

Deep SouthCon

23

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# DeepSouthCon 23

## HUNTSVILLE, ALABAMA

### 21-23 JUNE 1985

#### TABLE OF CONTENTS

Con Committee . . . . .	2
101 Uses for a Dead Program Book . . . . .	3
Marion Zimmer Bradley, Guest of Honor . . . . .	4
Algis Budrys, Master of Ceremonies . . . . .	9
Barclay Shaw, Artist Guest of Honor . . . . .	10
Bob Sampson, Fan Guest of Honor . . . . .	11
Other Guests . . . . .	13
Con-Etiquette and Information . . . . .	18
Schedule of Events . . . . .	20
Tournament Gaming Schedule . . . . .	22
Film Program . . . . .	23
Review of "The Quest" . . . . .	25
DeepSouthCon Tabular History . . . . .	28
Rebel Mettle, a History of the Rebel Award . . . . .	35
Hotel Layout . . . . .	40
Acknowledgments . . . . .	ibc

#### ADVERTISERS

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Science Fiction Chronicle . . . . .	26
Sound Distributors . . . . .	31
Con*Stellation IV . . . . .	34
NOLACON II . . . . .	36

#### ART CREDITS

Dell Harris . . . . .	cover
Ingrid Neilson . . . . .	2, 39
Alex Eisenstein . . . . .	7
Ed Emshwiller . . . . .	15
Linda Leach . . . . .	27, 30

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NEILSON '84



# 101 USES for a DEAD PROGRAM BOOK

## 101 USES FOR A DEAD PROGRAM BOOK

OR

### I KNOW YOU'RE OUT THERE, I CAN HEAR YOU BREATHING

by Mike Kennedy

Hello there, and welcome to DeepSouthCon 23 and the DSC 23 program book. Just for the record, there are at least 101 uses for a dead program book (you can make a giant spitball with it for instance), but I have to confess that my subject is somewhat different. I want to speak to you of what to do with a **live** program book - read it. Now, I don't think you should immediately closet yourself in your room and read the entire book as if every word was golden (which they aren't anyway). But, especially if you are new to conventions, you could probably profit from reading **some** of it during the convention.

The contents of this book range from rather mundane to some really good stuff. The mundane stuff your editor will gladly take the credit and/or blame for, but some of it (especially the schedule and information pages) is still useful during the con, especially to neo-fans. Now to the good stuff. The appreciations for our guests are good stuff, and written by a good lineup of talented people. The art sprinkled throughout the book is good stuff too.

I would especially like to recommend that those of you, like myself, whose involvement in Southern fandom doesn't reach back a couple of decades or so read Guy Lillian's article on the history of the Rebel Award - **Rebel Mettle**. In it you will learn not only about that award, but about some of the people whose personalities, dedication, talents, and fannish activities have, over the years, helped shape Southern fandom in general and DeepSouthCon in particular. The neos among you may also find out a little about mysterious things like fanac, apas, genzines, and many others. I only wish I had been farsighted enough to acquire a similar article on the Phoenix Awards. Oh well, maybe the editor of the DSC 24 program book can learn from my mistake.

One more **special note to neo-fans**. Conventions are great places for getting books signed by authors, seeing movies, finding that comic book you missed two years ago (leaving a nasty hole in your collection), watching the neat costumes, et cetera. They are also, however, a great place to **meet people**, so don't be put off if you don't know anyone. Just walk up to someone who looks interesting, introduce yourself, and start talking. Fans are by and large one of the friendliest groups of people you could ever meet. Take advantage of that and have a great convention!

# MARION ZIMMER BRADLEY

## ABOUT MARION ZIMMER BRADLEY

by Jacqueline Lichtenberg

Marion Zimmer Bradley, or "MZB" as she is affectionately known, has been the single most potent influence on my life and career.

After discovering the first ACE edition of Sword of Aldones way back when it was published, I found that a number of fascinating items I had stumbled across earlier had been written by the same person. Every word she's published has enriched my life in unexpected ways, and therefore, I recommend her books and stories to a wide range of readers.

If you're ready for a touch of reality in your fantasy, try DARKOVER. That universe uses the real world sciences of esp and psychology in the same way that Jerry Pournell, Larry Niven, and Robert E. Forward use modern physics -- to extrapolate along a possible line of development. MZB's mastery of occult principles is unparalleled in the sf field.

If, on the other hand, you'd prefer a touch of fantasy in your science -- try DARKOVER. MZB's education is in psychology, and since she left school she has certainly done the equivalent of a couple of PhD's worth of research and work in the field. She has an uncanny grasp of how human

emotion affects human behavior. For me, that dimension adds veracity and depth to fantasy the same way physics adds to nutsbolts sf.

Perhaps you prefer a fast paced action story? Browse through the early DARVOVER books, and you'll find some of the fastest stories ever written in the sf field. Even when her concerns move into other levels, MZB keeps her stories moving at a pace which keeps me glued to the pages.

For women who are living through the struggle to adult womanhood, and who therefore find the adolescent-male action story too malechauvinistic -- don't despair. Try the later DARKOVER stories, for at long, long last the market has caught up to MZB. She began her career with a high-impact short story that revolutionized the way sf writers regarded female characters. But for many years, even she couldn't get away with taking the next step. Now she can. And when you've gobbled all the DARKOVER in sight -- don't forget the short story collections she's now editing. No brass bras -- guaranteed.

Likewise, for those occasions when you're in the mood just to savour and wallow shamelessly in a good read,

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Lichtenberg



try some of the later DARKOVER novels. In recent years, Don Wollheim of DAW books has been able to allow her the room to tell a different kind of tale. The result has been the sort of reading I have grown up to prefer -- a book that lasts more than a couple of hours, and can be wrapped around the noise-polluted nerves to buffer the shocks of daily living.

WARNING: DARKOVER is not a series -- it's a universe, a reality all it's own. As our own reality is riddled with puzzling inconsistencies, so, too is Darkover. It is counter productive to attempt to arrange the details of the Darkover novels into an airtight paradigm -- for the message of that universe is -- put quite simply -- that the scientific method of investigating things, and the resulting technological approach to controlling the world doesn't really work very well. For one thing, it produces noise-polluted nerves and other stress symptoms.

If MZB as a writer and a person has any message for this world, it is that technology can be hazardous to your health. That is not to say that all technology is bad and we must go back to living in gruelling, primitive circumstances. Far from it. One of MZB's least favorite activities is mucking out horse barns -- which she did far too much of as a girl in northern New York state.

However, her books and her personal philosophy all contain one loud statement -- EVALUATE the results before applying power -- whether it be technological or psychic power. Look with jaundiced eye upon the quick, easy, one-step "30 Seconds a Day for Only One Week" solutions. Technology

is power -- pure, raw power -- neither good nor bad in and of itself. But to avoid tragic harm, it must be applied with an ethic, a morality, and a kind and careful consideration for the humans (of whatever species) who will be affected.

The MZB titles range through every genre I have ever heard of. She has written under a number of pen names, in a number of fields -- just to make a living. But recently, she has been able to spend more time writing what she, herself, prefers -- and the result has been astonishing.

Many years ago, I was privileged to read a manuscript she had been toying with for 20 years -- titled Flyers. It was a circus novel. Before I read that one, I thought DARKOVER was the most powerful writing possible. Flyers reminded me of the years I spent as a child wishing I'd been born to a circus family -- for my heart flies, and I am a natural vagabond. I reread that manuscript twice a year, trying to figure out what it was that grabbed me so -- the Santelli family tradition of excellence? (Oh, that struck a chord.) The flying artform itself? (That has to be a peak of human achievement.) Or just MZB's writing? (But her other books hadn't hit like this one. It wasn't even the best love story she'd written -- though it defines love and happiness much better than anything else I've read in the field.)

Flyers was finally published in hard and soft covers under the title Catch Trap, and by some miracle of the publishing industry, managed to avoid being properly noticed. It was soon followed, however, by Mists of

Avalon -- another book she'd been incubating for years. Now I can't decide which is the more important book to me -- for Catch Trap speaks to a part of me that likes to pretend to be an artist, and Mists talks to the eternal me that yearns to find reality.

And I think that's the crux of the appeal of all MZB's writing -- for she always raises a question that's important to me on some level, shows me a part of myself I'd forgotten or neglected cruelly, or leads me into research in some new field. And from all of this, I get ideas for books I want to write -- or alternatively, I discover a book I need to write whether I want to or not.

The hardest part of reading a new MZB is the wildly mixed anticipation that must be overcome. It will be a good read: absorbing, satisfying, transporting me into another universe. It will be better than the last new MZB -- guaranteed. But it also, invariably makes me feel about an inch tall. I become overwhelmed with this tremendous sense of awe -- for if MZB is a writer, then I for sure am not!

She shows me what can be accomplished with words -- and seeing that, I wither. It's a very unpleasant feeling.

But as soon as it passes, it is followed by the most incredible surge of determination. I may never succeed, but I sure can try my hardest!

And I think that's the true secret of MZB's success as a writer. What most readers, even those who are not writers, get from her fiction is very much the same as what I get, but without that unpleasant sense of inadequacy. Most readers come away from an MZB book with a kind of vision of what goodness could be brought into their lives, and after closing the book, they suddenly find a new surge of energy to go out and to bring that goodness into reality. It's magic.

