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A message from the PUBLISHER/EDITOR: Look with kindness upon this book, my friends, for I typed in 90% of it myself. So, be forgiving of any typos you may find. My thanks to Roy Coker, for providing excellent spot illustrations and all the necessary camera work. Thanks to the committee members who came to my rescue with articles when I needed them, and the guests who provided such interesting material. All artwork and writing is copyrighted by the authors/artists. Special thanks to Barbara for enduring my moods during this books production.

About the cover: The front cover is a scene from *Great Sky River*. Killian and Co. are meeting the Crafter that will ferry them into the mech city. The back cover is a self-promotional piece of mine I thought you might enjoy. - Paul M. McCall

# V ICE-CHAIRMANS WELCOME

Another June, another DSC. This one won't be just another DSC, though. This one is DSC 26, also known as Phoenixcon, brought to you by the same folks who have given you enjoyment for the last three years.

Atlanta has some years of tradition behind it in giving the DeepSouthCon. We've had a history of Southern hospitality that other cities can't match, not to mention a history of truly fun conventions. What other city could have spawned Joe Celko and Hank Reinhardt, for example, both of whom have had a distinct impact on Atlanta fandom.

This year, you'll find all that for which a DSC has come to be known. Hearts, a masquerade, two dances, the SFC meeting and, of course, the Rebel and the Phoenix awards ceremony. Not to mention a couple of surprises. We also have the usual trappings of a convention. Badges - they need to be worn in all convention areas. We also have a weapons policy. That's elsewhere in this program book.

Ah yes, the program book. We have one of those; if you're reading this, you don't need me to tell you; please do read it. It can keep you from all manner of faux pas, make you feel at home here.

The committee is here to help you do that, so feel free to ask one of us if you have a question or problem. We've all worked

hard to make this convention come about, to be fun for us as well as for you. So welcome to DSC 26, a three day meeting of friends.

Sue Phillips Vice-Chair

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## DSC 26/ PHOENIXCON 3 RULES

Let's make this a common sense convention folks. Don't do anything you wouldn't do while spending a weekend in the home of a friend you care for and respect.

If you're under 21, you don't drink at this convention. If you do and are caught you will be required to leave, also if you are of legal drinking age and are found to be supplying alcohol to minors you will be ejected from the convention.

If you wish to carry a weapon this weekend feel free to do so, but keep it/them in the holster/scabbard except during a masquerade presentation on stage. Take it out any other time and you'll be expelled from the convention. (This goes for toy guns also, regardless of their degree of realism.)

If, for any reason, you are told to leave the convention you will not be allowed to buy another membership to get back in.

Please enjoy yourself and let us enjoy your presence this weekend.

-The Committee



# ART SHOW

This year's art show for DSC 26 promises to be a rich, varied and interesting exhibit. The artists represented include Hugo winners and nominees, well-established illustrators in the field, recently published artists, winners of multitudes of previous awards, and gifted amateurs who are just getting started. The works exhibited will include original 2-D pieces, limited edition prints, 3-D hard and soft sculpture, and even multi-media exhibits.

In short, there will be a broad selection of speculative art to inspire the imagination and allow all of you who visit the art show an exposure to the creative worlds of science fiction and fantasy art. Please note that anyone visiting the art show is asked to please vote for the People's Choice Awards. Voting will close at 3:00pm on Saturday.

The awards presented will include two People's Choice Awards for the Best Piece in show and Best Artist in show. There will also be judged awards for the best science fiction, fantasy and astronomical pieces in professional and amateur categories. The awards will be presented at the Art Auction and will be on display during the hours of operation on Sunday.

All of you who visit the art show will, of course, also have the opportunity to buy much of the original art work displayed. For those who already collect art

work and those who are thinking of starting the hobby, take note of the fact that not only will there be pieces that are already valuable collectors items but also that this is an excellent opportunity to purchase the work of young artists who may very well be producing what will become valuable collector's items in years to come. Take the gamble and trust your judgement. Not only is it more fun than the stock market but you are also helping to foster creative talent and acquiring something you will enjoy for years to come.

**Please note, if you bid on an item you are assuming an obligation to buy the item at the price you bid unless you are outbid by another.** Two or more bids will take the item to auction where the bidding will continue. Don't lose a piece you want by missing the auction.

You may also buy a piece outright for the immediate purchase price but only if no bids have been made.

All unsold art will be sold on Sunday for the minimum bid unless we have received other instructions from the artist.

Hours of operation are:  
Fri. 4pm - 8pm, Sat. 10am - 5pm,  
Sun. 10am - 1pm

No food, drink, or smoking will be allowed in the Art Show except for staff. Packages and bags must be checked at the door. No photographs or video-taping will be allowed.

Come visit us.

# PRINT SHOP, ETC,

The print shop operation is being held separate from the Art Show in a room that is accessible from the Dealers Room.

All prints will be available for the price that is marked on them. If you don't feel ready to invest in original art work, you may find that the print shop offers you the opportunity to buy affordable art work by many of the same artists whose original work hangs in the show.

Artists Stan Bruns and Bob Giadrosich will be in charge of the print shop. They welcome and will need assistance from other artists attending in setting up, breaking down, and sales.

## ARTISTS DUNGEON

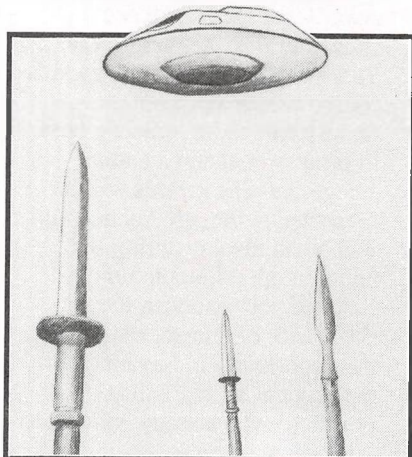
As space permits, tables will be available in the Print Shop at which artists are welcome to demonstrate their techniques, sell sketches, talk to their fans or perform whatever artistic endeavors they desire for fun and profit.

First priorities for space will be given to guests of the convention and artists who have volunteered to work in either the Print Shop or Art Show. Conflicts about space and time will be arbitrated by Stan Bruns and Bob Giadrosich.

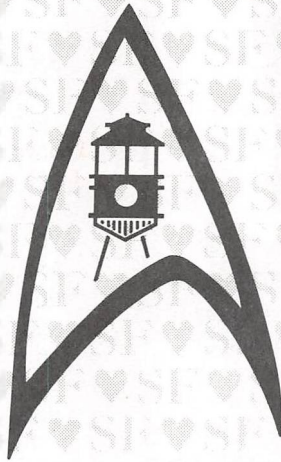
There will be no charge to the artists for the use of these tables. This is a service provided by DSC 26 to support and encourage artistic talent in the field of science fiction and fantasy.

THE FOLLOWING IS A PRESS RELEASE ACCOMPANYING THE ART EXHIBIT IN THE PRINT SHOP

Teri is the South's leading science fiction fine artist. In 1987 over 2.5 million people enjoyed her multimedia extraterrestrial tours. Teri is currently producing a short, animated movie based on "The Dwelling", her monumental alien landscape sculpture. She has been selected by the 1988 Arts Festival of Atlanta to produce and curate, "Art/Science + Imagination", an international, transhistoric exhibit illustrating how art, science, and culture have interfaced through the ages, at the Gazebo September 10-18. DeepSouthCon 26 is her first SF convention appearance since the 1986 Worldcon, Confederation. This exhibit at DeepSouthCon 26 is funded in part by grants from the City of Atlanta, Bureau of Cultural Affairs, the DeKalb Council for the Arts, Inc. and the DeKalb Board of Commissioners.



# ConFrancisco



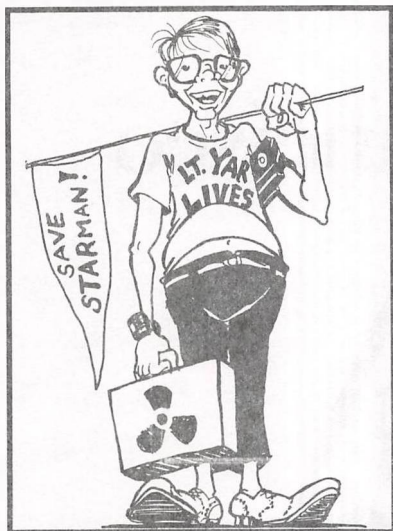
## WorldCon Bid 1993

Pre-supporting membership \$5.00 - includes kazoo

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# GREETINGS TO THE NEO-FAN

**neo-fan**—newcomer to science fiction conventions.



Hello, neo-fan and welcome to DeepSouthCon 26/Phoenixcon III. Where are you? What's this all about? This convention is all about science fiction in all its forms—art, film, book, costume, and so on. It's brought to you by people who for 26 years in the South or 3 years here in Atlanta, have labored to bring about a meeting place for fans, pros, writers, and artist of that strange stuff called science fiction ( and fantasy).

I'm not about to define science fiction. There are plenty of books and classes on the subject. I do recommend you ask someone here what science fiction is. And then ask someone else and then ask.... Not only will you be amazed and astounded by every-

thing science fiction is, you will have met dozens of interesting and interested people. Most fans are very friendly. But one thing can be agreed on:

This is **FANDOM**.

People who love, appreciate and care about science fiction are fans and they all belong to a huge world-wide family called Fandom.

It may seem that everyone here knows everyone else. A lot of people do. We have been at this for years. But we also want to know you too; after all, we must have something in common or you wouldn't be here. And do remember this is a family. What you do and how you behave towards other fans will be noticed. Be polite, be friendly and go ahead and be crazy, but only when you are with people you know. This will insure that your "know" group will expand.

In talking to the "old" fans, you will probably learn that we have fought hard to get hotels to take science fiction conventions. Slowly fans have taught hotels that we may look strange, we make act strange, but we are a well behaved group. Fandom does monitor its own. So don't give the hotel or convention security a reason to ask you (or us) to leave.

**SO, WHAT CAN YOU DO HERE?**

**ART SHOW\*** Artwork by pros and amateurs (do you fit here?). Art work is sold by bids. (cont. pg. 38)



# BENFORD ON BENFORD

- Jim Benford

Being, as I am, Greg's twin adds some interesting aspects to writing this biography. For example, I cannot claim that he is handsome without conflict of interest. Of course, we are of exactly the same genetic heritage, and our first twenty-five years had essentially the same environment. Therefore the differences between us become the data of a rare experiment. Why did he have a burning desire to write while I did not? The explanation comes down to personalities, which are much more similar than different, but the differences make the story.

We were born in southern Alabama in 1941. We started reading SF in 1952, shortly after returning from Japan. Our father was an Army officer and we had spent three years in desolate postwar Japan. We were in Atlanta for two years, then spent three in Germany. These periods of isolation from mainstream American culture were crucial to us, in that they threw us back upon our own resources. Our naturally introspective natures were reinforced by the absence of a critical mass of people of an "intellectual" persuasion. One day in Atlanta, we spied a copy of *Imagination* with a cover of invading saucers. We bought it and discovered at the back a listing of something called "Fanzines." One of them was published locally by Ian Macauley. Greg called him and

he told us about the Atlanta Science Fiction Organization. Gregg took a series of busses across the city to attend a meeting. He stayed past the last bus and had to take a taxi home, bringing tales of interesting people and strange customs.

Soon our father was transferred to Germany and when we arrived, we decided to publish a fanzine of our own. It was called *Void* and was the first fannish fanzine published in Europe. We lived several miles from any other Americans and thus spent most of our day isolated with no companions. It seems lonely in retrospect but didn't at the time. The influence of fandom on us in our isolation was great.

We might still be fanning away if we were still stuck with the occupation forces in Germany; but in 1957 our father was reassigned to Dallas. While we were crossing the Atlantic on the U.S.S. America, the Russians launched Sputnik. Our world began to change. Going to high school those cold Dallas mornings, wearing our leather "insurgent" jackets brought from Germany, the world seemed earnest; school more of a preparation, with new advanced placement courses a training ground for adulthood just ahead. The pull of these realities and the diffusing and distracting effect of American culture from which we'd been insulated for so long (6 out of 8 years, counting Japan) (cont. pg.9)

# DI FATE ON FREAS

Imagine, if you will, all the brilliant colors of Christmas stretched out across a field of velvet blackness. At the heart of this place is a beautiful, sensuous woman whose attire clings to the voluptuous curves of her body and reveals, at strategic points, impressive expanse of her glistening flesh. Beside her, square-jawed and ruggedly handsome, is a man symbolic of all young adventurers who dare to risk the million perils of a hostile universe in the endless quest for glory and adventure. This, without question, is science fiction - home of our most treasured dreams and ambitions and the spiritual residence of artist Kelly Freas. No artist is more beloved by science fiction readers (nor deserves to be!) and few others have as often or as consistently captured the spirit of SF in either words or images. He is the dean of science fiction artists, without question.

I first met Kelly almost twenty years ago, at the office of the illustrious John W. Campbell. Campbell had been the pioneering editor who had seen the field's largest selling magazine evolve under his guidance from an adventure pulp in the 1930s, *Astounding Stories of Super Science* to the major haven for modern SF in the '40s and '50s, *Astounding Science Fiction* to the precursor of the popular science magazine in the 1960s, *Analog Science Fiction/Science Fact*. As the most dominant editorial force

during those formative years, Campbell nurtured or discovered such luminaries of the field as Robert Heinlein, Isaac Asimov, Arthur C. Clarke, Frank Herbert . . . and the list goes on. But his contributions were not limited merely to the written word of science fiction, they extended to the look of the field as well. Campbell played a significant role in the careers of such artists as Hubert Rogers, Edd Cartier, H.R. van Dongen, John Schoenherr and, most especially, Frank Kelly Freas.

