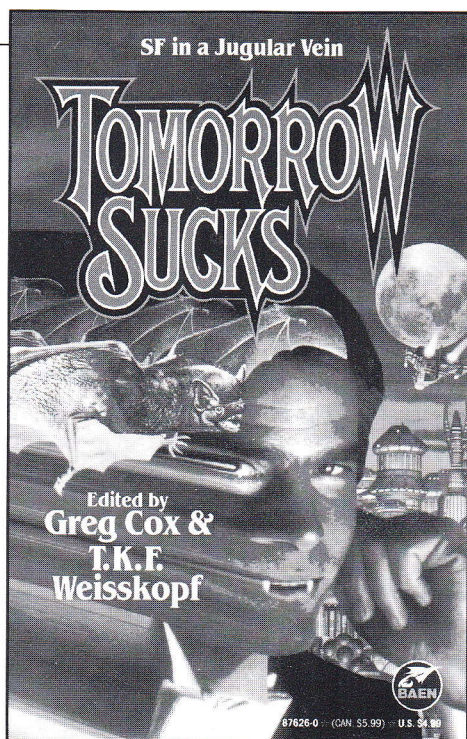


В'НАМАСОН 3





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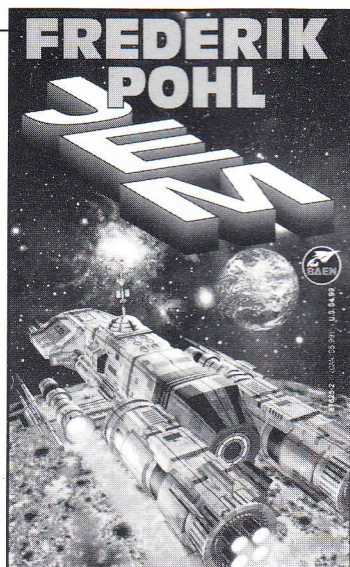
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B

DeepSouthCon 32

Hosted by the Birmingham
Science Fiction Club

B'HAMACON 3

Guest of Honor

**Lois McMaster
Bujold**

ToastMaster

Mike Resnick

Fan Guest of Honor

Bob Shaw

Artist Guests of Honor

**Debbie Hughes
Mark Maxwell**

Radisson Hotel

Birmingham, Alabama

August 26-28 1994

Hello

...and welcome to B'hamacon 3. Thank you very much for being here. This is the fourth Birmingham DeepSouthCon and, we hope, the best yet. On the following pages, you will find the usual program book-type stuff, such as guest bios, restaurant guides, ads, and lists of rules. The actual program, of course, can only be found on the pocket program, hopefully located in your bag of convention goodies.

We've done our best to make sure you have a good time this weekend. If you have any questions or need help, please feel free to call on committee members, recognizable by the pasty complexions, glazed-over eyeballs, and purple name badges.

I want to take a little bit of the space allotted to me here to thank all of the committee members who have worked so hard to make this convention happen. Some of our friends in surrounding cities hold conventions every year and have become pros. Although that doesn't make it easy for them, not throwing cons very often makes it doubly hard for us when we do. That's why I'm so proud of everyone in the Birmingham Science Fiction Club. There is a list of names towards the back of this book, which no doubt will be woefully inadequate when it comes to giving people the credit they are due. But take a look, and know that the names of unsung B'hamsters are legion.

Fannishly,



Cover art by Debbie Hughes & Mark Maxwell
Interior art : p. 13 -- Wade Gilbreath, p. 24, Dan Eveland
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DAVID WEBER



Lois McMaster Bujold

Tells Us About Herself

I've been a voracious reader all my life, beginning with a passion for horse stories in grade school. I began reading adult Science Fiction when I was nine, a taste picked up from my father. He was a professor of Welding Engineering at Ohio State and an old Cal Tech man, and used to buy the Science Fiction magazines and paperback books to read on the plane on consulting trips; these naturally fell to me. My reading tastes later expanded to include history, mysteries, romance, travel, war, poetry, etc.

My early writing efforts began in junior high school. By eighth grade I was putting out fragmentary imitations of my favorite writers — on my own time, of course, not for any class. My best friend Lillian Stewart and I collaborated on extended story lines throughout high school; again only a fragment of the total was written out. The high point of my high school years was a summer in Europe at age 15, hitchhiking with my older brother.

I dabbled with English as a major in college, but quickly fell away from it; my heart was in the creative, not the critical end of things. But an interest in wildlife and close-up photography led me on a six-week biology study tour of East Africa. Eight hundred slides of bugs; much later I also borrowed the landscape and ecology I had seen for background of my first novel.

That's one of the nicest things about writing, all of a sudden nothing is wasted. Even one's failures are re-classified as raw material.

After college I worked as a pharmacy technician at the Ohio State University Hospitals, until I quit to start my family. This was a fallow time for writing, except for a Sherlock Holmes pastiche that ran about 60 pages. It was however a very fruitful time for reading, as my Staff card admitted me to OSU's 2 million volume main stacks, filled with wonders and obscurities.

Then my old friend Lillian, now Lillian Stewart Carl, began writing again, making her first sales. About this time it occurred to me that if she could do it, I could do it too. I was unemployed with two small children (note oxy-moron) on a very straitened budget in Marion, Ohio at

this point, but the hobby required no initial monetary investment. I wrote a novelette for practice, then embarked on my first novel with help and encouragement from Lillian and Patricia C. Wrede, a fantasy writer from Minneapolis.

I quickly discovered that writing was far too demanding and draining to justify as a hobby, and that only serious professional recognition would satisfy me. Whatever had to be done, in terms of writing, re-writing, cutting, editorial analysis, and trying again, I was savagely determined to learn to do. This was an immensely fruitful period in my growth as a writer, all of it invisible to the outside observer.

The first novel, *Shards of Honor*, was completed in 1983; the second, *The Warrior's Apprentice* in 1984; and the third, *Ethan of Athos*, in 1985. As each one came off the boards it began the painfully slow process of submission to the New York publishers. I also wrote a few short stories I began circulating to the magazine markets. In late 1984 the third of these sold to *Twilight Zone Magazine*, my first professional sale. This thin proof of my professional status had to stretch until October of 1985, when all three completed novels were bought by Baen Books. These were published as original paperbacks in June, August, and December of 1986, leading the uninitiated to imagine that I wrote a book every three months.

