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devote to creating a
small room."**

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extravagance of inven-
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throws away ideas
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been built around."**

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best SF novel of all time."**

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**One era was ending.
Destiny, magic and a war
of the gods would deter-
mine a young king's quest
to shape the next.**

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S. P. SOMTOW
**THE SHATTERED
HORSE**



DEEP SOUTH CON 24 L&N DSC Louisville, Kentucky September 26-28, 1986

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WELCOME ABOARD!

You have just departed on the L&N DSC express for the 24th annual DeepSouthCon. There's no going back now! For several years there has been an extremely loose group of fans (or a group of extremely loose fans - whichever you prefer) in the Kentucky-Tennessee-Alabama area calling itself the L&N which has mainly been hosting parties just for fun at regional conventions. That's been just about it, although on some occasions after a few too many hours of parties it has been suggested that we Do Something. Last year in a fit of momentary togetherness we decided to run for the 1986 DSC. This idea was from a group that couldn't even agree on the proper color of Swill. Nevertheless we won the bid, and so here you are at the L&N DSC. Perfectly clear? No? Well that's just about all of the explanation of the L&N that you are likely to get.

We hope that this year's DSC will be fun for you. Please take a look at the listing of people who have helped put on this convention at the back of this book. Ma Bell is extremely happy with these people for all of the long distance time they have spent in putting this convention together. Hugs and soothing words are in order for all of these volunteers who have helped to run the DSC.

WE DO HAVE SOME RULES

Although we are trying to run this year's DSC with as few restrictions as possible, there are a few rules that we ask you to abide by:

WEAPONS POLICY

The weapons policy for the DSC is quite simple. No weapons are allowed in any of the public areas or residential floors of the hotel during the convention. The only exception to this is that contestants in the masquerade may carry weapons with their costumes for a period beginning one hour before and ending one hour after the masquerade. Weapons used in the masquerade will be subject to a safety inspection by the staff.

Anyone found in violation of this policy will first be asked to remove their weapon from the public area of the hotel. Repeated violations of the weapons policy could lead to confiscation of the weapon and/or revocation of convention membership.

DRINKING AGE

We will ask you for some form of identification containing your birthdate at registration. The legal drinking age in Kentucky is 21. Your badge will be marked accordingly, and will serve as proof of age and for admittance to all convention functions, so please wear it at all times.

EVENTS, PROGRAMMING, AND SERVICES

We are proud of the range of activities that are offered for your enjoyment this weekend. We have tried to plan something for everyone, and hope that you will find plenty to do. Please refer to your pocket program book for the times and places where all of these activities will be taking place.

XANADU 3

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GUEST OF HONOR
David G. Hartwell



David G. Hartwell

INTRODUCED BY JOHN DOUGLAS

First off, you have to understand that David cultivates his own legend. It's not just that his ego is as strong as the next man's, it happens to be a deliberate career strategy which he settled on many years ago and continues to follow through assiduously. Once he decided that he was going to abandon his strong prospects for careers in real estate management, and later, academics, and pursue his lifelong devotion to science fiction as a freelance editor specializing *only* in SF, he took a good long look at the publishing industry and drew a few conclusions. The major one was that he was going to be widely regarded as a lunatic for his insistence on staying with SF in an industry where, with a few honorable exceptions such as Don Wollheim and the Ballantines, the SF was mainly handled by the most junior editors available, frequently promotees from the typing pool, whose main ambition was to become successful enough to start working on something more important, say romances or series westerns. Anyone who deliberately chose to stay with SF beyond a short apprenticeship period was clearly a little touched in the head. Remember now, this was back in the early 1970's when SF in book form was largely paperback and was simply regarded as another modestly profitable sideline like gothics or astrology books. So here's a grown man, working on finishing up his PhD in Comparative Medieval Literature and getting paid an embarrassingly low annual stipend for helping N.A.L. not do stupid things like reverting the rights to classic SF novels that will sell forever. First conclusion: No one will take you seriously unless you do the number and dress like a businessman with the tie, the jacket, etc. (His real estate background had already taught him this part.) Next: If they're going to think you're crazy anyway, even though you are helping them make sense (and money) out of something that is stranger to them than they want to think about, play up to them a bit and then mess with their heads to keep them off balance - it makes the difference between their perception of you as a harmless lunatic and their suspicion that you're some kind of weird genius. Somehow out of all this, leavened by his natural taste, comes this business with the ties. Play the game, wear the suit, then put on a tie that clashes with everything in the room. (David's ties just won him a hall costume award at Confederation - as himself - ed.) It disarms and reassures at the same time. All the clever executives who think they have a tame fool on their hands don't understand that they are being manipulated by a true master on a mission from God.