Twenty years ago I was just starting out and was eager to join the company of these gifted few. Publishing was a quite different industry back then and *Analog*, particularly, had patronized just a handful of artists. Kelly was the dominant artistic contributor to *Analog* and did nearly every cover painting for the magazine during the mid-1960s until some time after John Campbell's death in 1971. I can remember spending long hours studying the minute details of Kelly's work; his superlative draftmanship and exquisite sense of design, his extraordinary use of color and his supreme mastery of black and white techniques - from his bold, facile pen strokes to his meticulously rendered images on scratchboard. He is a consummate craftsman, varied in his techniques and approaches and remarkably skillful and inventive in their applications.

(cont. pg 44)

# BENFORD

(cont. from pg. 7)

were eventually to end our fanish publishing careers, and more quickly than we would have imagined.

In fact, *Void* lasted only three more issues in our hands, terminating with issue #13. Ted White offered to continue it and edited it from New York with Terry Carr and Pete Graham, with Greg staying on as a contributing editor. (The history of *Void* has been recounted by its various editors in *Boonfark*, edited by Dan Steffan).

Dallas provided our first true interaction with American fans and we were shocked at the striking contrast between the "fans are slans" legend and the so very limited reality. Many fans seemed to hide behind their fantasies rather than use them for their own expansion. We both did undergraduate work in physics at Oklahoma University in Norman, Oklahoma. Greg was a contributing editor to *Void* for the whole 4 years. Upon graduation, we moved to California for graduate school in La Jolla, and there encountered fandom in a social way we had not experienced before. It was there that Greg began to write in earnest. His first stories had actually been written around 1954 at the age of 13. They were awful. Although Greg always tries to use his words to maximum advantage, selling first the short story, then the novelette, and finally the expanded version as a novel, he

has never recycled those early stories, and you should be thankful that he has not.

His first sale was actually not a sale but a prize. He won the short humor fiction contest in *Fantasy and Science Fiction* magazine in 1965 and sold several other stories to them while getting the Ph.D. He had always had that intense desire to write which seems to be such a part of serious writers. He was always working away on stories through high school, even though he really had few storytelling skills at that time. That dogwork shows the drive behind his steady ascent over the last twenty years.

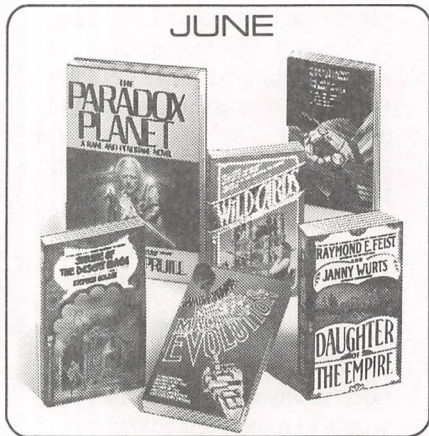
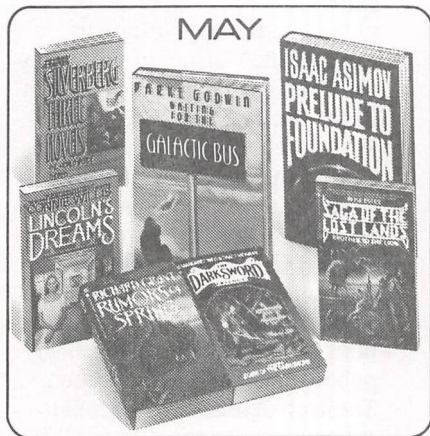
On finishing his Ph.D. in 1967, he went to work at the Lawrence Livermore Laboratory doing various kinds of theoretical calculations. Greg is a theoretical physicist (whereas I am an experimentalist), and this has given him the opportunity to exercise the "leisure of the theory class" by giving him the freedom to move about unhindered by attachment to experimental equipment. In his early years in physics, he worked on an enormous variety of topics: the physics of plasmas, solid state, elementary particles, intense particle beams, and the foundations of quantum mechanics. His publication rate was enormous. These credentials helped him to get an appointment at the University of California at Irvine in 1971, when he tired of

# They always did say that spring was a time for growth.

I had this whole "seed planting, flowers blooming" analogy worked out, but I'll spare you. The thing is, though, an awful lot of projects we've been working on for quite some time will be "sprouting up" in the next few months. Foremost among these projects is Foundation Books, the new cooperative venture between Doubleday and Bantam. The people who have been bringing you Spectra (along with some wonderfully talented people at Doubleday) will now be bringing you eighteen hardcover titles a year under the Foundation imprint. I could go on at length, but I think you'll get the idea of what we have planned for this program as you read on.

**MAY:** Our first Foundation book is a novel people have literally been waiting decades to read. *Prelude to Foundation* is the overture to Isaac Asimov's magnificent *Foundation* saga. Here, at last, is the story of Hari Seldon, father of the Foundation. The other Foundation hardcover this month is Parke Godwin's funny, irreverent and biting *Waiting for the Galactic Bus*. On the paperback side, we have a true embarrassment of riches (I hope you have *lots* of time set aside). Margaret Weis and Tracy Hickman lead the way with their second *Darksword* novel, *Doom of the Darksword*. The action really heats up in this one. Then there's Richard Grant's absolutely stunning near-future fantasy, *Rumors of Spring*, for everyone who loves novels like *Little, Big* and *Mythago Wood*. And then there's Connie Willis's accomplished first novel, *Lincoln's Dreams*. We nearly had to increase the size of the book in order to list all of the rave reviews it received. *Brother to the Lion* is the sequel to Rose Estes's exciting prehistoric fantasy, *Saga of the Lost Lands*. And we'll be publishing three of Robert Silverberg's most powerful novels, *The World Inside*, *Thorns*, and *Downward to the Earth* in one volume entitled, well, *Three Novels*.

**JUNE:** Raymond E. Feist is a simply great storyteller, as anyone who has read his *Riftwar Saga* can attest. Janny Wurts has shown in novels like *Stormwarden* that she has an incredible talent for creating characters and complex situations. The two of them have gotten together to write *Daughter of the Empire*, and the result is the best of both along with some real surprises. It leads the Spectra mass market list this month. *Aces Abroad* is the fourth book in the *Wild Cards* series edited by George R.R. Martin. This time, the outrageous adventures take place in Europe. *Shrine of the Desert Mage* is Stephen Goldin's first volume in a thundering Arabian fantasy series, *The Parsina Saga*. Real edge-of-the-seat stuff. Speaking of stories that keep you on the edge of your seat, *The Web* by Thomas Wylde concludes *Roger Zelazny's Alien Speedway* in breathtaking fashion. And James P. Hogan's *Minds, Machines and Evolution* is much more than a collection of his best stories. It also includes essays on the science behind his fiction and some fascinating biographical insights. Stephen Spruill's *The Paradox Planet*, his latest Kane and Pendrake novel, is coming from Foundation.

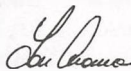


**JULY:** You never quite know how people are going to react. When I tell people that Foundation is publishing Barry Hughart's sequel to his World Fantasy Award-winning *Bridge of Birds*, *The Story of the Stone*, they really show their enthusiasm (one guy literally grabbed me and yelled, "I've been dying to read that novel." I'm making sure he gets one early). Also in July from Foundation is Craig Strete's chilling drama of Indian magic, *Death in the Spirit House*. On the lighter side (though this news also seems to cause hysterical reactions), Harry Harrison's *The Stainless Steel Rat Gets Drafted* will be out in paperback from Spectra. The title says it all, though, as usual, you'll never be able to anticipate what's going to happen. In the early '70s, David Gerrold published a groundbreaking novel of artificial intelligence called *When Harlie Was One*. A lot has happened in the field since then and Gerrold has now completely re-written this classic novel (only the characters and the most basic plot threads are the same) under the title *When Harlie Was One, Release 2.0*. Many of you have already discovered how terrific Jonathan Wylie's fantasy saga, *Servants of Ark* is. *The Mage-Born Child* is the final volume of the trilogy and it's quite a conclusion. Daniel Keys Moran made his debut earlier in the year with the highly praised *The Armageddon Blues*. In July, he's back with another knockout sf novel, *Emerald Eyes*. And if you haven't read R.A. MacAvoy's three "Damiano" novels, *Damiano*, *Damiano's Lute* and *Raphael*, you can correct this grievous error by picking up all three in one volume entitled *A Trio for Lute*.

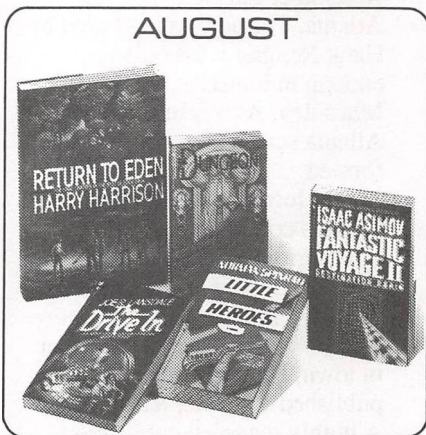
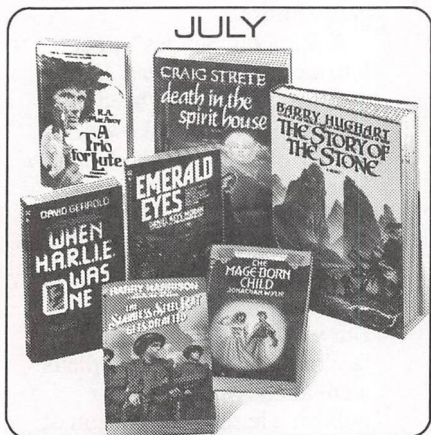
**AUGUST:** Spectra still publishes hardcovers, too, and in August we have one a lot of people have been waiting for (I know I was), Harry Harrison's *Return To Eden*. Here the story begins in *West of Eden* and *Winter in Eden* comes to an incredibly dramatic close. Speaking of things dramatic, Foundation has Lewis Shiner's brilliant *Deserted Cities of the Heart*, a searing near-future novel about revolution, transcendence, and the possible end of the world as we know it. In paperback from Spectra comes Isaac Asimov's phenomenal *Fantastic Voyage II: Destination Brain* and the sf rock-and-roll novel, *Little Heroes* by Norman Spinrad. There's also the beginning of a sensational new fantasy saga created by Philip Jose Farmer, *The Dungeon*. The first title, *The Black Tower*, is written by Richard Lupoff and it introduces you to an incredible world of nightmare and wonder. Nightmares come in Joe Lansdale's *The Drive-In* as well. The subtitle says it all: "A B-Movie with Blood and Popcorn, Made in Texas."

Whew. I hope you enjoy yourself with this list. We had a great time putting it together. Have a wonderful summer.

Best,



Publisher, Bantam Spectra Books



The formation of organized science fiction fandom in Atlanta began with Jerry Burge's decision, in 1950, to drop any connection with the field.

In 1949, Ray Palmer, the controversial editor of *Amazing Stories* and *Fantastic Adventures* left those magazines to start his own publishing company, to produce a new science fiction magazine, *Other Worlds Science Stories*. Palmer decided that his magazine would carry classified ads. But these ads would be available only to the readers and he would charge them nothing for the privilege. So Jerry Burge, deciding he wasn't getting that much out of SF any more, took out an ad to sell his collection, at that time probably the most extensive in the city.

When the ad appeared, Jerry was astonished to learn that there were other fans in the city of Atlanta. The ad was answered by Hank Reinhardt (astonishing enough in himself), and Ian Macauley. As a result, the first Atlanta science fiction club was formed.

And Jerry Burge still hasn't sold his collection.

The group called itself the Cosmic Legion and decided to publish a fanzine called *Cosmag*. There was another fan publisher in town, Henry Burwell, who published *Science Fiction Digest*. A highly regarded publication, *SF Digest* reprinted the best work from other fan sources. (Burwell's fanzine is not to be

confused with the digest sized prozine of the same title that appeared a couple of years later.) After some scruffy early issues, *Cosmag* evolved into a pretty good fannish genzine, edited by Macauley, and combined with *SF Digest*. They maintained separate identity through the trick of publishing issues back to back in the manner that a few months later would be used by the Ace Science Fiction Double paperbacks.

The group quickly realized that Cosmic Legion was not a serious name. They rechristened themselves the Atlanta Science Fiction Organization. The main members were Hank Reinhardt, Henry Burwell, Jerry Burge, Ian Macauley, Carson Jacks, Walt Guthrie and Dewey Scarborough. Macauley was the organization brain of the group. But Henry Burwell was something of a go-getter himself.

A. Langley Searles' great fanzine *Fantasy Commentator* had, for some years, been serializing Sam Moskowitz's history of fandom, *The Immortal Storm*. Burwell arranged to reprint it and, in 1952, issued a mimeographed edition which he sold for \$2.00. Shortly thereafter, personal problems forced Burwell to withdraw from fandom, but by that time plans were already underway to publish a hardbound edition of the book, considerably expanded by the author. It was one of the (cont. pg. 42)

# GUESTS, etc.

## Sharon Webb

Sharon's forty-plus short stories include seventeen published in *ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE*. Her "Bull Run" humor series featured Terra Tarkington, reluctant enlistee in the Interstellar Nurses Corps, who later appeared in *THE ADVENTURES OF TERRA TARKINGTON* (Bantam Books 1985). Her novelette "Variations on a Theme from Beethoven" (IASFM; reprinted in Donald A. Wollheim's 1981 *ANNUAL WORLD'S BEST SF*) gave rise to the Earth Song Triad: *EARTHCHILD*, *EARTH SONG*, and *RAM SONG* (Atheneum; reprinted by Bantam Books). She is also the author of *RN* (Zebra Books 1981; reissued 1985) a non-fiction book about nursing school. Her latest novel is *PESTIS 18*, a medical-suspense book about genetically-altered Black Plague. It was a 1987 TOR Books hardcover and the TOR paperback lead for March, 1988. Sharon received the Phoenix Award in 1985 and resides with her husband Bryan and their computers in Blairsville, Georgia.

