

DEEP SOUTH CON 28



DEBBIE HUGHES ©90

JUNE 7-10, 1990 CHATTANOOGA, TN

Chattacon: The Summer Games

**This Program Book is dedicated to the memory of
J.J. Johnson III
Rest in Peace, J.J..**

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Board of Directors

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Weapon's Policy

The practice of carrying or wearing personal weapons at conventions is one of the oldest traditions in fandom. DSC respects this custom, and we would rather not do anything to interfere with it.

Unfortunately, in recent years, a few fans have created problems by abusing this custom and behaving very badly with weapons. Therefore, we have reluctantly adopted the following weapons policy. Please read it because it will be enforced.

- All knives, swords, axes, shiraken, and other bladed weapons, whether sharpened or not, must be covered by sheaths, cases, reinforced cardboard, or some other protective wrapping. All blades or other small weapons, such as nunchukas, must be secured to the wearer's person or clothing in all public areas of the hotel or convention center, including the hallways, the lobby, and all function space. Exceptions will be made for displays in the Dealers' Room and for Masquerade participants on a case-by-case basis.
- All functional firearms, pellet guns, lasers, sound projectors, and other projectile weapons are absolutely forbidden. No exceptions will be given.
- Replicas, blasters, and zap guns are allowed. Any director, convention staff member, or uniformed security guard may, at any time, require proof that a replica is not real.
- Anything can be used as a weapon. Therefore any object used in a dangerous or threatening manner or in such a way that it becomes a general nuisance to the attendees of the convention will be regarded as a weapon by DSC.
- Any weapon being carried or misused in violation of this policy will be confiscated and held until the convention is over on Sunday afternoon, at which time the weapon will be returned in Operations (Rm. 429). Anyone who refuses to surrender a weapon when asked to do so by a DSC representative will be ejected from the convention without refund. If the violation is very serious, the hotel will be asked to evict the violator without refund and the violator may be liable for criminal and civil damages.
- No assassination games will be allowed. Players will be ejected from the convention without refund if caught. Please note this has been extended to include Lazer Tag™ and similar games.
- Anyone who deliberately or negligently injures or causes property damage to the hotel, trade center, or their contents, will be ejected from the convention without refund, ejected from the hotel, and may be subject to arrest and to civil or criminal prosecution.
- Interpretation and enforcement of this policy will be at the discretion of any DSC Director. In case of a disagreement about this policy, the decision of any two (2) Directors will be final.

All attendees please note: the civil authorities in this area have been known to take a dim view of persons carrying swords, knives, martial arts weapons, and/or large-bore particle beam weapons. Please show some discretion when making excursions into MundaneLand. Please remember, when in Rome...

Bob Shaw

A Fan for All Seasons

by
Charlotte Proctor

The 1981 (Birmingham) DSC committee were a little nervous. Bob Shaw was to be our Guest of Honor. He was, we knew, a highly acclaimed professional writer, author of the Nebula award winning "Light of Other Days", two-time Hugo winner for fan writing, and much sought after by British conventions. We only hoped we could treat him well, and that the world would not end while he was here. Given these circumstances, things were bound to go wrong.

Jim Gilpatrick and Wade Gilbreath picked Bob up at the Atlanta airport, and proceeded to get lost in downtown Atlanta. Stopping at a hotel for refreshment, Jim parked the car while Wade took Bob to the bar.

It was closed.

After a series of events that included the seam in Jim's pants giving way, they finally arrived at my front door in Birmingham.

"You travel light," I remarked, hefting Bob's one piece of luggage.

Bob then explained, over a reviving glass of whiskey, that he almost didn't make it here at all. Taking a break from painting the porch, he was speaking to his agent in Copenhagen who asked him when he was leaving for the States.

"Tomorrow," Bob said, "The 26th."

"You mean today," his agent corrected, "today is the 26th."

Realizing that he had only an hour to pack and catch the plane, Bob arrived in the clothes he had been wearing.

"This is the colour of my front porch," he said, pointing to a spot on the knee, "and this is the colour of the bathroom."

His suitcase, he explained, had only a couple of pairs of socks rattling around in it.

I was to take Bob to the home where he would be staying—we didn't get far. The car, exhibiting suicidal tendencies, backed into a ditch beside the driveway.

We were stuck.

"Go get Jerry," I told Jim.

Waiting to be rescued, a rather thick silence developed.

"Er...", Bob inquired timidly, "...will your husband be upset?"

"Oh, no," I assured him, "he's quite used to getting me out of trouble."

This statement did not have the desired calming effect.

During the balance of Bob's stay, we put him to work assembling art show hangings, managed to make him late for his speech, took him target shooting at a garbage dump (the yellow and purple souvenir bruises of which he showed to anyone who could bear to look), and treated him to dinner at a really bad restaurant.

In spite of all this, or perhaps because of it (thing of the stories he could

tell back home!), Bob came back to Birmingham the following year for BoShCon I, accepted the invitation to be Toastmaster at ConFederation, and afterwards visited Birmingham once more (BoShCon II). That trip, he noted, was filled with "triggers, chiggers, and jiggers." Steve Francis lured him to Kentucky to be GoH at the 1987 River-Con, where Bob, in addition to his regular GoH duties, volunteered to load art show hangings and other convention supplies in Steve's van.

"I'm an engineer, Bob told us as he tried to get the doors closed, "I'm supposed to be able to work these things out."

Walt Willis, in RiverCon's program book, tells of other, more improbable things Bob can figure out.

I remember the night Bob turned up at an Irish Fandom meeting in his new two-tone Triumph. He was late, and someone asked if his car had broken down. (His new Triumph was, of course, secondhand—we didn't even know anyone with a new car.)

"No," said Bob, "those cars were built to last, like the pyramids."

"I didn't know the pyramids were enameled in two colours," mused George Charters. "They must have been a wonderful sight, cruising up and down the desert."

"What did they use for fuel?" I inquired foolishly.

"They must have used water," said Bob, "judging from something I found in the tool kit."

I saw the pit yawning before me, but fell in anyway.

"What was that?" I asked.

"A Nile Phial," said Bob.

At that I cowered..., knowing that the world was shortly going to come to an end. For what were the odds against that opportunity? The word was astronomical. Classic cosmology has it that the world was created for the glorification of God, i.e., for egoboo. But this is a slight on the Almighty, implying as it does selfishness and conceit of a positively neofannish nature. How much more likely is it that it was created for a joke? And those of us who know Bob Shaw can think of no more suitable agent to deliver the ultimate punchline. When the inconceivably improbable combination of events occurs for which the world was created, he will utter the crack of doom and thereupon, to cosmic applause, we will all vanish.

I'm afraid I must warn you that the circumstance of our diffident shy old friend from Cregagh Road, Belfast, being invited to address a convention in far-off romantic Kentucky (or Tennessee) seems to me to be just such a combination.

Panic-stricken, you may protest that Bob invented the item in his tool kit. If so, you don't know Bob Shaw. He will lie in wait for an opportunity, but in his twisted mind, his weird sense of ethics will not allow him to create one. There really was a nail file in his tool kit. The question that confronts humanity is this: who put it there, the previous owner...or God?

It is now nine years since Bob's first visit to the Deep South, and he is once again Guest of Honor at a Deep-SouthCon. Is the Cosmic Cycle complete? The 1990 (Chatanooga) DSC committee is a little nervous.

Darrell K. Sweet

A Fantasy in Acrylic

They are portals across time and space, depicting planets seen for the first time by the human eye. They are presented on books by authors such as Jack Chalker, Isaac Asimov, Robert Heinlein and Piers Anthony. Although created of acrylic paint on board, the striking colors and strong images reach out and draw their audience into their realms. These are the worlds of Darrell Sweet, whose art has not only traveled to other galaxies and times, but to the bestseller list more than 50 times.

"I keep a straightforward, principled approach to things. Quality has always been a hallmark. I've always put 150 percent into everything I've done, and it works quite well."

To Sweet, 150 percent means quite a bit of work. Not only does this involve painting the book cover, but also the research necessary to make it accurate. He refers to himself as not only a technician, but as an academician. "By saying that I am an academician, it means that I operate with traditional values, traditional ideas and traditional purposes." With a background in biological sciences, European and American history, literature, mechanics and crafts, his quest for learning never stops.

Darrell Sweet sits comfortably in his living room. His heavy-set form, white beard and hair bring to mind a character from a J.R.R. Tolkien novel. He is in the middle of preparing for

future convention appearances, and his paintings are propped against the furniture for viewing and selection.

"You know one of the nicest things? I've had three or four exhibits of my art locally in the last four or five years." He leans over closer. "The kids love it!" Adults, however, sometimes have a different view. "This genre scares people. It forces them to dream, to imagine and to fantasize, in a society where that is considered peculiar."

