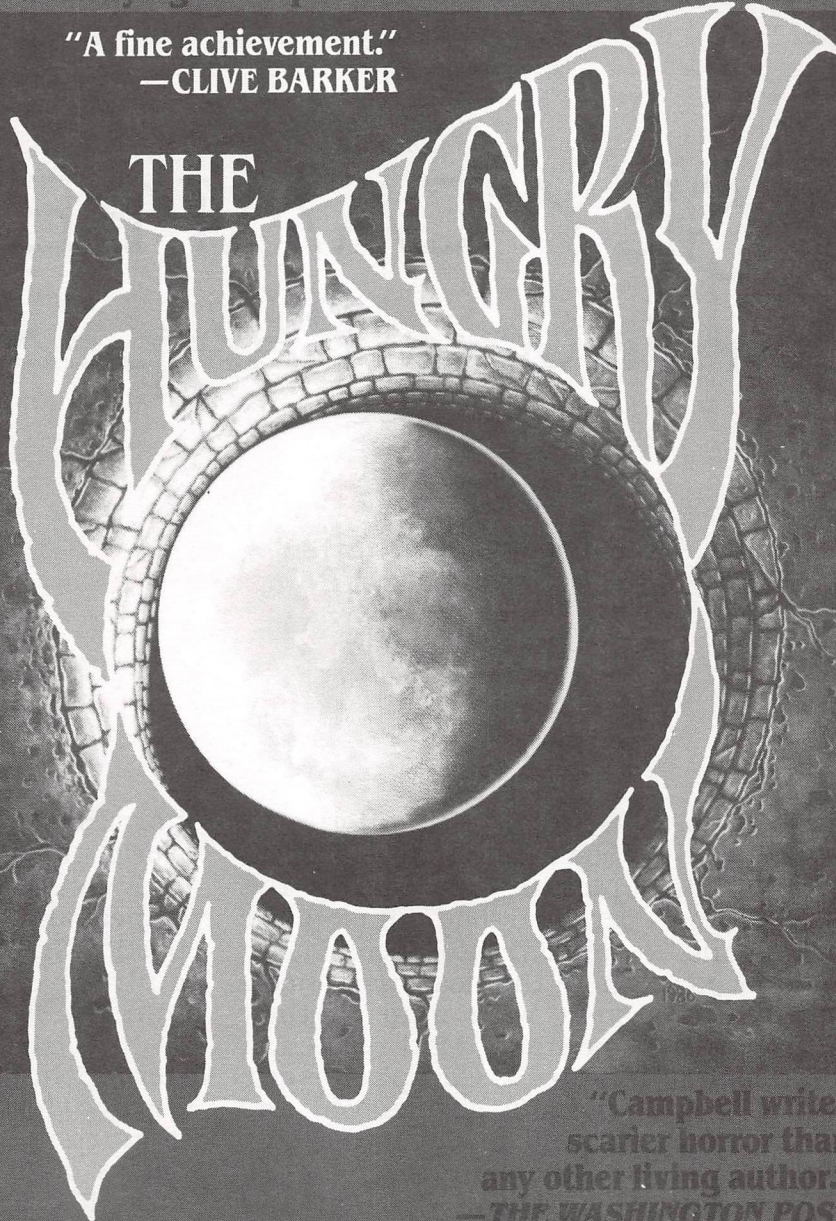
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Ramsey Campbell

# RAMSEY CAMPBELL, A Continuing Perspective

by J.K. Potter

Ramsey Campbell was walking hand-in-hand with his young son Matt down Federal Hill in Providence, Rhode Island, the old stomping grounds of H.P. Lovecraft and Edgar Allan Poe. Beneath the intersecting streets at the bottom of the hill runs one of several murky, trash-strewn canals visible from the roadway. As they passed the metal railing, Matt looked inquisitively through the interstices at the dark water below.

Suddenly, to afford the boy a better view, Ramsey picked him up by the arms, stood him on the rail and said, "Look Matty, here the dead rise once a year with mud in their mouths!" Matt reacted in typical Campbelleque fashion, goggle-eyed and grinning, just like a chip off the old block.

Ramsey Campbell is a very unusual human being, even for a professional adjective adjuster specializing in the bizarre and the

horrific. To see the world through Ramsey's eyes can be both jarringly unpeasant or piquantly poetic. Ramsey creates a multi-level reality, its thin layers always shifting, filtering our perceptions and the characters of his characters. These characters often project their fears like we so often do in life. The broken body of a dead house pet becomes a crumpled newspaper when we get close enough to see what

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## Ramsey Campbell

it really is. The stark outline of a branch outside the window appears to be a jagged crack in reality. But only for a moment, caught in the periphery of vision, does the image project itself from the subconscious.