Analog Magazine serialized my fourth novel, *Falling Free*, in the



winter of '87 - '88; it went on to win my first Nebula. I was particularly pleased to be featured in *Analog*, my late father's favorite magazine — I still have the check stub from the gift subscription my father bought me when I was 13 (a year for \$4.00). "The Mountains of Mourning," also appearing in *Analog*, went on to win both Hugo and Nebula Awards for best novella of 1989, and *The Vor Game* and *Barrayar* won Hugos for best novel back to back in 1991 and 1992. My titles have been translated into eight languages (so far). I broke into hardcover at last in 1992 with *The Spirit Ring*, a historical fantasy, and returned to the universe and times of Miles Vorkosigan with *Mirror Dance*, published in March of 1994. My work-in-progress is a lighter series prequel with the working title of "Miles and Ivan go to the Cetagandan State Funeral."

Lois McMaster Bujold

Abbreviated American Bibliography: Novels & Awards

Shards of Honor. Baen Books, June 1986. Original paperback.

The Warrior's Apprentice. Baen Books, August 1986. Original Paperback.

Ethan of Athos. Baen Books, December 1986. Original paperback.

Falling Free. Serialized *Analog Magazine*, Dec. & Mid-Dec. 1987, Jan. & Feb. 1988. Original paperback, Baen Books, April 1988. **Nebula Award Winner for best novel of 1988.**

Brothers in Arms. Baen Books, January 1989. Original paperback.

"The Mountains of Mourning," *Analog Magazine*, May 1989. **Nebula & Hugo Award Winner for best novella of 1989.**

Borders of Infinity. Easton Press signed first edition 1989; Baen Books paperback, October 1989.

The Vor Game. Easton Press signed first edition 1990; Baen Books paperback, September 1990. **Hugo Award Winner for best novel of 1990.**

Barrayar. Serialized *Analog Magazine*, July, August, September & October 1991. Easton Press signed first edition 1991. Baen Books paperback, October 1991. **Hugo Award Winner for best novel of 1991.**

The Spirit Ring. Baen Books hardcover edition, November 1992. Baen Books paperback, October 1993.

Mirror Dance. Easton Press signed first edition 1994. Baen Books first hardcover printing, March 1994, second hardcover printing, March 1994.



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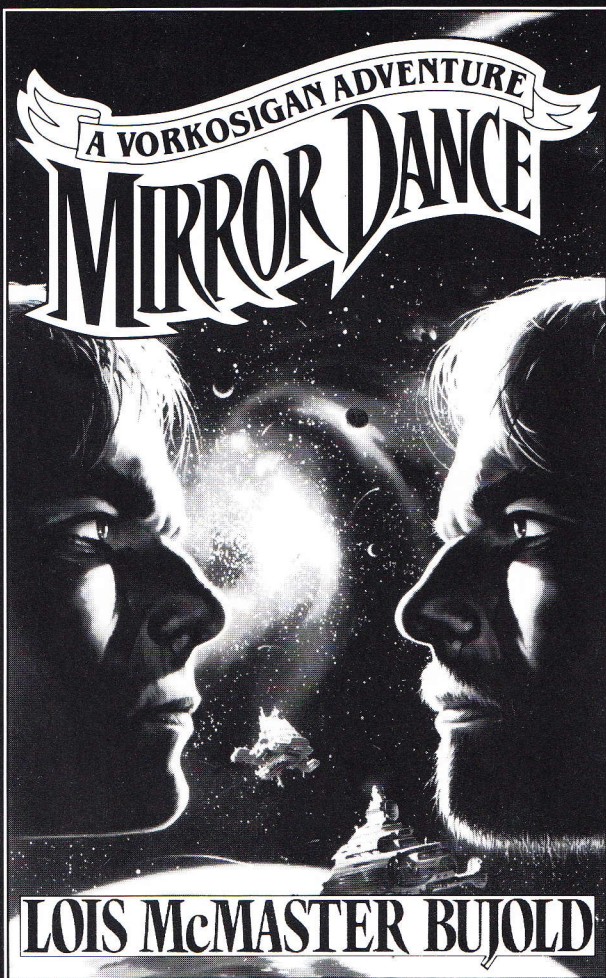
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But there is one who does envy him, want to be him. His brother Mark, his cloned stranger formed from tissue stolen from Miles in a plot to murder Miles and replace him with Mark. In *Brothers in Arms* that conspiracy was routed and Mark made more or less compliant to his new Miles-less fate. But in the intervening years Mark has learned that without Miles he is...nothing. The new and better Mark doesn't really want to kill his brother, but still it may come to that: Mark to stay, Miles to go....

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Mike Resnick

Biography by Patrick J. Gibbs

Everyone has heard of the story of the three blind men walking around an elephant and trying to decide what it is. Depending on whether they are touching the trunk, the legs or the body they have totally different conclusions. I am reminded of that story when asked to write about Mike Resnick.

For example, *The Encyclopedia of Science Fiction* (1993) starts its entry for Mike with "US author and dog-breeder who started his career with an Edgar Rice Burroughs pastiche." Yes, in the mundane world Mike Resnick, with his wife, operated the largest kennel in Ohio. His biography on Delphi, the computer online service, lists as one of his interests purebred collies. The same Delphi bio tells us that he is a member of not just the Collie Club of America, but also the East African Wildlife Society, Okavango Wildlife Society and the South African Wildlife Society.