MZB's stories let the reader enjoy a positive feeling about themselves -- something that our world often deprives us of. If you've been feeling deprived lately -- try an MZB. They're habit forming, but not hazardous to your health.

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## BIBLIOGRAPHY OF MARION ZIMMER BRADLEY

Marion Zimmer Bradley is probably best known for her Darkover novels, but she has also produced an impressive body of other fiction. The following is a selected bibliography of novels and anthologies authored, co-authored, or edited by Ms. Bradley. The list is courtesy of the Friends of Darkover.

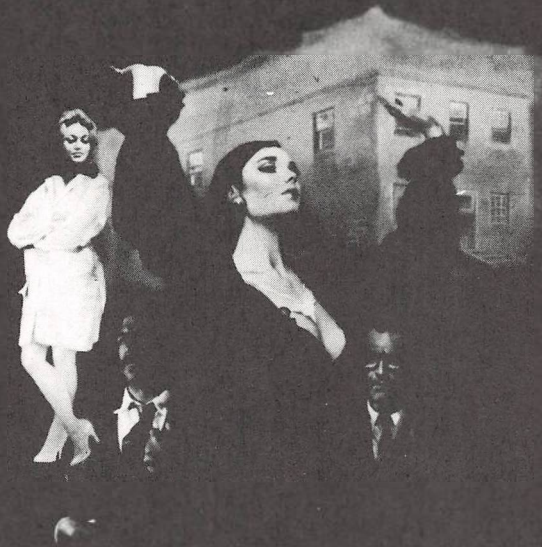
## DARKOVER

Planet Savers, Ace 1962, 1976  
The Sword of Aldones, Ace 1962, 1976  
The Bloody Sun, Ace 1964, 1975  
Star of Danger, Ace 1966, 1975  
The Winds of Darkover, Ace 1970,  
1977  
The World Wreckers, Ace 1971, 1977  
Darkover Landfall, DAW 1972, 1975  
The Spell Sword, DAW 1972, 1975

(Continued on page 30)







# FREE LIVE FREE

GENE WOLFE

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# ALGIS BUDRYS

## ALGIS BUDRYS

by Gene Wolfe

Look in Patti Perret's *FACES OF SCIENCE FICTION*, and you'll find "Algis Budrys," though Budrys's page is not numbered. He stands before a laboratory bench, looking toward the camera, wearing jeans, a skiing sweater, and the Mona Lisa smile that bluffed John W. Campbell with a pair of sevens. Before him, in a rectangular pan, squats a deadly Venusian fang-frog. He is about to do something to this frog--dissect it, make friends with it, or perhaps both. Overhead dangle parts looted from robots, cyborgs, and self-propelled killer mainframes. Some are still moving, though faintly and weakly. Who is this mysterious self-contained Lithuanian whose friends call him "A. J.," though A and J may not be his true initials?

Let me put it another way. In two and three-quarters years, a lenticular N-universe battlecruiser will land in the frost-locked swamps of southern Wisconsin. By night it will select a single individual, and with him (not her, see below) it will return to the galactic core; by this one man all Terrans are to be judged, provisionally at least.

I have arranged that this man shall be Algis Budrys (see?). He should get us at least a 2Gc+ rating, entitling

us to fifteen Stellar Counselors and our own horde in the Patrol.

Besides, it's about the only thing he's failed to do already. He's given us the classic novels Who?, Rogue Moon, and Michaelmas (my own favorite), and short stories like "Silent Brother." He's the only presently productive reviewer who can be compared to Damon Knight and "William Atheling, Jr." (James Blish) without a smile. (A collection of his Galaxy reviews is on the press; get your dad to tell you about Galaxy. What about his F&SF reviews, for gosh sakes?) He's Toastmaster at this year's DeepSouthCon, the most outspoken critic on Terra of science fiction "studies" by unqualified academics, and my friend.

And guess who edited Writers of the Future, surely the biggest and best collection of short stories by new talents ever published? Pretty good for a guy who says he spends most evenings singing in bars. Now get him to tell you about the time he dropped the International Harvester flag in full view of the marshaled IH battalions. (The rest is history.) Or the giant pickle in the Daley Plaza. Or the Lake Michigan Sea Serpent. Buy him a glass of mineral water and get him to tell you his real name and explain the "Budrys Test."

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# BARCLAY SHAW

## A VERY FEW WORDS ABOUT BARCLAY

by Harlan Ellison

Barclay Shaw is one of the most decent men I have ever met. Were it not a word frequently bent in the minds of the raucous, the word sweet would best serve to describe him. He is a sweet man. Kind and gentle and fair and unassuming.

The first time I saw one of his paintings, I bought it. It was clear to me that in a world where talent and vision are not as often melded as we might wish (because there is never enough talent or vision to combat illiteracy, mediocrity and obscurantism), Barclay Shaw is a rara avis, an artist of remarkable capacities.

Because of a fluke of DNA, it has always been my curse to be able to envision the scene while being denied the ability to paint it. Through the years I have been honored to work with artists who took pity on one whose hands cannot draw the perfect line, cannot mix the perfect color. Kent Bash and Tim Kirk, the Dillons and Jim Gurney, Steve Kirk and Dennis Smith, Overton Loyd and Ed Emshwiller, Jane MacKenzie and Dario Campanile, Marzena Kawalero-

wicz and Don Punchatz: a few of the finest who have listened to the halting descriptions of views so clear and realized behind my eyes.

And Barclay.

Who nods as I speak of angels being stretched on the strapado, of women in business suits clinging to floating flowers, of cherubim pierced by crossbow quarrels, of metal-winged birds whose shadows swallow the sun. And who goes away and comes back later to show me what my inner eyes have known. And yes, I say, invariably; yes, that's what I saw in there.

His hands are like magic. He lives with beauty and he raises to the level of fine art the merest descriptions of the hand-tied wordsmith. He is the part of my ability that got away, that formed another human being complete and wonderous.

You'll pardon the hubris that arrogantly links Barclay with me. It is pure envy. Heavily seasoned with affection. I am grateful he exists. And so should you be.

---

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# BOB SAMPSON

## SEVERAL STRANGE THEORIES or BOB SAMPSON'S SECRET

By Robert Weinberg

Did you ever meet someone who defies the laws of nature and does it consistently? I know one such person. He is the Fan Guest of Honor at this convention, and his name is Bob Sampson. I've known him for more than fifteen years and have yet to be able to fathom his secret but that doesn't mean that I've given up. On the contrary, I've three theories about him and I know that one of them must be the answer. There just isn't any other logical explanation.

**THEORY #1** - According to an article I read somewhere (FATE or SEARCH or one of those other "true supernatural magazines") if a pregnant woman reads the right books her unborn child absorbs the information even if the mother doesn't. Has something to do with an empty mind being the perfect receiver for junk literature. Sounded pretty logical at the time. Obviously, Bob's mother read every pulp magazine she could get her hands on. All those stories were stored in her unborn son's mind like tiny printed circuits on his brain cells. Thus was born the first bionic pulp fan. This ties in with what I was told by some of Bob's relatives who swear that his first words were "The Shadow Knows."

**THEORY #2** - Bob actually is

not a writer for NASA but one of their top-secret super-scientists conducting research and using the writer guise as a cover. Somehow, someway, he has discovered a way to compress time. He thus is living at a different speed than the rest of us. His cheerful southern drawl is just to throw everyone off the track. In reality, he is living at a much faster rate and thus can squeeze in thirty hours into every day. So he types and thinks a lot faster than any human being can possibly do otherwise. This accounts for the incredible number of articles he writes. Let's be frank. It isn't possible for one person to produce all those fact-filled articles on The Shadow, Doc Savage, Jules de Grandin and a hundred other characters without some sort of super-scientific secret. And that doesn't even cover the three books he's managed to turn out in his spare time. And the four more that he's working on. If Bob stopped writing, four fanzines and several publishers would suddenly stop producing. I have a special fondness for this theory because I came up with it after reading an issue of Planet Stories (which featured a story by Bob Sampson no less). Unfortunately, NASA has some silly rules about secrecy and classified information so I can't verify it ... yet. But I am still working on it.

(Continued on page 32)

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THAT YOU ARE THAT NEW PERSON.  
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# OTHER GUESTS

**Jerry and Sharon Ahern** are the authors of such successful series as "The Takers," "The Survivalist," "Track," and "The Mercenaries." They have also written hundreds of magazine articles and radio scripts, and are currently working on their 46th novel.

**Arthur Bozlee** is a space technologist and contributing editor to Westwind magazine. His background includes fourteen years of applied nuclear research, a stint as a professional race car driver, photographer, and pilot. His current work on the Soviet space program includes an article in the June L-5 News and lectures at the Alabama Space and Rocket Center.

**Doug Chaffee's** artwork has been featured in magazines (including Newsweek, U.S News and World Report, and National Geographic to name a few), in numerous sf books and magazines (including DAW, Amazing, Analog, and TSR), on the 1982 World's Fair poster, in the Smithsonian, and at NASA headquarters. He won the "Best of Show" award at the National Association of Industrial Artists 4th Annual Exhibit.