Picture That

With more than 30 years of painting, Darrell Sweet's depiction of other worlds is very detailed and intricate. Like any other discipline, outside influences have helped make it so.

"I had a German woman who taught me drawing, who walked around with a ruler. If she didn't like what you did, she hit you on the head with the ruler." He pauses and imitates her striking him on the head—wincing as though the sting persists today. "'I don't like that! Do it over!' She taught me more in one semester than I probably would have learned in four or five years. I had a lot of respect for her because she made you want to work.

"You had a diversity of teachers and professors up there," he says of Syracuse University in the 1950's. "I took physiology and medical drawing—and actually ended up working on ca-

davers in an operating room several times. There's a big industry in medical illustration."

At Syracuse, Sweet's outstanding artwork won several awards and scholarships for further study. He decided to become a freelance illustrator in New York instead. "You come out of school with a certain idea about how good you are. The academic world and the actual publishing world in Manhattan are entirely different. I spent two pairs of shoes and 400 bucks—the only \$400 I had. I thought my portfolios were really good until I saw the art on the walls in the publishing houses."

"I worked for a small agency as an illustrator. And, of course, Uncle Sam was on my tail, so I ended up in the Army for two years, painting signs, maps, training aids and paintings for the Officer's Club."

Back in New York, Sweet made several contacts, one at Reader's Digest. "Coming off being a student, getting hammered in New York and only being offered a job in an office; from that to being offered the Arthurian legends by Reader's Digest, is a helluva thing."

It was then that he got into book jacket covers. "The format always interested me. And in many ways, it suited my lifestyle. I discovered that the book jacket industry can be very creative."

In the early 1970s, Sweet made his connection with Ballantine publishing. "Here again, one of these things that comes off the wall. It comes out of the side door—coming in the front door never works."

"Ian Ballantine was interested in SF/fantasy. They had a bunch of titles

and the art wasn't very good on them. It essentially came off like old softcover books from the '30s, which was were most of the art for SF started. That was around the time that Judy Lynn del Ray started work at Ballantine in the SF/fantasy genre."

"At the same time, I had been doing all kinds of book jacket covers for Bantam, Fawcett and Ballantine. The art director suggested to Judy that I might be a good one to approach on some SF/fantasy. She approached me and said, 'Go do it.' Prior to that, I had done historical work, race cars, romance, Westerns—similar things, but not SF/fantasy."

"I wasn't aware of the historical importance of the del Reys asking me to do a piece of artwork. To me, it was just another job. I was totally ignorant on the genre. I approached it the same way I approached all of my others—as an academician. I went through the discipline of doing it the same way. It was another discipline, another way of doing things." He soon learned that the del Reys liked his work. "The painting ended up on Judy Lynn's wall for four years. That was essentially the first thing I had done for that genre."

"It was the del Reys that kicked it off. They introduced me to the Heinlein juveniles like *Citizen of the Galaxy*. These things are now classics. You can go to the bookstores now and still find them."

"Interestingly, they got a letter from Mrs. Heinlein that said her husband really liked my covers and would prefer that Darrell Sweet be the artist for the rest of his series at Ballantine. That was nice. I was doing one cover a week and

Raymond Feist

by
Mike Dillon

Raymond Feist was born in Los Angeles, California in 1945 and has lived most of his life in southern California. He has worked as a door-to-door photographer, a used car salesman, a game designer, a health project coordinator and a university assistant resident dean (this list is by no means complete, but space limits us to just the highpoints). He entered higher education somewhat late in life and graduated from the University of California at San Diego in 1977.

When I spoke with Feist on the phone to get some pertinent information, I made a basic mistake that I am going to try and keep all of you from making.

I state most emphatically that the Riftwar Saga and all of its ancillary books are not based on any gaming campaign. Good gaming makes bad reading and vice versa. As Feist put it, "There are only so many ways that you can write 'We broke down the door, killed the monster and took all the treasure' and still make it interesting. The only author I can think of to successfully adapt gaming to literature is Joel Rosenburg, the author of the Guardians of the Flame series."

"What I did was to keep from re-inventing the wheel. When I was in college, the only gaming rules we had was that incomprehensible system that came in three books in a white box.

Rather than try and figure out these rules, we created our own. When I decided to write a book, rather than creating a new world, I got with my friends and got permission to use our game world."

Thus was born the world of the Riftwar. Feist and his friends thought it was so good, that they tried to develop new games from it (unfortunately, so was everyone else and their brother) and actually managed to market a few gaming aids to Chaosium Games.

Feist says, "I try and write things that ring true, to give people characters that they can identify with. You won't find any hormonal barbarians or over-stuffed princesses in my books. I try and make my characters seem real." I think he has succeeded, don't you?

I asked Feist how he got into writing. He told me that when he was working in the health field, he was involved in a rural survey project when the Great Tax Revolt of 1977 hit, Proposition 13. This resulted in the funding for his job being cut, and Feist being without a job. He decided that writing was a good way to fill the time, and since the overhead was low (he already had a typewriter and paper), he would give it a try. Thus was born Magician, his first novel.

Feist is no longer turning out novels on a typewriter. He has just finished
(Continued on page 31)

COMING IN MAY FROM BAEN BOOKS

THE 1987 HUGO AWARD FINALIST – AT LAST IN PAPERBACK!

THE RAGGED ASTRONAUTS

Bob Shaw



“A well-crafted work and a delight.” – *Locus*

“Two separate worlds are in such close proximity that they share the same atmosphere. The first, Land, is engaged in a life and death struggle with an alien species which can literally poison humans, and whose death-dealing abilities can suddenly be passed on like a plague. Overland is the second world, an apparently barren world, which may provide the only hope of refuge from the alien blight . . . Shaw’s best novel yet, and that’s not an insignificant accomplishment.”

– *Science Fiction Chronicle*

“Deft, original, and gripping . . . (Shaw’s) long-awaited major work.”

– Gregory Benford

“Bob Shaw occupies a special niche in my personal Hall of Wonder, and this carefully crafted tale can bring him nothing but further acclaim.”

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– David Drake

Six generations of his family had made war for the Domination of the Draka. Eric von Shrakenberg wanted to make peace – but to succeed he would have to be a better killer than any of them.

MAY 1988 * 320 PP. * 65407-1 * \$3.50

BAEN BOOKS

Distributed by Simon & Schuster

1230 Avenue of the Americas • New York, NY 10020

Forrest J Ackerman

Forry-Word to the Future

by

Bred Lineweaver

Forry and Wendy are characters in my first sci-fi novel, Moon of Ice (with Forry's full permission, I might add).

Long before there was discussion in various circles of Academia over the cinema of terror, there where monster movies. Eons before serious attempts at finding the boundaries of SF, there was the hoary pleasure of sci-fi. Always before the coming of the connoisseur, there must be wine to put in the bottles.

Forrest J Ackerman, tee-totaler that he is, holds the record for the most complete cellar of vintage science fiction, fantasy and horror memorabilia. Not a small portion of that vast accumulation is the result of his own work as editor, writer, agent, journalist, columnist, actor, anthologist, and public spokesman for the field he has made his own.

Forry is a popularizer. Ray Bradbury has called him, "the most important fan/collector/human being in the history of science-fantasy fiction."

His is the necessary figure, the complete librarian, a man able to cross-reference highly diverse material as though a real life psycho-historian.

He has met virtually everyone in the field but those few giants who passed away before he had the opportunity, one such case inspiring the title of a proposed book by Ackerman: I Never

Met Jules Verne. But he did meet H.G. Wells!

Born in 1916, Forest J Ackerman didn't waste much time. By 1923, he has seen his first Lon Chaney film; by 1929, he had started reading Amazing and had seen what was to be the favorite film of his life: Metropolis. (Forry being Forry, he would eventually meet Germany's greatest director, as he always seeks out those who inspire his admiration.) Like all those who are to be eternally young, he was the kind of child who allowed himself to be impressionable in the most total way: science fiction became the center of his life.

FJA was in the right places at the right times for this monomania to result in a series of firsts, the flavor of which is captured in the following: he wore the first costume at the first WorldCon in 1939, thus setting in motion the masquerade balls; had the first fan letter published in the first issue of Science Fiction Quarterly in 1929, received the first Hugo from the hands of Isaac Asimov in 1953; wrote the first article in the first fanzine, The Time Traveller, in 1932; founded the first exclusively SF-oriented fan club in 1929; published Ray Bradbury's first story in the fanzines, Voice of the Imagi-Nation (Forry having had his own first pro sale in a 1936 Wonder Stories); was polled as first fan in 1941; along with Boris

Karloff, received the first Ann Radcliffe Award from the Count Dracula Society; published the first Fancylopedia; was Guest of Honor at the First International SF Con; was the first BNF to make cameos in SF SFilms, beginning with *The Time Travellers* (shades of an earlier fanzine!) in 1964; started the custom of nicknaming conventions, an example of the practice being Tropicon; and last, but hardly least, was the editor of the first filmonster magazine (Famous Monsters of Filmland in 1958), and the first science fiction film magazine (Spacemen in 1960).