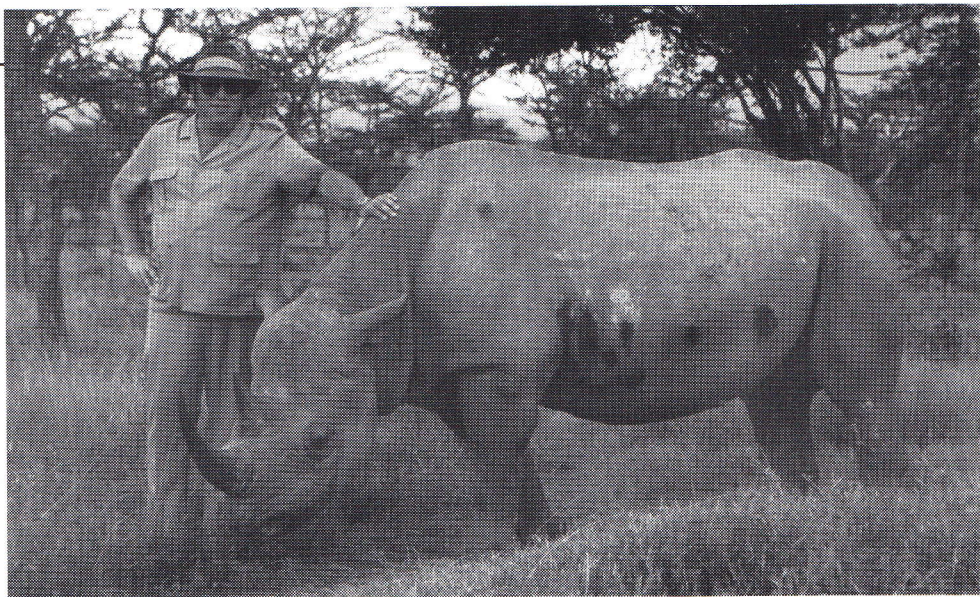
Now before I go any further I should mention the most important thing about Mike Resnick for this weekend which you will not find in any reference book: Mike Resnick is a great writer to meet at a con because he is fun to talk with. The last time Mike was a guest at a convention here, a few of us sat downstairs near the function space and talked with Mike

until 2:00 AM about all sorts of things, none of which I remember. I do remember that it was one of my most enjoyable experiences in 15 years of con-going.

Mike has also contributed to fandom by MC'ing the Hugo Awards ceremony at WorldCon. That can be a thankless job with the audience expecting one to be Robin Williams. Mike pulled it off with wit and grace.

Is he a great writer? I think so. Fandom thinks so because he has won Hugos for two of his Kirinyaga stories. Other writers think so too. I can recall walking through a PhoenixCon artshow with Orson Scott Card. We stopped at the Michael Whelan cover for *Santiago* and Card said, "I wish I had written that book." By the way, ask Mike how things are going with *Santiago* being turned into a movie.

I have reviewed Mike Resnick's fiction in various issues of *ANVIL* in the past ten years, starting with *Eros Ascending*. That was the first



of the four-book Tales of the Velvet Comet series. The Velvet Comet is an orbiting brothel in the far future operated by the Entertainment and Leisure Division of the Vainmill Syndicate. It does not orbit Earth, but rather the planet Charlemagne. The series is set over a 100 year period with each novel telling a free-standing story about the conflict of different moral strengths and weaknesses. Mike Resnick is distinctive in using such a premise and setting to write stories that have everything to do with what it is to be human and very little to do with sex or eroticism.

That represents one of the three strengths I find most striking in Resnick novels. He will not take the easy or obvious route with a story's plot line. While saying that, I should emphasize that Mike Resnick is a very good story teller. He grabs your interest, holds it and gives you an honest pay-off at the end. Next is the focus on moral

consequences in his fiction. He has called his books "moral fables." Resnick's art is writing such a novel without being preachy or moralistic. The third feature is the mythic quality he brings to his stories.

Now, mythic grandeur might seem easy to achieve with characters like *The Oracle*, in the trilogy of the same name about a woman who can see into alternative futures and act so as to reach the one she desires. But this is a recurring quality in his many novels set in the same far future universe – a future when mankind has spread all over the galaxy. The Inner Frontier worlds are the only refuge for those who would escape the stultifying conformity of the Democracy. *Santiago* is probably the best introduction to this imaginary universe, which rivals those created by Robert Heinlein, Poul Anderson or Gordon Dickson. There is not enough space, or there

are too many books, to be able to give you a complete overview of Mike Resnick's fiction. You will be well served in reading any of the novels cited above. Additionally, I would recommend *Ivory* to any reader interested in the power of myth in SF. Starting with the

fact of the largest ivory tusks known to have been taken in Africa, Resnick spins "A Legend of Past and Future." Sometime, in the next century, people will get Ph.D.s by writing dissertations about Mike Resnick's fiction. In the meantime he belongs to us.

Abbreviated Bibliography

Hugo Award Winning Stories: "Kirinyaga"; "The Manamouki"

Novels:

The Goddess of Ganymede
Redbeard
The Soul Eater
Birthright: The Book of Man
Sideshow
The Wild Alien Tamer
The Branch
Exploits
Lucifer Jones
Prophet
Soothsayer
Adventures
Encounters
Bwana/Bully
Second Contact
Oracle
Eros Ascending
Eros Descending
Eros at Nadir
Eros at Zenith

Pursuit on Ganymede
Battlestar Galactica #5: Galactica
Discovers Earth
Walpurgis III
The Three-Legged Hootch Dancer
The Best Rootin' Tootin' Shootin'
Gunslinger in the Whole Damned
Galaxy
Stalking the Unicorn: A Fable of
Tonight
Santiago: A Myth of the Far Future
The Dark Lady: A Romance of the
Far Future
Ivory: A Legend of Past and Present
The Red Tape War (with Jack Chalker
& George Alec Effinger)
Paradise: A Chronicle of a Distant
World
Purgatory: A Chronicle of a Distant
World

Mike has written so many short stories and novellas that there is just not room here to name them all.

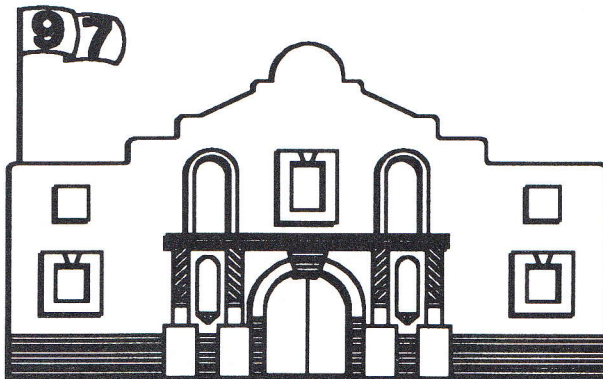
San Antonio

A Bid for the 1997 Worldcon.