**Jack Chalker's** books include such popular titles as Midnight at the Well of Souls, Well of the Chozen, and The Messiah Choice. Fans of Throckmorton P. Ruddygore will be pleased to learn that Vengeance of the Dancing Gods is scheduled for release in July. A fan who made it big in the pros, Chalker is still remembered for his fanzine Mirage, and his Mirage Press research and studies into H. P. Lovecraft.

**Phyllis Eisenstein's** novels include Sorcerer's Son and Born to Exile (for which she received the Balrog Award). Her novella "In the Western Tradition" fetched nominations for both the Hugo and Nebula awards as well as winning the SF Chronicle Award. Her short fiction has appeared in many magazines including Fantasy and Science Fiction, Galaxy, Amazing, and Analog. Phyllis holds a special place in the hearts of Huntsville fen for being the GoH at Con\*Stellation I.

**Kelly Freas** has won more Hugos than any other professional, with an astounding total of ten. His art has graced the covers of such divergent periodicals as Weird Tales, Mad Magazine, Planet Stories, and Analog, not to mention the many impressive book covers which bear his signature. **Polly Freas**, however, is the real brains behind the outfit. She acts as business manager, editor, and sales manager for much of their work.

**Robert Jordan** is not really the incarnation of Conan; he is Conan's biographer. Says L. Sprague de Camp: "Nobody alive writes Conan better than Robert Jordan." Mr. Jordan is also famous (or infamous) for his Hall Costume Awards in recognition of those costumes that may otherwise never have been presented to the public at a masquerade. He may also present these awards at this convention.

**R. A. Lafferty** says of himself, "I began to write in 1960 at age 45 and quit writing November 7, 1984 on my 70th birthday. In the quarter century in between I published 16 novels and 200 short stories. I won one Hugo, one Phoenix, and one Invisible Little Man Award. And I became the best short story writer in the world.

"Why do people think I am trying to be droll when I make that simple statement of fact?"

**Val Lakey and Ron Lindahn** work from their Valhalla Studio in Rabun Gap, Georgia. Their collaborations are as excellent as their individual works; they have often appeared in IASFM and have produced a graphic story, "Life with Leonard" for Heavy Metal. One of their most notable recent covers was that for S. P. Somtow's Vampire Junction released in 1984.

Val has recently received her second consecutive Hugo nomination.

**Richard Meyers** has published several non-fiction genre film books (including his new Martial Arts Movies). His first science-fiction novel, Doomstar will be published by Popular Library/Questar in June and its sequel, Return to Doomstar should be out in September. He will be giving a presentation on the new Twilight Zone television series with which he is associated.

**Harriet P. McDougal**, Editorial Director and Vice President of Tor Books, formerly edited college and professional-level books for John Wiley & Sons and Harcourt Brace. She has edited trade hardcover books for children (World Publishing Co., Grosset and Dunlap) and mass-market paperbacks (Tempo Books, Ace Books).

**Andrew J. Offutt** has been a favorite of Huntsville fans even before he was Toastmaster at Con\*Stellation I. He has served as a SFWA officer a number of times, and has written twenty-five novels under his own name and an "ungodly number of novels" under pennames. As "John Cleve" he created the popular "Spaceway" series.

**Jerry Page** is a fan while **Gerald W. Page** is a widely recognized professional. He has been known as Atlanta's leading sf fan and published two fanzines, Si-Fan and Lore; he also chaired Atlanta's first DeepSouthCon. Jerry's first pro sale was "The Happy Man," published in the March 1963 Analog. Other stories have appeared in numerous magazines and anthologies, including the recent Spells. His





editing credits include Amazing and Fantastic, Withcraft and Sorcery, the Arkham anthology Nameless Places, several volumes of DAW's Year's Best Horror Stories and with Hank Reinhardt the DAW anthology Heroic Fantasy.

**Hank Reinhardt** is one of the South's oldest, best known, and most respected fans. He is an authority on edged (and other) weapons (sometimes lecturing for various police forces on how to handle knives), Hearts (let the faint-hearted beware sitting in a game with Hank), and many other topics.

**Beth Van Over Roberts** is a gifted Appalachian musician and folklorist. Her over 500 performances for TV, universities, and folk festivals include the Newport Folk Festival, Mariposa, and the Smithsonian.

**John Maddox Roberts** is the author of King of the Wood, Space Angel, and Cestus Dei. As Mark Ramsay he writes the popular Falcon series. He lives on his own mountainside near Pound, Virginia.

**John Steakley** was a screenwriter for eleven years before he turned to writing novels. His first novel, Armor, is quite a success. John is noted for his hot tub appearances at cons (sorry, John, you'll have to bring your own Jacuzzi).

**Somtow Sucharitkul** was born one night in Bangkok, where he is related to (but not a member of) the royal family. His novels include Vampire Junction and The Alien Swordmaster.

**Karl Edward Wagner's** popularity as a writer of such sword and sorcery novels as Darkness Weaves and Bloodstone sometimes obscures the other fine work he's done. Under his publishing imprint, Carcosa, he has helped preserve the works of such authors as Hugh B. Cave, Manly Wade Wellman, and E. Hoffman Price. He has recently completed the script for the third Conan movie.

**Sharon Webb** is the current regional director of SFWA and a considerable amount of help to con committees throughout the South. Her credits include her recently completed Earth Song Triad and the Adventures of Terra Tarkington.

**Gene Wolfe's** first sale was "Trip, Trap" back in 1967 for Damon Knight's Orbit series. Since then he's won many awards including the World Fantasy Award for Shadow of the Torturer, the Nebula Award for "The Death of Doctor Island," and many others.

**Timothy Zahn** is a current Hugo nominee for his novella "Return to the Fold", having already captured one Hugo Award for "Cascade Point." His novels include The Blackcollar, A Comming of Age, and Cobra. Upcomming titles include Spinneret and Cobra Strike.



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# CONAN

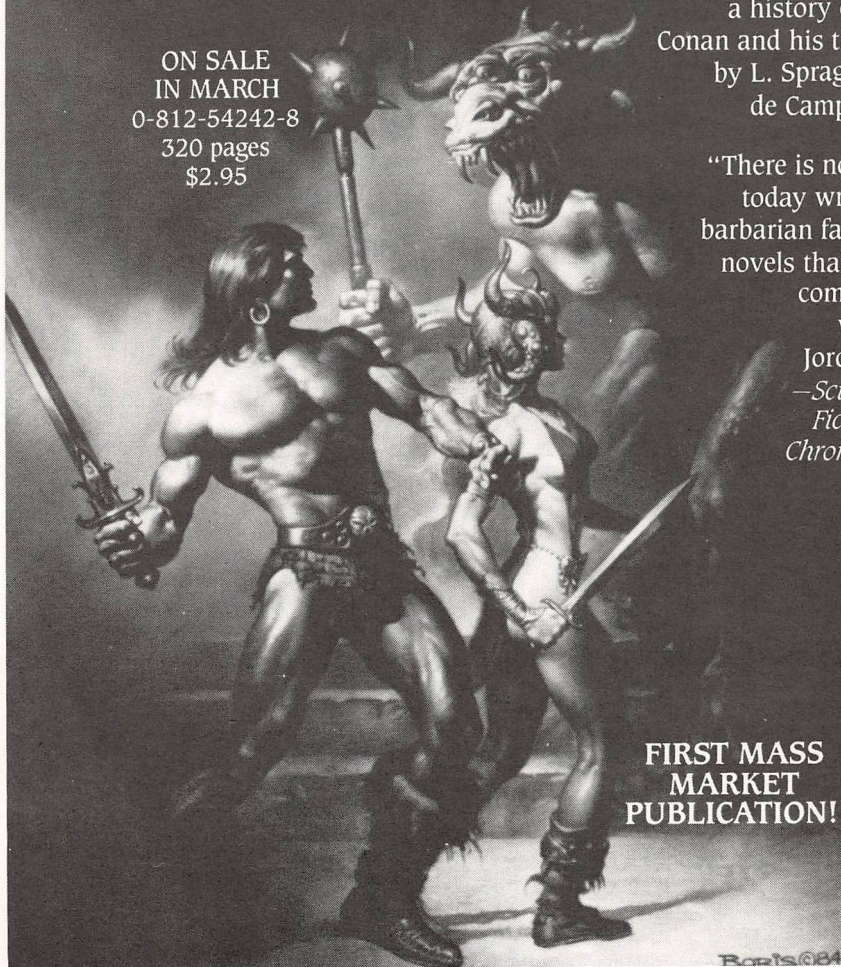
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# CON-ETIQUETTE...

## WEAPONS POLICY

All weapons (real, fake, model, toy, or whatever) are to be peacebonded throughout the convention. This means that they may not be taken out of their holster, scabbard, or whatever in any public area. Exceptions are made only for the masquerade (during presentations) and the Hucksters Room (for commercial purposes only - don't pick it up if you aren't considering buying it). If you violate peacebonding, con security will give you the option of surrendering your weapon for the duration of the con or surrendering your badge.

## ART SHOW AND AUCTION

Food, drinks, cameras, handbags, or packages may **not** be brought into the art show. There is a check-in table at the entrance to the show for such items. It will take two bids to send a piece to the auction. Full rules for the art show and auction may be seen in the Art Show room. At the auction, please use voice bids, calling out the full amount of the bid. No strange gestures, no subtle waves of the hand - only a stentorious bellow will be recognized.