In this manner, Campbell's characters are always questioning themselves. Is that a three-headed dog writhing in the shadows? No, the three-headed dog suddenly disentangles itself becoming, quite rationally, three dogs fighting over the same scraps. All this primes us for the real horror which is often described with an economical prose style that probes the reader's mind like an icpick. For example: "Its eyes, sooty unequal blotches, shifted lethargically; jagged teeth lengthened and dissolved in the tattered smile." The reader here is invited to compose the image in his or her mind. "A face peered out of the hood in the mirror, like a charred turnip carved with a rigid grin." You can bring every movie monster of the last twenty years into my nightmares but please keep that charred turnip with its rigid grin from the short story "The Chimney" away from me. I will wet the bed.

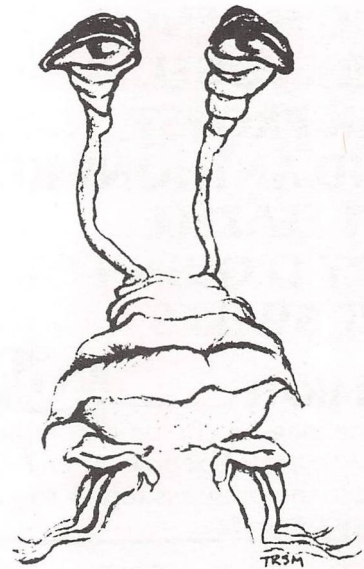
Ramsey is known as an accomplished orator. In fact his business card,

which incidentally is printed on psychedelic 3-D plastic, has a picture of a microphone and reads *Ramsey Campbell: Author and Broadcaster*. One of my fondest memories is of a private late night taping of a reading of the story "Cold Print." During the reading, his voice became low and mellifluous, hypnotizing the few people that were there. The street sounds and sirens outside the hotel seemed to synchronistically accent the wierdest scenes in the story. It was the only reading I have ever attended where I felt a genuine thrill.

For a man who claims to have written only one poem in his life, Ramsey certainly seems to have the soul of a poet. One of the main reasons I like Ramsey's work is because of the words he chooses. Ramsey has displayed a knowledge of human nature which leads me to believe that he is indeed a sly observer. He knows which words make us cringe and he knows how to orchestrate them so they resound in our minds like chords. Everything is described in human terms. A man's sandals flop underfoot on the floorboards, like loose tongues. The seats in an old abandoned cinema are compared to broken teeth. A girl viciously cracks a hard-boiled egg

as though it were a tiny cranium. A partially carved figure has stumps of branches protruding from its faceless head like boils.

Of course all this hardly describes the versatility with which Ramsey handles the horrific whether it be illumed, or in shadow, or purely psychological. From the gritty realism of *The Face That Must Die* to the surreal absurdities of *The Hungry Moon*, his horror fiction has run the gamut. His fans have watched prose style evolve through Lovecraftian and psychedelic phases to its present incarnation. Ramsey continues to change, to evolve, his perspective changing with age. His fans never quite know what to expect next and I for one like it that way.



# THE THIRTEENTH ANNUAL



# ATLANTA FANTASY FAIR

JULY 31st - AUGUST 2nd, 1987

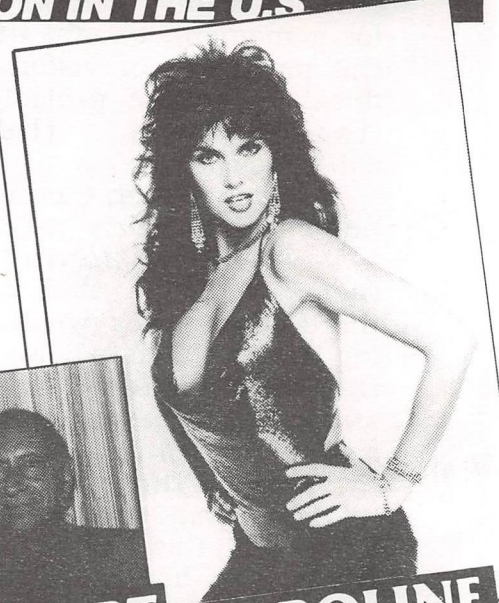
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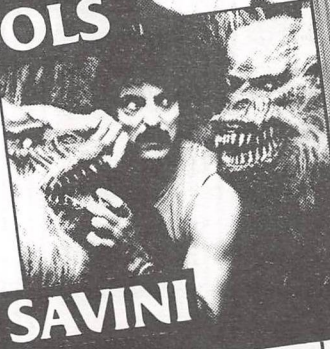
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- WALT SIMONSON
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- DAVID ADAIR
- WILLIAM MESSNER-LOEBS
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- BILL SIENKIEWICZ
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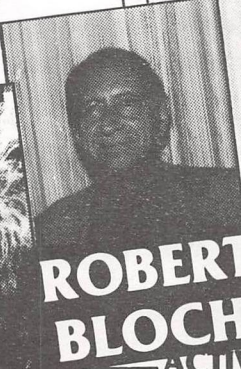
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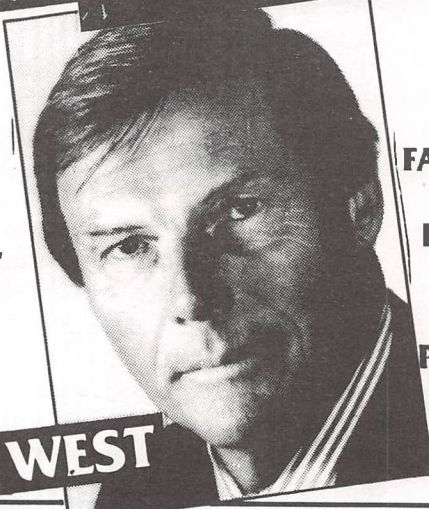
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Part of the magnificent Omni complex, a futuristic, climate-controlled mini-city, the Omni offers a special rate of just \$65 (til 7-9) for 1-4 people. After 7-9 reservations are accepted on a space available basis. Use the special reservation card in the progress report to get this rate.