Regarding the last credit, Forry is especially famous—or infamous, according to some—for coining “sci-fi” in 1955. Since then, the neologism has caught on to the extent of appearing in modern dictionaries and being used on the cover of Playboy. Although many identify “sci-fi” with the worst of SF (an argument used by Harlan Ellison, usually accompanied by an example of a giant insect movie), the term is yet another example of short-hand for the entire field. That it has caught on with international journalism is eloquent testimony to Forry’s impact as a popularizer.

His good friend, Terri Pinchard, is doing a biography of FJA. I had an opportunity to talk with her about the project at one of her Salons, held a week after LACon II at her home in Santa Maria. Terri informed me that the most practical manner of approaching the subject is to place Ackerman’s various contributions in historical perspective, since he’s been around from the beginning, and has not lost contact with the field at any point of its development.

Not for nothing is he a fan of dinosaurs.

When one thinks of all the young people who came to an appreciation of silent films through the work of a man who dreams of the future, it is clear that love of imagination is the bridge between yesterday and tomorrow. Nothing is more important than this sense-of-history in the career of Forrest J Ackerman. And if a man’s wealth is ultimately judged by his friends, then Forry is one of the richest people in the world. There is man a person who has been glad of such a relationship, as when Forry befriended Bela Lugosi—whom he had first seen on the stage in Dracula back in the actor’s heyday—in the late year of 1954, when the world was pretty much ignoring the Count. Forry did a lot for Bela in the closing years. The man who gives out the Big Heart award at worldcons has the biggest heart, himself. He never forgets anyone of anything, because he won’t even consider the possibility that someone who has made a genuine contribution to the Imagi-Nation could become a “has-been.”

Yet, with all of his idealism, one can’t say that Forry lacks a practical side. Consider: he has edited 100 Perry Rhodan books; he has sold over ten properties to the movies that have been produced; as a literary agent, he has represented over 200 writers; as an editor, he not only captained the original filmonster magazine (and survived years of dealing with James Warren), but saw it succeed against all competitors, and that to the tune of 190 issues!

Many a fan spends a lifetime collecting, but without having an effect on the subject of his interest. Forry is a

Bryan Webb

by
Mike Dillon

Bryan Webb, our favorite sartorial art auctioneer, has been in fandom for some 11 years. His first convention, a Chattacon, was somewhat of a shocking realization to say the least (ask him about it).

Bryan is a native Floridian. Now, for those of you in the know, this is a rare bird indeed. But, hold on to your seats, fellow fen, he is a fifth generation Floridian. However, in 1973, the snowbirds (those are those d**ned Y**kees that come to Florida for the winter) got to be too much for him and his family. So, he gathered up his family, and moved to Blairsville, Georgia, in the foothills of the Blue Ridge Mountains.

Now, as all of you know from the incessant bad jokes that a certain Y**kee horror writer makes about Bryan, he is an accountant. An honorable profession (I have to say this or my wife will kill me, or worse!), indeed. But did you also know that he is a writer? He currently has a story out in an anthology (put out by that selfsame Y**kee) called The Seaharp Hotel. But this isn't the first thing he's written by any means. He has been writing a newspaper column up in Blairsville for nigh on 8 years, now. It's mainly a humorous column about things like those pesky pickle jars and what to do with them, but occasionally, it can get downright poignant.

Bryan's writing skill, combined

with that of his wife, Sharon (you all know here, don't you?), was bound to produce some interesting kids. It did. He has two daughters, Wendy and Jerri. When I last saw Wendy, she had just returned from a trip to the People's Republic of China, and regaled us all, during dinner, with the horror stories of Chinese cuisine. Not a recommended course of action, let me tell you. Wendy also has a story in the same anthology as Bryan. If this keeps up, the Webbs are going to take over the... I'll let you figure it out.

Bryan has a passion for sports cars and can talk about them, at length. He has been on the board of directors of the Sports Car Club of America, and has written numerous award-winning articles about the care and feeding of your favorite high-RPM animal.

Bryan has entered into another passion, fairly recently. Seems that Y**kee writer told Bryan to 'go fly a kite,' so he did. He has started building them with a fervor. You can probably catch him in the parking lot sometime during the convention, flying his kite.

Bryan is one of our favorites. We hope he is, or soon becomes, one of yours.

CHATTACON XVI

January 18-20, 1991

GUEST OF HONOR

HARRY HARRISON

ARTIST GUEST OF HONOR

DON MAITZ

SPECIAL GUESTS

THE WEBB FAMILY

TOASTMASTER

CHARLES SHEFFIELD

FAN ARTIST GUESTS OF HONOR

MARK MAXWELL &

DEBBIE HUGHES

FAN GUEST OF HONOR

KHEN MOORE

AND, BECAUSE YOU DEMANDED IT:

CHATTACON RETURNS TO THE READ HOUSE!

FOR ADDITIONAL INFORMATION, WRITE:

CHATTACON XVI INFORMATION

P.O. Box 23908

CHATTANOOGA, TENNESSEE 37422

Art Show Information

Once again, the Art Show, located in the Convention Center Exhibit Hall, will have many fine pieces of art for your viewing and buying pleasure. In addition, you, the fan, will determine the best professional and amateur artists in the show by casting your ballots for the DSC 28 People's Choice Awards. These awards, along with judged awards, will be presented at the Art Auction on Saturday night. In addition, you, the fan, will determine the best professional and amateur artists in the show by casting your ballots for the DSC 28 People's Choice Awards. These awards, along with judged awards, will be presented at the Art Auction on Saturday night.

If you wish to purchase a piece of art through the Art Show, there are a few ways to go about it. Prior to the close of the show Saturday, if a piece that is for sale has NO bids, you may purchase the piece for the Immediate Purchase Price (IPP), provided that the artist has listed an IPP. If there is no IPP, a bid on the bid sheet, or you do not wish to pay IPP, you must enter the auction process. This simply means you must enter a bid for the piece. At DSC, the auction process is done in two steps: the first step is the written bid, or silent auction; the second is the voice auction that occurs Saturday evening. If you see a piece that you wish to bid on, all you do is write your name, your badge number, and the amount you wish to bid, provided that the amount is the same or higher than the minimum bid indicated, or higher than the previous bid on the bid sheet. This is the silent part. As soon as an item has two or more written bids, it is eligible for Saturday evening's voice auction, where anyone can bid on a piece by just calling out a higher amount of money than the previous bidder. The person with the highest bid, written or voice, gets the privilege of paying for the artwork and taking it home. All written bidding ceases at 4:00 PM on Saturday, all verbal bidding ends when the auctioneer says the magic word—SOLD! Oh, if you bid, and are the highest bidder (written or verbal), please remember that you have entered into a contract and are obligated to purchase the item. So much for the bidding process. The Art Show will be open on Sunday morning for people to pay for and pick up artwork. Also, items that were not sold will be available for sale at the After-Auction price indicated by the artist. Naturally, any items marked Not For Sale (NFS) are not for sale. The Art Show will accept checks, MasterCard®, VISA®, and good old American cash.

Remember to vote for the People's Choice Award!

Print Shop Information

Once again, we're offering a Print Shop. In this shop, you may directly purchase a print of one or more of your favorite works of Science Fiction/Fantasy art without going through the Art Show's bidding process. The Print Shop is located in the Memphis Room.