## HEARTS TOURNAMENT

The Hearts tournament will be held upstairs in the Carriage Inn. Full rules will be available at registration and/or the Esquire Room; the sign-up sheet will be at registration. The deadline for signing up is 9:00P Friday night. Please be on time for your game - late players will be replaced by an alternate as per the rules mentioned above.

## AUTOGRAPH SESSIONS

There are some autograph sessions listed in the schedule of events, and others will be added as time and space permit. They will probably take place in the upstairs lobby of the Carriage Inn. Please limit yourself to **three books** at a time at these sessions so everyone can get through the line.

## DRINKING AGE

The drinking age in Alabama is currently 19. You must be able to furnish identification showing you are 19 or older to get the proper color badge to allow us to serve you beer from the con suite.

## RESTAURANT AND AREA GUIDE

A guide to area restaurants and other businesses you may find useful can be found in the Pocket Program and Area Guide.

## MASQUERADE

No total nudity (private showings only); the masquerade is to demonstrate your costume, talent etc., as well as physical endowments. Rules and entry forms will be available at the registration desk. Please check there for the entry deadline and for where entry forms should be turned in.

## 24-HOUR FUNCTIONS

The Con Suite and Video Room run on a 24-hour basis throughout the convention. We do, however, reserve the right to close the Video Room for a few hours if it is deserted in the wee hours of the morning.

## GAMING TOURNAMENTS

There will be tournaments in Dungeons & Dragons, Superworld, Stormbringer, Car Wars, and Illuminati in the main tournament game room, located in the Holiday Inn, across University Drive from the Carriage Inn. Steve Jackson Games is sponsoring the Car Wars and Illuminati tournaments with gift certificates for each tournament for \$25, \$15, and \$10. Other prizes will be offered the winners in D&D, Stormbringer, and Superworld.

Clinics on creation of Car Wars vehicles and Superworld super characters will be held on Friday in the Carriage Inn. Tournament games are expected to last about three hours each. Finalists in Car Wars and Illuminati will "slug it out" on Sunday morning. See elsewhere in the program book for a schedule of tournament games.

If you have other games you want to play, and need space, unused tables will be available in the tournament game room. Hours are 4 pm to midnight Friday and 8 am to midnight Saturday. Have fun!

## PEDESTRIAN SAFETY

The Carriage Inn and the Holiday Inn have graciously placed their shuttle vans at our disposal whenever they are not transporting guests to/from the airport. **Please make use of this service when crossing the street between the two motels.** All of you paying fans are precious to us, so please take care, we don't want to lose any of you.

## IF YOU NEED HELP

Convention personnel will be wearing badges of a different color. If you need help on any matter, grab one of us and we'll be glad to assist you if we can. If you can't find someone from the con committee right away, ask another fan; most fans will be happy to help.

# ...and INFORMATION

# SCHEDULE of EVENTS

TIME	EVENT	LOCATION
<b>FRIDAY</b>		
10:00A	Dealers Room begin move in	Ballroom (South)
12:00N	Open: Registration Con Suite Video Room Dealers Room	Ballroom Lobby Room 358 Camellia Room Ballroom (South)
1:00P	Art Show open for hanging	Executive Room
4:00P	Autograph Session - Marion Zimmer Bradley	Ballroom (North)
4:00P	Open: Art Show Tournament Game Room	Executive Room Holiday Inn
5:30P	Gaming Workshop - Super World	Coffee Shop
5:30P	Gaming Workshop - Car Wars	Esquire Room
6:00P	Opening Ceremonies	Ballroom (North)
7:00P	Friday Night at the Movies	Ballroom (North)
7:30P	Movie - <u>The Quest</u>	Ballroom (North)
8:00P	Panel - Adaptation of SF/Fantasy to Visual Media	Ballroom (North)
8:00P	Costuming Workshop	Coffee Shop
8:00P	Personal Computer Room opens	Room 361
9:00P	Registration closes (go to Operations - Room 362)	
9:00P	New Twilight Zone Presentation	Ballroom (North)
9:00P	Reading - Timothy Zahn	Esquire Room
9:00P	Close: Art Show Dealers Room	Executive Room Ballroom (South)
10:00P	Orion Pictures Presentation	Ballroom (North)
10:00P	Hearts Tournament	Esquire Room
11:00P	Film at 11:00	Ballroom (North)
12:00M	Tournament Game Room closes	Holiday Inn
<b>SATURDAY</b>		
8:00A	Tournament Game Room opens	Holiday Inn
9:00A	Open: Registration Dealers Room	Ballroom Lobby Ballroom (South)



TIME	EVENT	LOCATION
<b>SATURDAY</b>		
10:00A	Panel - Criticism of the Critics	Ballroom (North)
10:00A	Art Show opens	Executive Room
11:00A	Panel - The Writer as Editor	Ballroom (North)
11:00A	Reading - J. M. Roberts	Esquire Room
12:00N	Panel - Reds in Space: The Russian Space Program	Coffee Shop
12:00N	Hearts Tournament	Esquire Room
12:00N	Doors open for banquet seating	Restaurant
12:30P	Banquet and speeches	Restaurant
1:00P	Comics panel and workshop	Coffee Shop
3:00P	Panel - Young Artists in Love	Ballroom (North)
3:00P	Panel - Writing to Sell: Or, how to afford a yacht	Coffee Shop
3:00P	Reading - Andrew J. Offutt	Esquire Room
4:00P	Slide Show - Val and Ron Lindahn	Ballroom (North)
4:00P	Panel - The Roots of Science Fiction	Coffee Shop
4:00P	Reading - John Steakley	Esquire Room
5:00P	Slide Show - Barclay Shaw	Ballroom (North)
5:00P	Autograph Session - Marion Zimmer Bradley	Coffee Shop
5:00P	SFWA Meeting (Closed to non-members)	Esquire Room
6:00P	Close: Registration Art Show	Ballroom Lobby Executive Room
6:00P	Slide Show - Kelly Freas	Ballroom (North)
6:00P	Reading - Jack Chalker	Esquire Room
7:00P	Dealers Room closes	Ballroom (North)
7:00P	Panel - SiFido: Dog Tails, or bad SF	Coffee Shop
8:00P	Art Auction	Ballroom (North)
8:00P	Panel - Space Station Zebra: The Latest US Efforts	Coffee Shop
8:00P	Hearts Tournament	Esquire Room
9:00P	Masquerade pre-judging	Esquire Room
10:00P	Masquerade	Ballroom (North)
10:00P	Filkers, Inc. (room available until about 4:00A)	Coffee Shop
12:00M	Tournament Game Room closes	Holiday Inn
<b>SUNDAY</b>		
8:00A	Tournament Game Room opens	Esquire Room

TIME	EVENT	LOCATION
<b>SUNDAY</b>		
10:00A	Open: Art Show Dealers Room	Executive Room Ballroom (South)
10:00A	Atlanta Worldcon Update	Ballroom (North)
11:00A	Southern Fandom Confederation Business Meeting, Southpaw Awards, Rebel and Phoenix Awards, Site Selection for 1986 DeepSouthCon	Ballroom (North)
11:00A	Reading - Somtow Sucharitkul	Esquire Room
12:00N	Reading - Gene Wolfe	Esquire Room
1:00P	Art Show closes - Artist checkout	Executive Room
1:00P	Slide Show - Mad Dog Madden	Ballroom (North)
1:00P	Reading - Marion Zimmer Bradley	Coffee Shop
2:00P	Panel - Space Medicine	Ballroom (North)
2:00P	Reading - Phyllis Eisenstein	Esquire Room
2:00P	Dealers Room closes - Dealers begin move out	Ballroom (South)
3:00P	Video Room closes	Camellia Room
3:00P	Closing Ceremonies	Ballroom (North)
4:00P	Dealers must be moved out by this time	

### TOURNAMENT GAMING SCHEDULE

TIME	GAMES
<b>FRIDAY</b>	
4:30P	Dungeons & Dragons, Stormbringer, Illuminati
5:30P	Design clinics for Car Wars and Superworld in the Carriage Inn
<b>SATURDAY</b>	
8:30A	Dungeons & Dragons, Superworld, Illuminati, Car Wars
2:30P	Illuminati
3:00P	Car Wars
4:00P	Dungeons & Dragons (Mature players, Assassin experience helpful)
<b>SUNDAY (In Carriage Inn)</b>	
8:30A	Car Wars and Illuminati final rounds (Esquire Room)
11:00A	Dungeons & Dragons (Locals preferred, 13 and above) (Con Suite)

# FILM PROGRAM

We have quite a variety of 16mm films to offer this year. They range from the truly awful to outstanding. At press time, all the films had not been finalized. Here is a run-down of the films confirmed. Please check the posted film schedule for all titles and times.

**THE WRESTLING WOMEN vs. THE AZTEC MUMMY** - Yes, this one is every bit as bad as it sounds. This is one of those infamous "South of the Border" classics. The plot involves the evil "Black Dragon," an ancient Aztec sorcerer, and two lady wrestlers doing battle over a lost Aztec treasure. 88 minutes long, if the audience doesn't vote to stop it sooner.