**MEMBERSHIP**

Includes all activities. 3-day memberships are \$27 to 6/30. At the door, 3-day memberships are \$30 and 2-day Saturday/Sunday memberships are \$20. 1-day memberships are sold on Sunday only for \$10. To order, or for a free 16-page progress report, write to THE ATLANTA FANTASY FAIR, 482 Gardner Road, Dept. D, Stockbridge, GA 30281. 24-Hour Phone (404) 662-6850.



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## ART SHOW and AUCTION

The Art Show will be open to the public from 3pm to 9pm Thursday; 10am to 9pm Friday; 10am to 5pm Saturday; and from 10am to noon on Sunday. No food, drink, smoking, packages or picture-taking will be permitted in the art show.

A piece cannot be bought for immediate purchase after a bid is placed on it. It will take

two (2) bids to send a piece of art to auction, which will be held Saturday evening at 6pm; artwork with only one bid at the time of the auction will be considered sold for that bid. Art will be available Sunday at an after-auction price, unless the artist has specified otherwise.

Awards to professional and amateur artists in science fiction and fan-

tasy categories will be awarded by a panel selected by the Art Show Staff. A Best of Show Award will be chosen by the convention attendees. Ballots for this award will be available at the control desk and must be turned in by 4pm on Saturday. We plan to announce the winners at the Art Auction. *Mark Paulk*

### IN A PINCH FOR GOOD BOOKS?



Most bookstore chains offer a good selection of mass market books. But only a few stores handle all the new SF-Fantasy paperbacks, and none of them carry all the new hardcovers available. And, for laughs, try asking about limited edition books or fanzines.

Our monthly mail-order catalog lists nearly everything new in the SF, Fantasy and Horror fields. We stock all new releases from Scream Press, Dark Harvest, Phantasia Press, Donald Grant, Arkham House and other small press publishers. We handle a full line of fanzines ranging from Castle Rock to Crypt of Cthulhu. And we offer a varied selection of British books and fan publications as well.

Did your local bookstore offer the deluxe, limited, illustrated hardcover, "TWILIGHT EYES" by Dean Koontz; or the hardcover anthology "NIGHT VISIONS 3" with Clive Barker's new short novel, "The Hellbound Heart"? If not, you should be getting our catalog. And, unlike most other SF Stores, mail order is not a sideline to our regular business. We deal exclusively through the mail and offer fast, friendly, reliable service.

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## SITE SELECTION

Two year site rotation was approved by the business meeting at DSC 24 in Louisville last year. In order to implement this, we will be holding site selection for both 1988 and 1989 this year, similar to the way Worldcon held site selection for both '88 and '89

at ConFederation.

The vote for DSC 26 will be held on Saturday morning and the vote for DSC 27 will be held on Sunday morning. After a presentation by each bid and time for questions and answers, voting will take place on pre-printed ballots, which will have

the bids listed, plus space for write-in votes. Prospective bids must register with one of the con chairs by 6pm of the evening prior to the day the vote is to be taken in order to appear on the ballot. *Pat Molloy*

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## GAMING TOURNAMENTS

All gaming, except PINNACLE, will take place in the ENTERPRISE and PATHFINDER rooms. Game schedules and sign-up sheets will be located in those rooms and several prizes will be offered.

**THERE WILL BE NO BEER OR SMOKING IN ANY OF THE GAMING ROOMS.**

Steve Jackson Games will be sponsoring **GURPS, ILLUMINATI & CAR WARS**; Task Force Games is sponsoring **STAR FLEET BATTLES**; TEVEX is sponsoring **DIPLOMACY**; RPGA is sponsoring **AD&D**; FASA is sponsoring **BATTLE TECH** and **STAR TREK** (DSC 25 has an original module to be played). Games Workshop will sponsor the **TALISMAN** Tournament.

Most games will start at

9am and 1, 5, and 9pm daily. Thursday Tournaments begin at 9pm. Tournament final rounds will be played on Sunday morning.

Many thanks to the Dragon Alliance of Gamers and Roleplayers (D.A.G.R.) for lining up most of the gamemasters for DSC 25. For more information on D.A.G.R., contact (voice) Darin Briskman at 404-676-0809 or dial up THE DRAGON BBS, 404-294-4510 on IBM AT, 300-1200-2400 BAUD.