The mission, of course, is to subvert the system completely and publish great writing, package it well, and sell it successfully when all the publishers really want is more cheap trash to fill the monthly SF slots in the schedule. Bear in mind that the pub biz is filled with people whose aim in life is to exploit a category until there's no business left and then move on to something else. (Seen any good gothics lately? Fed up to the teeth with trade paperback humor books?) It's some kind of tribute to the intrinsic strength to SF and to the efforts of people like David Hartwell that SF in books has prospered and grown for more than 30 years in an industry that eats its own children so regularly.

One of the interesting side benefits of becoming a crazy SF publishing guru is that at some point your employers become convinced (largely because you whispered it in their ear over and over) that it's necessary to send editors to SF conventions to (a) find new writers, (b) make contact with the market, and (c) talk up the efforts of N.A.L./Berkley/Pocket-Timescape/Tor/Arbor House. This means you get paid to go someplace you couldn't afford to go on your own and party with lots of people who think you've pulled off some unbelievable trick in getting to do what you do. Funny thing is, they're right.

FAN GUEST OF HONOR
Ann Layman
Chancellor



HERE'S YOUR CHANCE

First of all, you don't call her "Ann" or "Ms. Chancellor." Her name is Chance.

Second, when you call her Chance, you do it with enormous respect, because this lady has more accomplishments than you can shake a stick at.

She's probably best known for her magnificent worldcon costumes. Who can forget the evil Maleficent, or the delicate Weaver of Spinweb, or Beardsley's Peacock Skirt, or her Sadric and Empress set that was Best in Show at Iguanacon (arguably the most competitive worldcon masquerade ever held)?

It's a talent that Chance comes by honestly. She has designed costumes for such diverse stage shows as "Pacific Overtures" and Shakespeare, and spent the past two years teaching college courses for hopeful costume designers while herself designing a number of productions.

But of course, it doesn't stop there.

Chance is also an artist, and a damned fine one. Now, anyone can call herself an artist. . . but the proof of the pudding is in the art shows and the art auctions, where Chance's sketches and paintings always fetch a good audience and an even better price. In fact, if she were a little less industrious and multi-faceted, she could almost certainly support herself strictly with her artwork.

Then there's the folking and filking. Chance can delight you with anything from authentic English folksongs to *The Green Hills of Earth*, and might even throw in a couple of bawdy ballads if you ask her nicely.

And we haven't even mentioned the backrubbing. Suffice it to say that *nobody* gets two Resnick books dedicated to her if she can't rub backs with the best of 'em.