**THE WIZARD OF OZ** - A less well-known version of the classic L. Frank Baum story. This 1925 silent version stars Larry Semon as the Scarecrow, Oliver Hardy as the Tin Man, and Dorothy Dawn as Dorothy. This version is done as a comedy, with lots of slapstick. Semon, a very popular comedian of the silent era, also directed this film. L. Frank Baum himself co-wrote the screenplay, along with Semon and Leon Lee. This film runs slightly more than one hour.

**FORBIDDEN PLANET** - The classic sf tale about Altair IV, creatures from the id, the Krells, etc. Often considered one of the best sf films of the 50's. Staring Walter Pidgeon, Leslie Nielson, and of course, Robby the Robot, this is a "must-see" for any sf fan. Even if you've seen it many times, it's always a good one to watch again.

**2001: A SPACE ODYSSEY** - Yes, the one and only original. This incomparable classic is based on "The Sentinal" by Arthur C. Clarke and is directed by Stanley Kubrick. Many late-comers to sf have seen the recent 2010, but not the original. This is one you shouldn't miss.

**LOVE AT FIRST BITE** - A modern-day Dracula story with a difference. George Hamilton stars as the Count in this romantic comedy. The emphasis is definitely on the comedy, however, with Artie Johnson co-staring as the insect-loving Renfield. Dracula is evicted from his castle in communist Romania, and goes to New York in search of his true love.

**LA JETTE** - A French sf "photo-romance" directed by Chris Marker. This 30-minute story is told primarily through the use of stark, grainy still photographs. The plot centers around a time-traveling man seeking aid for a post-nuclear war Paris, who develops a relationship with a woman in the past. A surprise ending reminds us of the paradoxes of time travel.



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**THE WIZARD OF SPEED AND TIME** - This 3-minute short, created by Mike Jittlov, has become a cult favorite of sf fans. A fast-paced featurette that you must experience for yourself.

**FISH HEADS** - Yes, Fish Heads, roly-poly fish heads. This 3-minute short by Bill Paxton first appeared on Saturday Night Live. This flick defies description, so come and see it for yourself. This is a favorite of Dr. Demento's, so that should tell you something.

**BAMBI MEETS GODZILLA** and **BAMBI'S REVENGE** - Two ultra-short (1½ and 2 minutes) cult classics. Created, produced, directed, written, filmed, and edited by Marv Newland. Every Bambi fan should see these films (hint: Godzilla wins).

"Faster than a speeding bullet!" "I yam what I yam" "Boop-boopy-do" - Yes, we have a selection of Superman, Popeye, and Betty Boop **CARTOONS** which will be interspersed throughout the film program.

We are very pleased to be featuring the short film "**QUEST**," based on a story by Ray Bradbury. We are also pleased to have received permission to reprint Harlan Ellison's review of this outstanding film, from "The Magazine of Fantasy and Science Fiction."

# THE QUEST

## REVIEW OF THE QUEST

by Harlan Ellison

It's not nice, I know, to tempt you with a review of a wonderful film you may never be able to see, but having been privileged to attend a screening of **THE QUEST** (Okada International), a short film produced and directed by Saul and Elaine Bass, written by Ray Bradbury and based on his 1946 Planet Stories allegory, "Frost and Fire," I must risk your censure in hopes that some convention committee will bust its buns laying on a showing of this remarkable fantasy.

The film (as was so with the novella) operates off a lovely, simple idea: a race of humanoid creatures has a life-span of merely eight days. They are born, live and die in the place where they have always dwelled, but a hunger burns in them to know what lies "beyond," out there. Yet by the time an emissary to out-there grows

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old enough to be trained for the journey, s/he is doomed to death before s/he can reach the goal. The film is the journey finally made by one of these people, set on the path as a child.

Saul Bass, whom cinéastes correctly hold in awe for his innovative maintitles on The Man With the Golden Arm (1955), Around the World in Eighty Days (1956), Anatomy of a Murder (1960), North by Northwest (1960), Psycho (1961), Exodus (1962), Walk on the Wild Side (1963), and forty other major films, who directed the shower sequence in Psycho and the final battle sequence in Spartacus (1961), and whose short films include the unforgettable Why Man Creates (1968), has done with live action and animation what studios spending millions have not been able to do: he has conveyed the ephemeral magic of Bradbury's world-view without awkwardness in translation, without stilted dialogue or precious pomposity.

In less than half an hour of the most incredibly affecting visuals since the exundation of computer-generated graphics attendant on Star Wars and its horde of imitations, Bass and Bradbury have brought forth a small miracle of cinematic wisdom and beauty. I cannot recommend it too highly.

At present no plans are on line for commercial distribution, but schools, libraries, colleges and accredited convention committees can obtain The Quest in 16mm or videotape either through Pyramid Films, in

Santa Monica, California, or by direct arrangement with Saul Bass/Herb Yager and Associates in Los Angeles. Acquisition is hardly difficult if desire exists.

It is my hope that I've whetted the appetites of those who program films for sf conventions. Before the next imprudent and morally reprehensible scheduling of such dreck as John Carpenter's The Thing (1982) or one of those detestable Friday the 13th/Halloween pukers, let those who pretend to some affection for film, who announce their respect for convention attendees, locate The Quest and showcase it. In their lemming-like rush to saturate film programs with dross, scheduling officials would be ennobled by a sober shake of the head and the presentation of an important little film that is about something more meaningful than mass slaughter by devious means.



A BRIEF HISTORY OF DEEPSOUTHCON

	Year	Title	Location	#	Con Chair	Rebel Winner	Phoenix Winner	Guests
DSC I	1963	MidSouthCon	Huntsville AL	5	David Hulan			
DSC II	1964		Anniston AL	6	Larry Montgomery			
DSC III	1965		Birmingham AL	19	Al Andrews & Larry Montgomery	Al Andrews		
DSC IV	1966		Huntsville AL	20	Lon Atkins	Dave Hulan		
DSC V	1967		Atlanta GA	25	Jerry Page			
DSC VI	1968		New Orleans LA	72	Rick Norwood & Don Markstein			Daniel F. Galouye (GoH)
DSC VII	1969		Knoxville TN	35	Janie Lamb			Rachel Maddux (GoH)
DSC VIII	1970	AgaCon '70	Atlanta GA	130	Glen Brock	Irvin Koch	Richard C. Meredith	Sam Moskowitz (GoH), Richard C. Meredith (MC)
DSC IX	1971	PeliCon	New Orleans LA	105	Rick Norwood & John Guidry	Janie Lamb	R. A. Lafferty	Poul Anderson (GoH), Fred Patten (Fan GoH)
DSC X	1972	AtlantisCon	Atlanta GA	162	Steve Hughes & Joe Celko			Hal Clement (GoH), Kelly Freas (MC)
DSC XI	1973		New Orleans LA	175	John Guidry & Don Markstein	Hank Reinhardt	Thomas Burnett Swann	Joseph L. Green (GoH), Joe Ceiko (MC), Meade Frierson III (Fan GoH)
DSC XII	1974	AgaCon '74	Atlanta GA	178	Joe Celko & Sam Gastfriend	Ken Moore	George Alec Effinger	
DSC XIII	1975	RiverCon I	Louisville KY	545	Cliff Amos	Meade Frierson III	Andre Norton	Phillip Jose Farmer (GoH), Andrew J. Offutt (MC), Buck & Jaunita Coulson (Fan GoH)
DSC XIV	1976		Atlanta GA	175	Binker Hughes	Ned Brooks	Gahan Wilson & Manly Wade Wellman	L. Sprague de Camp (GoH), Kelly Freas (MC)
DSC XV	1977	B'hamacon	Birmingham AL	340	Penny Frierson	Cliff & Susan Biggers	Michael Bishop	Michael Bishop (GoH), Hank Reinhardt (MC), Charles & Dena Brown (Fan GoH)
DSC XVI	1978		Atlanta GA	731	Richard Garrison	Don Markstein	Karl Edward Wagner	Jack Williamson (GoH), Kelly Freas (MC)
DSC XVII	1979	GumboCon	New Orleans LA	420	Justin Winston	Cliff Amos	Jo Clayton	R. A. Lafferty (GoH)
DSC XVIII	1980	ASFIcon	Atlanta GA	514	Cliff Biggers	Jerry Page	Piers Anthony	Ted White (GoH), Michael Bishop (MC), Mike Glycer (Fan GoH)
DSC XIX	1981	B'hamacon II	Birmingham AL	342	Jim Gilpatrick	Dick & Nicki Lynch	Mary Elizabeth Counselman	Bob Shaw (GoH), Jerry Page (MC), Hank Reinhardt (Fan GoH)
DSC XX	1982	ASFIcon III	Atlanta GA	323	Mike Weber	Lon Atkins	Kelly Freas	Karl Edward Wagner (GoH), Kelly Freas (MC), Lon Atkins (Fan GoH)
DSC XXI	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 XXII	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)