	Board Room	Pioneer Room	Rossville Room
6:00 PM		Opening Ceremonies Meet the Pros Reception	
7:00 PM			
8:00 PM		A Reading Lionel Fenn	
9:00 PM	Eye of Argon Audience Participation Reading		

Programming for Thursday, June 7, 1990

	Board Room	Pioneer Room	Rossville Room
10:00 AM		DSC XXX Site Selection Pat Malloy	
11:00 AM		SFC Business Meeting P.L. Caruthers- Montgomery	
12:00 PM	Cruel and Unusual Programming Ideas and Why They Weren't Used. Klon Newell Jack Heazlett Gary Robe	Gaming and Literary Themes Raymond Feist Ben Miller	Real Writers Don't Write Short Stories Sharon Webb John Maddox Roberts Sharon Farber Jerri Webb
1:00 PM		Closing Ceremonies	

Programming for Sunday, June 10, 1990

Board Room

Pioneer Room

Rossville Room

3:00 PM

Slide Show
Mark Maxwell

4:00 PM

Airbrush Demo
Christine Markel

Fandom in the South,
US, Europe
Bob Shaw
Charlotte Proctor
Dick Lynch
Ben Miller

The Dark Shadows
Memorabilia
Slide Show
Jeff Thompson

5:00 PM

Things You Should
Have Read
Raymond Feist
Deborah Carten

Slide Show
David & Lori
Deitrick

6:00 PM

Organizational
Meeting
Bryan Webb Fan Club

Heroes & Barbarians:
Real & Unreal
John Maddox Roberts
Toni Weisskopf

Ask Forry Anything
Forrest J Ackerman

7:00 PM

Ultimate Masochism
Writers of
Alternative Realities
(War)

An Interview with
Darrell K. Sweet
Mark Maxwell

Horror:
Verbal to Visual and
Vice-Versa
Charles Grant
Paul Sammon
Wendy Webb

8:00 PM

A Reading
Brad Linaweaver

Girls Shouldn't Play
With Swords
Sharon Farber
Kathlyn Starbuck
Lori Deitrick

An Interview With
Bob Shaw
Charlotte Proctor

9:00 PM

APA Panel
Steven Carlberg
Nicki Lynch
George Inzer

Setup
for
Dance

Programming for Friday, June 8, 1990

Board Room

Pioneer Room

Rossville Room

11:00 AM	A Discussion of Heinlein Juveniles Steven Carlberg	How to Handle the Powers-That-Be: Agents & Editors R. Feist, C. Grant J. Page, T. Weisskopf	
12:00 PM	Contact: Cultures of the Imagination	Nostalgia for the Monsters Horror in the Audiovisual Arts Forrest J Ackerman Brad Linaweaver Jeff Thompson Anthony Scott King	Beasts of the SF Field Darrell Sweet David Deitrick
1:00 PM	Aleta Jackson Greg Barr	The Biology and Physiology of the Classic Mythological Vampire Brett Burkholder David S. Harmer	The Making of RoboCop II Paul Sammon
2:00 PM	Wolves - Fact & Fiction A Slideshow Christine Markel	Rooms Closed for Setup	
3:00 PM	Chess Exhibition Chuck Schulien	Phoenix Award Presentation Rebel Award Presentation Guest of Honor Speeches	
5:00 PM		Room Closed for Setup	
8:00 PM	8:30 PM Masquerade Pre-Judging	Art Auction	
10:00 PM		Masquerade TM: Charles Grant Intermission: Benefit Auction for J.J. Johnson III Memorial Endowed Scholarship Fund	
		Setup for Dance	

Programming for Saturday, June 9, 1990

Show Hours

Thursday	2:00 PM	-	6:00 PM	Artist Check-in
Friday	10:00 AM	-	10:00 PM	OPEN
Saturday	10:00 AM	-	4:00 PM	OPEN
Sunday	10:00 AM	-	2:00 PM	OPEN
	2:00 PM	-	4:00 PM	Artist Check-out

Dealers Room Hours

Thursday:	11:00 AM	-	2:00 PM	Dealers only
	2:00 PM	-	9:00 PM	OPEN
Friday	11:00 AM	-	12:00 PM	Dealers only
	12:00 PM	-	8:00 PM	OPEN
Saturday	9:30 AM	-	10:00 AM	Dealers only
	10:00 AM	-	7:00 PM	OPEN
Sunday	9:30 AM	-	10:00 AM	Dealers only
	10:00 AM	-	3:00 PM	OPEN
	3:00 PM	-	6:00 PM	Dealers only

Print Shop Hours

Thursday	2:00 PM	-	6:00 PM	Artist Check-in
Friday	10:00 AM	-	10:00 PM	OPEN
Saturday	10:00 AM	-	4:00 PM	OPEN
Sunday	10:00 AM	-	2:00 PM	OPEN
	2:00 PM	-	4:00 PM	Artist Check-out

Registration Hours

Thursday	4:00 PM	-	9:00 PM	OPEN
Friday	1:00 PM	-	10:00 PM	OPEN
Saturday	10:00 AM	-	4:00 PM	OPEN

All other times, registration will be done in Operations, Room 429.

Consuite

Beer will not be served between 3:00 AM and 10:00 AM

Consuite Rules:

- No glass in Consuite or pool area.
- No alcoholic beverages in pool area.
- 21 years of age or older to drink alcoholic beverages.
- Badges are required at all times in the Consuite.
- Photo ID required to acquire beer.
- No gaming in the Consuite.
- No beer outside the Consuite.
- No wet bathing suits in the Consuite.

Lost Badge Policy

Unfortunately, there has been a lot of abuse of badges over the past years requiring us to make a somewhat radical policy.

If you lose your badge, you will be required to purchase a new one at full price.

But, before you do this, be certain to trace your steps and attempt to locate your lost badge. Also be certain to check with convention Operations (Rm. 429) to see if it has been turned in.

Should you **find** a badge, please be certain to turn it in to convention Operations. You could save your fellow fan money that he could surely use elsewhere.

Should a replacement badge be issued, it will be a non-drinking badge.

Badge Colors:

- Green - Adult
- Red - Minor
- Yellow - Main Guests

Operations

Operations is located in Room 429 in the hotel. We will be open 24 hours per day during the run of the convention. Operations serves as an information clearinghouse and should be contacted in the event of an emergency. The "Lost and Found" and minor medical supplies will also be located here.

J.J. Johnson III Memorial Scholarship

For those of you who have been unconscious for the past two months, or simply do not know, one of fandom's own was taken from us recently. J.J. Johnson III was murdered by unknown assailants on May 4th, 1990. This tragedy has stunned fandom in general.

We at DSC, in association with other conventions and like-minded organization, are attempting to organize the **J.J. Johnson III Memorial Endowed Scholarship Fund**. The moneys obtained for this fund will be used to establish a scholarship in the video field, one of J.J.'s great passions.

There will be a benefit auction held during the intermission of the masquerade to try and raise funds for this endeavor. Should you have any items you wish to contribute, please see Holly Hina sometime before the auction.

Dealers Room Information

Greetings to all and welcome to the DSC dealers' room. Hopefully useful in your search for games, buttons, books, T-shirts, or whatever it is you seek. Our dealers have come from far and near. New faces abound among the dependable returnees. Come in, browse, and enjoy.

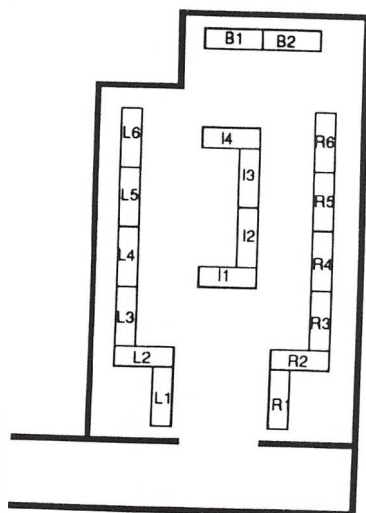
Any suggestions (complaints) that you may have as a guest, member, dealer or staff are welcome. Either write them up and drop them in the suggestion box, or talk to whomever you find behind the head dealer's table (during one of our less busy times, please!). Be assured that we do take your ideas seriously!

As always, we prohibit food and drinks in the dealers' room for anyone that is not a dealer, assistant to a dealer or dealers' room staff. Smoking has now been added to that prohibited list. Room hours are very similar to what you have become accustomed to.

Although the dealers' room is rather small, add in the annex (just past the suite) and you will find that the total number of dealers present and the variety of the selection should suit your needs. Memberships and tables for Chattacon 16 & 17 will be available at the head dealer's table all weekend. Forms and surveys will be available there also.

Dealer Table Information

Moneyhaven	R1&2
Dragon Treasures	R3&4
Paperback Forum	R5
Rusty Hevelin	R6
Hermes Garden	L1&2
CIB & Associates	L3-6
Creations By Jackie Dannenbarger	I1
Deitrick Illustrations	I2
Camelot Books/Dark Fantasies	I3&4
Avian	B1&2
Tatterdemalion	112
Troll & Unicorn Comics & Games	114
Arabian Nights	116
William C. Rudow	118
Wizard Comics	120



←
Main Convention
Entrance

Masquerade Rules

Costume presentations will be limited to 1 1/2 minutes plus 30 seconds for each additional person over three. Skits will be limited to five minutes. The judges have been informed of your time limitations.

Any costume/skit that has been entered in, and has won an award at a "larger" (regional, WorldCon, etc.) convention may not enter the contest to win an award. you may, however, enter the costume/skit for "show" only.

Masquerade categories are Science Fiction, Fantasy, Recreation, and Skit. Up to 10 awards may be given; these are:

Best Science Fiction	Best Fantasy
Best Recreation	Best Presentation (not a skit)
Most Beautiful	Most Humorous
Most Dramatic	Best Costumed Skit
Best Skit	Best In Show

Judges may be permitted to give honorable mentions in the above categories.

Awards will be granted only to deserving contestants. Therefore, if there is only one entry in a category, and that entry is not worthy of an award, then no award for that category will be given.