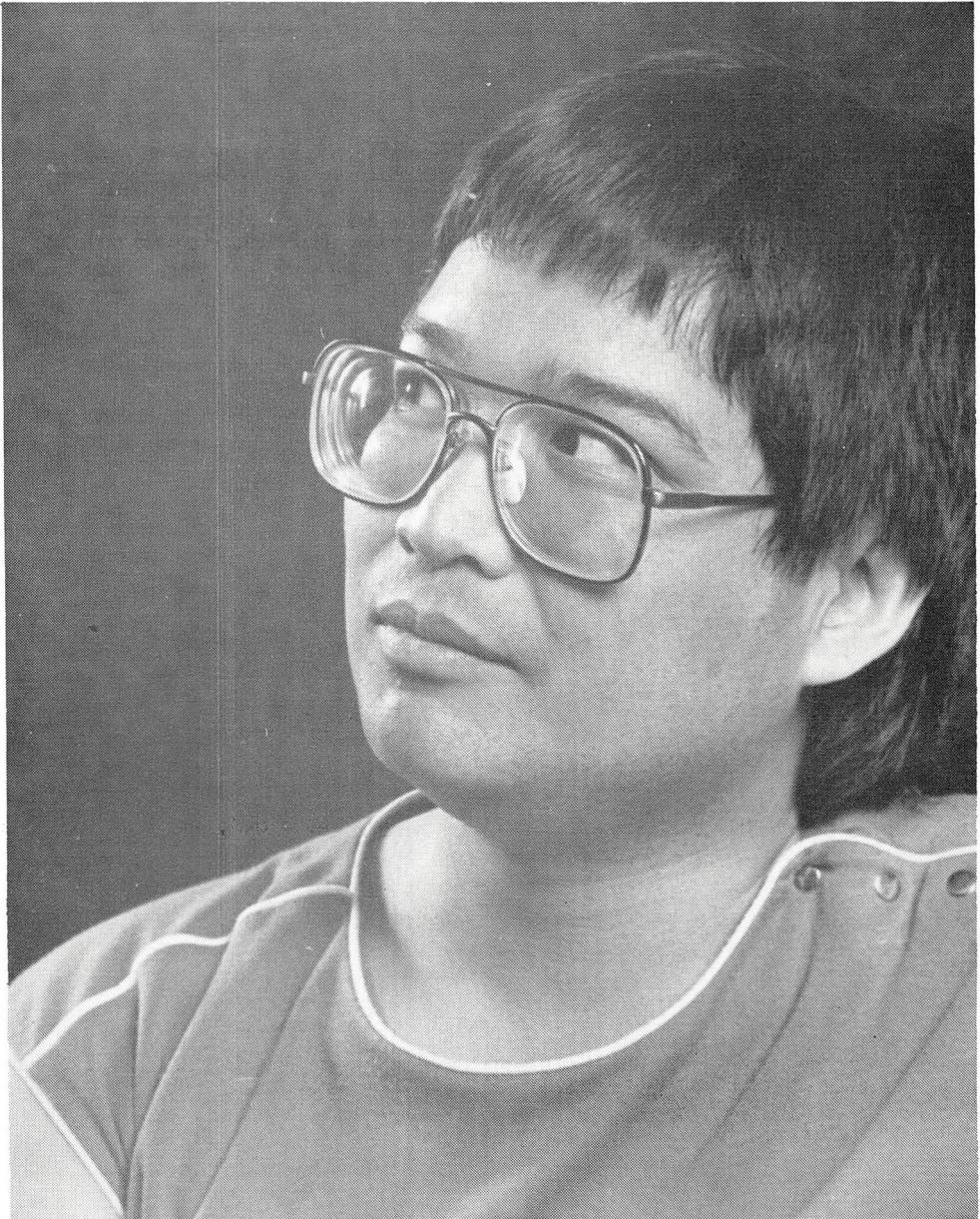
And, having come this far, we realize that all we've talked about are some of her accomplishments. We haven't even begun to discuss the essential Chance.

Well, she's bright, of course, and friendly, like all Fan GoH's, and she travels extensively, and she knows more about horse racing than everyone in the universe except Mike Resnick and Barry Malzberg, and she has been the New Orleans Committee's best advertisement since their bid commenced, and she's incredibly well-read, and she's equally at home among pros and fans, and she knows every good restaurant in Boston, Iowa City, and New Orleans. . . and you know, that *still* doesn't begin to describe the charm or vivaciousness of this unique lady.

Probably the best thing to do is walk up to her and meet her during DeepSouthCon. After all, you pays your money and you takes your Chance - and believe us, this Chance is well worth the effort.

- Mike and Carol Resnick

TOASTMASTER
Somtow
Sucharitkul



Somtow Sucharitkul

INTRODUCED BY SCOTT DENNIS

What would you do if your father was ambassador to Italy? And your uncle on the board of an International Airline? And your family related to the royal family? I thought so; so would I. . . but Somtow isn't like that. He wants to be known for what he can do, not who his family is, and if his family is a little bit exotic for all of us, that's just as well if it then convinces us to pay attention to what he does.

And what he does, he does so well. Somtow (say somehow with a "t" in it) Sucharitkul ("suture-it-cool") had not been long at producing science fiction stories and novels when he won the John W. Campbell Award as best new writer in 1981. Since then he has climbed from achievement to achievement with the dexterity and insouciance of a mountain goat leaping from loose pebbled crag to crag.

He had to be fast. He only gave himself seven years to inscribe his science fiction career. . . for he swears by career cycles of seven years.