We'd like to thank everyone for all the support so far, and ask y'all to follow through by voting. We'll have someone there to collect ballots if you haven't mailed yours yet. We've really appreciated the hospitality, and hope to reciprocate in about 3 years.

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Will the *Real* Bob Shaw Please Stand Up? – by Richard Lynch

My good friend Charlotte has honored me with a request to do an article about Bob Shaw for this program book. I'm only too happy to do this, but before I can even complete this first paragraph, I find that I'm already up against a dilemma.... which Bob Shaw do I write about?

You see, there are several Bob Shaws who will be guest this weekend at DeepSouth-Con. There's Bob Shaw the famous Science Fiction writer, who wrote such notable novels as *Orbitsville*, *A Wreath of Stars*, *The Ragged Astronauts*, and (my personal favorite) *The Ceres Solution*. That Bob Shaw has been described (in *The Science Fiction Encyc-lope-dia*) as being "...a writer of remarkable ingenuity" and "...one of the finest entertainers" in contemporary Science Fiction. Bob has been an active Science Fiction writer since 1954, when his story "Aspect" appeared in *Nebula Science Fiction* magazine. His fiction, characterized by inventiveness, understanding of character, and attention to technical detail, has a fresh, timeless quality that has garnered him recognition from fan and professional writer alike: his short story "Light of Other Days" was a Nebula Award finalist in 1966 and a

Hugo Award nominee in 1967, while *The Ragged Astronauts* was a Hugo Award nominee in 1987, and *Orbitsville* gained a British Science Fiction Award in 1976.

A second Bob Shaw you'll meet this weekend is Bob Shaw the humorist. Before he turned full time to writing, Bob had aspiring careers first in structural engineering, then aircraft design, and finally public relations and journalism. This wealth of worldly experience has provided him a great number of entertaining stories and anecdotes about things he's seen and done, ranging from aircraft engineering (ask him about when he attempted to document what happens when an aircraft loses an engine in flight) to sports writing (ask him about the time he covered a football game for the newspaper he was working for).

And finally, there's Bob Shaw (or BoSh, as he's better

known) the Science Fiction fan. Bob's involvement with fandom began in the 1950s when he, Walt and Madeleine Willis, George Charters, James White, and John Berry made up what became known as 'The Wheels of IF,' the wonderful Irish Fandom of the 1940s and early 1960s, and it continues to this very day. Bob's doings and activities in fandom are legendary, almost too numerous to even briefly describe in the room I have here. For example: Bob's 'Fanmanship Lectures,' which appeared in the fanzine *Slant*, and describe (according to *A Wealth of Fable*) "...how to reach Big Name Fan status by Machiavellian techniques" were an early example of the type of humorous fan writing that's evolved into his Serious Scientific Speeches (one of which you might hear this weekend). Of even greater renown is the one-shot publication Bob co-authored with Walter Willis in 1954, the parable of the quest of Jophan for *The Enchanted Duplicator*. Today, *TED* is perhaps the most famous piece of fan writing ever done, and has had more reprintings than many Hugo-winning novels. Since then, BoSh has written about everything from "The Man in the Grey Flannel Toga" to "What I Learned from Watching Star Trek."



There have been several collections of BoSh's fan writings, most notably the 1986 NESFA Press edition of *Messages Found in an Oxygen Bottle*, and in 1979 and 1980, Bob was (most deservedly) awarded Hugo Awards as Best Fan Writer.

So you see, my good friend Charlotte has really outdone herself by inviting the three persona who are Bob Shaw to be guest at this year's DeepSouthCon. He is perhaps the best example of the rarity in the Science Fiction field, someone who has excelled, and continues to excel, both as a professional writer and a fan. I can't say which of the Bob Shaws you will find most memorable this weekend, but I can assure you of this: You will not fail to be entertained by his presence.



**LOW AMERICAN TOBACCO
PRICES GO TO BOSHS HEAD.**

MAYBE I SHOULD IMMIGRATE.

Bob Shaw

A Bibliography of Sorts

Bob Shaw was Toastmaster at the 1986 World Science Fiction Convention in Atlanta (Confederation). His Hugo presentations at that convention include autobiographical snippets before each award – making it one the most entertaining awards ceremony in Hugo history. A tape of it will be shown sometime this weekend; check the video room schedule for details.

Bob won the Fan Writer Hugo in both 1979 and 1980. We dug through ~~Charlotte's attic~~ the local archives and have put together Bob's articles written, for the most part, for *ANVIL*, as well as transcripts of his talks to conventions in Birmingham and Chattanooga. This 'zine, *BoSh Goes South*, is available for a mere pittance in the Huckster room.

His best known piece of fannish writing, *The Enchanted Duplicator*, was produced in collaboration with Walt Willis in 1952. It was serialized in *Amazing Science Fiction* in four issues from November 1972 to June 1973. It has been reprinted several times in the intervening years.

Bob also writes Science Fiction:

<i>The Two-Timers</i>	<i>Palace of Eternity</i>
<i>One Million Tomorrows</i>	<i>Other Days, Other Eyes</i>
<i>Tomorrow Lies in Ambush</i>	<i>Orbitsville</i>
<i>Night Walk</i>	<i>A Wreath of Stars</i>
<i>Cosmic Kaleidoscope</i>	<i>Who Goes Here?</i>
<i>Ship of Strangers</i>	<i>Vertigo</i>
<i>Dagger of the Mine</i>	<i>The Ceres Solution</i>
<i>A Better Mantrap</i>	<i>Orbitsville Departure</i>
<i>Fire Pattern</i>	<i>The Peace Machine</i>
<i>The Ragged Astronauts</i>	<i>The Wooden Spaceships</i>
<i>Dark Night in Toyland</i>	<i>The Fugitive Worlds</i>
<i>Orbitsville Judgement</i>	<i>The Shadow of Heaven</i>
<i>Terminal Velocity</i>	<i>Warren Peace</i> *

* This book was dedicated to the Alabama branch of the Jophan family!