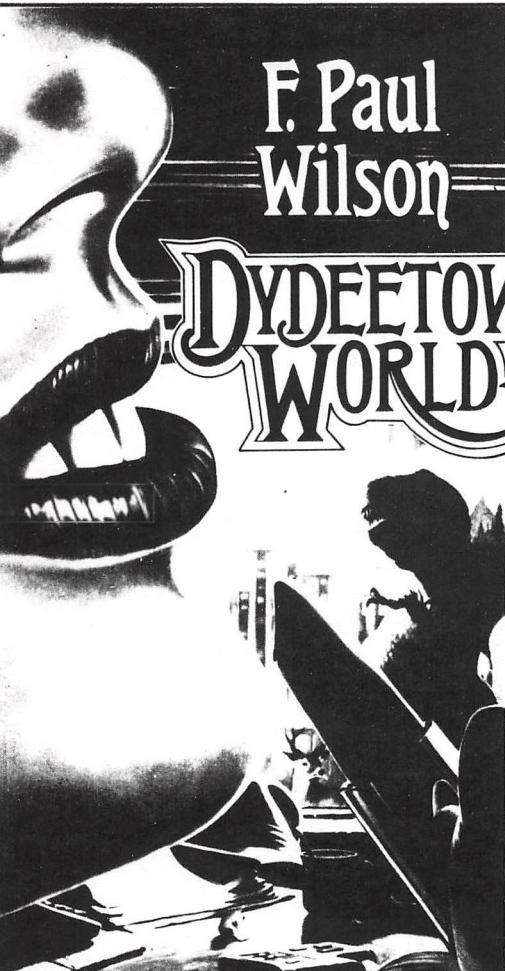
Using this system, an entry may win more than one award if deserving (example: Best Fantasy and Most Beautiful). Best in Show will be selected from the winners (with the exception of Best Skit) because to be best they would have had to win at least one of the awards.

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Masquerade categories are Science Fiction, Fantasy, Recreation, and Skit. Up to 10 awards may be given; these are:



F. Paul
Wilson

DYDEETOWN WORLD

When all
the good people
have gone to space,
Welcome to
Dydeetown
World

What's left is a bizarre mix of humans and...others. Bio-engineered dinosaur replicants, playthings for those who can pay the price. Cloned movie stars of yesteryear, also playthings for those who can afford to own human genes. But Earth pays a price for these pleasures: the literal underbelly of its cities teem with Urchins, children born in defiance of the Bureau of Population, who have no rights, not even to exist.

There may be some hope for the clones and the urchins, in the unlikely and most reluctant person of the Last Detective in the World. Wish him luck. He'll need it just to stay alive.

Coming in July 1989
from master of horror
F. Paul Wilson.

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Full color posters and excerpt booklets
are available from the publisher.

"Investigating some of the fascinating possibilities of a low-tech culture which develops space travel, Bob Shaw is at his brilliant best here." — Marjorie Brutnell, *Eastern Daily Express*

"A long farewell, a new start: very neat. A fine book." — John Clute, *Interzone*

"Bob Shaw is deft, original, and gripping." — Gregory Benford

"Bob Shaw's *The Wooden Spaceships* is what science fiction should be about..." — *The London Daily Mail*

THE WOODEN SPACESHIPS

BOB
SHAW

The sequel to the
Hugo Award finalist,
The Ragged Astronauts



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New York, NY 10020

July 1989 • 69830-3 • 308 pages • \$3.50

The Rebel & Phoenix Award Winners at DeepSouthCon

Year	Phoenix	Rebel
1965	none	Al Andrews
1966	none	David Hulan
1967-69	none	none
1970	Richard Merideth	Irvin Koch
1971	R.A. Lafferty	Janie Lamb
1972	none	none
1973	Thomas Burnette Swann	Hank Reinhardt
1974	George Alec Effinger	Khen Moore
1975	Andre Norton	Meade Frierson III
1976	Manly Wade Wellman Gahan Wilson	Ned Brooks
1977	Michael Bishop	Cliff Biggers Susan Biggers
1978	Karl Edward Wagner	Don Markstein
1979	Jo Clayton	Cliff Amos
1980	Piers Anthony	Jerry Page
1981	Mary Elizabeth Counselman	Nicki Lynch Dick Lynch
1982	Frank Kelly Freas	Lon Atkins
1983	Doug Chaffee Joe Haldeman	Lynn Hickman JOhn Guidry
1984	David Drake	Guy H. Lillian III
1985	Sharon Webb	Larry Montgomery P.L. Caruthers-Montgomery
1986	andy offutt	John Hollis
1987	Orson Scott Card Hugh B. Cave	Penny Frierson Lee Hoffman
1988	Gerald W. Page	mike weber Sue Phillips
1989	Robert Adams	Maurine Dorris Steven Carlberg
1990	?	?

DeepSouthCon Bylaws

Section 1, Paragraph 1. The DeepSouthCon is an unincorporated literary society whose functions are to choose the locations and committees of the annual Deep South Science Fiction Convention (hereinafter referred to as DSC); to attend the DSC; and to perform such other activities as may be necessary or incidental to these purposes.

Section 1 Paragraph 2. The membership of DSC shall consist of (A) anyone paying the membership fee established by the current DSC committee, or (B) anyone upon whom the current DSC committee confers a complimentary membership. Only members attending the DSC will have voting privileges and each person shall have one vote. Absentee and proxy votes are not allowed. An option of a non-voting supporting membership may be established by the current DSC committee for persons who wish to receive DSC publications but cannot attend the convention and participate in the business meeting.

Section 1 Paragraph 3. No part of DSC's net earnings shall be paid to its members, officers, or other private persons except in furtherance of the DSC's purpose. The DSC shall not attempt to influence legislation of any political campaign for public office. Should the DSC dissolve, its assets shall be distributed by current DSC committee or by the appropriate court having jurisdiction, exclusively for charitable purposes.

Section 2 Paragraph 1. The voting membership of the DSC shall choose the location and committee of the DSC to be held in the calendar year two years after the current DSC. Counting of all votes shall be the responsibility of the DSC committee, using the preferential ballot system as it is used in site selection voting at the World Science Fiction Convention.

Section 2 Paragraph 2. A committee shall be listed on the ballot if it submits to the current DSC by 6:00 PM on Friday of the current DSC, the following: a list of committee officers; a contract or letter of agreement with a facility adequate to hold the DSC; a statement that the committee agrees to abide by these rules. A committee may bid any site in the states of Virginia, Kentucky, Tennessee, Arkansas, Texas and all states both south and east of any of these.

Section 3 Paragraph 1. Any proposal to amend this constitution shall require a two-thirds vote of all the votes cast on the question at the DSC meeting held at two successive DSC's.

Section 3 Paragraph 2. DSC meetings shall be held at advertised times at each DSC. The current DSC committee shall provide the Presiding Officer for each meeting. Meetings shall be conducted in accordance with Robert's Rules of Order, Newly Revised, and any Standing Rules the meeting shall adopt.

Section 3 Paragraph 3. The DSC constitution shall be published in the program book of each DSC. Any amendments for ratification at the DSC shall also be published in the program book.

Last Flight to the Rue Morgue

A Tribute to Wendayne Ackerman

by

Brad Linaweaver

(The following is expanded from an Appreciation that was run along with the obituaries in the April 1990 Locus.)

On Tuesday, March 6, I received a phone call from Forry Ackerman with long dreaded news: Wendy had died the previous day. She had been suffering and it was a mercy. Their relationship of forty-one years had ended.

As someone who grew up with Spacemen and Famous Monsters of Filmland, the Ackermans had assumed mythic proportions in my imagination long before I met them. For thousands of kids in the late fifties and sixties, they were the dream parents (or dream guardians) who belonged to an almost unbelievable universe where it wasn't aberrant to love science fiction, fantasy and horror. And they were also the couple who lived in the middle of what every good little space cadet and apprentice monster would have to consider the ultimate reward for a misspent life. In addition, they were two people who knew everyone, but simply everyone, in the field ... and that was the next best thing to a time machine or a space-ship or Aladdin's lamp.

But here's the best part: upon meeting the Ackermans, one's expectations were surpassed. They made fans feel human. They made enthusiasm into a primary virtue. They were simply better than the cynics who, at best,

apologize for their interest in shameless kid stuff. The Ackermans were quite a team. And now Forry carries on alone, tending the sputtering flame of The Sense of Wonder, and never forgetting his partner.

I'd known of Wendayne Ackerman's generosity over the years and every encounter with her only reinforced my first impression that here was one of the finest ladies of science fiction. When I was living in Los Angeles in 1984, Wendy befriended me — even to the extent of lending me her car, which is quite a vote of confidence to anyone familiar with LA. I still remember the day I drove Nikki Gold, wife of H.L. Gold, to one of Terri Pinckard's salons in Wendy's car ... and boy, was I careful behind the wheel!