## Brad Strickland

Brad is slowly working through all possible avenues of speculative fiction. His first novel, *TO STAND BENEATH THE SUN* (Signet 1986), was science-fiction adventure; his second, just out from the same publisher, is a fantasy partly set

in Atlanta and titled *MOON DREAMS*. Already scheduled for publication in February, 1988 is Brad's *ShadowShow* — which is a horror novel. In addition, Brad has published some 35 short stories in a variety of magazines, and one of his stories was selected for inclusion in *THE YEAR'S BEST HORROR STORIES XV* (TOR 1987). In what passes for real life, Brad teaches English at Gainesville College. He lives in Oakwood, Georgia with his wife, Barbara, and their children Jonathan and Amy.

## Jack McDevitt

Although Jack's first published story, *The Emerson Effect* was in the December, 1981 issue of *TWILIGHT ZONE*, most readers did not "discover" him until his first novel, *THE HERCULES TEXT* was published five years later as an Ace Special. It was an auspicious "debut" and won the Philip K. Dick Special Award for 1986. His short fiction has appeared in *TWILIGHT ZONE*, *IASFM*, *UNIVERSE* and *CHESS LIFE*. He enjoys stories that exploit strangeness, and which use exotic elements to create ambiguous moral dilemmas. His next novel, *A TALENT FOR WAR*, will be published by Ace in December, 1988. A story of his will appear in Bantam's *FULL SPECTRUM* this Fall. He resides in Brunswick, Georgia with his wife Maureen and their

(cont. pg 22)

# DOING SCIENCE

Greg Benford

There was a time when the scientist had two principal public images: the starry eyed, impractical, professorial type, like Einstein, or else the narrow, lab-smocked-and-steely-eyes monomaniac. Times have changed.

Since the atom bomb ushered scientists onto the world stage as major players, many scientists have tried to project an air of majesty and certitude, a lofty public facade. The experience of actually "doing" science, though, is more hectic, varied and odd than scientific shamans allow.

For the last twenty-five years I have been collecting incidents and reflections from my own life that belie the self-portraits we usually get. Though rearranged and polished, I suspect these nuggets are closer to the lived truth than solemn biographies suggest.

1. My first summer job after getting my Bachelor's degree was at the Naval Research Laboratory in Corona, California. I was twenty-two, ambitious, my head aswirl in seductively smooth theory. My first task was to modify an experimental apparatus. I studied the maze of wires and arcane devices carefully, deciding precisely which moves to make in which order, so that I minimized the risk of getting things mixed up. Gingerly, I removed a part. I replaced some worn connections, made adjustments. Things were going well. Then I cut a wire. There was a loud boom, sparks,

and all the lights went out. Technicians came running and immediately saw the problem. I had never noticed that the device was still plugged in, and I had shorted out all the high-voltage lines in the building. I was lucky to be alive. Thereafter I placed less faith in my fresh degree and more in horse sense.

2. In the early 1960s the scientific establishment was firmly rooted on the east coast. Many who had made the A-bomb were still in their prime there. The halls of Princeton, Cornell and Harvard were held to be more old world, mannerly and sophisticated than the campuses in California. When I went to hear my first colloquim at the University of California, San Diego, I could tell the speaker, who was from Princeton, from our professors, who went around in shirt sleeves, even shorts. A fellow graduate student from Cornell whispered to me, "Look at that three-piece suit! They know something about dignity back there." He had found California far too casual and afterward moved back to New York. We were all impressed. To this day, if lecturing to more than thirty people, I wear a tie. But then the colloquim speaker, who had been writing some notes on the board before his talk, turned to be introduced. He was startled at the wry, west-coast chuckles which greeted him. Although immaculately dressed, he had left (cont. pg. 21)



# **SIGNET**

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**SIGNET**  
**SCIENCE FICTION**

# DSC HISTORY - Sue Phillips

So, you're here at the 26th DeepSouthCon and don't know what that animal is. I'm goin to try and tell you, as best as can be had from a relative newcomer to the ranks of Southern Fandom. Yes, that's right; newcomer. Around here, fourteen years is a rank newcomer. Herewith, a sort-of history of the DeepSouthCon.

**DSC 1, 1963** - Called MidSouthCon, the first of the line was held by Dave Hulan in Huntsville, AL, as a gathering five friends and science fiction fans.

**DSC 2, 1964** - Larry Montgomery hosted this one in Anniston, AL. The attendance rose to 6 and Larry can be credited with the name Deep-SouthCon.

**DSC 3, 1965** - This year saw the first presentation of the Rebel award, given to the fan who has done the most for Southern Fandom. Al Andrews received it, also co-chairing it for 19 people with Larry Montgomery in Birmingham, AL.

**DSC 4, 1966** - Huntsville again hosted the con this year. Chaired by Lon Atkins, the Rebel went to Dave Hulan, one of the instigators of this convention. 20 people helped him celebrate.

**DSC 5, 1967** - Atlanta's first chance to host the con raised the membership to 25. Although the Rebel was not given this year, Jerry Page chaired and, I hope, a good time was had by all.

**DSC 6, 1968** - Don Markstein and Rick Norwood won the right

to host this DSC in New Orleans, LA. Again, no Rebel but 72 people turned out to hear and meet the first Guest of Honor, Daniel F. Galouye.

**DSC 7, 1969** - The late Janie Lamb brought it to Knoxville, TN where Rachel Maddux served as GoH and attendance dropped to 35.

**DSC 8, 1970** - Thus begins an every-other-year tradition for Atlanta. Glenn Brock called his AgaCon and instituted the Phoenix Award, given to the professional who has contributed most to Southern Fandom. Richard C. Meredith accepted, and served as MC to Sam Moskowitz's GoH. Irvin Koch served the third Rebel.

**DSC 9, 1971** - New Orleans called this one PeliCon and gave the DSC it's first fan Guest of Honor in the person of Fred Patten. Poul Anderson Guested and John Guidry and the inimitable Rick Norwood presented Janie Lamb with the Rebel and R.A. Lafferty the Phoenix before 105 fans.

**DSC 10, 1972** - The first hoax bid to win, Joe Celko and Steve Hughes once again gave no Rebel and for the first time no Phoenix but hosted 162 people who came to gather and hear GoH Hal Clement and MC, Kelly Freas in Atlanta, GA.

**DSC 11, 1973** - This time it's John Guidry and Don Markstein who co-chair the con in New Orleans, with Joseph L. (cont. pg. 34)

1 Roof

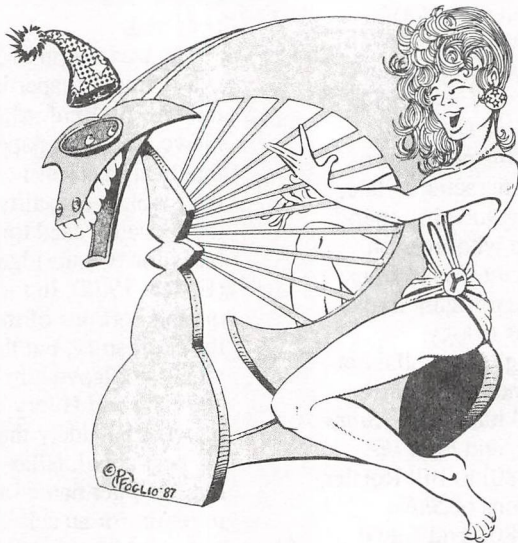
3 Hotels

17+ Meeting Rooms

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'91 in Chicago



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# BENFORD

(Cont. from pg. 9)

the bureaucracy and groupthink of the national laboratory system.

While at Livermore, he wrote his first novel, *Deeper Than Darkness*, which appeared and disappeared with extreme rapidity and is remembered only because it was rewritten and vastly improved in 1978 as *The Stars in Shroud*. As is typical of Greg, he had based the novel on a novelette, which had been nominated for the Hugo and the Nebulae; therefore this story appeared in three versions before he finally felt satisfied by it. The same process occurred with *Jupiter Project*, his juvenile novel written in 1972 and rewritten in 1975 and 1980. He used the setting and background of Ganymede again in *Against Infinity*, his Faulknerian novel. The "Bigfoot" story appeared first in *Threads of Time* (1974) and again in *In the Ocean of Night* (1977). This novel introduced his best character to date, Nigel Walmsley, the obstreperous Englishman who lives on through *Across the Sea of Suns* (1984) and appears again in the last novel of this trilogy.

Greg has sought out collaborators at many times in his career, from Gordon Eklund (*If the Stars are Gods*, 1977, and *Find the Changeling*, 1980) to Bill Rotsler (scientific portions of *Shiva Descending*, 1980), and David Brin (*Heart of the Comet*, 1986). In the last a new voice emerges which combines the best of both

writers.

The most successful collaboration to date is not recognized as a collaboration. In 1975, Greg suggested to my wife Hilary that she join with him in writing a book set in both England and Southern California. Hilary is English and therefore could supply the setting and language. The origins of *Timescape* go back a long way. Of course, the novel is set in our graduate school days in La Jolla. Some will note that Greg and I appear as minor characters, the terrible twins. I was especially pleased to see that November 22, 1963, the day of the Kennedy assassination, is an exact recreation of how Greg and I experienced that day, with the exception, of course, that no time travel effects occurred.

The true origin of *Timescape* is a scientific paper in *Physical Review* by Benford, Book, and Newcomb. This paper points out that tachyons can't exist because they violate causality. Greg, ever the recycler, used this paper as a basis for "Cambridge 1:58 A.M." (Epoch, 1975). In fact, he even quoted portions of the paper in the short story, but the idea would not leave him, and in 1979, he and Hilary began work on what is widely thought of as his best novel. Hilary eventually removed her name from the book in return for an acknowledgment and a substantial remuneration as well as a contract for three books by her. The novel

# BENFORD

(Continued from pg 18).

has been immensely successful, having been published in about seven languages in ten countries. It's estimated that there are half a million copies in print. It's certainly the best account of what the sociology of doing physics is really like. It contains a realism about science that's missing from the rest of science fiction.

Not often noted is Greg's intense interest in the short story and his many good short works, including essays. Some of his best work is collected in *In Alien Flesh* (1986), including "White Creatures," "Of Space/Time and the River," and the incomparable "Doing Lennon" which I hope John Lennon read before the death which this short story anticipates. He has also continued to write in fanzines. In fact, his overall wordage in any given year must exceed half a million words.

One may wonder how he holds down a full professorship in physics at UC Irvine while writing at a prodigious rate. I wonder myself. I certainly don't work as hard as he does. He comes home from the University and writes in the evenings and on weekends, keeping notebooks for future work during his travels, and turning his ideas into articles or short stories at the drop of a hat. He's been known to write a short story between breakfast and lunch and then get back to the ongoing novel. He and I have collaborated on a few stories;

when he reached a sticking point and didn't see how to proceed, I finished them off. So I know that he's extremely industrious and has become a real craftsman of words.

He's taken an interest in the academic side of science fiction, and is a regular attendee of critical conferences on SF. Academics, in turn, hold him in high regard, and there are a lot of studies of his work in this literature. Part of his appeal for them is that he, too, is an academic, and has an interest in how science fiction is regarded by the intellectual world. Therefore, he is a bit combative about critical issues, including, of course, Cyberpunk and the articles condemning SF in *Harpers*.

In physics, he has continued to explore plasma physics with special emphasis on plasma astrophysics. His particular areas of interest have been galactic jets, which are beam phenomena on a colossal scale. They shoot out of galaxies from a central region, probably caused by a black hole. He keeps up with astrophysics and, to some extent, plasma physics. His most recent activities have been in radiation mechanisms, which began as an astrophysical interest but has now had some impact on the emerging field of high power microwaves, which, incidentally, is my own current interest. He seems to have little interest in

# BENFORD

(Continued from pg. 19)

academic politics, that form of trench warfare most favored by scholars. He'd much rather spend his time on the more productive effort of writing novels and otherwise getting things done.

He's lived in Laguna Beach for the past 16 years. His wife, Joan, is incidentally, my wife's ex-roommate. When I met the two of them, I knew I couldn't go out with both. I introduced Greg to Joan, which led to a long series of marriages between the grad students at the University and the teachers at Bishops', the local private school in La Jolla.

In recent years, Greg has emerged as a "Southern" writer, in that he is interested in some Southern styles and preoccupations. In particular, *Against Infinity* has widely been described as an homage to William Faulkner. The most recent "To the Storming Gulf," which appears in *In Alien Flesh*, is loosely modeled on Faulkner's *As I Lay Dying*. It is cleverly written and based upon our origins in southern Alabama. It uses many of our relatives and local settings. That old South is gone now, replaced by a more comfortable area which still contains its rural cultural essence with its ornamented storytelling, non-urban, non-technological orientation and a steady emphasis on personal attachments. I expect that "To the Storming Gulf" will form the basis of a larger Southern novel which will

elaborate on Greg's perception of that region.

Greg has done a lot of traveling, especially lately. He writes up his travels as he goes, and they frequently form the basis of portions of his work. His travels appear most prominently in *Artifact* (Greece) and the short story "Of Space/Time and the River" (Egypt).

He has always shown an interest in style. Many of his short stories seem to come from a completely different writer. The voice shifts, the framework alters. Elements of Joyce, Updike, Faulkner, and many others appear in his work. This stems from his intense interest in writing per se, which has been with him from the beginning. I expect in the future we will see new Benford styles tailored to the work. At present he is at work on a new trilogy which concerns itself with human adventures and exploration near the galactic core. This parallels his scientific interest in the core of our galaxy, which appears to contain a black hole. The first novel in this trilogy is *Great Sky River* (1987 Bantam).