**PINNACLE TOURNAMENT:** The Magnolia Game Company is offering cash prizes to the winners of the PINNACLE TOURNAMENT (exact amounts will depend upon participation). Friday evening and Saturday will see several rounds of play. Look for

Jim Albea's PINNACLE TOURNAMENT ROOM near the Con Suite for more information.

**HEARTS TOURNAMENT:** The **HEARTS CHAMPION OF THE KNOWN UNIVERSE** will be determined at this silver anniversary of DEEP SOUTH CON. We have reserved a table full time in the ENTERPRISE ROOM for HEARTS playing. Rules, schedules and sign-up sheets will be posted there. Playing will begin on Thursday afternoon with the first 4 players to arrive and sign-up will be closed Friday at 10pm. The winner's trophy will be presented at the Awards Ceremony on Saturday immediately following the Masquerade. *Mike Stone.*

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Phil Foglio

# PHIL FOGLIO

by John J. Buckley, Jr.

During this weekend some of you people are going to be in for a treat, you're going to meet Phil Foglio. Despite the rumors you will find a man who is funny, gifted, clever, and just plain interesting to be around. Anybody who gets to meet Phil this weekend should consider themselves lucky.

Then there will be those of you who are going to be real lucky, you will get a chance to get to know Phil Foglio. You will have a glimpse of Phil the way I see him. You will see a man who is warm, caring and friendly. Phil is what I call a "Nice Guy." You might think the phrase "Nice Guy" is trite. It isn't. As I grow older I am coming to realize how

few "Nice Guys" there are. Please believe me when I say Phil Foglio is one of them.

I remember the first time I met Phil, it was October of 1975. I had gone to the Art Institute of Chicago to see a Chuck Jones film festival with a good friend, Doug Rice. Doug told me that a new friend of his was going to meet us at the festival. He said he was an artist and a real funny guy. While waiting in the lobby for Phil I spotted a weird-looking guy in a derby walking into the building. I was about to turn to Doug and make a remark about the oddball when the oddball yelled out, "Hi, Doug."

Phil then walked over to us and I was introduced to him. I marveled

at his New York accent and the collection of cartoons he had brought with him. All of them had only three fingers and they looked like they were all sort of melting. But Doug had been right about Phil being funny. He was and still is. We hit it off then and despite all sorts of things have remained friends.

The Phil I met was the Phil before the two Hugos, the book covers, the comic books and the graphic novels. Phil is considered a success now and rightly so. But Phil is pretty much the same person I met eleven and a half years ago. He has changed some, we all do, but he still remains a "Nice Guy." As a friend of mine he has always been a help to me and a

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## Phil Foglio

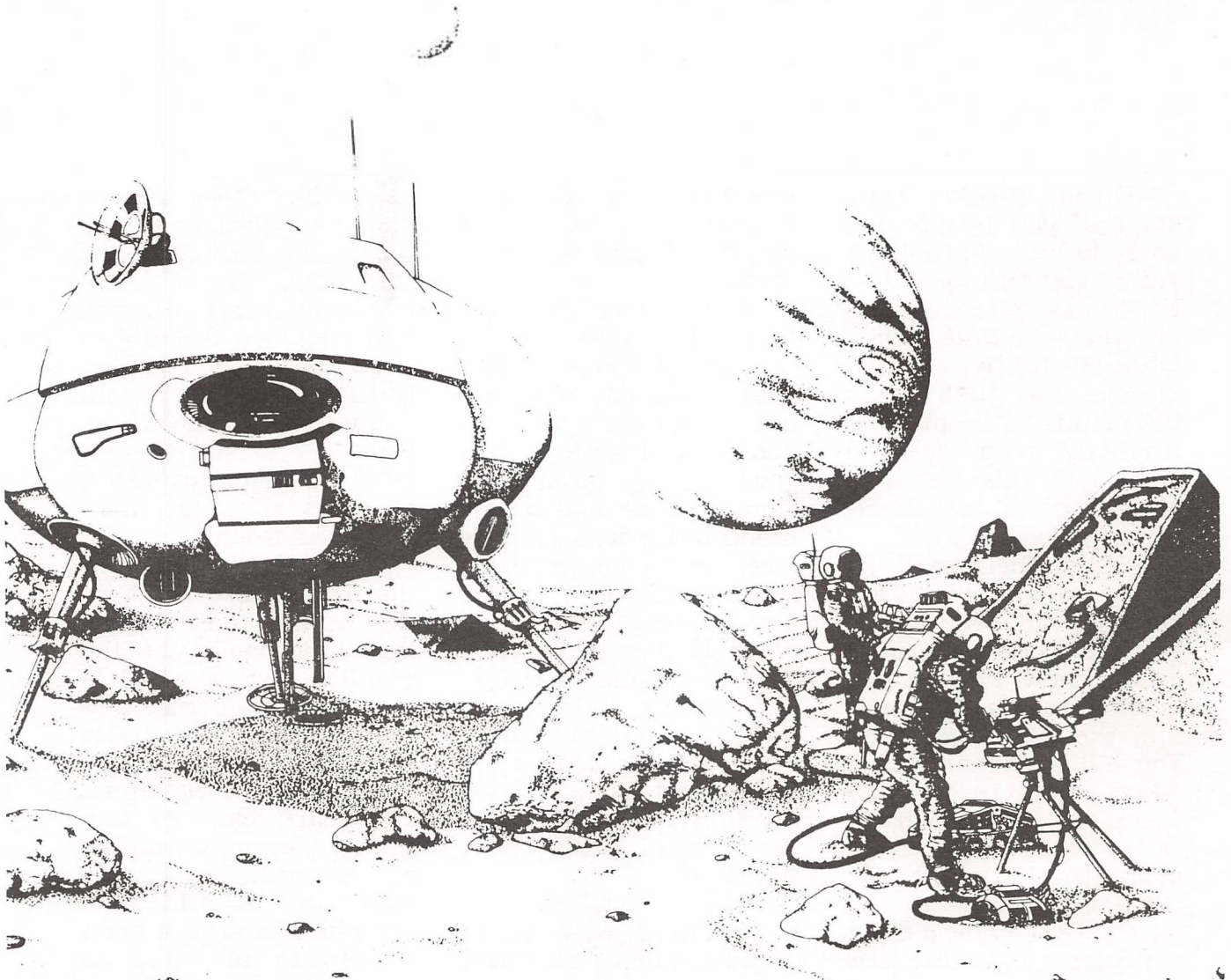
comfort, always ready to forgive me when I get a bad case of the "Stupids." I am very glad to have Phil as a friend and very fortunate.