Wendayne was old fashioned in the very best sense of that word, possessing elegant European manners and comfortable in many languages and cultures. How ironic that she was the victim of a despicable mugging during one of her and Forry's trips to Europe. The senseless, stupid violence left her with a permanently damaged right side and led to other complications that in the end took her from us.

She was Forry's right hand on more projects than anyone can begin to remember. One example was the time she undertook with him an 8,700 mile automobile trip across the United States

DeepSouthCon 27

June 9-11, 1989

Program Schedule

Gaming will be held in Rooms 1 and 2

FRIDAY

NOON

Registration Opens Con Suite Opens Video Room Opens

2:00 pm

Salon G/B/C - Dealers Room opens

Salon H - Art Show opens

3:00 pm

Salon D - Reading -- C.J. Cherryh

Salon E/F - Children in Science Fiction/Fantasy

Mary Hanson-Roberts and Orson Scott Card discuss the use of children as central characters in Science Fiction and Fantasy.

4:00 pm

Salon D - Signs of a New Age

Learn more about the various aspects of New Age thought and the creative power of the mind. Lee Cooper and associate.

Salon E/F - Autographs

C.J. Cherryh and Orson Scott Card

Room 5 - Children's Art Workshop

Mary Hanson-Roberts will be on hand to work with children who are interested in developing their artist talents. Colored pencils and paper provided.

5:00 pm

Salon E/F - Shared Universes

C.J. Cherryh and Charlie Williams discuss "Thieves World" and other similar forms. C.J. is credited with stating "write the first one for fun and write the rest for revenge."

Friday...

7:00 pm

Room 4 - Introduction to Gaming

Want to become involved in role-playing games? Get started with help from our best gamemasters.

Room 3 - The Hugo Process

The Hugo awards are presented each year at the annual WORLDCON. Join in on the discussion of the selection process -- it's pros and cons. Bob Tucker, Dal Coger, Pat Molloy, and Guy Lillian III.

8:00 pm

Salon D/E/F - OPENING CEREMONIES

Welcome to DeepSouthCon extended to you and to our guests by our con chairman, Richard Moore.

8:30 pm (app.)

Room 4 - Hearts tournament begins

Please register for this event in the Gaming room.

9:00 pm

Dealers Room closes Art Show closes

Room 3 - Filking (time app.)

After 2:00 am, filking will be held next to the con suites.

10:00 pm

Salon D/E/F - DANCE DANCE DANCE

till 2:00 am with Tom Henlon and company as our DJ/Hosts.

Con Suite - Meet the Guests

This is your opportunity to meet and get to know our guests.

Hotel policy PROHIBITS any food or drink in the function/meeting rooms.

City Ordinance PROHIBITS smoking in the function/meeting rooms.

CON SUITE IS 1208 & 1212

SATURDAY

10:00 am

Dealers Room opens Art Show opens Video Room opens

Salon D - The Art of Costuming

Discussion of aspects of costume development and creation for the beginner and the more advanced, with Sue Phillips, Jean Koebernick and Debbie Gretz.

Salon E - Reading - Orson Scott Card

11:00 am

Salon D - Mega Mergers: What Do They Mean For SF/F?

Corporate mergers and foreign takeovers -- how will they effect science fiction and fantasy publishing? Donald Maass, Orson Scott Card, and C.J. Cherryh.

Salon E - A is for APA, Z is for Zine -- the Great Tradition of Fan Publishing

Stven Carlberg, P.L. Caruthers-Montgomery, George Inzer, and Gary Robe.

Salon F - Voyager Neptune Flyby

Via discussion and a slide presentation, Hal Clement will predict what will be seen on Triton, Neptune's larger moon, when Voyager visits Neptune in August.

Art Show Retrospective

Dr. Darrell Richardson and Ken Moore will be in the Art Show to answer questions about the Art Retrospective display.

NOON

Video Room - Video/Camcorder Production & Workshop

Anthony Scott King of ASK Productions in Nashville will answer questions about super low-budget TV/video production and the use of camcorders.

Salon D - Makeup Workshop for Adults

Jim (Dr. Ike) Eikner and Richard Mayberry

Salon E - The Growth and Evolution of Fandom -- Past, Present and Future

Hear about the beginnings of Fandom and those who started it all. Discuss where Fandom is today and where we are headed. Bob Tucker, Dal Coger, Hal Clement, and Roy Lavender.

Saturday...

Fanzine Lounge

One of the oldest type of fandom is fanzine fandom. Indeed, some would argue that were it not for fanzine fans, there would be no fandom at all. DeepSouthCon 27 is proud to provide space for this important interest area. Tim Gatewood, OE of the Neffer Amateur Press Alliance (N'APA) and co-publisher of "The New Moon Directory" (among other things), will throw open his room on Saturday from Noon to 6:00 pm for fanzine fans of all ilks. Members of SFPA, MYRIAD, KAPA, N'APA, and any other apa, as well as fanzine fans and faneds of all sorts are invited to bring their zines to share, swap, buy, and sell. Look for the room number posted near registration.

1:00 pm

Rooms 3 & 4 - The BIG BANG BURGER BAR at the END of the UNIVERSE Luncheon banquet.

Tickets are \$12 and can be purchased at registration. (Limit 75)

After the meal, all are invited (space permitting) to hear the guest of honor speech by Orson Scott Card.

Salon F - Children's Gaming

Role-playing games for children, run by gamemasters from our Gaming rooms. (1-2 hours)

3:00 pm

Salon H - Art Show Tour

Join our hostess Grete Coger with Mary Hanson-Roberts and other attending artists for a tour/discussion of the art on display.

Salon D - Filking Workshop with Bill and Brenda

Discover the albums that the suttons are debuting at DSC -- Bill's "Shake the Dust Off" and Brenda's "Strangers No More." Engage in a discussion/workshop with Bill, Brenda and other beginning and experienced filkers.

Salon E - 100 Ideas an Hour

Ever wonder where writers get their ideas? Orson Scott Card shows you how through audience participation. Come help him build a story. (1-2 hours)

Room 4 - Autographs

Larry Hiven, Hal Clement, R.A. Lafferty

4:00 pm

SCA Fighter Demonstration - Outside

Conducted by the Memphis Society for Creative Anachronism.

Saturday...

4:00 pm

Salon D - Do You Know Where Your Towel Is?

According to the Hitchhikers' Guide to the Galaxy, the intergalactic traveler who has his towel is prepared for anything. But, are human beings ready to live/travel in space, and are we prepared to deal with other beings we meet out there?

C.J. Cherryh and Larry Niven

Salon F - A History of DeepSouthCon

J.R. Madden will conduct a slide presentation to give a visual as well as verbal history and retrospective of the DeepSouthCon history. Familiar DSC fans such as Guy Lillian III, Pat Molloy, Larry Montgomery and P.L. Caruthers-Montgomery will be on hand to contribute to the discussion. (1-2 hours)

5:00 pm

Salon D - The World of Comics Publishing

Come listen to Memphis' own comic writers/publishers Charles Marshall, Mitch Foust, Bill Bryer, and David Porch discuss aspects of comics fandom and publishing.

Salon E - Dirty Little Facts about SF Publishing

Ever wondered what it's really like trying to get a work published? Hear some of the inside stories from Donald Maass, John Oster, Dan Henderson, and Charlie Williams.

Room 4 - Autographs

C.J. Cherryh and Orson Scott Card

7:00 pm

Art Show closes

Dealers Room closes

Salon D/E/F - REBEL & PHOENIX AWARDS

8:00 pm

Salon D/E/F - ART AUCTION

10:00 pm

Room 3 - Filking till 2:00 am

11:00 pm

Salon D/E/F - Children's Masquerade

ADULT MASQUERADE immediately following (app Midnite)

SUNDAY

10:00 am

Dealers Room opens Art Show opens Video Room opens

**Salon E/F - DeepSouthCon Business Meeting
DSC Site Selection for 1991**

11:00 am

Room 3 - SF/F Writing for Children
Debra Blundell and Gary Hanson will conduct a workshop for children who could become our writers of the future.

11:30 am (app.)

**Salon E/F - Southern Fandom Confederation
Business Meeting (following the Site Selection)**

NOON

Salon D - Memphis Writers Panel

Talk to Judy Vernon, John Osier and Dan Henderson about their experiences as writers -- learn how these Memphians entered the field of writing and how to get started in Memphis.

1:00 pm

Room 3 - Armed Smoking Beer Babies

What is it really like to run a convention? Participate in a discussion of the "ins and outs" of sponsoring a con from Ken Moore, Tom Hanlon, Pat Molloy, Sue Francis, and Belinda Hanson.