The first seven years after his graduation from Cambridge (the one in England), he composed music, and was hailed as a masterful young Asian postserialist. (This didn't mean that he wrote music right after breakfast, but describes a tonal style and instrumental use which is haunting, and very non-Western.) In his second seven years, he has emerged as a challenging and accomplished SF stylist of wit and power, with a loyal (almost fanatical) following, especially among the young, for whom he has a particular empathy.

The *Mallworld* stories may have been the first to seize you by the brain and shake, showing his characteristic ability to illuminate the exotic with flickers of banal, taken-for-granted existence.

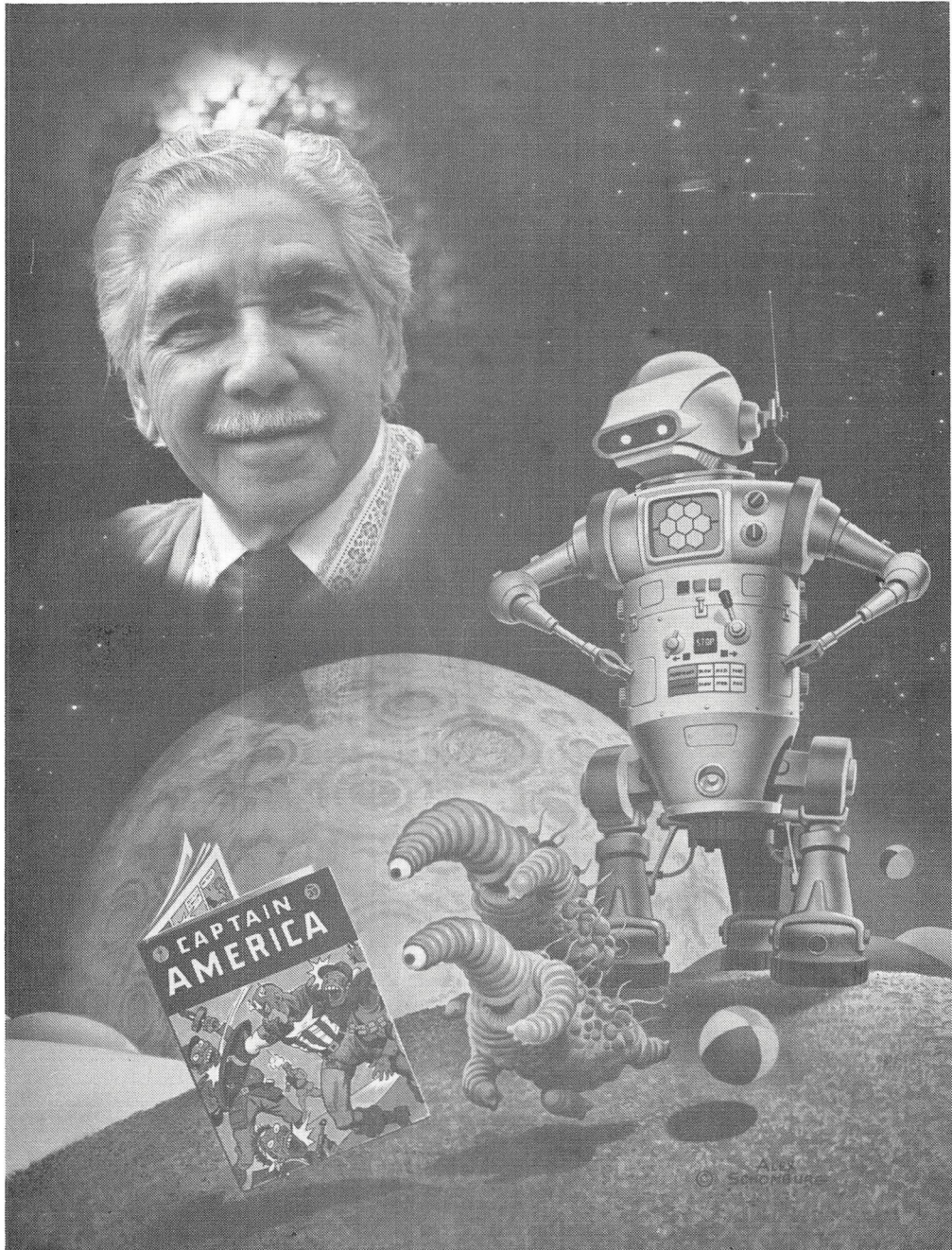
Or maybe you first found his *Inquisitor* books, with their elaborate, convincingly realized perfectionist civilization quietly moving toward its inevitable fate, embellished lovingly with scripts and languages and cultural artifacts as good as any in the genre. The best, many say. (Somtow's Apple was taught to write Inquestral scripts, as well as Thai, during one of his less busy days. The grammar of the language is fascinating, if you go in for that kind of thing, a more elaborate relative - sibling or child, I'm not sure - of our highly inflected Indo-European languages, not Thai).