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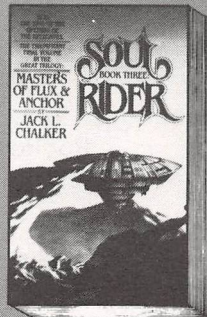
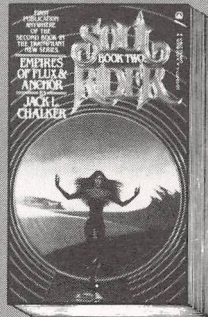
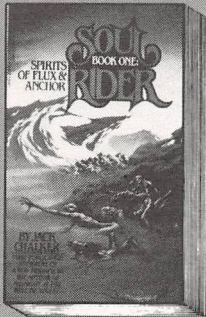
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The Heritage of Hastur, DAW 1975,  
1979  
The Shattered Chain, DAW 1976, 1977  
The Forbidden Tower, DAW 1977  
Stormqueen, DAW 1978  
The Bloody Sun (rewrite), Ace 1979  
Two to Conquer, DAW 1980  
The Keeper's Price, DAW 1980  
Sharra's Exile, DAW 1981  
Sword of Chaos, DAW 1982  
Hawkmistress, DAW 1982  
Thendara House, DAW 1983  
City of Sorcery, DAW 1984  
Return to Darkover, to be published by  
DAW 1985-6

#### OTHER SCIENCE FICTION

Seven from the Stars, Ace 1957  
The Door Through Space, Ace 1961  
Falcons of Narabedla, Ace 1964, 1972  
The Brass Dragon, Ace 1970,  
Methuen 1979  
Colors of Space, Monarch Books 1974,  
Donning 1982, Pocket 1983  
The Endless Voyage, Ace 1975  
The Endless Universe, Ace 1979  
Hunters of the Red Moon, DAW 1975  
The Survivors, DAW 1979  
The Ruins of Isis, Donning 1979,  
Pocket 1980  
Survey Ship, Ace 1980

#### FANTASY

Dark Satanic, Berkley 1972  
In the Steps of the Master, Grossett &  
Dunlap/Tempo 1973  
Drums of Darkness, Ballentine 1976  
House Between the Worlds,  
Doubleday 1980, Del Rey 1981  
Web of Light, Pocket 1982  
Web of Darkness, Pocket 1983  
The Inheritor, Tor 1984  
Night's Daughter, Ballentine 1985

#### ANTHOLOGIES

The Dark Intruder and Other Stories,  
Ace 1964, 1972  
Greyhaven: A Fantasy Anthology,  
DAW 1983  
Sword and Sorceress, DAW 1984  
Sword and Sorceress II, DAW 1985

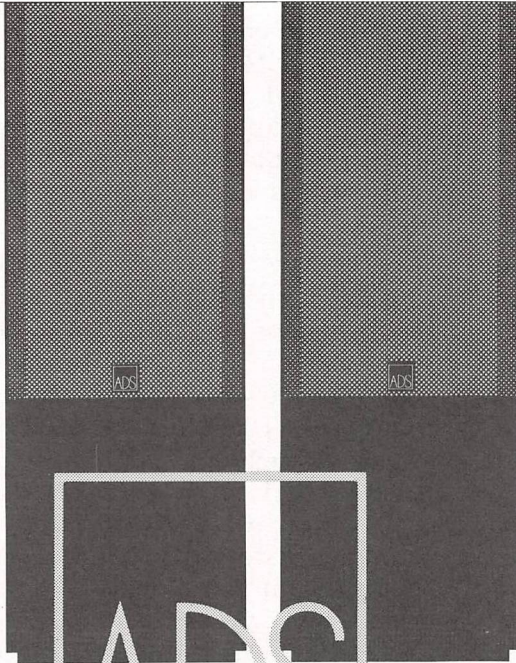
#### GOTHICS

Castle Terror, Lancer 1965  
Souvenir of Monique, Ace 1967  
Bluebeard's Daughter, Lancer 1968  
Can Ellen be Saved?, Grosset

#### MAINSTREAM

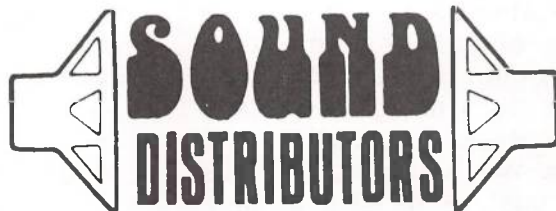
The Catch Trap, Ballantine 1979,  
1980, 1984  
The Mists of Avalon, Knopf 1983,  
Ballantine 1984





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# THE DIGITAL CHALLENGE.



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(SAMPSON - from page 11)

THEORY #3 - This is the one that I think is probably the right answer. Remember John Carter - yes, that John Carter, the one Edgar Rice Burroughs wrote about, who had all of those wild adventures on Mars with green men and scarlet women, etc. etc. Well, back in the 1940's, there was a story going around that on one of his trips back to Earth, Carter gave ERB a Martian writing machine. All you had to do was put in some names, a few locations, and a bunch of coincidences and the machine would print out a new novel. I've been told that this was how the last few Tarzan novels were done - but I surely would not make any such judgment on literature that has sold more copies than I have written words. In any case, after ERB dies, this machine disappeared (again, according to my unpronounceable sources). A lot of writers looked for it. It became the Maltese Falcon of the sf field. There were rumors that it had been discovered by one writer or another (you can fill in the names yourself - my lawyer is busy enough without more lawsuits) but no one would admit to having it. Well, I think Bob found that machine and has hidden it somewhere in his house. He's been tinkering with it for a few years and now it turns out articles instead of stories. This is still a theory - I haven't been able to find the damned thing yet and Bob doesn't leave his house enough for me to do a through search. So my special thanks to the convention committee for getting him to leave for a few days...

One of these ideas has to be the right one. No one can write as much

good non-fiction as Bob Sampson and just do it on his own. This guy just doesn't write a bad sentence. I even save all of his letters. If I had to teach a college course in essay writing, I would be using Bob Sampson articles as examples of how to do it right.

Some years back, Bob was awarded the LAMONT Award, given by pulp fans for major contributions in pulp fandom. He is the author of the only hardcover study ever done on The Shadow, THE NIGHTMASTER, which went through several printings and was highly praised in Publisher's Weekly and other non-fan journals. His six volume history of characters in the pulps, from the worlds of science fiction to westerns to mysteries, YESTERDAYS FACES, is already becoming accepted as the work against which all future studies will be judged. In all of my dealings with science fiction and pulp fans I have yet to hear anything but praise for Bob as both a writer and a person. He is always willing to help on research, always willing to write that article for a struggling new fanzine. And, most of all, he is one of that vanishing breed, a true gentleman. In a time when the words have become trite and overused and abused unmercifully, it is a pleasure to find someone who really deserves to be noted as a Fan and a Guset of Honor.

I still wonder, though, why he has his hair cut so short. Considering his famous name and what he's done with short hair, can you imagine what he could do if he let his hair grow long...



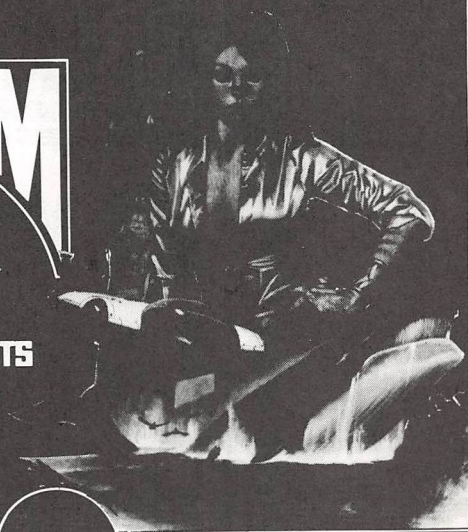
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**Wilson "Bob" Tucker**

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Well, here we go again girls and boys! It's time to announce the fourth edition of Huntsville's Con\*Stellation. Because DeepSouthCon 23 is being held in Huntsville in June of '85, Con\*Stellation IV will be held as a semi-relaxacon. There will be no heavy programming, but our plans call for most of the other things you would expect at a full con including: hucksters room, art show and auction, game room, video room, con suite, etc. Because of this format, we can keep membership rates to only \$10/\$13, and (not incidentally) keep from going batty while putting on two cons in four months! Hotel room rates will be \$39.50 single, \$44.50 double. Contact the Sheraton Inn - Huntsville at 4404 University Drive, Huntsville AL 35805 or by phone at (205) 837-3250 for reservations. Please mention Con\*Stellation to get the convention rate.

FOR FURTHER INFORMATION SEND SASE TO:



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**MEMBERSHIP RATES:**  
**\$10** Until 15 Sept 1985  
**\$13** Thereafter

# REBEL METTLE

## REBEL METTLE

by Guy Lillian III

Two of the best moments science fiction fandom has held for me have involved the Rebel Award. One came in 1983, when I presented the honor to John Guidry, my buddy of 16 years' standing; the other in 1984, when Hank Reinhardt, a winner himself ten years before, gave the traditional DSC award for distinguished service to Southern fandom to one he described as "a rank neo" ... me. I guess I enjoyed the '83 moment best, because then, I got to give a speech extolling the manifold Guidry virtues. In '84, I was totally speechless.

And why not? The Rebel Award means a lot to me. It means a lot to lots of Southern fans.