Room 4 - Caring for your Collectibles

How to take care of your science fiction fiction collectibles (books, art, etc.) with Mary Hanson-Roberts, Dr. Darrell Richardson, Rod Morrow, and Claude Saxon.

2:00 pm

Art Show, Dealers Room, Video Room Closed

Salon D/E/F - CLOSING CEREMONIES

Recap of Rebel/Phoenix awards, masquerade, hearts, art show and gaming winners -- bid goodbye to our wonderful guests and to friends old and new.

Dead Dog Party will be in the Con Suite

DeepSouthCon 27 Video Room Schedule

Friday, June 9

- 12:00 pm Star Trek: The Next Generation
Marathon -- episodes to be announced
- 4:00 pm Fawlty Towers
- 5:00 pm Black Adder II
- 6:00 pm TBA
- 7:00 pm Star Trek: The Motion Picture
- 9:30 pm Star Trek II: The Wrath of Khan
- 11:00 pm Max Headroom (the original)
- 12:30 am The Rocky Horror Picture Show
- 2:00 am CLOSED

Saturday, June 10

- 10:00 am Captain Power
Marathon -- episodes to be announced
- 12:00 pm Video Production Workshop
with Anthony Scott King
- 2:00 pm Hitchhikers Guide to the Galaxy
- 5:00 pm Fawlty Towers
- 6:00 pm Black Adder II
- 7:00 pm The Young Ones
- 8:00 pm Robocop
- 9:30 pm Buckaroo Banzai
- 11:00 pm Blade Runner
- 12:30 am The Toxic Avenger
- 2:00 am CLOSED

Sunday, June 11

- 10:00 am Doctor Who
Marathon -- episodes to be announced
- 2:00 pm CLOSED

MidSouthCon 9

March 16-18, 1990

Memphis, Tennessee

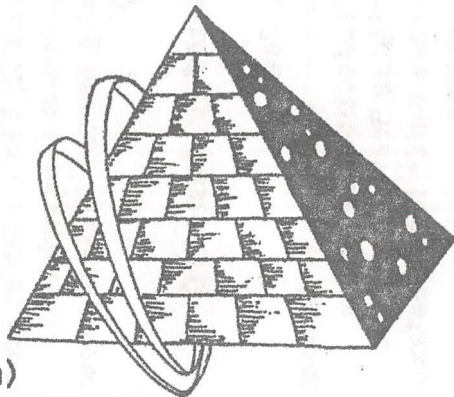
Guest of Honor: Robert Adams

Artist Guest: David Martin

Fan Guest: P.L. Caruthers-Montgomery

The Airport Hilton

Democrat at Airways
(near the Airport)
Phone 901-332-1130
Room Rate \$55 flat



Con Addresses:

(everything but registration)

P.O. Box 22749, Memphis, TN. 38122

Registration: 1229 Pallwood, Memphis, TN. 38122

Convention Rates:

\$8 special rate at DSC
(sign up at the registration
table on Sunday)
\$10 til Xanadu (11/19/89)
\$15 til 2/1/89
\$20 thereafter

Dealer Tables \$40

(includes 1 membership)

learning in the process. I've even done some Heinlein books after his death, at his wife's request."

"I consider it a compliment to my skill that they essentially allowed me free reign. I was never really art directed. They would give me a book, and tell me to produce sketches for it. At that point, I hand carried the sketches in. We would go over them, they would decide which one they liked, and I would do it. That was the extent of the direction. I thought it was amazing, I had a ball."

And now, even at a rate of 25 to 30 paintings a year for 30 years, Darrell Sweet never feels at a loss for an idea.

"I have the opposite problem. Usually, my problem is that I have six ideas. Which one suits the book's purpose best? Also, which one can I live with best?"

Sweet is provided with a manuscript by the publisher. He reads through it carefully, sometimes re-reading sections.

"You dog-ear scenes that tie everything together, where the characters come into play in an interesting way, where you can get the character and the feel of the book, end even the style of writing."

"There are many different ways to make paintings jump off a wall, or jacket covers jump off a book. You can play games with opposite color. I get the things to move because I play games with the color pattern. In going through a manuscript, I keep that in mind."

After sorting through many pen sketches, half of them are ruled out because they don't work well. Next is the color sketch.

"The color sketch is important. Oddly, when I was in college, my professors couldn't get me to do color sketches. I thought the painting would get stale by doing it over again."

"Now I push paint around, and I push ideas around. It gives you a damned good idea if it's gonna fly. The other nice part about it is that you can find things actually in the pointing of the sketch that you didn't realize on a conscious level you had going. By the time you get the sketches back [from the publisher], most of the problems are solved. I usually finish about three [sketches] and then get down to paint one."

Picture Perfect

There are exceptions, however. Tor Books liked Sweet's paintings so much, they decided to go with two of them for Robert Jordan's *Eye of the World*. The second painting they wanted to use inside the cover—something that placed Sweet in a time dilemma.

Each cover takes between two-and-a-half and three weeks to do. Combining this with multiple projects for publishers at the same time, Sweet sometimes finds himself under a great deal of pressure. There are other problems, too.

"In Heinlein's books, all of his kids are blonde, blue-eyed, and over six feet; and their IQ is way over 200. They're always on swampy planets. He likes animals with no joints. There's no way for them to make something articulate. He also liked things in a fog. That's very nice, but if you paint a grey picture, the publishers won't be happy."

The artist seldom contacts authors

unless he has specific questions. "You're dealing with two different disciplines. Authors have a very definite idea of what they want to see on a cover. They have done what their discipline calls for, and I do what mine calls for, and it's coordinated by the publishers. An artist comes through with a fresh point-of-view, and also from a visual point-of-view—literally from the other side of the brain."

"I know what's needed, and I know what will sell, and I know the best thing to do for a book every time I run into it."

The publisher knows it too, and his phone never stops ringing. Sweet pauses and receives word that another Jack Chalker manuscript is on the way.

"Jack is a piece of work. He can get all kinds of diverse beings that, if you take them apart and look at them, they don't fit. But, by God, he can make them fit! It's great because I don't have them all work visually."

"I like Jack's stuff. He comes at this business from a little different perspective than some of the others. He was a fan at age 14 and grew up at the cons."

"Some of his creatures are really something else. He can come up with some of the most astounding ideas. He's also a real storyteller. He drives publishing houses crazy, because he gives them a storyline, and then half-way through the next novel, he'll go off on a tangent because he's having fun. He ends up with twice as many words as he should have, and then they have to prune it all down."

An avid admirer of nature, Sweet reveres things for their natural beauty, an attitude reflected in his paintings.

The open Arizona sky becomes the sky of an alien world, a park becomes the backdrop for Robin Hood.

"The Robin Hood legend is one of my favorites," Sweet notes, and so he returned to the park of his childhood to paint a cover he has waited to do, one which graces Ace's *The Outlaws of Sherwood* by Robin McKinly. "I've walked around that park since I was a kid. It was an idealistic idea of what it would have been like in Sherwood. The image wrote itself—it was logical.

Robin Hood bears a remarkable resemblance to Sweet. He explains: "Well, they wanted Robin to be young—around 16 or 17," an age coinciding with that of the young man who posed for Robin Hood—Sweet's only son.

Sweet views all of his paintings as his children. As a proud parent, he has no favorites and admires each for individual qualities. "Other people look at you with a jaundiced eye because they don't agree. There's always a half-dozen or so paintings that somehow hit a chord."

"It's a responsive chord that you tend to deal with, and may not have anything to do with art. It may have to do with childhood memories. I can remember going through the Scribner Classics series when I was a kid. They were a lot of the N.C. Wyeth paintings. I soaked in that. The King Arthur series, Robin Hood, *Treasure Island* and *The Last of the Mohicans*." Sweet produces the old books that he has kept since childhood, examines their covers, and shakes his head.

"You get bits and pieces of information—particularly when you're

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collector who influences. He has made no small contribution to the continuing popularity of the films of Lon Chaney and Lang's Metropolis. Recently, he has published Lon of 1,000 Faces, a definitive photographic record; and the most recent release of Metropolis carries a well deserved credit for him.

Who but Ackerman could, at a moments notice, write a script for his favorite actor that became the performer's most complete oral record (pun intended) of his own career: An Evening with Boris Karloff and his Friends? Who but Forry could appear in films with such diverse cast of characters as Basil Rathbone, Dick Miller, Kirk Alyn, and Robbie the Robot? Who but FJA could turn years of interest on comic books into as popular a new character as Vampirella? Who but 4E could have been on the end of criticisms from sources as diverse as H.P. Lovecraft and Harlan Ellison? Who? "Mr. Science Fiction," that's who, the man they also refer to as the poor man's Vincent Price.

Anthony Boucher wasn't kidding when he said, "If Forry Ackerman had not existed, it would have been necessary to invent him."