Perhaps his pseudonomous excursion into adults-only vampirism in *Vampire Junction* amused and amazed you, with its droll vision of our own world and societies. If you let him, he will tirelessly tell stories exploiting American embarrassment of things, er, natural.

Now he is embarking on his third seven year career, as a screen-writer, moving to Hollywood - well, North Hollywood - well, Van Nuys, if you want to be pushy, but it's only temporary - to be where the action is.

He practiced for this by wearing long, loose, garish Hawaiian shirts, and evolving his trademark comments of "Awesome" and "Spectacle" (absolutely his two fave words) into the much parodied "Totally Awesome" of valley-speak fame. Well, North Hollywood, er, Van Nuys, is in the valley. So is the Los Angeles Science Fiction Society's clubhouse. So now, is the totally awesome spectacle of Somtow, turning his brimming diskette-ful of ideas into treatments.

FEATURED ARTIST
Alex Schomburg



Alex Schomburg is one of the very few renaissance men of Science Fiction art. Perhaps only he and the late Chelsey Bonestell have had careers lasting as long and spanning the field as far. Alex has worked as an SF illustrator since the Hugo Gernsback days, has done some of the most sought after work on the old Captain Marvel comics, and even did artwork for Stanley Kubrick's *2001: A Space Odyssey*. How many other SF illustrators can boast of 60 years working as a SF, comic book, and film artist? The answer is not many.

Alex was born in 1905 on the U.S. island of Puerto Rico to a German father and Spanish mother. The family moved to New York City in 1912 where Alex learned that he had a talent for art while attending the public schools. Recognizing that art was his life's calling, he received private art instruction and opened an advertising art studio, along with three older brothers, in 1923. This studio was successful in attracting clients such as General Electric, Sanka Coffee, Westinghouse, and others, but Alex's imagination wouldn't be satisfied with drawing toasters for very long. In 1930 Alex dissolved the commercial studio and took a job with a movie studio. The direction of his work, however, began to change in 1925 when Alex did his first illustration for Hugo Gernsback.

Alex's relationship with the "Father of Modern SF" began when Alex had trouble building a radio from a circuit diagram which was published in Gernsback's science magazine *The Electrical Experimenter*. Hugo helped Alex fix his radio, and talked Alex into doing some interior illustrations for his magazines. Alex continued to work for Gernsback by doing Science Fiction artwork, and over 50 covers for *Radio Craft* magazine right up to Hugo's death in 1967. Although Alex has done numerous illustrations for astrology, science, and comic magazines, SF illustration remains his favorite medium. Alex usually likes to work from a writer's manuscript to do his illustrations, but often he will turn the tables and create a cover completely from his imagination and let the writer come up with the story.

Alex has been recognized for his contributions to the field of SF illustration with a Hugo nomination in 1962, received the "Doc Smith Second Lensman" Award in 1978, and was given the Frank R. Paul Award at Kubla Kahn in 1984. Alex's own favorite painting from his work to date is the cover he did for the January 1978 issue of *Analog*. The cover depicts the Shuttle docking with a huge space station. That painting took some imagination since the Shuttle hadn't even flown when the cover was done.

Alex's technique usually involves first drawing a detailed color rough sketch on heavy illustration board. He then produces the finished piece in water color tempera and airbrush. Alex will often do black and white interior illustrations for the stories that his covers depict. Alex's favorite starting place for an SF cover is the backdrop of The Universe. Brightly colored nebulas and planets form the background while detailed spacecraft and hardware draw your attention to the cover. Alex cites Norman Rockwell's attention to detail and Maxfield Parrish's delicate airbrush as major influences on the early development of his style. Today he admires Chelsey Bonestell and Robert McCall's detailed astronomical art as the example to which SF artists must aspire.