I've been surprised and pleased by Greg's evolution through these years. He's continued to grow through his life, especially as a writer. He continues to explore the tremendous range available to modern hard SF, with emphasis on stylistic variations to gain his (cont. pg. 21)

# Benford (cont. from pg. 20) DOING SCIENCE (from pg.14)

effects. He has publicly expressed concerns we both share, and molded them into fiction as well. We have many of the same interests, attitudes and opinions. The difference is that he has this desire to express them in print, this habit of fiction, and I have not. Twins we are, and the difference is slight. I expect that within a decade or two, he will be one of the most prominent science fiction writers in the world. I look forward to seeing what his productive mind comes up with.

-Jim Benford

## DOING SCIENCE

his fly open.

3. Occasionally I publish novels, though I spend most of my time on research and teaching. While I never had anyone accuse me of lifting their ideas and using them in stories, one writer warned me in no uncertain terms against taking ideas from his stories and publishing them in scientific journals.

4. Consulting for Physics International, Inc. in the late 1960s, I tried to think of novel ways to use electron beams of high currents - over a hundred thousands Amperes. There aren't many practical uses, it turns out. Physics International's powerful accelerators drove electrons very close to the speed of light, where effects of relativity become important. Somebody suggested that these relativistic particles might age ordinary matter. I

suspect this was based on a misunderstanding of Einstein's relativistic time dilation effect, in which objects moving near the speed of light appear to age more slowly. Enthusiasm was high, however, and we did the experiment. We bombarded a bottle of screw-cap wine with several bursts of high current, being careful not to shatter the bottle. Drinking the wine at about 7pm, without having eaten lunch, I would have sworn that the electrons improved the bouquet. Subsequent studies did not confirm this result, though.

5. Repeatedly, while editing papers of mine, the editors of scientific journals strike out "I think" and substitute "It is hypothesized that;" replace "I found" with "It was shown in later experiments that," and so on. They won't let you own up to your own findings. They hate "I" and love the passive voice.

6. I was once paid to settle an argument over whether the moon is round.

7. In 1984 I visited the Very Large Array radio telescope to do research. The Array is a family of parabolic antennas spread across an ancient lake bed in the mountains of New Mexico. I was helping to interpret observations of vast jets of energetic materials, which are ejected from far galaxies. The radio dishes cup upward toward these invisible, slender threads and produce gloriously colored maps. A half

(cont. pg. 24)

# GUESTS

(from pg. 13)

three children, where he is employed by the U.S. Customs Service as a training officer.

## Gregory Nicoll

Gregory is a horror writer whose favorite power tools are the chainsaw and the typewriter. His most recent assignment was covering the filming of two gore movies (*SLEEPAWAY CAMP 2: UNHAPPY CAMPERS* and *SLEEPAWAY CAMP 3: TEEN-AGE WASTELAND*) for the specialty horror film magazine *FANGORIA* (May 1988). Greg's novelette *Dead Air* will appear this Fall in the long-awaited TOR Books anthology *RIPPER!*. He is currently at work on a splatterpunk novel set in Gwinnett County, Georgia, where he resides. His passions are cold beer, hot VW's and loud guitars.

## John M. Ford

John grew up in the American Industrial Midwest, in a community served by rather more oil refineries than libraries. A child of the Fifties, he spent his adolescence trying not to be a child of the Sixties, and indeed has voted for Truman in every election since his majority. He began writing professionally in 1975, while undercover as a college student. In 1980 his first novel, *WEB OF ANGELS*, appeared. Of those who read it, one was favorably impressed, while the other two were noncommittal. Since then he has written ten books and several dozen shorter pieces, which have

appeared in *OMNI*, *ASIMOV'S*, *ANALOG*, *AMAZING*, *AUTODUEL QUARTERLY*, and other places beginning with A, including numerous Anthologies. His most recent published novel is *THE SCHOLARS OF THE NIGHT*, a contemporary thriller from Tor Books. His novel *THE DRAGON WAITING* won the 1984 World Fantasy Award. The game adventure *THE YELLOW-CLEARANCE BLACK BOX BLUES* was given two Game Designers' Guild Awards, and was nominated in the Longest Title category. *HOW MUCH FOR JUST THE PLANET?*, a Star Trek novel with songs, was a national bestseller, though you'd never believe it from the royalty statements. The novella *Fugue State*, published in Baen Books *ALIEN STARS III*, has been nominated for a Nebula Award; by the time you read this, we'll all know one way or the other. He currently lives in Minneapolis, surrounded by intermediate drafts and astoundingly tolerant friends. No cats, sorry. It is an agreeable existence, as he is essentially nocturnal and the nights up there are six months long.

## Tom Deitz

Tom grew up in Young Harris, Georgia, not far from the fictional Enotah County that is the setting for his two fantasy novels, *WINDMASTER'S BANE* and *FIRESHAPER'S DOOM*.  
(cont. pg. 36)

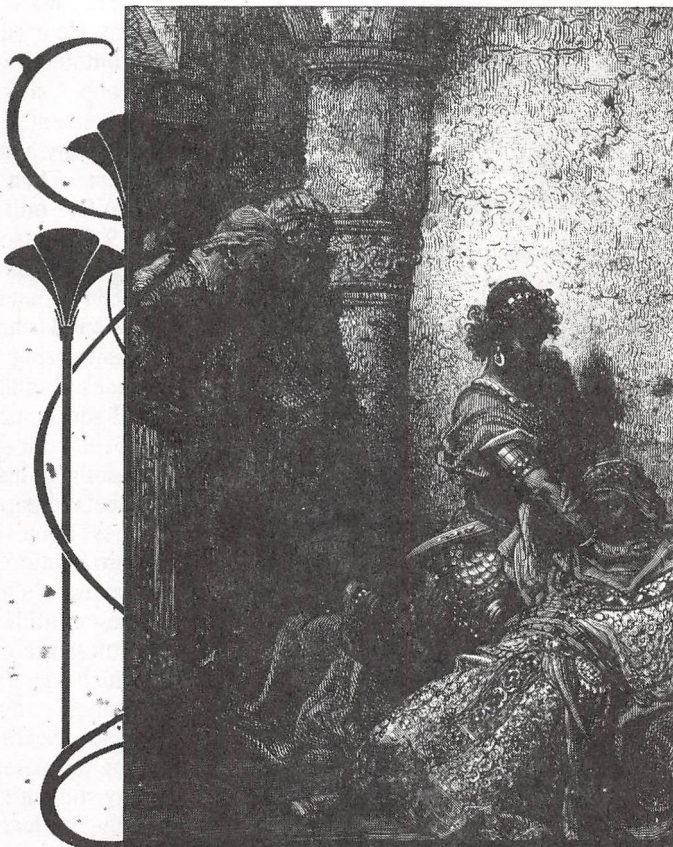


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# DOING SCIENCE (cont. from pg.23)

hour's receiving time can produce a squiggly jet map which theorists like me can spend a year trying to figure out. Tired, we finished our observing run and began discussing baseball, the sport of intellectuals. There was some disagreement over an interesting game being played in Chicago. Talk became less scholarly, more firmly voiced. Two Cubs fans, a notoriously irrational breed, insisted on offering such high odds that the rest of us couldn't resist betting. Within a few minutes, the astronomers had swiveled one of the massive radio dishes not in use at the moment. They quickly found the right spot on the horizon and made some minor adjustments. There, on a side screen, the game leaped into life. Viewing was excellent. For one of our visiting Australian astronomers, the proceedings were about as intelligible as the galactic jets had been. It was stimulating to watch, knowing that the signal from Chicago had been picked up and amplified a billion-fold by a system costing a hundred million dollars.

8. I know a physicist who came into an office where five men were arguing a mathematical point. Nobody could do the calculation in question. The physicist studied it for a long moment, then announced that the quantity to be evaluated was probably between five and ten.

Later, a laborious numerical calculation proved him right; it was 8.6. As time went by the physicist came to accept as true the reputation this incident gave him. He used it to get him a promotion in his firm's research group. Using the same canny judgement, he quickly made the company a million dollars in new grants. Then just as quickly, he lost five million.

9. Professors everywhere deplore exams as an archaic technique, a fossil that recalls the little red schoolhouses and memorizing the capitals of all the states. Regular progress and daily diligence matter more, they say, not an hour spent compressing months of learning onto a few sheets of paper. Far better to stress homework, classroom participation, term papers and the professor's judgement. None of these sentiments keep the professoriat from devising exams which cause sleepless cram sessions, caffeine addiction and bleak despair. The challenge is to find problems which will furrow any student's brow while still being perfectly defensible as straightforward, clear, and illustrating a central topic thoroughly explored in class. It is hard work, but rewarding. And surely, several thousand dazed and tired young men and women are signs of a job well done.

10. Popularizing science is harder than it looks. Carl Sagan has proved that it is a craft



# MARTIAL ARTS DEMO

## Aikido and Kyudo

### Demonstrations and Classes

Have you wondered how Sulu threw that huge guard in Star Trek III? Or exactly what this "Aikido" is that Tasha Yar used in Star Trek: The Next Generation? Perhaps you have been curious about the archery used in Japanese films.

Well, this year at DSC you will have the opportunity to find out as we will have both demonstrations and classes in Aikido, the defensive martial art of Japan, and Kyudo, Japanese archery.

Aikido has also been used in science fiction literature, from the brief mention in Samuel R. Delany's *Babel 17*, to the use as an underlying theme in Elizabeth Lynn's *Chronicles of Tornor* Trilogy.

As for Kyudo, it is one of the more elegant of martial arts, combining archery, deep breathing and meditation.

The Aikido/Kyudo demos will be held at 10:00AM Saturday. Each demo will be 30 minutes. Classes will be in the same room from 1:00PM to 3:00pm Saturday. Each art will hold class for one hour. If you want to participate, we recommend the following:

1. Sign up early, both classes will be limited in number due to room size and time.
2. Be prepared to sign a release form. (After all folks, these are Martial Arts.) If you are under 18, a parent must sign also.

3. Wear loose clothing (Nothing fancy, just something you will feel comfortable working out in. No costumes.)

Brought to you by:

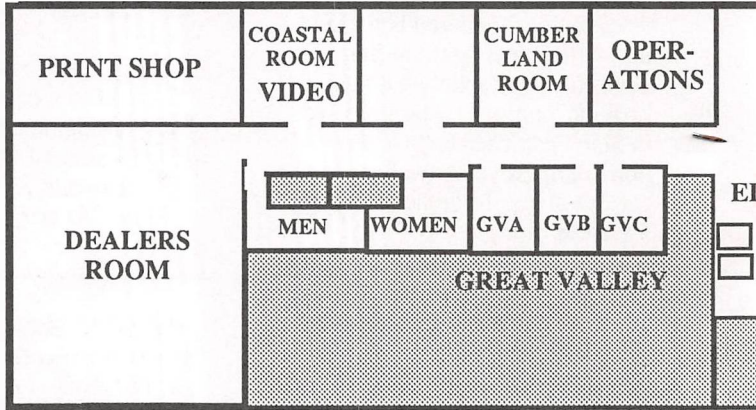
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**DOING SCIENCE** (frm pg.24)  
teetering between the sublime and the glitzy. Lewis Thomas's crisp, compact essays rival the best of our time. Other prominent scientists such as Fred Hoyle have taken less conventional paths. I had admired Hoyle's novel *The Black Cloud*, which depicts the reaction of the scientific community as a large cloud enters the solar system, with vast effects. Hoyle told me that he regarded writing as a necessary evil, and therefore took as little time with it as possible. For his novel he had first laid everything out in his head, then cleared a free week. He sat down and wrote the entire book in a concerted rush, uninterrupted except by food and sleep. Otherwise, he said, it would have squandered too much of his productive research time. Others, like Isaac Asimov, gradually dropped their scientific work and wrote more and more. Asimov eventually left Boston University (except for a single yearly (cont. pg. 28)

# WHAT, WHEN & WHERE

## PIEDMONT ROOM



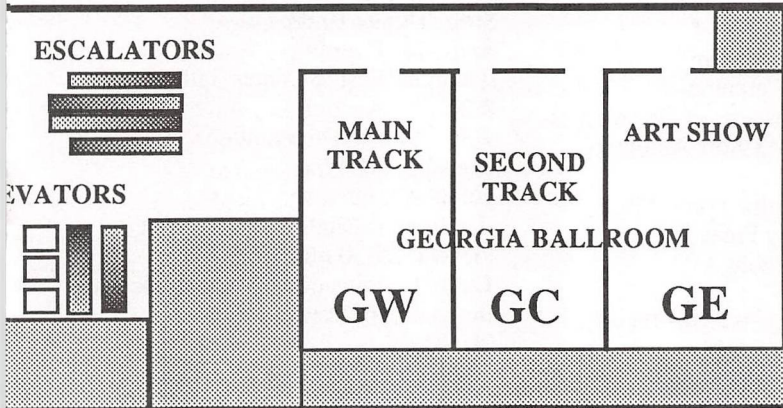
### FRIDAY

- 4:00** Author Readings (GVA)  
**7:00** Opening Ceremonies (GW)  
**7:30** Graphic Artists Guild Meeting (GVA)  
**7:30** Red Star: Soviet & U.S. Space Programs (GV B&C)  
**9:00** Mighty Rasillon Play (GW)  
**9:00** 50 Years of Superman (GV B&C)  
**11:00** Impromptu Authors Readings (GVA)  
**11:00** Dance (GW)

### SATURDAY

- 10:00** Martial Arts Demo (Look for location posting)  
**11:00** Pitfalls: Things Beginning Writers Should Not Do (GW)  
**11:00** Fan Programming (look for it)  
**11:00** Val & Ron Show (GVB&C)  
**NOON** Lest We Forget (GW)  
**NOON** Demolish NASA? (GC)  
**1:00** Rising Stars (GW)  
**1:00** Art 2038 (GVB&C)  
**2:00** SF & Politics (GW)  
**2:00** Does Humor Exist for SF Fans? (GC)

# WHAT, WHEN & WHERE



- 3:00 Benford Interview (GW)  
 3:00 "That's Not the Way ..."  
 (GC)  
 4:00 "The Reality of Myth..."  
 (GW)  
 4:00 Next Wave (GC)  
 4:00 Fan Programming  
 (Look for it)  
**Evening:** Filksinging  
 (Ask around it'll be posted)  
 7:00 Art Auction (GW)  
 7:00 Centauri Express  
 (GVB&C)  
 9:30 Awards Presentation  
 (GW)  
 10:00 Masquerade (GW)  
 12:00 Dance (GW)

## SUNDAY

- 10:00 SFC/DSCSite  
 Selection (GW)  
 11:00 Kelly Freas Art  
 Presentation (GC)  
 12:00 Notable Books of '87  
 (GW)  
 1:00 Southern Fried SF  
 (GW)  
 1:00 A New Renaissance?  
 U.S Space Program (GC)  
 2:00 SDI & Space Explora-  
 tion (GW)  
 3:00 Closing Ceremonies  
 (GW)

# WHAT, WHO, WHEN & WHERE

## Main Programming Track

### Friday Evening

(Georgia West Ballroom)

7:00 Opening Ceremonies

Joe Haldeman, Master of Ceremonies

7:30 Meet the Authors Autograph Session

7:30 Graphic Artists Guild Mtg.