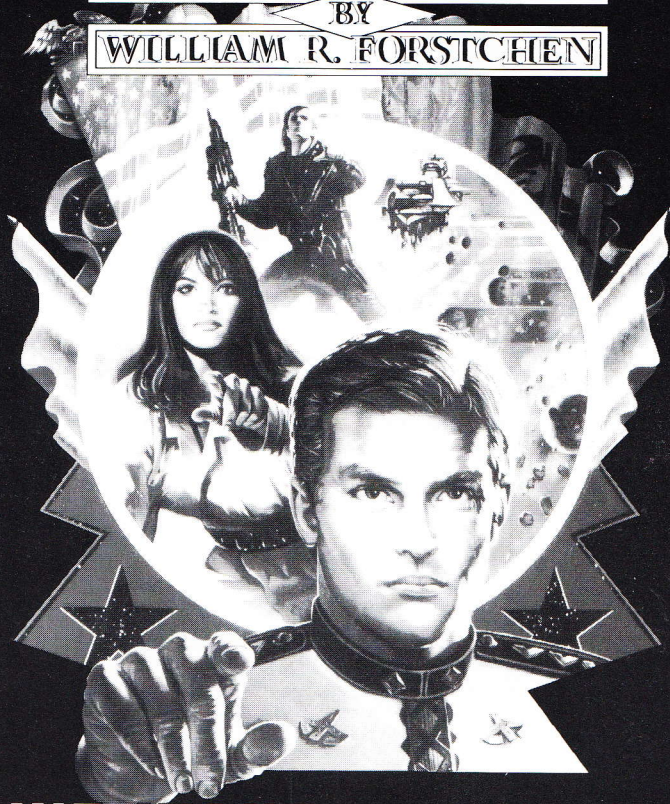
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BY
WILLIAM R. FORSTCHEN



WE WANT YOU!

It's 150 years in the future, and times have changed. For one thing, the long-stalled space program finally went private and got off the ground. For another, the U.N., courtesy of American military muscle, managed to pacify all the feuding mini-states that sprang up following the demise of the evil Soviet Empire. So, Peace at Last, right? Wrong! In the future, as in the past, there will be war and rumors of war.

Right now, the big issue lies between the United Nations of Earth and her erstwhile colonies on Luna, Mars and in the Belt. No

longer dependent on Earth supplies for survival, they want their freedom, and true to the age-long tradition of mother countries, the U.N. doesn't want to let them go. It hasn't come to war yet—not yet—but as with West Point before the Civil War, this split threatens to tear humanity's only unified military academy apart, as brother is set against brother, and lovers become foes, at *Star Voyager Academy*.

0-671-87608-2 • 288 pages • \$4.99

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Debbie Hughes

Biography by Kevin Ward

You can almost count on your thumbs the number of women working steadily in the Science Fiction and Fantasy book and magazine cover field. Debbie Hughes is one of those few women, proving the scarcity to have cultural causes, certainly not their lack of ability.

Debbie was exposed to art early. She watched her grandmother, a well known landscape painter who traveled the world, at work. Debbie graduated from Furman University in Greenville, S.C. in 1981 getting a solid background in Fine Art and Art History. You can see the eclectic influence in her work today. She began showing her work at Science Fiction conventions in 1983 at the urging of her friend, Mark Maxwell. Her techniques and style developed rapidly over the next few years and soon Debbie's work was becoming a featured attraction at S.F. artshows throughout the southeast.

One of the unique qualities found in Debbie's paintings is atmosphere; the elusive Mona Lisa expressions of the figures in many of her works, often combined with clean, high-tech settings, create a dream-like, vaguely disturbing mood. A good example of this is the painting "Solid State," the blue cyborg-medusa which you

may have seen on the cover of *Science Fiction Chronicle* in 1989. A similar effect is achieved in "High Revs," which graces the cover of Roger Zelazny's *Four for Tomorrow*. Debbie's study of objects resting on a mirror surface lends authenticity to this piece.

Debbie's work has appeared on the covers of Baen Books, and on the frontispieces for Easton Press S.F. Classics as well as in magazines illustrations for *Amazing Stories*, *Science Fiction Age Magazine*, and *Science Fiction Chronicle*. In addition, she has worked on illustrations used in Electronic media including "Jump-Raven" and "Viper" both of which are interactive C.D. Rom games produced by Paramount Interactive and CyberFlix Movie Co., and also illustrations for books on C.D. Rom including *Making the Modern* and *After the Fire* for The BookWorm. She has even ventured into animation and electronic painting for the game "Viper" – all the lip,

hand, eye, and eyebrow movements of the characters were modeled by Debbie on a Macintosh computer. Debbie's work has been displayed in two New York exhibits: "In Dreams Awake – The Art of Fantasy" and "Into the Future" both at the prestigious Park Avenue Atrium. She has also had various gallery showings in Tennessee, Georgia, and Washington, D.C.

The airbrush is Debbie's primary tool, but she has experimented with a number of ways of applying paint to a surface, including rags, spattering and dripping layer of transparent splotches. She has even ventured into oil paints over airbrushed acrylic underpainting - two acutely different techniques.



And then, of course, there is the electronic painting which she has picked up proficiently in less than a year. She is an artist unafraid of trying new things. This experimenting - and this growth - is what art is all about.



Mark Maxwell

Biography by Debbie Hughes

When I first met Mark it was my first day at a new job at a printing/copy business and Mark was the part-time paste-up/camera/in house illustrator. Other than noticing how cute he was, I noticed his work lining the back walls of his office and it wasn't work for the business - it was his Science Fiction and Fantasy art - put up because the owner appreciated Mark's talent.

I was amazed at how detailed and fascinating each piece was. Over the course of the next 3-4 weeks I discovered a lot about Mark. His enthusiasm for his work, his endless energy when discussing ideas for Space and Science Fiction art - talking with him infected me with the same enthusiasm. I decided to get to know him better, a lot better.