Although Alex officially "retired" in 1970, he found that the SF art bug wasn't that simple to leave behind. Alex considers his covers for Isaac Asimov's *Science Fiction Magazine*, *Analog*, and *The Magazine of Fantasy and Science Fiction* done in the last 10 years to be some of the best work of his long career. Alex is also in the process of remaking some of his comic book covers from the 1940's for display and auction for a gallery in Hollywood, California.

Alex has also recently had a collection of his work published. Alex also enjoys carpentry and has built several houses, including his current residence in Newberg, Oregon.

It is gratifying to see Alex being recognized today for what he is: one of the first men to turn the written word of Science Fiction into visual images.

NEW FROM FATHER TREE PRESS

He's *Startling, Amazing and Fantastic*
(not to mention *Analog* and *Asimov's*), as well as
Thrilling, Daring, and a Marvel!

He's
Alex Schomburg

in

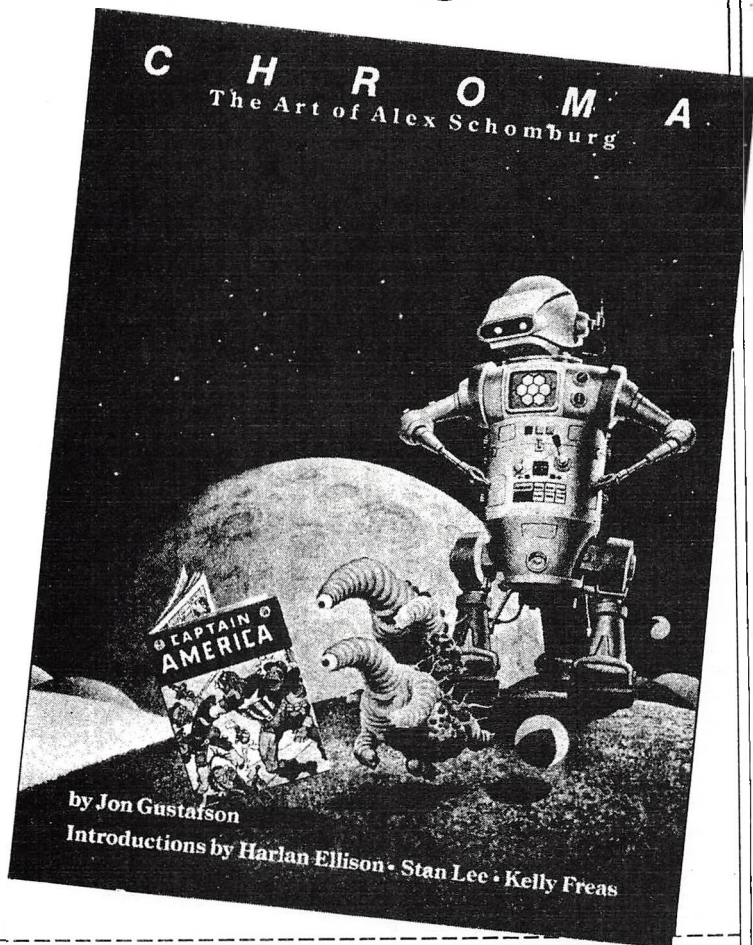
CHROMA,

A full-color celebration of one of the foremost talents in imaginative illustration.

Written by art historian Jon Gustafson, with introductions by Harlan Ellison, Stan Lee, and Kelly Freas, and published by Father Tree Press, a division of WaRP Graphics.

From the Golden Ages of Science Fiction and Comics right up to the present day, Alex Schomburg has crystallized the fantastic with his energy and vision.

112 pages long, **CHROMA** is available as a quality trade paperback for \$12.95 or in a limited edition, slipcased hardcover (signed by both Schomburg and Gustafson and limited to 500 copies) for \$35.00.



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WELCOME (cont.)

CHILDREN'S PROGRAMMING

In recognition that the number of young fans attending conventions has increased dramatically in the past few years, the L&N DSC will be providing a special track of children's programming aimed at the 12 year and below age group. The HO Gauge track of the L&N DSC will consist of children's gaming, an art workshop and children's art show, a costuming workshop, storytelling, and kid video. The HO Gauge track will only be open for limited hours during the convention, so consult your pocket program for the exact times and location of the children's programming rooms. Children's programming is intended to give children something to do with some supervision. This programming track is not intended to be a babysitting service, and kids will be free to come and go as they please. No adults will be allowed in Children's programming without being accompanied by a child.