For the inevitable newcomers reading this article, for whom the 23rd DeepSouthCon is perhaps their first sf convention, an explanation: the Rebel Award is one of several DSC traditions, given annually to that Southern fan who merits special recognition for his contributions to our region. It was created by Larry Montgomery some 20 years ago, in this very state, to honor the late **Al Andrews**. Founder and President of the first significant regional sf fan organization, the Southern Fandom Group, and one of the earliest movers and shakers behind the Southern Fandom Press Alliance, Al impressed people not merely with

his accomplishments, but with his courage. Al had muscular dystrophy; even typing was a painful chore for him. Yet his personal agony didn't stop him from inspiring a generation of Southern fans. There wouldn't be a Rebel Award without two men: Larry Montgomery, who created the award, and Al Andrews, whom he created it for.

The next year, DSC IV saw Lon Atkins present the second Rebel, to **Dave Hulan**, founder of the Deep-SouthCon, second Official Editor of SFPA and one of the most important members of our proto-fandom. But after Lon's gesture, it would be four years before the award was revived. Only one year has passed by since then when a Southern fan -- or two -- has not been honored by the DSC convention committee as worthy of rebel fandom's special gratitude. Of all the DSC traditions -- the Hearts tourney, the Phoenix Award to professionals, the Southpaw Awards to apahacks, the SFC meeting -- the Rebel stands at the apex; its presentation is almost always the climax of the con.

So: who's won the Rebel, and why did they win it? What sort of contributions to this crazy game called fanac must a person make to take home Southern fandom's greatest honor?

Basically, fanac in the South can be broken down into con-giving, club-building, fanzine-producing (apas &



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genzines), and ... the intangible. Rebel winners are often involved in conventioning, often involved in publishing fanzines, often involved in clubs. But almost always, there is ... the intangible, some contribution of personality, of leadership, of dedication ... Rebel winners believe in Southern fandom. It's that belief that DSC concons have seized upon to celebrate and reward.

Well, let's take a look at them. The third Rebel winner was **Irvin Koch**, the hustlin', bustlin' dynamo behind the rebirth of Tennessee fandom in the early '70's; no fan in their right mind would ever honor Irvin's fanzines, but his efforts for *Chattacon* and *UpperSouthClave* were unmatched, and more importantly, Irvin got a lot of new people involved in sf fandom. New people were the whole purpose behind the National Fantasy Fan Federation, which **Janie Lamb**, Rebel winner in 1971, served for years. Janie also acted as secretary for the Southern Fandom Confederation and chaired the '68 DSC in Knoxville. Like Al Andrews, she is gone from us now, but a great number of the longtimers among us owe their membership in this madness to her.

**Hank Reinhardt**, who won the 1973 Rebel, at a New Orleans DSC, claims that sf-ers in the South owe him a lot, too, but that's a matter of opinion; his opinion. "They owe me in that I have chosen not to slay them all," declares Hank, who is one of the founders of the Society for Creative Anachronism in the South. That the wolford, as he deigns to be called, has incurred over a half million dollars in debts due to losses in the DSC Hearts

tournament is reason enough to thank him for his generosity. Hank shares a number of accomplishments in fandom with **Jerry Page**, his friend of 25 years and partner in a number of fannish and professional endeavors. Jerry, who won the Rebel in 1980, has won great esteem for his writing and editing efforts as Gerald W. Page; he chaired the fifth DSC back in the golden sixties, and served as Fan GoH at last year's convention, when he proferred a magic show instead of a speech. Some say he deserved a Rebel just for that.

Conventioners have received their just due in the Rebel sweeps. Neither **Ken Moore**, who took home the trophy in 1974, nor **Cliff Amos**, who won the Rebel five years later, has done much to set the world on fire through fanzine activity -- in fact, I can't think of a single zine Ken Moore has ever done. But who in Southern fandom, or fandom anywhere, can match the accomplishments they hang their fame on: *Kubla Khan*, in *Khen's khase*, and *Rivercon*, which Cliff founded on the banks of the Ohio River? Not only are these boys tall, they are also leaders of men ... just ask them.

Fanzine creators have also been duly honored. Though **Cliff and Susan Biggers** have been remarkably active in *apac* (OEing *Myriad*) and *congiving* (chairing one DSC and several *ASFICons*), it was for their genzine, *FUTURE RETROSPECTIVE*, that they won the '77 Rebel. Another married couple, **Dick and Nicki Lynch**, had also made a terrific impression in *apac* (Nicki OEd *SAPS* at one time), but it was their newszine, *CHAT*, that scored the Rebel for them ... not to

mention all the superb younger fans they drew into the Southern orbit, fans like Vern Clark, Rusty Burke, and Charlie Williams.

Apas have always been important to Southern fandom. Amateur Press Associations -- groups of fanzine publishers distributing their works through a central mailer, or Official Editor -- have bound the South since our regional fandom really got going in the early '60's. SFPA, the Southern Fandom Press Alliance, has seen three of its Official Editors win Rebels, and their -- ahem our --activities there is almost undeniably what led to the triumph. **Don Markstein** was intimately involved in two DeepSouthCons, one as co-chair, but his OEShip of SFPA is credited with leading the upswing in regional fanac in the '70's; that's what led to his selection in 1978. **Lon Atkins'** Rebel was regarded as the most-overdue ever when he was acclaimed in 1982; in addition to chairing a DSC back in the Neanderthal days, he had edited SFPA for four years, and had provided a standard of apazine excellence that no one, anywhere, with the possible exception of Harry Warner, has ever come close to matching. And I --well, I credit my Rebel to the four years I spent OEing SFPA (producing the world's record pagecount, 1750 pages, for the 100th mailing, bringing new writers into the fore and trying to revive the "apa jiants" of the past), and the years of whining and bleating I leveled at DSCers that \*snf\* I hadn't won it yet ...

Looking over the list of Rebel winners I wrote up in preparing this article, I find four I haven't really

mentioned ... and they happen to be four of my favorite winners. **Ned Brooks** won his Rebel in 1976, when he was publishing a hilarious account of his fannish correspondance called **IT COMES IN THE MAIL**, and keeping up an almost-unparalleled string of publications in SFPA (only Atkins has a longer record). He has attended every DSC since the third one. Ned won his Rebel for being Ned Brooks, for the ineffable intangible whatever-that-means. He won his Rebel because sfers in the South value his presence, God knoweth why, and the Rebel was our way of saying so. Ditto with **John Guidry**, although the great Guidry's accomplishments are many. John brought worldcon fever to the South through his '73 and '76 bids for New Orleans, chaired two ... no, it was three DeepSouthCons, and kept up a remarkable membership in SFPA. His handscrawled **IGNITE** fanzine was the terror of the South for years. But it was to honor Guidry for being Guidry that he won his Rebel. Lord knows I wouldn't have the guts to do it.

**Lynn Hickman** is a rarity among Rebel winners -- he lives outside the South. (So does Atkins.) But his name is legendary among Southerners for his efforts, before many of us were born, to bind the South with a regional fan organization, to bring the word of unified fandom to youngsters who could barely believe others shared their love for that "crazy Buck Rogers stuff". Lynn's first sf con had three attendees ... that's even smaller than the first DSC (which had 5). And last, we have **Meade Frierson**, founder, longtime president of the Southern Fandom Confederation, onetime SAPS OE and



founder of Apa-VCR, and close to being the great Southern fan. For 12 years Meade's SFC bound the South together, a legacy we who have his responsibilities now find onerous to carry on, and admirable in the extreme. Meade's Rebel in '75 was greeted with the longest huzzahs of any; it is generally considered the most awesomely well-deserved.

The Rebel Award has taken many forms ... it's been a plaque, a scroll, a lucite block, a button/cap/scroll combination, even a Meer-schaum pipe. But the many media have carried a common message: the gratitude and appreciation of all Southern fandom. It has served as a thanks, but also as a goad, leading its

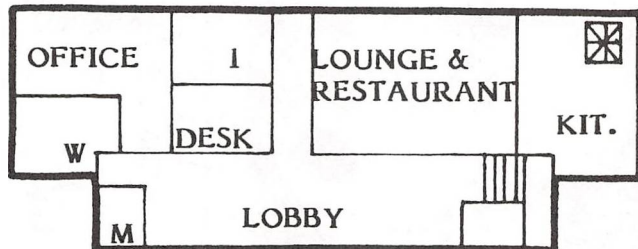
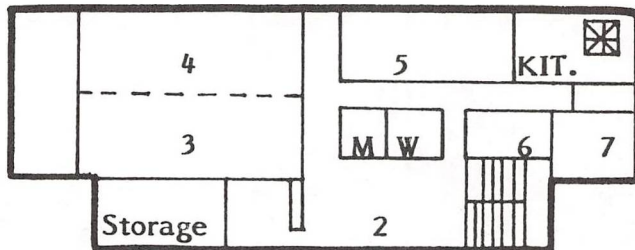
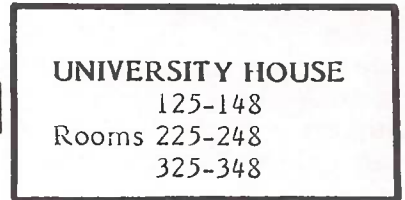
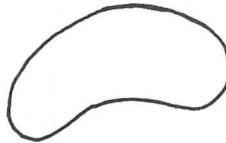
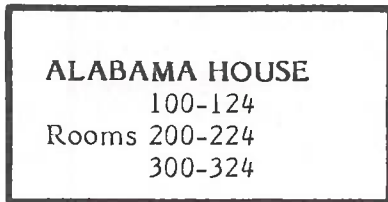
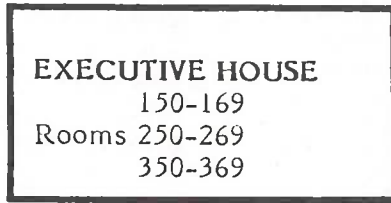
receptients towards greater accomplishment yet. Guidry has founded ERB-apa, for Burroughs fans; Markstein has founded Apatoons. Who's to say that the Atlanta worldcon and the New Orleans worldcon bid didn't stem from Rebel winners' attempts to "really earn the award". But that isn't the Rebel winners' decision to make. They -- myself excluded, of course -- have earned the award already.