I recently discovered that being a friend of Phil Foglio's can make you famous. While at a con several years ago, Phil showed me a new cartoon strip idea of his. When I saw the main

noticed that he had a big mustache, a large bulky body and a hang-dog look about him. Oh no, it was me. Phil had turned me into a cartoon character. I was pleased, no doubt about that. But everytime I go to a con, two or three times somebody will walk up to me and say, "Anybody ever tell you you look like Buck-Godot?"

I then glare at them and reply, "No, you got it wrong. Buck-Godot looks like me." So much for fame.

I'm sure you're going to like Phil. Please take the time to at least meet him, it will be worth your time. But if you can get to know Phil, I promise you, it will be worth your while. It's always good to meet a truly "Nice Guy."



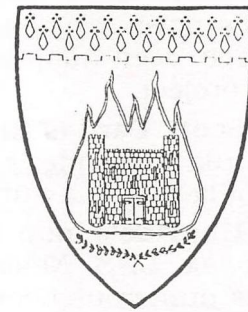
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# SOCIETY FOR CREATIVE ANACHRONISM

The newly formed Huntsville S.C.A. chapter, the Shire of An Teine Dun, will hold an exhibition on Friday, June 12, around the pool area at 2pm. The S.C.A. is a non-profit, educational organization whose purpose is the recreation, study and preservation of the arts, crafts and social customs of the period from 600 AD to 1600 AD. Members enjoy life as it should

have been in the Middle Ages without the famine, pestilence, and other unpleasant aspects of medieval life. While their recreation of martial arts and costuming are the most attention-getting aspects of the S.C.A., members also pursue interests including metal working, cooking, calligraphy, painting, music, needlework, herbology, jeweler's arts, woodwork-

ing, heraldry, dancing, poetry and weaving. For more information call Ed Broyles at 539-4633.



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## VIDEO PROGRAM

Beginning at 2pm on Thursday afternoon, the DSC Video Program will be held in the DISCOVERY ROOM and will have 24 hour programming until 3pm on Sunday. THERE WILL BE NO BEER OR SMOKING IN THE VIDEO ROOM.

Besides the usual number of shorts and cartoons, many television episodes and films written by Guest of Honor ROBERT BLOCH will be featured throughout the convention. Episodes from the vintage television show THRILLER, including four that were adapted from Bloch's WEIRD TALES stories ("THE WEIRD TAILOR," "WAX WORKS," "YOUR'S TRULY, JACK THE RIPPER" and "THE CHEATERS"), and Alfred

Hitchcock's PSYCHO will be shown in BLOCH TIME to be announced. Bloch's STAR TREK episodes, "WHAT ARE LITTLE GIRLS MADE OF," "WOLF IN THE FOLD" and "CAT'SPAW" will also be shown.

For Fans who enjoy "the Classics," the Video Program will show WAR OF THE WORLDS (1953), FORBIDDEN PLANET (1956), DEATH RACE 2000(1975) and MOTEL HELL(1980). The STAR WARS TRILOGY, GHOSTBUSTERS (1984) plus ALIEN (1979) and ALIENS (1986) will also find time slots in the programming.

Some of the obscure movies on the program include THE WICKER MAN (1973), a fine British film that com-

bines suspense, terror, mystery, comedy, eroticism and a strange religious cult; the CURSE OF THE DEMON (1958), about a devil cult that really deals with devils (!) and haunted house horror in THE HAUNTING, a really good film with Claire Bloom and Julie Harris. Also obscure but entertaining is the THEATRE OF BLOOD, a 1973 horror romp with Diana Rigg, Robert Morley, and Vincent Price as a Shakespearian actor seeking revenge on his critics.