BABYSITTING SERVICE

For children 1 to 8 years old, the L&N DSC will be providing a babysitting service staffed with professional child care personnel. A children's membership will entitle each child to babysitting. The babysitting service will be extended to infants less than one year old for a charge of \$2.00 per hour. Parents will be responsible for feeding their children, and the babysitting room will be closed for one hour during the morning, noon, and supper hours for parents to arrange for meals. The babysitting service will not be available on a 24 hour basis.

ART SHOW

The L&N DSC art show will be an excellent showplace for the outstanding amateur and professional artists in the SF field to display their work. The art show will be judged for the Best of Show in several categories, and awards will be given. The art show schedule is listed in the pocket program. The art auction will be held in the Archibald Ballroom at 9:00 p.m. on Saturday night. Check in the Water Poet room for the art display and bidding rules.

GAMING

The gaming at the DSC will be taking place in the Liverpool Room on the second floor of the Galt House near the River Grill Restaurant. Several special game tournaments have been arranged especially for the L&N DSC. Some scenarios for the popular Star Trek RPG have been written by the designers of the game for play only at the DSC. If you have a game that you want to play or run, check with the game room master, Rembert Parker, for scheduling. Just check in the Liverpool Room to find out what's happening.

HEARTS TOURNAMENT

The traditional Hearts Championship of the Known Universe will be again determined at the DSC. The tournament will be run by J.R. (Mad Dog) Madden. Registration forms for this highly contested race will be available at the DSC registration desk. A trophy for the winner will be given at the DSC business meeting on Sunday morning.

FILKSINGING

Filkers tune your guitars and voices! The Carroll-Ford Room of the Galt House East has been reserved for the filk on Friday and Saturday nights. Sing until your vocal chords freeze up!

REBEL AWARD

Each year the DeepSouthCon bestows the Rebel Award upon a fan that the committee feels has significantly contributed to the progress of Southern Fandom. See page 20 for a quick listing of the distinguished past winners of the Rebel. This is the Southern Fandom Hall of Fame, and this year another deserving name will be added to the list. Come to the awards banquet on Saturday evening to find out who this year's winner is.

PHOENIX AWARD

The DSC Committee also chooses a southern SF professional to receive the Phoenix Award. This award can go to either a writer or an artist who has helped the south to rise again by contributions to the written or visual art of Science Fiction. The past winners are listed on page 20. The Phoenix Award will be presented at the Saturday night banquet.

MASQUERADE WORKSHOP

Our Fan Guest of Honor, Ann Layman Chancellor, winner of many awards at regional and worldcon masquerades, will be sharing some of her craft at a masquerade workshop at the L&N DSC. Any costumers wishing to take part in this rare opportunity please register for it at the convention desk before 10:00 p.m. on Friday night. Participation in the workshop will be limited and filled on a first come, first serve basis.

REBEL AND PHOENIX AWARDS BANQUET

The Awards Banquet will be buffet style all you can eat. The serving will start at 6:30 p.m. with the awards ceremony beginning at about 7:30 p.m. There are some very unusual presentations for our guests and friends as well as the unveiling of this year's Rebel and Phoenix Award winners. Don't miss the fun!

The menu for the buffet will be:

Salad Bar
Barbecue Spare Ribs
Southern Fried Chicken
Kentucky Bergoo Stew
Green Beans
Au Gratin Potatoes
Corn on the Cob
Dinner Rolls
Fruit Cobbler

The price for the banquet will be \$18.95. Tickets will be on sale at the DSC registration desk until 12:00 noon on Saturday.

DSC 25 SITE SELECTION

In order to make the DSC site selection process more accessible to this year's DSC membership, we will be handling the bid presentations and voting differently this year.

Presentation of the bids and a question and answer session will be held on Saturday afternoon at 3:00 p.m. in the Archibald Ballroom. Anyone wishing to present a bid should notify the DSC Committee with the details of their bid before 6:00 p.m. on Friday, September 26 for placement on the panel.

Ballots will be available at the DSC registration desk from the end of the bid presentations until 10:00 p.m. Saturday night, and from 8:00 to 10:00 a.m. Sunday morning. The ballots will have a space for write-ins included.