And others out there are earning Rebels now. One will be hailed at this very con.

Welcome to the club, whoever you are. If you find the company as heady as I did, last year, fear not: you deserve to be here.



# HOTEL LAYOUT



CARRIAGE INN MAIN BUILDING

## KEY TO HOTEL LAYOUT

- |  |                |
|--|----------------|
| 1. Alternate Programming 1 -----             | Coffee Shop    |
| 2. Registration -----                        | Ballroom Lobby |
| 3. Main Programming -----                    | Ballroom North |
| 4. Dealers Room -----                        | Ballroom South |
| 5. Art Show -----                            | Executive Room |
| 6. Alternate Programming 2 -----             | Esquire Room   |
| 7. Video Room -----                          | Camellia Room  |
| 8. Con Suite -----                           | Room 358       |
| 9. Personal Computers Room -----             | Room 361       |
| 10. Operations -----                         | Room 362       |
| - Lost and Found                             |                |
| - After Hours Registration                   |                |
| - Gofer Hole                                 |                |
| 11. Tournament Game Room -----               | Holiday Inn -  |
| - Tournament Games                           | Jupiter Room   |
| - Open Gaming Space Available                |                |
| - Computer Demonstrations by Hytek Computers |                |



Elevator



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# ACKNOWLEDGEMENTS

The DeepSouthCon committee would like to express our appreciation to the following businesses for their help in our programming efforts:

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The committee and the program book editor would like to especially thank contributors to the program book including:

**Alex Eisenstein**

**Harlan Ellison**

**Ed Emshwiller**

**Dell Harris**

**Linda Leach**

**Jacqueline Lichtenberg**

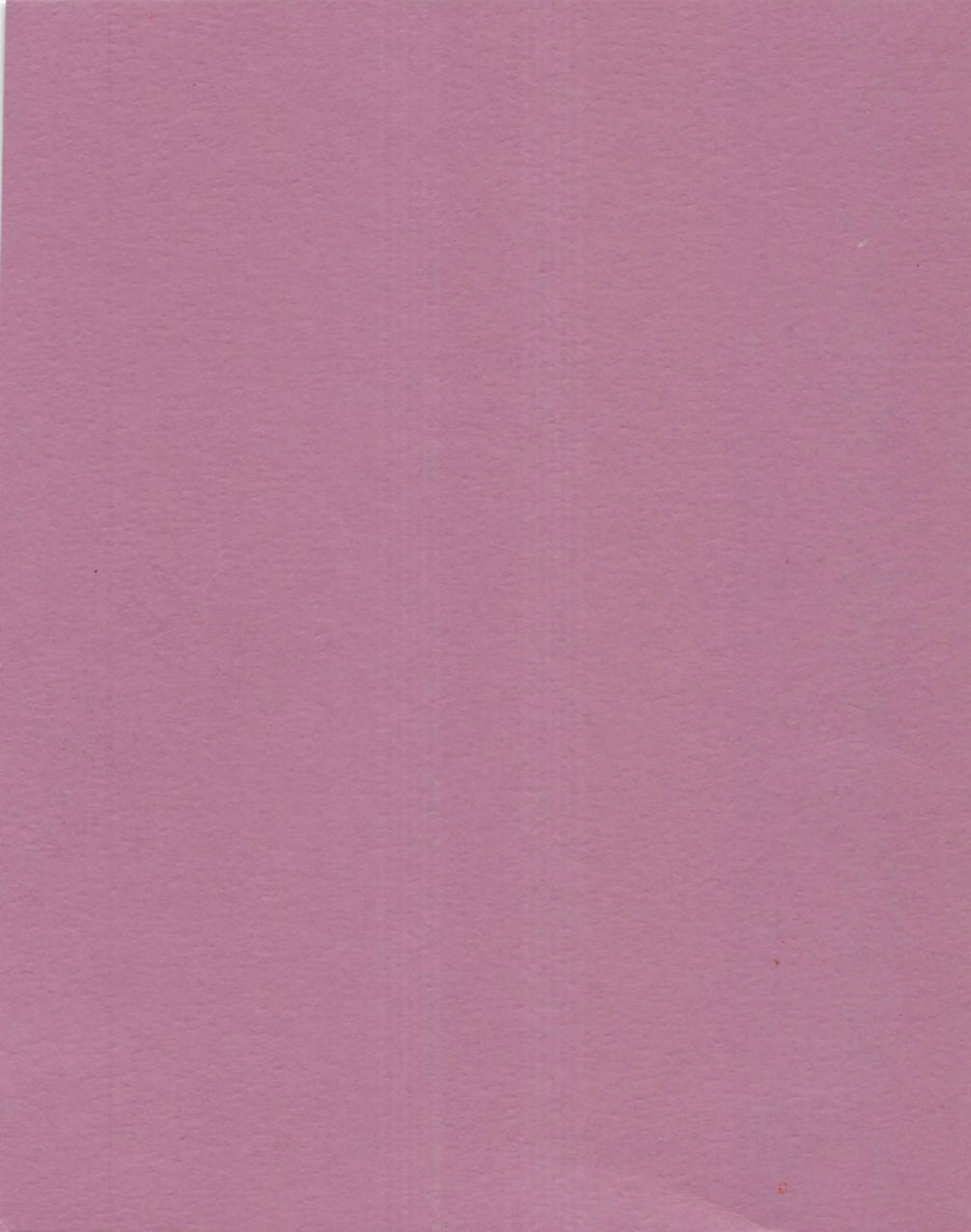
**Guy Lillian III**

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**Robert Weinberg**

**Gene Wolfe**





DEEPSOUTHCON 23

ADDENDUM AND ERRATA

Program Additions:

1000 Ideas in an Hour: Getting ideas for sf and fantasy stories isn't as hard as you might think. Author Orson Scott Card leads the audience in generating dozens of workable story ideas. Guaranteed to be the second most exciting thing you ever did at a convention. Saturday night at 7:00 in the Esquire Room.

The Robert Jordan Hall Costume Award: to be given at the intermission of the Masquerade Saturday night. Entrants must be seen by Robert Jordan prior to the end of the Art Auction. There will be two divisions: (1) Best Hall Costume, and (2) Sexiest Hall Costume. Mr. Jordan is especially susceptible to bribes in regard to the latter division.

Also Attending Additions:

ORSON SCOTT CARD is the author of the Tor novel Ender's Game, and has just finished writing its sequel, Speaker for the Dead. He reviews short science fiction for Science Fiction Review, and also writes a computer game programming column for Ahoy! magazine. He lives in Greensboro, North Carolina, with his wife, Kristine, and their three children.

JOHN M FORD recieved the 1984 World Fantasy Award for his novel The Dragon Waiting and has written the popular Star Trek novel The Final Reflection. He has done various work for Game Designers Workshop and West End games. Although he currently lives in New York City, he does most of his convention going south of the Mason-Dixon line.

Multi-Author Programming Panels:

Media and SF (Friday 8:00 PM): Karl Edward Wagner, Algis Budrys, John Steakley, others

Criticizing the Critics (Saturday 10:00 AM): Algis Budrys, Orson Scott Card, John M Ford

The Writer as an Editor (Saturday 11:00 AM): Marion Zimmer Bradley, Algis Budrys, Robert Jordan

Young Artists In Love (Saturday 3:00 PM): Barclay Shaw and Kate Lake, Ron and Val Lakey Lindhan, Kelly and Polly Freas

Writing to Sell (Saturday 3:00 PM): Algis Budrys, Robert Jordan, Gene Wolfe, Tim Zahn, probably some others

The Roots of SF (Saturday 4:00 PM): Algis Budrys, Bob Sampson, Andrew J Offutt, R. A. Lafferty

SiFido: Dog Tails or Bad SF (Saturday 7:00 PM): Phyllis Eisenstein, Jerry Ahern, Sharon Ahern, John Maddox Roberts

Film Schedule (check posters for late additions):

Friday	7:30	PM	"Quest"
	11:00	PM	"Fish Heads"
	11:05	PM	"Wrestling Women v. the Aztec Mummy"
Saturday	12:45	AM	"La Jetee"
	1:30	AM	"The Wizard of Oz" (1925 silent)
	2:45	AM	Superman cartoons
	3:30	AM	"No Place to Hide"
	4:00	AM	"Love At First Bite"
	5:30	AM	audience's choice
	8:00	AM	cartoons and short subjects
Sunday	12:15	AM	"2001: A Space Odyssey"
	2:45	AM	"Forbidden Planet"
	4:30	AM	"The Cabinet of Dr. Caligari" (1919 silent)
	5:45	AM	audience's choice
	8:00	AM	cartoons and short subjects