Over the years Mark and I struggled along in the S.F. field to get our work published and to make a living - holding down those part-time jobs and taking on art jobs that paid less than minimum wage. Having a community of people here in the South who have always stuck with us and encouraged us has helped tremendously. Having that continuing dream - or should I say dreams - of accomplishing many things in the field was another. I saw one of those dreams come true for Mark when we stood

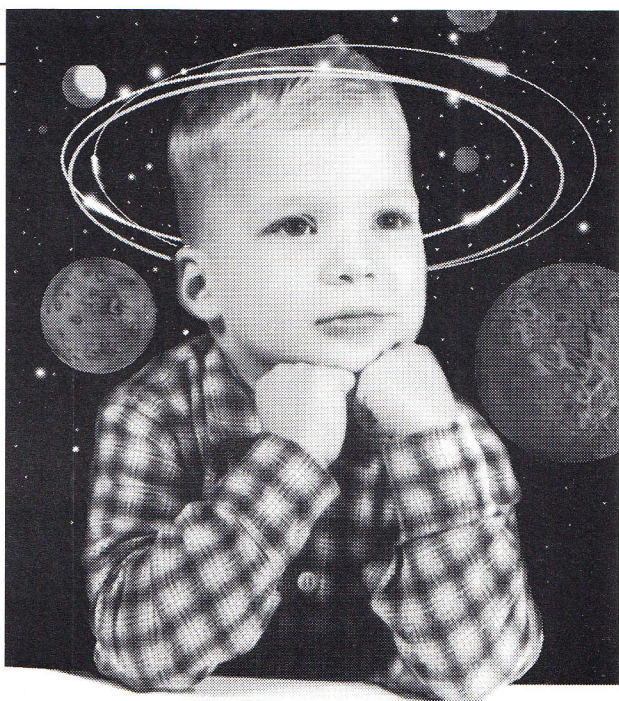
on the steps of the V.I.P. stands at the Kennedy Space Center in Orlando in September of 1992 and watched the Space Shuttle Endeavor take off. The mission was Space Lab J, the first joint Japanese/American shuttle mission and Mark had painted all the art for the mission brochure. In addition to getting the opportunity to see a once in a lifetime shuttle launch and to gain admittance to several V.I.P. events. Mark received recognition for his work from NASA and the shuttle crew with a plaque decorated with a pair of flags that had been in space to commemorate this event. Mark has also won numerous awards for his work on this project including several international awards.

Mark is not just a Science Fiction Artist or Fantasy Artist, he is a Space Artist and Space enthusiast. I believe if Mark had not become an artist he would have been an

astronaut and I believe he will be one in his next life. He also serves on the Board of Trustees for the I.A.A.A. (International Association of Astronomical Artists) and through this organization Mark's work has traveled the globe for International shows as well as becoming part of a permanent exhibit at the Smithsonian Air and Space Museum.

One of our friends coined the phrase "Mark the Amazing," and though Mark is too modest to believe this – I do. I've seen him paint pictures that have excruciating detail in them in under 2 days. I've seen him stay up for 3 days straight to finish a painting, hop in the car and drive to Atlanta and back to deliver it because we needed the cash. I've seen him accomplish many unbelievable deadlines and work under a lot of stress and still do beautiful work. It's no secret why Mark has won so many awards and why so many people love his work – it's because he's talented. And it's no secret why so many people love the man as well – it's because he has a good heart, he has integrity, he has excitement for his work, and a sense of vision about the future. Talk to him if you don't already know him and I think he'll infect you just as he did me.

Mark's clients include (to name



just a few): Cambridge University Press, CyberFlix, *Astronomy Magazine*, Tor Books, Grolier Inc., Paramount Interactive, NASA, *Amazing Stories Magazine*, *Omni Magazine*, Dell Books, National Air and Space Museum, Easton Press, *Science Fiction Age Magazine*, Bookworm Electronic Books, *Popular Mechanics Magazine*, TCI Software, Paper Tiger Press.

Space Art Collections:

VISIONS OF SPACE – Artists Journey Through the Cosmos

IN THE STREAM OF STARS – The Soviet-American Space Art Book

ARTC

by Gerald W. Page

When I was a youngster, a good, good many years ago, I didn't just believe a man could fly: I knew it. The man was Superman, and I listened to him every weekday on radio. When he flew I didn't just watch. I flew alongside him.

This special effects marvel was performed in the simplest and most highly effective way, as is the case in most art. The actor who played Superman (Bud Collier, who in later life served as a Clark Kentish game show host on television) would say, "Up, up and away!" This would be followed by a whoosh of wind, and he and I would lift into the sky off to prevent a train wreck, thwart a crime, or rescue the rather reckless Lois Lane and Jimmy Olsen from the latest fine mess they'd gotten themselves into. Even then I wondered how those two managed to stay alive before Superman arrived in Metropolis.

Radio could do just about anything in those days, and it still can as witness any performance of the Atlanta Radio Theater Company. And witness one you can because these stalwarts are performing this very weekend at this very convention. In an hour of considerable entertainment, not to mention much gall, they will present an assort-

ment of pieces ranging from the ridiculous to the sublime and – trust me – back again.

ARTC, as master-minded by head writer Thomas E. Fuller and director William Brown, is one of the liveliest and most challenging performance groups in the country – and don't think I'm prejudiced just because they've performed more than thirty of my scripts. I'm prejudiced for a lot more reasons than that: the scripts of Tom Fuller, Ron Butler, Henry Lee Forest and Daniel Taylor, for example. Taylor is probably the best writer in the group, and his "Bumpers Cross-roads" series is an astonishingly multi-faceted creation. The acting of ARTC is also something to write home about – or to friends and complete strangers as I am now. Wait till you hear the performances of Fiona Leonard, Doug Kaye, Bill Jackson, Tom Fuller, Clair Whitworth Kiernan and Daniel Kiernan, and the others. These people will do virtually any role you hand them and probably will this weekend. Add to this the

fantastic music of Al Leonard and the sound effects of Daniel Taylor and – well, is there any limit to their ability? None at all.

So don't miss this opportunity

to see and hear the Atlanta Radio Theater Company. Once you have, I bet you'll believe a theater company can fly. And take you with them.