I had the pleasure of first meeting Forry in 1971, a year after I'd had a loc published in Famous Monsters, which latter event seemed to convince me that I'd lost my fannish virginity. Little did I dream that over a decade later, I'd sell my story, "The Lon Chaney Factory," to the number one Chaney fan!

Nor would I have believed at the time that in 1982, I'd be eating dinner with Forry and his old friend, Ray Harryhausen, thanks to the Atlanta

Fantasy Fair. Upon that occasion, Forry let me put on the original Lugosi Dracula ring that he wears. Imagine my surprise when I learned that a good atheist like Forry possesses an artifact with supernatural powers. I mean, after I pointed at special effects wizard Harryhausen, that splendid gentleman began moving in slow motion, without stroking! Realizing what I had in my possession, I hastily returned the cursed ring to a man with sufficient maturity of vision to control its power: the owner known as Dr. Acula.

No discussion of Ackerman's career would be complete without saying a few words about his wife and helpmate of many years, Wendyne. One example of her dedication is a story of two decades ago, when she undertook with her husband an 8,700 mile automobile trip across the USA to meet 1,300 readers of FM who had written that they would like to meet the Ackermanmonster.

Wendy helped their dreams come true. As a newcomer to Los Angeles, I quickly learned first hand that Wendy had as big a heart as they come. She and Forry made quite a team.

Despite all that may be assigned to the everlasting credit of Forrest J Ackerman, there is a fly in the ointment, one dire aspect of his character that must be mentioned if the portrait is to be complete. He is a punster, a complete and total punster. When I attended one of his birthday parties, I heard that old standby: "Here we are in Karloffornia, and I'm sure it won't Boris." It was to be expected. But the most chilling evidence of all comes from his friend,

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to meet 1,300 fans. This is dedication.

Her facility with languages made her an excellent translator and she did a lot of it. For instance, she translated well over a hundred titles from the Perry Rhodan series, beginning with *Enterprise Stardust* in 1969. Ace books didn't keep the series going or it's entirely possible that Wendy would have translated all 30 million words of the approximately 800 novels. For such figures as these do we employ the expression: GOSH WOW!

But it leaves an incomplete picture if it is not remembered that Wendy had her own words to say as well. Forry liked calling her Wendayne Mondelle before Ackerman was added to her name—but there are fans who remember her byline as Wendayne Wahrman, her maiden last name, under which she wrote the excellent article, "Rocket to the Rue Morgue," for *Famous Monsters of Filmland*. Her closing comment is as true today as when she wrote it, although new titles should be added to her list of slavishly imitated films: "Only when Hollywood surfaces from its less-than-Poesque maelstrom of watered-down copies of King Kong, Dracula, Frankenstein and Destination Moon and the other authentic classics, will more pictures emerge worthy of establishing their permanent residence on the Rue Morgue or at Rocketport #1."

My favorite picture of Wendy and Forry was taken of them sitting together on a wall in Heidelberg in 1951. And I will always remember what Wendy said the last time I spoke to her, this past November. I knew that she hadn't had

the easiest life. How can today's generation really know what it was like to have to flee Germany at the dark midnight of the world? The gist of what she said was what you would expect from the grandmother of science fiction: Enjoy life while you've got it. That's the real Utopia.

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younger—and you have trouble tying the threads together. You also have difficulty understanding what's viable, what will work. For instance, realizing that book publishers still produce book illustrations like this, and that you may someday be able to do this for a living, is an astounding revelation."

"I've been really fortunate, I think, in being involved with this genre. My ambition is to do it until I can't do it anymore. The key thing for me is to be a student—learn, continue the process of growing. I don't want to stop. Everything then will fall into place if that operates."

"In a sense, the whole thing is kind of one," notes Darrell Sweet. "It's whatever the human being can imagine, or worry about or dream of. What difference does it make whether it's metallic, or fairies, or unicorns with horns? It's all part of the same human yearning."

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Robert Bloch, who says that as a punster, Forry is second to none. That's Robert Bloch talking! The mind reels.

One is tempted to say, "Gosh wow!"

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his latest novel, a collaboration with Janny Wurts called Servant of the Empire, which will be released in October of this year, and is putting the finishing touches on Mistress of the Empire, due out in 1991. He has just acquired a new toy to make writing easier, a Macintosh IIx. As he puts it, "I couldn't think of a single reason to justify it, so I bought it anyway." It sure makes those collaborations with Janny on the east coast easier.

Feist now lives and writes full time in his home in San Diego, California with his wife, Kathryn.



Doug Chaffee

will be offering prints again!

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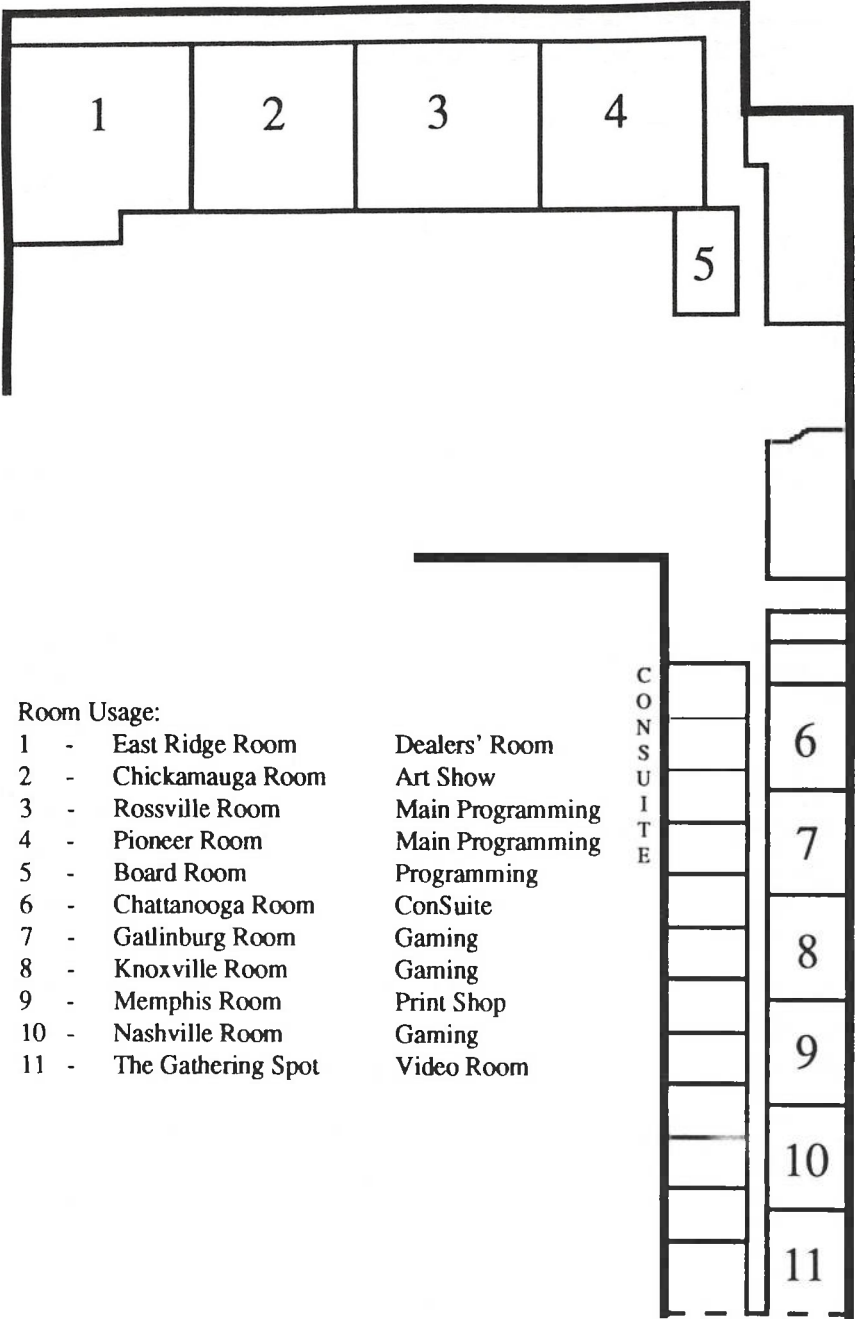
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Room Usage:

- | | |
|-------------------------|------------------|
| 1 - East Ridge Room | Dealers' Room |
| 2 - Chickamauga Room | Art Show |
| 3 - Rossville Room | Main Programming |
| 4 - Pioneer Room | Main Programming |
| 5 - Board Room | Programming |
| 6 - Chattanooga Room | ConSuite |
| 7 - Gatlinburg Room | Gaming |
| 8 - Knoxville Room | Gaming |
| 9 - Memphis Room | Print Shop |
| 10 - Nashville Room | Gaming |
| 11 - The Gathering Spot | Video Room |