Address by Kelly Freas

(Great Valley Room A)

8:30 Set up

9:00 Mighty Rasillon Art Players Performance

10:30 Tear Down of Seats

11:00 Dance

(immediately after performance)

Saturday Daytime (Georgia West Ballroom)

11:00 Pitfalls: Things a Beginning Writer Should NOT do.

Jerry Page (Moderator)

Charles Grant, Sharon Webb,

Michael Bishop, Stephen Goldin

NOON Lest We Forget

Sheila Finch, Karl Edward Wagner

Julius Schwartz, Gregory Nicoll

Stephen Goldin

1:00 Rising Stars: New Authors We Love to Read

Brad Strickland (Moderator)

Patricia McKillip, Gregory Nicoll

Jack Massa

2:00 SF and Politics: Interactions of Fiction and Reality

Brad Linaweaver (Moderator)

Joe Haldeman, John M. Ford

Jack McDevitt

3:00 Interview with Gregory Benford

Professor Bud Foote

4:00 The Reality of Myth; The Myths of Reality

Tom Deitz, Patricia McKillip, John M. Ford, Sheila Finch

5:00 Dinner Break

Saturday Evening

(Georgia West & Center Ballrooms)

7:00 Art Auction

9:30 Awards Presentation

(Rebel & Phoenix)

10:00 Masquerade

[Halftime is Mighty Rassilon Art Players' 25-30 min. skit]

12:00 Conclusion of Masquerade and Beginning of Dance

SUNDAY

10:00 SFC/DSC Site Selection

Meeting (Georgia West Ballroom)

11:00 Kelly Freas Art Presentation

(Georgia Center Ballroom)

12:00 Notable Books of '87 in

Science Fiction & Fantasy (GA West)

(The Year's Most Interesting Uses of

Imagination)

Dr. Vernon Hyles (Moderator)

1:00 Southern Fried SF: Regional

Fiction? (Georgia West)

Brad Strickland, Greg Nicoll, Tom

Deitz, Jack Massa

2:00 SDI and Space Exploration

(Georgia West)

Gregory Benford (Moderator)

Joe Haldeman, Jack McDevitt

3:00 Closing Ceremonies (Georgia

West)

## Programming Second Track

### Friday Evening

4:00 Author Readings

(Great Valley A)

Authors who have expressed interest:

Gregory Benford, Michael Bishop

Gregory Nicoll, Brad Strickland

Karl Edward Wagner, Sharon Webb

Throughout the evening and on



## WHAT, WHO, WHEN & WHERE

Saturday author-guests will read from their (recently or soon to be published) works. Get a preview! Please see the schedule posted on the door for when each author will appear.

**6:00** Dinner Break

**7:30** Red Star: Soviet & U.S. Space Programs (Great Valley B & C)  
Daren Briskman

Atlanta L-5 Chapter of National Space Society

**9:00** Julius Schwartz  
(Great Valley B & C)

50 years of Superman Presentation

**10:30** Open Time

**11:00** Impromptu Author Readings  
(Great Valley A)

**Saturday Daytime**

**11:00** Val & Ron (Lindahn) Show  
(Great Valley B & C)

Science Fiction Art and illustration  
**NOON** Demolish NASA? (Georgia Center Ballroom)

Gregory Benford (Moderator)  
Joe Haldeman, Jack McDevitt, Daren Briskman, Atlanta L-5 chapter of Nat. Space Society.

**1:00** Cutting Edge Art — Art 2038  
(Great Valley B & C)

Debbie Hughes, Mark Maxwell, Val Lakey Lindahn, Ron Lindahn

**2:00** Does Humor Exist for SF Fans? — Response to Harlan Ellison  
(Georgia Center Ballroom)

Brad Strickland (Moderator)  
Patricia McKillip, Sharon Webb  
Hank Reinhardt

**3:00** "That's Not the Way We Did it..." Retrospective of SF fandom in the South.

(Georgia Center Ballroom)  
Jerry Page (Moderator)

Gregory Benford, Hank Reinhardt  
Jerry Burge

**4:00** Next Wave, or Where from Here [in Science Fiction]  
(Georgia Center Ballroom)

Jack McDevitt (Moderator)  
Sheila Finch, Dr. Vernon Hyles  
Michael Bishop

**Saturday Evening**

**7:00** Centauri Express Readers Theatre (Great Valley B & C)  
John M. Ford; Wendy Webb  
(Organizers)

**Sunday**

**1:00** A New Renaissance? The U.S. Space Program (Georgia Center)  
Mike Rogers (Moderator) Atlanta L-5 Chapter

Richard Babney (NASA)  
Gerald W. Page, James Skidmore,  
President, Atlanta L-5 Chapter

**Programming Third Track**  
(Cumberland)

**Saturday**

**10:00** Martial Arts And Science Fiction

**11:00** Fan Programming

**NOON** Lunch Break

**1:00** Akido & Kyudo Demonstrations (2 hours)

**3:00** Fan Programming

**4:00** Fan Programming

**5:00** Dinner Break

**Evening Science Fiction And Music:**  
Filking

# DOING SCIENCE (cont. from pg.25)

appearance, to retain his title of professor) to produce over 400 books. Scientist-authors must wedge their writing into tight schedules, which makes the recent spate of excellent work surprising. We are seeing a golden age of scientific writing. I suspect this is another symptom of the growing influence of the internationalist scientific community as holders of values differing from those of nation-states.

11. In 1984 my wife began to suffer greatly from kidney disease. Her decline was slow and agonizing, with side effects - yellowish skin color, passing dizziness - appearing at first occasionally, but always returning. Somehow her winding-down was unreal for me. I could not truly believe that soon her kidneys would stop working altogether and she would have to go on dialysis. There had always been delays, she was doing much better than her doctors had predicted, and this insulated us both. I felt a need to get my hands on something concrete, something beyond the mild, sympathetic but often vague responses of the doctors. I asked her specialist for lab summaries over the past several years. I plotted the chemical fractions in her blood vs. time, without knowing what they meant diagnostically. Most showed slow changes with lots of random ups and downs. The concentration of one, though, followed a

smooth, exponential curve. I called up her specialist and asked how high this fraction could go without beginning dialysis. He gave me the number and I drew a straight line on my graph. It intersected the upward swoop of my curve three months into the future. At that moment I felt an odd sense of relief. The worst news was made better by being predictable, crisply sure, and for me somehow more natural. The curve was accurate to within a week, though by then of course the fact was little consolation.

12. I once spent hours in an oral examination of a thesis student in particle physics. We listened to a careful explanation of why the candidate had done a complicated numerical study of a problem. He quickly convinced me that he had certainly sweated enough to earn a doctorate. Then a member of the examining committee spoke up. He used a deceptive style I have seen the best employ: "I just can't understand this point . . . can you straighten me out on . . . I'm missing something . . ." and so on. From behind this modest veil he extracted the kernel of the thesis in clear form. Then he went to the blackboard. In three minutes he made a simple, deft mathematical argument. It yielded the same answer as the sizable numerical analysis, which had taken a year's labor. He sat down. The room was completely silent for a long time. The (cont. pg. 31)



# D O I N G S C I E N C E (cont. from pg.30)

committee eventually decided to give the candidate his degree, but I have never seen such terror on a student's face before or since.

13. In the early 1980s I was a member of the Citizens' Advisory Council on Space Policy, which recommended to the administration in 1982 that President Reagan stress defense as an alternative to the unending offensive arms race. I thought this was prudent and forward-looking; an offense-only posture had spurred decades of multiplying warheads, I certainly didn't expect that the President would seize the issue. It soon swelled to gargantuan proportions, spawning the Strategic Defense Initiative and dividing the scientific community more than any question in decades.

I was also present when Robert Heinlein attended a Council meeting in 1984. Heinlein had written many moving works of fiction about the early exploration of space, inspiring generations of scientists and engineers. Out of the shimmering summer heat came a surprise visitor - Arthur C. Clarke, in Los Angeles to promote the opening of the film made from his novel, *2010*. Clarke had proposed the communications satellite shortly after World War II. In 1950 he described an electromagnetic catapult to launch cargo from the surface of the moon. This idea developed into the "mass driver" now being studied for use as a

fast machine gun to shoot down ICBMs - an area in which the USSR has done much work. Clarke had testified before congress against SDI; he felt that sullyng space with weapons, even defensive ones, was a violation of his life's vision. It took only moments before Clarke and Heinlein squared off in a quick, fiery debate. Heinlein accused Clarke of "British arrogance." They had both long believed in the High Church of Space, yet they could find no common ground when the realities of human expansion intruded. This mirrored the acrimony which soon laced SDI debates overall - scientists were no better than others at separating technical judgments from political opinions. It was a sad moment for many when Clarke said a quiet goodbye and slipped into his limousine, stunned. The adolescence of the Space Age had passed.

14. Some scientists still relish the romantic, 19th century image which equated scientists with eccentric, lone artists who refused to heed society's norms. (Mary Shelley's *Frankenstein* perhaps began all this.) When I was visiting Harvard, my friend Sidney Coleman was asked to teach a class which met at 10AM. Sidney had always kept an odd schedule and treasured his eccentricities. He had a purple three-piece suit and a quirky range of friends, most definitely (cont. pg. 32)

# DOING SCIENCE (from pg.31)

including me. His reputation rested on his ascerbic criticisms of quantum field theories. One of his few indulgences of conventional wisdom had been when he followed the investment advise of friends in the Harvard Economics Department, losing a lot of money. So it was with some relish that he turned down the assignment from the Physics Department, on the grounds that he did not believe he could stay up that late.

15. Generally, scientists are better at sex than they are at money. They don't talk much about either. When I was working on my doctorate in La Jolla, a prominent member of the physics department was carrying on an affair with two French-women who lived together. He did not seem to mind whether his wife discovered this. He took some pains, though, to be sure that one of his graduate students who lived near the women never saw him coming or going from their house.

16. I visited the USSR for two weeks in 1984 as a guest of the Soviet Academy of Sciences. The scientists were very cordial. They didn't have the drinking capacity of legend, but maybe coming from California, I'm used to a high standard. The only time my hosts seemed disturbed was when I produced a camera from a coat pocket while visiting a laboratory outside the city of Karkhov. I hadn't remembered to leave it at the hotel and it had

never occurred to the physicists to ask for one at the gate. I left the camera in their reception hall and thought nothing more of it. In Moscow a few days later I took a cab back to the Academy of Science Hotel late at night. The driver spent the entire trip trying to exchange black market rubles for dollars. His rate of exchange got more and more generous as we approached the hotel. I said no and handed him three rubles for the fare. He gave it back, displaying a wallet containing thousands of rubles, saying "I deal only in big sums." His English was perfect. I then noticed that this "taxi" did not have a meter or a driver's ID, though it had the usual taxi markings on the outside. I got out hurriedly and walked toward the hotel. A man in a military uniform materialized from nowhere and began talking to the driver, gesturing at me, clearly angry. From inside the hotel I watched them talk, still glancing toward me, until finally the man walked away scowling and the car drove off. The next day, my Soviet colleagues were puzzled by the incident. They discounted my suspicion that it was a set-up. A visiting scientist would not be the target of such a thing, they said. I still thought it a bit odd. When I returned to my hotel that night I found my bags had been searched and all my exposed film was gone.

17. The hardest nationality to (cont. pg. 33)

# DOING SCIENCE (from pg.32)

deal with in science is the Greeks. They often deny any validity to dissenting views, insist they must be right, and scorn other notions. I encountered this in the late 1960s, when I worked on Nicholas Christofolis's Astron project at the Lawrence Livermore Radiation Laboratory. This was a scheme to make a controlled fusion reactor by using a spinning cylinder of relativistic electrons. Christofolis was impervious to suggestions that while his basic idea was good, he was using the wrong technology to achieve it. Whenever I and others tried to diplomatically convey this, he rejected the arguments with appeals to the purity and beauty of his own achingly slow approach. I finally left Livermore to take an assistant professor position at the University of California at Irvine. About a year later, a group at Cornell achieved Christofolis's goal, using the technique we'd advocated. Even after that, Nick would shake his head vehemently when the subject came up, calling the Cornell method "sloppy." Apparently this is the last surviving remnant of the methods which gave us the achievements of Archimedes.