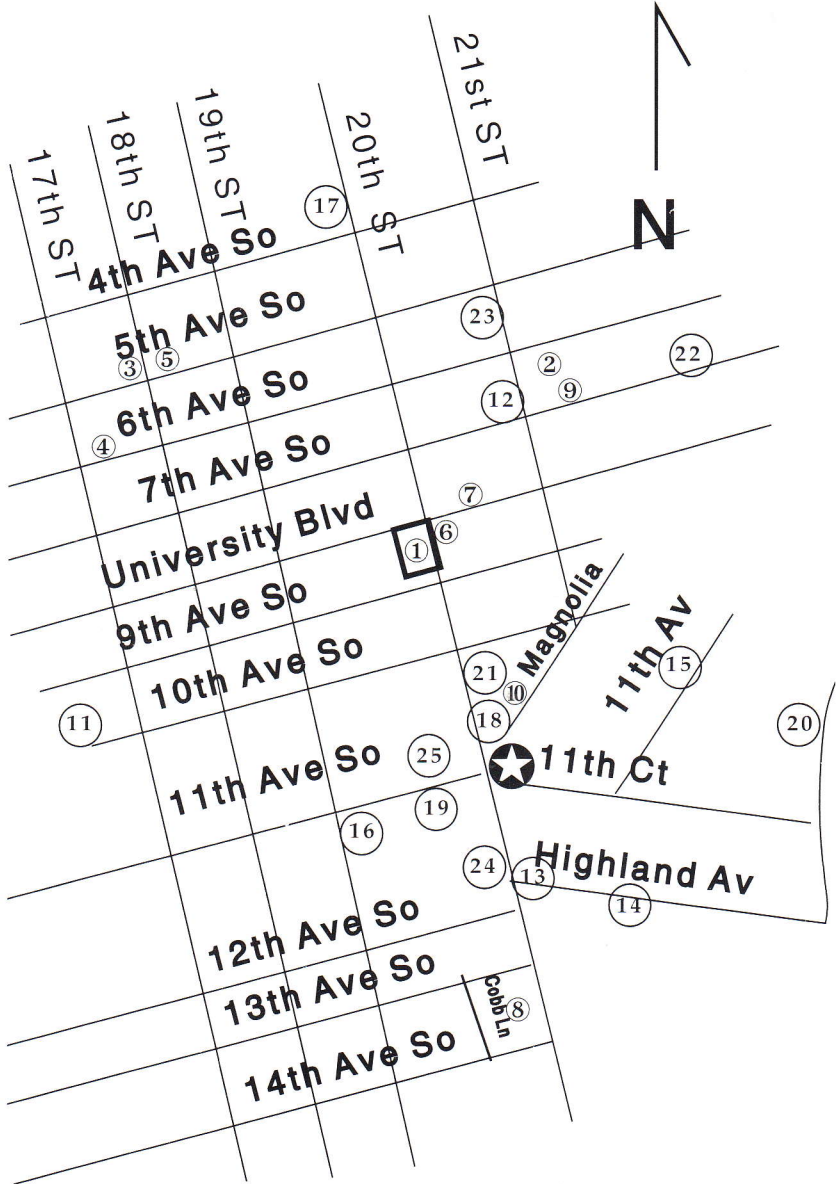


BOSH GOES SOUTH

Get your copy in the
Huckster's Room!

And don't forget your
DSC edition of Wade
Gilbreath's "Irish Gothic"
T-Shirt – available at
Registration!

Map



"Satanic" Fountain. Check it out.

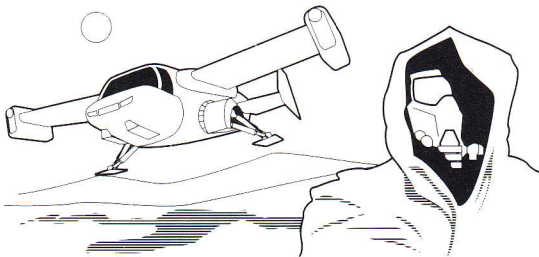
List of Eateries

What follows is by no means an exhaustive list of the restaurants within walking distance (mostly) – just some favorites and old stand-bys. The dollar signs are only loose guides, but should be interpreted as such: \$= eat for under \$7. \$\$= eat for under \$15. \$\$\$= Take your credit card. *The places marked with asterisks have some kind of special or discount for members of the Con, check your registration bag for details.

1. The Hotel. Has a restaurant called J. Gatsby's. \$\$.
 2. Arby's. 2016 7th Av S. Open 24 Hrs.
 3. Captain D's. 530 18th St S.
 4. McDonald's. 1708 6th Av S. 24-Hr Drive-Thru.
 5. Milo's Hamburgers. 509 18th St S. A Birmingham tradition since 1946. \$
 6. Andrews. 801 20th St S. Sandwiches, Burgers, Ice Cream. \$
 7. Reza's. 2007 University Blvd. Lebanese. Well-liked by members of the Committee.*
 8. The Back Alley. 1312 Cobb Ln. Gourmet Deli. \$
 9. The Burly Earl.* 2109 7th Av S. Great Sandwiches. \$. LaCocina – a solid Mexican Restaurant w/good vegetarian faire is upstairs. \$\$.
 10. Cosmo's Pizza. 2012 Magnolia Av. Great Pizza & Salads. \$\$.
 11. Domino's Pizza. 1629 10th Av S. Delivery or Takeout only.
 12. Doodles. 715 21st St S. Muffelettas & More. Fannish place. \$.*
 13. Ruby Tuesday. 2000 Highland Av S. The usual. \$\$.
 14. Dugan's. 2011 Highland Av S. Gourmet Burgers, etc.. \$
 15. Highland Bar & Grill. 2011 11th Av S. Arguably the best restaurant in B'ham. Reservations a must. \$\$\$.
 16. Golden Temple. 1901 11th Av S. Lunch only. Vegetarian. \$.
 17. Michael's. 431 20th St S. Arguably the best steak in town. \$\$\$.
 18. The Mill. 1035 20th St S. Bakery, Eatery & Brewery. \$\$.
 19. The Original Pancake House. 1931 11th Av S. Excellent breakfasts. \$.
 20. Bottega \$\$\$ & Cafe Bottega \$. 2240 Highland Av S. Fabulous. Reservations required for main restaurant.
 21. Rube Burrows. 1005 20th St S. Kind of like Ruby Tuesday, only local. \$\$.
 22. Anthony's. 2131 7th Av S. Italian w/atmosphere. \$\$
 23. The Fish Market. 611 21st St S. Seafood. \$.*
 24. Stream of Consciousness Koffiehuis. 1128 20th St S. Gourmet coffee & desserts. \$.*
 25. Johnny Rocket's. Old-fashioned burger joint w/new-fashioned prices. \$.*
- Not on the map, but not to be missed if you're a rib fan, is the Birmingham branch of the famous Tuscaloosa joint, Dreamland Barbecue – 1427 14th Avenue South. "Ain't Nothin' Like'm Nowhere"