Other films will be added to the Video Program as they become available. Handouts will be available giving the complete program and time schedule.

*Geoff Hintze.*

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## OTHER GUESTS

**Jerry and Sharon Ahern's** many novels include such popular series as The Survivalist, The Takers, and Track.

**Michael A. Banks** is the author of Understanding Science Fiction and , in collaboration with Mack Reynolds, Sweet Dreams, Sweet Prince.

**Algis Budrys** is the author of such classic novels as Rouge Moon and Some Will Not Die. His novel Who? and his *Saturday Evening Post* short story "To Kill a Clown" have each been adapted into feature films. He is the editor of the Writers of the Future project.

**Orson Scott Card** is the winner of numerous writing awards including the Hugo and the Nebula for Ender's Game. Its sequel, Speaker for the Dead, recently received the Nebula and is a current Hugo nominee, as is Scott's novelette "Hatrack River."

**Doug Chaffee's** non sf art has been featured in such diverse publications as *Newsweek*, *U. S. News and World Report*, and *National Geographic*. His sf work includes numerous book covers and magazine illustrations.

**Jack Chalker** has written such popular books as River of the Dancing Gods, Web of the Chozen, and Midnight at the Well of Souls. A fan who made it big in the pros, Jack is well remembered for his Mirage Press studies of H. P. Lovecraft.

**Dennis Etchison's** recent efforts include Darkside, his first novel, and Cutting Edge, an anthology. He has written the screenplay for John Carpenter's HALLOWEEN IV.

**Charles L. Grant's** recent works include The Orchard and the forthcoming For Fear of the Night. His writing awards include the 1976 short story Nebula for "A Crowd of Shadows" and the 1978 novelette Nebula for "A Glow of Candles, a Unicorn's Eye."

**Sheldon Jaffery's** recent works include Sensuous Science Fiction and Horrors and Unpleasantries, a bibliographical history of Arkham House. He will publish The Corpse Maker, a collection of Hugh B. Cave's short fiction later this year.

**Anthony Scott King's** writing has appeared in *Starlog*, *Fangoria*, and *Cinefantastique*. He is a Nashville based film and television writer and producer.

**Betty King** is the author of Women of the Future, a study of female characters in sf.

**R. A. Lafferty** did not begin writing until age 45, but that has not kept him from being prolific. He has published 16 novels and over 200 short stories, including "Eurema's Dam" for which he won a Hugo Award.

**Robert R. McCammon** is the author of Usher's Passing, Mystery Walk, and several other novels. His short story, "Nightcrawlers," was adapted for a segment of the television series THE TWILIGHT ZONE. He resides in Birmingham.

**Andre Norton** is among the most enduringly popular writers that sf has produced. She is among a highly select group of writers designated "Grand Master" by the Science Fiction Writers of America.

**Andrew J. Offutt** has served as a SFWA officer several times, and has written twenty-five novels under his own name and an "ungodly number of novels" under pen names. As "John Cleve" he created the popular Spaceway series.

**Jerry Page** is a fan while **Gerald W. Page** is a widely recognized professional. He chaired Atlanta's first DeepSouthCon. Jerry's initial pro sale was "The Happy Man" and his credits include several volumes of DAW's Year's Best Horror series.

**J. K. Potter** has received much acclaim for his inventive illustrations of horror novels and other works. He is a current Hugo nominee for Best Pro Artist.

**Hank Reinhardt** is one of the South's oldest, best known, and most respected fans. He is an authority on edged weapons, Hearts, and many other topics. He has had short fiction appearances, most notably in the DAW anthology Heroic Fantasy.

**John Maddox Roberts** is the author of King of the Wood, Space Angel, and Cestus Dei. As Mark Ramsey, he writes the popular Falcon Series.

**Paul Sammon** is the producer/writer/director of the forthcoming film PP--THE PLANETARY PAL and has directed documentaries on the DUNE and BLUE VELVET. His fiction has appeared in Year's Best Horror and other prestigious collections.

**Robert Sampson** is the author of several highly acclaimed studies of pulp magazine series characters, including the Yesterday's Faces series, and The Nightmaster, a study of The Shadow. Bob recently received the Edgar Award from the Mystery Writers of America for his short story "Rain in Pinton County."

**Julius Schwartz** has been called the only living legend in both sf and comic books. A long time editor for DC Comics, Julie was also an agent for many pulp magazine luminaries including Alfred Bester, Manly Wade Wellman, and Stanley Weinbaum.

**Somtow Sucharitkul** was born one night in Bangkok, where he confounded his family who thought he wanted to become a Siam's fiction writer. His novels include Vampire Junction and The Alien Swordmaster. Somtow is currently working as a television scriptwriter.