18. Not many scientists drink to excess; there is nothing harder to do while loaded than mathematics. Alcohol liberates the verbal, suppressing the analytical. Presumably this comes from chemical negotiations buried in

our brains' wiring diagrams. It certainly helps explain why writers often hit the bottle heavily. (Kingsley Amis once remarked to me, "The best part is, you can bloody well feel it doing you damage.") Unfortunately, alcohol's reign is nowhere more firm than in mathematical physics. Some theorists I know avoid its blur entirely and won't even have wine with meals. I can feel a few glasses of wine kindle my verbal side, all right, but its first effect is a quick blunting of my mathematical sense. Still, several very prominent physicists were alcoholics. George Gamow died of it.

19. I was once engaged to assess the movements of a man struck in the eye by a .22 pistol slug. I determined that the body would have moved about a millimeter backward at most. In any case the slug's momentum could not explain why the body was found yards from the spot of the shooting. As I explained my findings on the witness stand, the prosecuting attorney spent much time on the minute aspects of my analysis. I drew sketches on a large display pad for the jury. I explained the geometry, Newton's equations, everything. The jury seemed mesmerized by the ornate detail. Everything proceeded in a fog of lawyerly obsessions. Throughout the rest of the trial, nobody brought up the mystery of the body's location. The District Attorneys

(cont. pg. 35)

# DSC HISTORY (cont. from pg. 16)

Green as GoH and Joe Celko as MC. The Phoenix recipient was Thomas Burnett Swann and Hank Reinhardt achieved the Rebel.

**DSC 12, 1974** - This one was my first DSC, again held here in Atlanta. The ever popular Joe Celko co-chaired with Sam Gastfriend. Sort of a relaxicon, there were no official guests but the Rebel went to Ken Moore and the Phoenix to George Alec Effinger.

**DSC 13, 1975** - The first DSC held outside the really deep South in Louisville, KY, this also marked the beginning of the Rivercon tradition. 545 people attended the soiree hosted by Cliff Amos, whose guests were Phillip Jose Farmer and Andrew J. Offutt. The originator of the Southern Fandom Confederation, Meade Frierson III, was honored with the Rebel Award while the professional accolade went to Andre Norton.

**DSC 14, 1976** - Like a ping-pong ball, once again the con resided in Atlanta. Binker Hughes chaired it. Kelly Freas made his second appearance as guest at a DSC, serving as MC to L. Sprague De Camp's GoH. Dual Phoenix awards were given, to Manly Wade Wellman and Gahan Wilson. Only one Rebel, though, to Ned Brooks.

**DSC 15, 1977** - After ten years it's back to Alabama, Birmingham to be exact, for B'hamacon, chaired by Penny Frierson. Michael Bishop was Guest of

Honor, Hank Reinhardt served as MC and Fan Guest were Charles and Dena Brown of LOCUS. Cliff & Susan Biggers received the Rebel award and Michael Bishop, the Phoenix at the gathering of 340.

**DSC 16, 1978** - (I don't have to tell you where this one was, do I?) Richard Garrison hosted a very art-rich convention, giving Don Markstein the Rebel and Karl Edward Wagner the Phoenix, in the process doing honor to Jack Williamson and Kelly Freas at the largest DSC to date of 731 people.

**DSC 17, 1979** - R.A. Lafferty was GoH at Gumbocon, once again held in New Orleans and chaired by Justin Winston. 420 fans attended and Cliff Amos received the award for fan and Jo Clayton became the newest Phoenix winner.

**DSC 18, 1980** - ASFIcon, chaired by Cliff Biggers, presented the Rebel to Jerry Page and the Phoenix Award to Piers Anthony. 514 were present to see Ted White as GoH, Michael Bishop as MC and Mike Glyer as Fan GoH.

**DSC 19, 1981** - Birmingham again for B'hamacon II. The first trans-Atlantic GoH in the person of Bob Shaw was honored by Jim Gilpatrick with the able assistance of Jerry Page as MC and Hank Reinhardt as Fan GoH. Dick & Nicki Lynch accepted the Rebel award and Mary Elizabeth Councilman got the Phoenix. (cont, pg. 35)

# DOING SCIENCE (from pg. 33) DSC HIST. (from pg. 34)

office of Orange County paid me over a thousand dollars for my testimony. The jury never got to pass judgement, because the defendent's attorney made a deal with the prosecution for a lesser sentence. The trial focused on the physical dynamics because everybody was maneuvering around a central point, which the lawyers knew but I didn't. It turned out that the body had been moved by the victim's relatives to frame the defendent. The relatives were never prosecuted for it, though.

20. At one of our great accelerator labs in the 1970s, rivalry among experimenters was high. One team kept a TV camera trained on their high energy experiment, they could use waldoes to move equipment around. Late one night, two operators turned on the camera and saw the leader of another experiment enter their area, unzip, and pee with obvious relish all over their equipment. I was told this story while watching the leader himself give the American Physical Society an invited talk about his work. A few years later he won the Nobel Prize.

21. A scientist in fiction typically confronts a big question which has a decisive answer, whereas in real life there is always too much data, too many possibilities, a mitigated end.

22. Of physicists I have known, most did well on their (cont pg 36)

DSC 20, 1982 - mike weber chaired ASIFCon III as rhe DSC this year in (where else?) Atlanta. Karl Edward Wagner served as GoH, Kelly Freas a MC and Lon Atkins as Fan GoH. In a turn-about, Lon was presented the Rebel by Kelly and Kelly received the Phoenix from the hands of Lon Atkins.

DSC 21, 1983 - Knoxville held the second largest DSC ever in its coming-of age party. 804 people attended the convention chaired by Vernon Clarke, which had a decidedly dark fantasy tinge to it as attested by GoH Stephen King, MC Barbara Wagner and Fan GoH, Guy Lillian III. Two Rebels and two Phoenixes were given this year to John Guidry and Lynn Hickman and Doug Chaffee and Joe Haldeman respectively.

DSC 22, 1984 - In Chattanooga, Irvin Koch chaired a con at which Joan D. Vinge was GoH, Karl Edward Wagner was MC and Jerry Page was Fan GoH. The Rebel went to Guy Lillian III and the Phoenix to David Drake.

DSC 23, 1985 - Huntsville held the largest DSC with 822 people attending. Mary Axford and Richard Gilliam served as (cont. pg. 38)

# D

## DOING SCIENCE (from pg 35) GUESTS, etc. (from pg. 22)

known, most did well on their qualifying examinations for the doctorate. This confirms the general methods physics departments use. But several of the most brilliant and original physicists I know did poorly at such exams, and two never took them at all. Freeman Dyson never even bothered to get his Ph.D.

23. While I was a research physicist at the Lawrence Radiation Laboratory in Livermore, California, I met a man who worked on nuclear weapons. He was acutely concerned about radiation hazards, more so than even the scrupulous monitors at the Lab. He thought that cosmic rays contributed an unsuspected health hazard. These high energy protons, constantly sleeting down on us, might make occasional cancerous cells. So he put heavy lead shielding in the attic above his bedroom, reasoning that for eight hours a day he and his wife would be spared the risk. I heard years later that one day the timbers in the ceiling gave way and the massive stuff crushed the bed to splinters. Luckily nobody was home. This seemed a peculiar way to extend one's life expectancy. I haven't heard whether he replaced it.

24. I once chaired a doctoral review examination, after reading carefully through the student's file, only to find in the examination room that the file had  
(cont. pg. 37)

He did a Master's thesis on poetry in *THE LORD OF THE RINGS* at the University of Georgia, and still lives in Athens, where he has recently quit his job in the Rare Books Library to experiment with full-time writing. Tom is currently at work on a contemporary fantasy set in Athens, Georgia, but plans more David Sullivan books (in which he brings the world of Celtic mythos to modern-day North Georgia) in the near future.

### Patricia McKillip

Patricia was born some time ago in Salem, Oregon, was moved by the whims of the USAF and finally settled for a quarter of a century in the San Francisco Bay Area, where she studied English literature and wrote novels. She has written a number of Young Adult novels, both SF and Fantasy, among them: *THE RIDDLE-MASTER OF HED* trilogy and *MOON-FLASH*. Her latest work, *FOOL'S RUN*, is her first adult SF story. After spending a quarter of a century in California, she decided she needed a change. She now resides in a minute village in the Catskills, where she can be seen by the natives at odd hours trying to avoid buying either a snow-shovel or a hoe.

### Karl Edward Wagner

Karl is possibly the only former psychiatrist employed full-time as an SF writer. He has settled in Chapel Hill, North Carolina where he graduated  
(cont. pg. 39)

# DOING SCIENCE (from pg 36) DSC HIST (from pg. 35)

omitted an important fact. The student did not speak English.

25. One evening at an academic dinner party, I stood on a balcony talking with a leading American poet. We marveled at the pleasant winter weather, cool and dry and clear. The poet studied the brilliant stars, glowing like jewels in oil. He started pointing to bright ones and asking questions. I described Betelgeuse, a colossal red star which is several times bigger than the earth's orbit about our sun. Near it was the nebula of Orion, a gaudy wash of light. Mars and Jupiter burned high up in the blackness. We talked on. Slowly I realized that the poet did not know the difference between a star and a planet. Further, this winner of the National Book Award did not know that the Milky Way is the plane of our galaxy seen edge on. Nor did he even vaguely understand what a galaxy was. Though his poems often treated the beauties of the natural world, he had never felt any need to understand the truths lying behind what struck his eye. As I saw what a vast chasm yawned between us, I felt a strong sense of his fundamental strangeness. What separated us was a gulf greater than the Snow-called "two cultures." This was an attitude which came less from the intellect than from the spirit itself. To me it was a more foreign notion than the mere

animism of the past, and underlined how fragile science still is in our world. His instincts seemed to spring from some more modern impulse, yet I could not name it.

- Greg Benford

## DSC HISTORY (from pg. 35)

co-chairs to a convention that saw the DSC's first Artist Guest of Honor in the person of Barclay Shaw. GoH was Marion Zimmer Bradley, Algis Budrys acted as MC and Bob Sampson was the Fan Guest. The committee awarded Larry Montgomery and P.L. Caruthers-Montgomery separate Rebels and Sharon Webb a well-deserved Phoenix.

DSC 24, 1986 - Latest date for a DSC is this year's distinction. Once again in Louisville, KY, it was the L&N DSC hosted by a consortium of Louisvillians and Nashvillians. Sue Francis and Ken Moore co-chaired with David Hartwell in the Guest of Honor spot, Somtow Sucharitkul as MC, Ann Layman Chancellor in the Fan Guest position and Alex Schomburg as Artist guest. John A.R. Hollis won the Rebel and Andrew J. Offutt was presented the Phoenix award.

DSC 25, 1987 - Hitting the quarter century mark in Huntsville, AL where it began, Robert Bloch appeared as Guest of Honor. Artist Guest was Phil Foglio, and they were joined by Ramsey Campbell as MC and (cont. pg. 38)

# NEO-FAN (cont. from pg. 6) DSC HIST (from pg. 37)

Take a look, ASK questions, READ the rules. Fandon takes bids on art seriously. Know before you act.

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**CONSUIE\*** This is the hospitality room, a place to park it and rest or talk. Your membership includes free SOFT drinks and munchies from time to time. All alcohol served anywhere at this convention is available only if you are 21 or older. This is the Georgia state law!

**PROGRAMMING\*** Read the rest of this booklet.

There is at least one science fiction convention held every month somewhere across the United States.

The World Science Fiction convention is held every Labor day week.

Where there is a science fiction convention, there is usually a science fiction club. Look for

your local group of wonderfully unique people (or I recommend Phoenix Society of Atlanta.)

And don't use the phrase "sci-fi." Say SF or science fiction. THAT phrase is used to separate the "don't knows" from the "worth knowings".

Please consider the above guidelines and information. I hope you have a good time, discover new exciting things and people AND MOST OF ALL, I hope to see you next year at Phoenixcon IV.

This article is by a former neofan. Opinions expressed are my own.

- Barbara Maines McCall

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Hugh B. Cave in a Special Guest spot. Two Rebels and two Phoenixes were once again presented. Lee Hoffman and Penny Frierson received the former and Orson Scott Card and Hugh B. Cave accepted the latter.

**DSC 26, 1988** - This year? We'll you can see who our guests are by looking at the front of this Program book. I can't tell you who we're giving the Rebel and the Phoenix and the Phoenix to; that's for next year's program book to do. It's back in Atlanta again, though, and we plan to show you a good time.

If this is your first DSC, it's bound to be the first of a long line of them, as my first was. If not, it's bound to be another fun time, Enjoy yourself and I'll see you around the convention.

- Sue Phillips



# GUESTS (from pg. 36)

from medical school in 1974. He is best known to SF readers as the author of the Kane sword & sorcery series, as the editor of (among other things) *THE YEAR'S BEST HORROR STORIES: SERIES VII-XVII*, *ECHOES OF VALOR*, The Authorized Conan Series, and *JOHN THE BALLADEER* (by Manly Wade Wellman) and as the scriptwriter of the movie *CONAN III*. His novels include *DEATH ANGEL'S SHADOW*, *BLOODSTONE*, *DARK CRUSADE*, *NIGHT WINDS*, *THE ROAD OF KINGS*, *KILLER* (with David Drake), *LEGION FROM THE SHADOWS*, *IN A LONELY PLACE*, and *WHY NOT YOU AND I?* Karl's current projects are a horror novel, *AT FIRST JUST GHOSTLY*; a thriller novel, *THE FOURTH SEAL*; a Kane novel, *IN THE WAKE OF THE NIGHT* and a few short stories and screenplays.