Award Winners

Year	Rebel	Phoenix
1965	Al Andrews	N/A
1966	David Hulan	N/A
1970	Irvin M. Koch	Richard Meredith
1971	Janie Lamb	R.A. Lafferty
1973	Hank Reinhardt	Thomas Burnett Swan
1974	Ken Moore	George Alec Effinger
1975	Meade Frierson III	Andre Norton
1976	Ned Brooks	Manly Wade Wellman
		Gahan Wilson
1977	Cliff & Susan Biggers	Michael Bishop
1978	Don Markstein	Karl Edward Wagner
1979	Cliff Amos	Jo Clayton
1980	Jerry Page	Piers Anthony
1981	Dick & Nicki Lynch	Mary Elizabeth Counselman
1982	Lon Atkins	Frank Kelly Freas
1983	John Guidry	Doug Chaffee
	Lynn Hickman	Joe Haldeman
1984	Guy H. Lillian	David Drake
1985	P.L. Caruthers-Montgomery	Sharon Webb
	Larry Montgomery	
1986	John A.R. Hollis	Andrew J. Offutt
1987	Penny Frierson	Orson Scott Card
	Lee Hoffman	Hugh B. Cave
1988	Sue Phillips	Jerry Page
	mike weber	
1989	Stven Carlberg	
	Maurine Dorris	
1990	Charlotte Proctor	Wilson Bob Tucker
1991	Samanda b Jeude´	Charles Grant
1992	Steve & Sue Francis	Brad Lineaweaver
		Brad Strickland
1993	G. Patrick Molloy	Terry Bisson



DEEP SOUTH CON 33 PARTHEKIAN

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NASHVILLE
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ten years
for one year....)

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ARTIST GUEST

LARRY ELMORE

MASTER OF CEREMONIES

ANDREW J. OFFUTT

FAN GUESTS OF HONOR

SUE & STEVE FRANCIS

\$30 Thru DSC 32, Birmingham

For more info: Ken Moore D.S.C., 647 Devon Dr., Nashville, TN 37220

Who's Responsible

Chairperson	Julie Wall
Vice Chairperson	Gary Rowan
Treasurer	Debbie Rowan
Registration	Jean Nash
Masquerade	Sue Thorn, Don Reynolds
Art Show	Cindy Riley
Art Auction	Karen Calvert
ConSuite	Merlin Odom
Operations/Security	Jim Phillips
Huckster Room	George Little
Dance	Adrian Washburn/George Little
Programming	Rebecca Brayman
Guest Liaison	Charlotte Proctor
Video Room	Kevin Shaw
Handicapped Access	Bill Anders/Electrical Eggs
Gaming	Dan Calvert/Elliott Davis
Program Book	Wade Gilbreath, Julie Wall
Legal Counsel	Dan Calvert

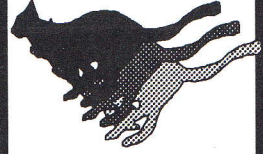
Chaos Management

General Rules

1. Wear your badge.
 2. Wear it on some clothing. There are public nudity laws in Alabama. Make sure you're covered.*
 3. No projectile or unsheathed edged weapons in public areas.*
 4. The legal drinking age in Alabama is 21. If you are carded, consider it a compliment. We request that party-givers keep the law in mind.*
 4. Alabama, a law-loving state, also prohibits open containers of alcohol in public.*
 5. No cameras in the art show.
 6. Don't trash the hotel.
 7. There is NO rule 7.
- * The convention does not post bail.

ConSuite Rules

1. The ConSuite is open 24 hours a day.
2. Beer will not be served from 2 AM to 10 AM.
3. The State of Alabama prohibits serving alcohol to anyone under the age of 21. The ConSuite adheres & obeys. Everyone is subject to a photo-ID check. College IDs are acceptable.
4. No beer will be taken out of the ConSuite
5. The ConSuite reserves the right to refuse service to anyone for any reason.
6. A Smoking Area will be provided.
7. Watch for the Continuity Brunch, Constellation Brunch & Klingon Tapas Bar.
8. Check postings for other rules.



Six 1994

November 25-27
Thanksgiving Weekend

The Radisson Hotel
Knoxville, Tennessee

Membership Rates:

DSC Special \$20, \$25 till 11/1/94, \$30 at door

Guests of Honor

George Alec
Effinger

Timothy Wilson

Wendy Webb

Leo A. Frankowski

ConCat Six

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Con†Stellation XIII

Musca

4-6 November 1994
The Tom Bevill Center
Huntsville, Alabama

Guest of Honor **Spider Robinson**
Master of Ceremonies **Timothy Zahn**
Artist Guest of Honor **Alan M. Clark**
Fan Guest of Honor **Suz Thorn**

Membership Rates:

\$20 through 9 October 1994
\$25 thereafter and at the door
Special children's rates available

To Register or Request Information
Please Send a Self-Addressed
Stamped Envelope

Write to:

Con†Stellation XIII: Musca
P. O. Box 4857
Huntsville, AL 35815-4857
or Call Robin at (205) 852-5006

New Hotel: The Tom Bevill Center, 1100 North Loop Road
Huntsville. Room rate is \$40 flat, plus tax. For reservations call
(205) 721-9428. Please be sure to mention Con†Stellation.

Con†Stellation is presented by NASFA,
the North Alabama Science Fiction Association

DSC 32
Birmingham, Alabama
August 26-28
1994



DSC 32
Birmingham, Alabama
August 26-28
1994

B'HAMACON 3