**James R. Thompson, Jr.** was named director of the Marshall Space Flight Center in 1986. From 1974 to 1982 he served as manager of the NASA/aerospace industry team that developed the main engine of the Space Shuttle, perhaps the most sophisticated machine ever built.

**Wilson "Bob" Tucker's** novels include The Lincoln Hunters, The Long Loud Silence, and The Year of the Quiet Sun. He has been active in fandom for over fifty years, gaining recognition for fanzine publishing and writing, for which he has won a Hugo.

**Georg von Tiesenhausen** began his career as a rocket scientist shortly after seeing the 1929 sf classic FRAU UND MOND. An original member of the Von Braun team, his experience quite literally includes virtually the entire history of rocketry.

**Karl Edward Wagner's** popularity as a writer (Darkness Weaves and Bloodstone) sometimes obscures the fine work he's done as a publisher and an editor. His imprint, Carcosa, has returned to print the works of such authors as Hugh B. Cave, E. Hoffman Price, and Manly Wade Wellman. He edits DAW's Year's Best Horror series.

**Sharon Webb's** works include the Earth Song Triad and The Adventures of Terra Tarkington. She is currently active in SFWA's Outreach Program.

**Robert Weinberg**, a highly successful book dealer, has gained much recognition for an eclectic set of activities, much of which center on pulp magazines and horror fiction, and for which he was recognized with a World Fantasy Award.

**Frances Wellman's** writing credits begin in the pulp era where, writing as Frances Garfield, she was a contributor to Weird Tales under Farnsworth Wright's editorship.

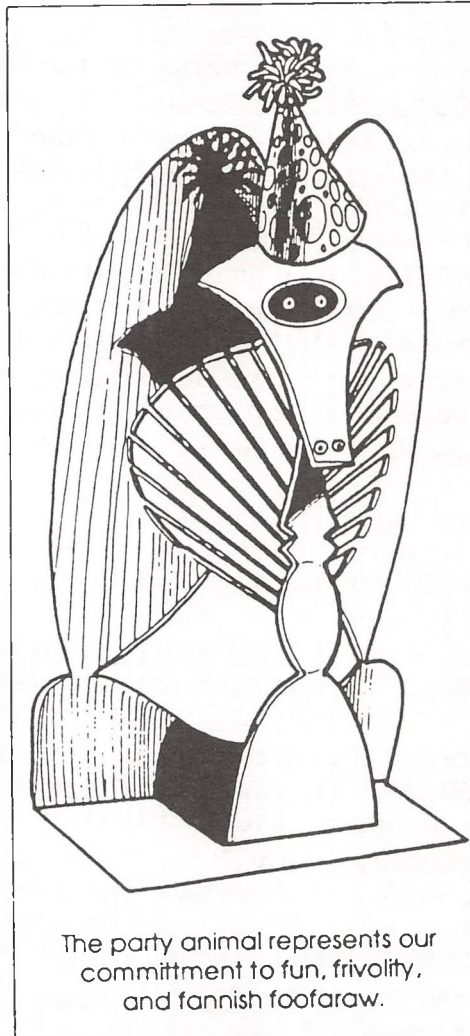
**Douglas Winter** is the author of numerous short stories, Stephen King: The Art of Darkness, Faces of Fear, and articles and reviews appearing in publications as diverse as Gallery, Harper's Bazaar, Saturday Review, and Twilight Zone Magazine.

**Gene Wolfe's** writing awards include the 1973 Nebula for his novella "The Death of Doctor Island" and the 1981 Nebula for his novel The Claw of the Conciliator.

**Timothy Zahn** is the author of such novels as The Blackcollar, A Coming of Age, and Spinneret. His name is frequently found on the list of winners and nominees for the Hugos and other sf awards.

# THE RETURN OF THE ONE ROOF WORLDCON CHICAGO IN '91

We are an operating committee with literally thousands of hours of con-running experience -- from regionals to Worldcons, we've learned how to party. And with our interconnected hotels providing all the space a Worldcon could need, partying will be easier than ever! You won't need to leave the complex for anything. Food from fast to fine, video arcades, travel agents for those last minute plan changes, all these necessities of fannish life and more are available in the Illinois Center, the two story underground shopping center that will connect our hotels. One of these, the Hyatt Regency Chicago, is a convention center in and of itself. Ground has been broken and financing arranged for the Swiss Grand Hotel, which is scheduled to be completed in late 1988, in plenty of time for Labor Day, 1991. With this addition to the Illinois Center complex, Chicago will have the only site in the entire Midwest region capable of hosting an entire Worldcon under one roof. The Fairmont Hotel, also under construction at the Illinois Center, will be completed in 1988-89. We are hoping to reach an agreement with them for 1991 as well.



The party animal represents our commitment to fun, frivolity, and fannish foofaraw.

Our city is as vibrant and alive as any in the world. Fine cuisines, the latest fashions, and the best blues anywhere can all be found within minutes of the hotels. Chicago's famed Art Institute, the newly restored Chicago Theater, the bars of Rush Street, and the stores of North Michigan Avenue are all within a short walk. A ten minute cab ride will take you to ivied Wrigley Field or the Museum of Science and Industry (be sure to see their space center).