## Sheila Finch

Sheila was born and educated in England and came to the U.S. to attend graduate school at Indiana University. She has published three science fiction novels, *INFINITY'S WEB*, *TRIAD*, and *THE GARDEN OF THE SHAPED*. 1989 will bring us two more novels: *THE LEGACY OF SHAPING* and *SHAPER'S CHILD*. Her short fiction has appeared in *AMAZING STORIES*, *IASFM*, *F&SF*, *FANTASY BOOK* and anthologies such as *HITLER VICTORI-*

*OUS*. Ms. Finch has lived in California since 1962, where she teaches fiction writing and science fiction at El Camino College. She has three daughters, one granddaughter, one cat and two huge dogs, but luckily they do not live under the same roof.

## Joe Haldeman

Joe's life history is almost as interesting as his novels. He has been a full-time writer since 1970, but before that he fought in the Central Highlands of Viet Nam as a combat engineer with the 4th Division. In college he tutored astronomy, mathematics and English; coached the fencing team and taught classical guitar at a music store. He has taught at writing workshops, including the renowned Clarion program, and annually does so as an Adjunct Professor at Massachusetts Institute of Technology. His novels have included *THE FOREVER WAR* (1975), *MINDBRIDGE* (1976), *ALL MY SINS REMEMBERED* (1977), *WORLDS* (1981), *WORLDS APART* (1983), and *TOOLS OF THE TRADE* (1987). His novel, *THE LONG HABIT OF LIVING*, will be published by Morrow next year. *WORLDS* and *WORLDS APART* are part of a trilogy and Haldeman is currently working on the third volume, *WORLD ENOUGH AND TIME*, along with several other works in progress. He adapted *THE FOREVER WAR* for the stage (cont. pg. 40)

# GUESTS (from pg. 39)

and it was produced in Chicago in 1983 by the Organic Theater Company. Of his work on the screen he states, "A short story, 'I of Newton', appeared on the *Twilight Zone* show in 1985. Recently I wrote the screenplay for a science fiction adventure film now in production from Empire, for release late in 1988. Over my strong objections, they titled it *ROBOJOX* (I wanted to call it *THE MECHANICS*, but they didn't think that was sci-fi enough.) As of January '88, it's title-less, apparently because of objections from the *ROBOCOP* people." *THE FOREVER WAR* won the Hugo, Nebula and Ditmar Awards for 1975. *Tricentennial* won the Hugo Award for Best Short Story of 1976. In 1978, *MINDBRIDGE* won the Galaxy Award for *Science Fiction and Spirituality*. His poem, *Saul's Death* won the Rhysling Award for best science fiction poem of the year, 1983. He currently resides in Gainesville, Florida.

## Stephen Goldin

Stephen has over twenty published books to his credit, including *A World Called Solitude*, *And Not Make Dreams Your Master*, *The Eternity Brigade*, *Assault on the Gods*, *Mindflight*, *The Business of Being a Writer*, *Trek to Madworld*, and the "Family D'alembert delology. His most recent novel is an Arabian Nights fantasy adventure, *Shrine of The Desert Mage*, from Bantam

Books, first in the four-book Parsina Saga. He live in Sacramento, CA, has a Bachelor's Degree in Astronomy.

## Jack Massa

Jack lives in the Atlanta area and works as a freelance technical writer and editor. His published fiction includes the science-fantasy novel, *Mooncrow*, as well as stories in *Fantasy & Science Fiction* and the *Best of Omni Science Fiction*. His new story, *PrayerWare*, which will be in the Bantam Books anthology *Full Spectrum*, due out this fall.

## Val Lakey Lindahn

Val's career as an illustrator began in 1971 with a series of anatomically correct scratchings on a men's room wall. Insistence on signing her work led to a contact with Dugent Publishing, and a number of editorial illustrations based on themes explored earlier on the wall. As reality began to close in around her Val turned to Science Fiction in order to retain a modicum of sanity. For years Val honed her craft specializing in Black and White interiors. She was nominated twice as a finalist for the Hugo Award for Best Science Fiction Artist with only a few color science fiction or fantasy covers ever published. In the commercial field the work Val and Ron have produced for movie posters and packaging have brought them national

(cont. pg. 42)

*"Dragon Con '87 was my most enjoyable convention in twenty years. I was impressed by the professionalism of the organization and the courtesy of everyone involved. I'd recommend Dragon Con to anyone jaded with ordinary science fiction and fantasy conventions and look forward to returning soon."*

- Michael Moorcock

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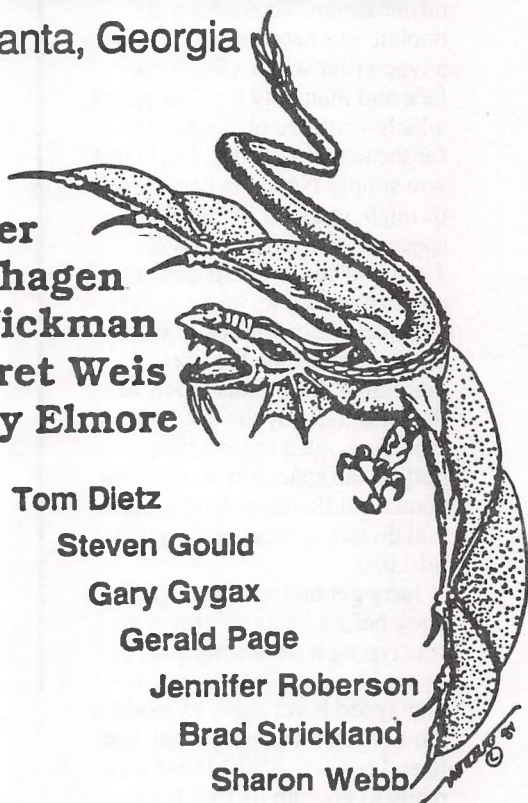
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# COSMIC (from pg. 12) GUESTS (from pg. 42)

most important projects undertaken by a fan group up to then. Jerry Burge and Carson Jacks quietly assumed the responsibility for the books publication.

Most of the money was provided by Carson. He was older than most of the other ASFO members and a successful businessman. To produce the book it was necessary to acquire a typewriter with a clean typeface and manually type the pages which would be photographed for the actual printing. To do this you simply typed the book through, marking the unfilled spaces of the lines thusly: ///. Then you count the spaces left over for each line, take a pencil, indicate where you really want them to be (inside the lines, preferably after punctuation so they don't annoy the eye) and type the book a second time, putting the spaces in so each line comes out the same length. And you do this without making any mistakes.

Jerry got halfway through the book before being informed he was typing it the wrong size. So he typed it over the correct size, then typed it yet again to produce the final camera-ready copy and lo and behold, ASFO Press was ready to go with its first book. Moskowitz was working as managing editor of Hugo Gemsback's *Science Fiction Plus* at the time and arranged for the legendary Frank R. Paul to do the (cont. pg. 44)

recognition. Val loves to pick her models from friends or occasionally right off the street. She builds models, props and costumes as well as sculpting aliens for her paintings. She is strongly influenced by Wyeth, Parrish, Pyle, Vermeer, Medick, her brother, John Lakey, and her husband, Ron. In addition to her work as an illustrator, Val also produces a weekly comic strip.

## Ron Lindahn

Ron spent eleven years working for a Fortune 500 company first as a draughtsman, then as a photographer and finally as filmmaker and video producer. At thirty he retired to become a Sky Pilot. Five years later he met Val and retired from retirement to work with her. He began to learn his craft under the tutelage of Val, first on the bathroom walls, then he painted the entire house and finally he decided to go public. Ron and Val work closely together on most assignments, often taking turns on the same illustration. Ron is not now, nor has he ever been, married to John Lakey. Recent work includes art for TSR (*Dungeons & Dragons*), illustrated anthologies for *DARK HARVEST: PORTRAITS OF HIS CHILDREN* by George R.R. Martin, *WHY NOT YOU AND I* by Karl Edward Wagner, and the *NIGHT VISIONS V* with Stephen King, George Martin and Dan Simmons. They have just (cont. pg. 47)



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# DI FATE ON FREAS (frm pg. 8) COSMIC (frm pg. 42)

The significant thing that I learned about Kelly Freas on that first meeting twenty years ago, however, was not that he was an artist to be watched and emulated (for this I knew long before I made his acquaintance) but that he was a kind and thoughtful human being. Kelly feels deeply about the science fiction field and about the young artists, men and women, who seek against terrible odds to find their place within it. He is keenly aware of the problems posed by this field, yet quick to encourage the gifted to seek the fulfillment of their ambitions.

Although during these long years our contact with one another has been infrequent, it has always been amicable and, like kin separated by distance and circumstance, Kelly has always been near to my thoughts. I have seen him soar to great heights and to fall, through no fault of his own, from grace - yet to return when no one thought he could. He has faced the best and worst of life's offerings and never once has he lost sight of his dreams, nor let go of his humanity.

Having won ten Hugos for the Best Professional Artist and been nominated perhaps twice as many times as well, Kelly is no stranger to being recognized for his talent. Yet, I'm sure that every honor is important to him, for each is an expression of  
(cont. pg. 45)

dust wrapper. Paul had not only done the cover on the first science fiction magazine ever produced, *Amazing Stories*, April 1926, but of the first 66 covers produced for SF magazines (those produced during the twenties), only 8 are not by him. His last cover appeared in the '60s.

*The Immortal Storm* appeared in 1954. The group was growing. In 1953, Arthur C. Clarke visited Atlanta, staying with Ian while he was here. Together they edited an issue of the group's fanzine, ASFO, the first fanzine Clarke had done in the ten years since his own zine, *Novae Terrae* folded. Some new members came into the group including three teenagers, Jim Benford, Greg Benford and myself. In 1956, the first regional science fiction convention ever held in the southeast was held at the old Dinkler Plaza hotel in Atlanat. It was called Agacon and boasted 56 attendees. The guest of honor was SF writer Theodore Cogswell.

Agacon was the last real effort of ASFO as a group. Several of the major fans fans departed later that year or early the next. Reinhardt joined the Army, Macauley took a job in another city, Scarborough and Guthrie moved. All three of them dropped out of fandom. For a time the only ones left were Jerry Burge, Carson Jacks and myself. Then I moved and Carson  
(cont. pg. 46)

## DiFATE ON FREAS (from pg. 44)

acceptance and of affection from those who share with him a common dream; the dream that a brighter, better future lies just beyond the horizon. We are fortunate to get a peek at that future through Kelly's eyes, to share with him the joy of that tomorrow before its time.

Kelly, my friend, there are no awards big enough, no praises high enough to adequately tell you how much you are loved and admired. Stay well, prosper . . . keep the dream alive . . .

- Vincent Di Fate

### Rules for DSC 26's Masquerade

are simple:

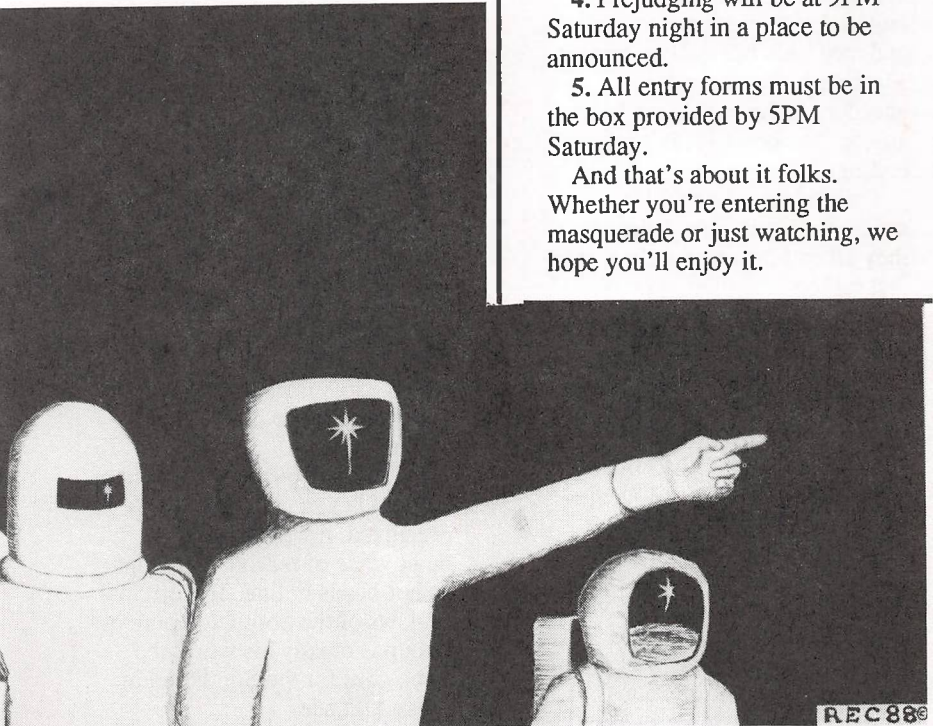
1. No fire on the stage  
2. No unscabbarded weapons except in your presentation. If you are unsure about any part of your presentation, check with the masquerade director.

3. Presentations are better too short than too long; better funny than not funny. Short and funny are best. (This is a paraphrase of one of Rotsler's rules. Don't take it as gospel.) Again, check with the director if you have any doubts.

4. Prejudging will be at 9PM Saturday night in a place to be announced.

5. All entry forms must be in the box provided by 5PM Saturday.

And that's about it folks. Whether you're entering the masquerade or just watching, we hope you'll enjoy it.