If we haven't yet hit your cup of tea, we could talk architecture. The crowning achievements of modern designers Louis Sullivan and Mies Van der Rohe are within blocks; for those of Frank Lloyd Wright you have to travel, but only about ten miles (public transportation is fairly convenient).

Perhaps you prefer public art? There are many pieces dotted about the Loop (Chicago's downtown), ranging from a large mosaic by Chagall to a very controversial modern sculpture in front of the State of Illinois building to the inspiration for our party animal, Picasso's "Woman".

## Chicago in '91

### THEN MORE THAN EVER

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Kathleen Meyer, chair; Bob Beese, Mike Jencevice, Ross Pavlac, Larry Smith, Dick Spelman, and Debbie Wright.

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*A paid, non-political announcement of the Party Animal Party.*



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## HALL COSTUMES

Our Hall Costume contest this year is being run by the Deep South Costumer's Guild. They will be roaming the con looking for worthy costumes. The guidelines will be consistency, attention to detail, good construction and Rotsler's Rules of Costuming. In addition to the awards made by the DSCG judges, there will also be a

"Fannish Choice" Award. In your registration packet, you will find a ballot to use in making your choice. The winner of the Fannish Choice Award will receive a \$25.00 cash prize. As an incentive to vote, one lucky voter will be selected at random to receive a \$15.00 cash prize. Both of these prizes will be given out

during the masquerade intermission.

The Deep South Costumer's Guild will be holding a meeting at 11am on Saturday poolside near the con suite. All interested persons are welcome to attend and find out more about this new and ambitious organization. *Pat Molloy.*

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## HUNTSVILLE ATTRACTIONS GUIDE

Besides hosting DSC 25, Huntsville has a lot going for it. If you should decide to go out and sight-see, the following is a list of "could see" places within a 15 minute drive of the Hotel.

**SPACE AND ROCKET CENTER:** Within walking distance of DSC. Exhibits and hands-on space program related exhibits. OMNI-MAX Theater featuring actual footage from space. Tours of the Marshall Space Flight Center. Admission varies but DSC members get a 20% discount with their badge. Call 837-3400 for more information.

**DEPOT MUSEUM:** Historic Depot and Museum. Open 11am to 5pm, \$2.50 adults; children under 12 & senior citizens \$1.50. 320 Church Street, 539-1860  
**TWICKENHAM DISTRICT: WEEDEN HOUSE MUSEUM, CONSTITU-**

**TION HALL PARK, HARRISON BROTHERS**

**HARDWARE:** If Victoria and historial buildings are your thing, drive through the old part of Huntsville. Antbellum homes are marked. The Weeden House, home of artist-poet Maria Howard Weeden, 300 Gates Ave. Tues-Sun 1-4pm \$1.50 (536-7718); Constitution Hall Park, a colonial village, 309 Madison St, Tues-Sat. 10am-4pm, Sun 1-4pm, \$3.00/1.50 (532-7551); Harrison Bros Hardware, antique hardware store opened in 1897, 124 South Side Mon-Fri 9am-5pm, Sat 10am-2pm, free (536-3631).

**HUNTSVILLE MUSEUM**

**OF ART:** Von Braun Civic Center. Opening June 14th "The Graphic Art of Charles Shultz" (of "Peanuts" fame), "Edward Potthast, American Painter of Summer and

Surf," "Scott Stephens, Printmaker." Tues 10am-9pm, Wed-Fri 10am-5pm, Sat 9am-5pm, Sun 1-5pm, free (535-4350).

**SCENIC OVERLOOK, BURRITT MUSEUM, MONTE SANO STATE**

**PARK:** For those people who like to go up to look down. Breathtaking views of Huntsville. Burritt Museum, Victorian Manor and Pioneer Village, Tues-Sun 12 noon-5. free (536-2882) Straight on Governor's Drive, watch for signs.

**MADISON SQUARE**

**MALL:** If you prefer to spend your time spending your money, Madison Square has 150 stores, including 5 department stores and 20 eateries. Mon-Sat 10am-9 pm, Sun 10am-5pm. 5901 University Ave, (830-5407). *Nancy Cucci*

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## COMMITTEE AND STAFF

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MASQUERADE:	Sue Phillips
MASQUERADE MASTER OF CEREMONIES:	Charles L. Grant
HALL COSTUME JUDGING:	Cindy Riley, Deep South Costumers Guild
DANCE:	Jeff Stringer
DSC FLYER AND T-SHIRT DESIGNS:	Nelda Kathleen Kennedy
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## ART CREDITS

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PAGE 29	Tracy McClendon
PAGE 34	Mark Maxwell
BACK COVER	Bob Giadrosich

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## ACKNOWLEDGEMENTS

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Liz Black	Dragon Alliance of Gamers & Roleplayers (DAGR)
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Roland Castle	Graphic Solutions - Sam McNully
Brian & Tracy McClendon	Magnolia Game Company
Janice Molloy	Rainbow Screen Printing
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