# CosMIC

(cont. from pg.46)

dropped out of fandom because of the press of business. When I returned, a year later, Jerry Burge and I were fandom in Atlanta. That condition continued for almost five years. Then Reinhardt came back, I finally met him, and other fans began rearing up in other parts of the south. It was from this group that what we today know as southern fandom grew.

## Jerry Burge

There is a simple, old-fashioned formula which is used by successful writers of non-fiction; Alfred Bester used to swear by it. When you've gathered all your material, you examine it closely and then pick out the two best anecdotes. The second best anecdote is the opening of your article. The best one, is your ending.

The problem with telling anecdotes about Jerry Burge is they all end the same way: Burge just sat there, smiling quietly.

Jerry Burge and I were, as I said above, the only two fans in the city of Atlanta for a good many years. We got together once a week or so, usually at the old library, where we'd sit in the Fine Arts Room and discuss for awhile, before attacking the shelves where the library kept those books not read by normal people: their scant sf, fantasy and those novels by writers who weren't really thought well of but who had some sort of critical recognition from some suspect

academician so that the library found itself forced to carry their books no matter what the effect on public morals. Jerry lent me a lot of copies of old magazines - *Amazing*, *Wonder*, *Weird Tales*, etc. - so that I could discover writers like Clark Ashton Smith, Edmond Hamilton, David H. Keller, the early Robert Bloch, Neil R. Jones and so on. He guided me to novelists like James Branch Cabell, Henry Miller, tiffany Thayer, Erskine Caldwell, Vardis Fisher and others they weren't teaching in the Georgia school systems. Jerry's intellect was one of the best I've ever encountered; his respect for clear thinking was about as close as he came to a religion. He wrote a column for my fanzine *Si-Fan* that contains some of the best criticism in the history of this field, and it's all but unknown.

I was learning about SF and I was constantly voicing my own opinions - not always that clear or well thought out - and Jerry, he of the strong but always carefully reasoned opinions, would sometimes set me straight.

But mostly, he just sat there, smiling quietly.

In the early 60s, when southern fandom began getting itself organized, it was Burge, that quiet voice of reason, who kept us hot-heads in line. The original by-laws of the Southern Fandom Group is mostly his work; the same goes for the Southern Fan Press Alliance.

(cont. pg. 48)



# GUESTS (from pg. 42) ALSO: (from pg. 42)

completed a cover and interiors for *ANALOG*. Current work includes designing and coordinating production of the 1990 *Xanth Pinup Calendar*. For this project they are producing two illustrations and have retained the services of many of the top SF illustrators for the rest, including Kelly Freas, Tim Hildebrandt, Ken Kelly, Dean Morrisy, Stephen Hickman, Rowena, Victoria Poyser-Lisi, John and Laura Lakey, Jael, Kirk Rienert and Keith Parkinson. The calendar will include thirteen original paintings based on female characters from Piers Anthony's best selling *Xanth* series and a fully illustrated center-fold map of *Xanth*.

**Debbie Hughes** has a Bachelor of Fine Arts from Furman University, where she graduated in 1981. She has exhibited at most of the Southeastern Science Fiction and Fantasy conventions. Debbie has illustrated 3 book covers: *The End of The Rope*, *Integrity*, and *Freedom* by Claude Crawford and recently completed an illustration for a short story by Jerry Page titled "WayGift" for the next Unnameable Press book. She has won numerous awards at various Southeastern conventions, most recently 2nd place for Best Fantasy at the 1987 World Fantasy Convention.

**Mark Maxwell** is a self-taught artist. He first exhibited his work

at an SF convention in 1981. Since then his work has been seen in *Omni*, *Space World*, *Analog*, *Popular Mechanics* and many other scientific publications. Mark has just sold rights for a bookcover to TOR Books and secondary rights for 2 bookcovers in Germany. Outside the SF field he has done illustrations for *Bass Magazine* and technical illustrations for PEAC corporation. Presently Mark is working on a series of illustrations for a number of children's books by Isaac Asimov which will be in bookstores this summer. He has won numerous awards at conventions.

## ALSO ATTENDING:

**Stan Bruns** is a local Atlanta Fantasy artist who has won many awards with his excellent pen and ink renderings. He has a thriving freelance commercial art practice and is a regular at most Southeastern conventions. Stan produces his own line of high quality art prints and has done much to further the cause of acceptance of SF and Fantasy art in the more mundane areas of the Atlanta art world. Stan has participated in artists co-ops in the area, exposing the mundane world to the art of Fantasy and Science Fiction and is working toward establishing a gallery for the continuing display of such work by the local artists.

**Bob Giadrosich** is also a local Atlanta Fantasy artist whose work is being currently published

(cont. pg. 51)

# CosMIC LEGION (cont. frm pg.46)

Jerry was a noted fan artist. If you want to see his work, however, you'll find it easier to locate his professional work. He has illustrations in several issues of William Crawford's revived run of *Spaceway*. When Jerry and I joined forces with Bill in the early 70s to publish *Witchcraft & Sorcery*, Jerry proved to be a very good art director. *Sorcery* was the first magazine to use the work of Steve Fabian. We were the first regular professional market for Tim Kirk. We also used artwork by Jeff Jones (a one-time Atlanta fan who'd gone north and become a top professional artist in a short time), Berni Wrightson, D. Bruce Berry and Bob Maurus. Jerry's idea about art direction were simple. An illustrator was almost always given the option of setting up his own layout (we discovered, surprisingly, a few artists who were terrific illustrators had no ability with page layout at all) and we tried to give at least six weeks lead time. We tried to avoid interfering. Jerry produced, I think, one of the better illustrated magazines of the last 30 years, and he did it working mostly by mail, which isn't supposed to be practical according to popular publishing tradition. But we didn't have many local artists to choose from. What we did have was a terrific art director who had the ability to see clearly what a story demanded, decide who was best

for the job, and stay out of the guy's hair.

All the time sitting and smiling quietly.

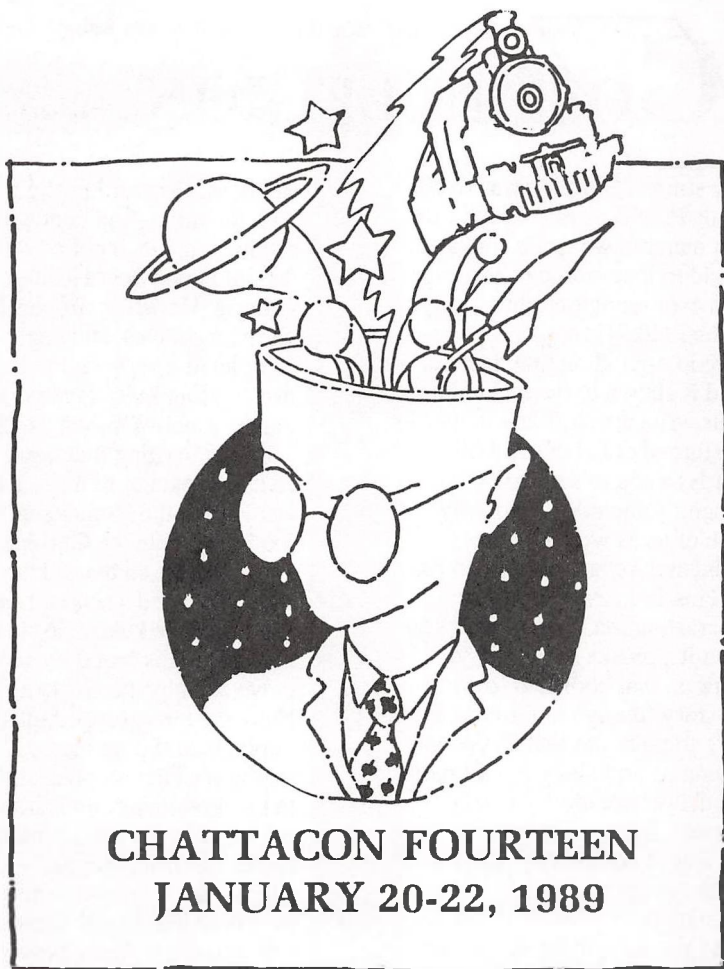
## Hank Reinhardt

Hank has been active in southern fandom for a longer time than any real person. He and I both attended Agacon in 1956, but I didn't meet him then. He gafiated just before I joined ASFO.

Even then Hank, was a legend. He was into body construction - building his own, tearing down other people's - even then. His strength and speed were impressive. His teenage street fighting credentials might have impressed the producers of *Blackboard Jungle* or *Rebel Without a Cause*. In the Army, he taught hand to hand combat. He and I finally met when Jerry Burge convinced him to join us for one of our Saturday afternoon sessions at the Atlanta Public Library, in 1959. Hank explained to me how you could use a copy of LIFE magazine to destroy the face of an opponent. Jerry just sat there, smiling quietly.

Among Hank's accomplishments: he organized the first branch of the Society for Creative Anachronism in the southeast.

Among my accomplishments: I edited an anthology with this man. In the mid seventies, we talked Don Wolheim into letting us edit a book called *Heroic Fantasy*, which would contain all (cont. pg. 50)



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BOB MAURUS • *SPECIAL ARTIST GUEST*

# COSMIC LEGION (cont. from pg.48)

new stories. Our plan was to buy about 75,000 words worth of the best material we could find and to add to it several pieces of our own expressing our philosophy of the field. (How successful we were in upgrading that hapless field is shown in the fact neither of us write the stuff any longer.) We turned out about 25,000 words to add to the 75,000 we bought. It included a story by each of us as well as some collaborative articles and notes.

Hank has a reputation for procrastination. I cannot tell you what it was like to get him to work on that book and to write his story (though in fairness, I have to point out that DAW was paying us and Hank is a lot more reliable where money is concerned). Even so, in some circles the feat of completing a job with Hank has earned me a godlike reputation.

By the way, those stories we wrote were pretty highly regarded. Orson Scott Card singled one of them out as one of the three best stories of the quarter. We've been having a contest to see which story would be reprinted most often. Each has been translated into Hungarian and reprinted in American anthologies once, putting us neck and neck. You can find Hank's "The Age of the Hero" in Robert Adam's *Barbarians*.

Today Hank oversees the manufacturing of edged weapons by a company called Museum

Replicas. He's still pretty good with the things and conducts seminars to teach police officers the old in and out of knife fighting. He writes articles for knife magazines, and has completed a book on the kukri, that fighting knife favored by the tough-as-nails Gurhka tribesmen.

In fact, writing that book gave Hank an excuse to make a trip last year to the Himalayan foothills where the Gurhkas live. There is a certain martial artist who's founded a school based on the use of the kukri. He claims his teaching is based on a combat move used by the Gurhka, but to Hank the move looked utterly impractical. So, in the best tradition of the prophets, he went to the mountains and learned that the move in question actually comes not from combat but from a local dance, of course the move isn't practical as self defense and you will die if you are ever stupid enough to try protecting yourself with it. But, hey, how often do you use the kukri in America, and what's a little truth in advertising, anyway?

Hank had occasion to talk to one of the tribesmen. He was impressed. These diminutive people are among the toughest in the world. Hank learned a lot during that conversation, picking up story after story, fact after fact. But he felt for the sake of clearing up the mystery of how the kukri was used, he had to ask

# ALSO ATTENDING (cont. from pg.50)

**COSMIC** (from pg.50)

the one direct question. So as it was getting to be time for him to leave, he finally said: "Okay, but tell me one thing. Just how is the kukri used?"

The Gurhka looked at Hank with sudden pity, the way you might look on a simple-minded person such as a politician telling you how desperately you need new taxes to lead a happier, more prosperous life. "Why, you chop people with it. And if the first chop doesn't work, you chop again." - Jerry Page

**Dealers Room.** As a commercial illustrator he has had his work published in books, magazines and calendars; he has served as an art director for several advertising agencies and has worked in the field of computer graphics for the past three years. His contributions to the local fan scene have been: creation (along with Mark Stevens) of the Phoenix Science Fiction Society from the ashes of ASFIC, design of the logo for the Society, logo design and Program Book for Phoenixcon and DSC 26.

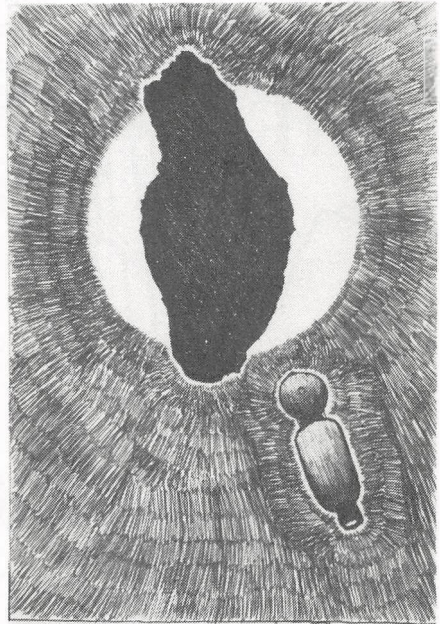
## ALSO ATTENDING:

(from pg. 48)

by Dungeon magazine, a TSR publication. Bob has been attending SF and Fantasy conventions for several years and has been a key force in presenting SF and Fantasy artists in a positive and professional light, he is working with Stan Bruns on the plans for a local SF and Fantasy gallery. His work has drawn a following that consistently brings people into the art shows he hangs in. Bob hold a staff artists position in one of Atlantas' more high profile art firms.

**Paul M.McCall** has been involved in Midwestern and

Southern conventions for the past eleven years as both a participant in art shows and creating and selling caricatures and art related products in the



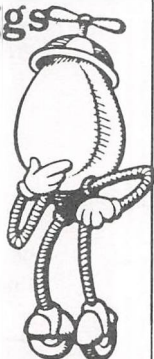
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