The vote count will be made in a closed session by a representative of each bid, a member of the DSC 24 committee, and a neutral party to represent write-ins. The results of the voting will be announced at the conclusion of the business meeting on Sunday morning.



The North Alabama Science Fiction Association and friends are sponsoring a bid to host the 1987 DeepSouthCon. NASFA has hosted the annual Con*Stellation convention, plus the well received DSC 23 in 1985.

Our Hotel

The new Huntsville Marriott offers a variety of desirable convention facilities:

- Over 9800 square feet of meeting space
- 300 guest rooms; \$55 flat convention rate
- Indoor/outdoor pool; Jacuzzi and sauna
- 2 restaurants; "September's" Lounge
- Immediately adjacent to the Alabama Space & Rocket Center, "Earth's Largest Space Museum"

Our City

Huntsville has many interesting and historic features, including:

- Original site of DSC in 1963
- Host of DSCs 1, 4, & 23
- NASA's Marshall Space Flight Center
- First Capital of Alabama
- Von Braun Astronomical Society Observatory & Planetarium
- North Alabama Railroad Museum

Our Convention Concept

Of course, we will provide all of the traditional SF convention features including: Huckster Room, Art Show, Video & Film program, Masquerade, Dance, Banquet, Gaming Room, Panels & other program items, and a well-stocked 24-hour Con Suite -- all with that unique Huntsville touch!

We plan a few very special surprises (remember "Fish Heads" at DSC 23?). We also plan a few worthwhile surprises.

June 11-14, 1987

We would be honored to host this Sterling Edition of the Deep South Science Fiction Convention, in the city of its birth.



SFC BUSINESS MEETING

The Southern Fandom Confederation is the binding organization of Southern Fandom. For a nominal membership fee, the SFC publishes a newsletter, and keeps track of fans, clubs, fanzines and conventions in the South. Guy Lillian is the current president, but has taken his name from consideration for the office. It seems that Guy has gotten himself involved with this little con going on in New Orleans in 1988. The SFC business meeting will consist of election of officers, and any discussion of what the SFC members want the organization to do in the coming year. Plan to attend and support the SFC in its goal of establishing communication within the diversity of Southern Fandom.

The meeting will take place on Sunday morning at 10:30 a.m. in the Archibald Ballroom.

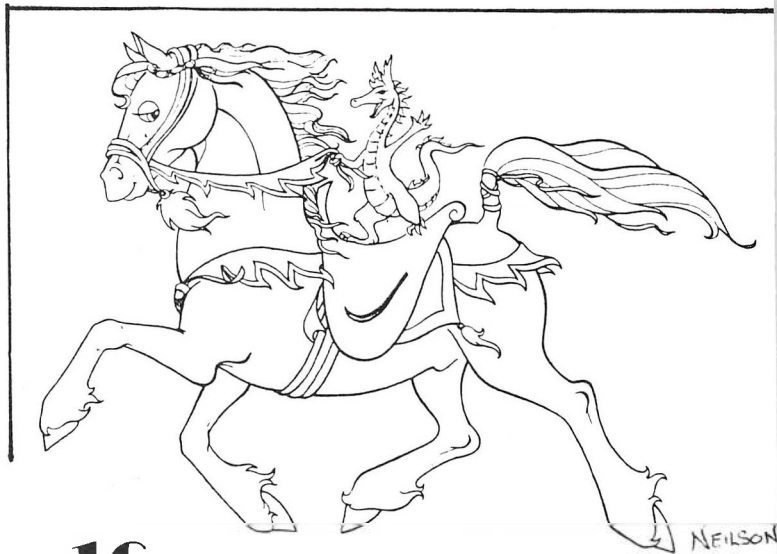
DSC BUSINESS MEETING

The DSC Business meeting will be held in the Archibald Ballroom immediately after the SFC meeting. While not usually as convoluted or long winded as the Worldcon business meeting, the DSC business meeting does have its place. The final awards presentations, including the Hearts Championship of the Known Universe, will be made at the meeting. Any discussion that is pertinent to bidding and running of the DeepSouthCon will be handled in the business meeting. The winner of the DeepSouthCon 25 bid will be announced at the conclusion of the meeting.

GEORGE ALEC EFFINGER INJURED IN FIRE

1974 Phoenix Award winner, George Alec Effinger, was injured in a fire which recently damaged his home in New Orleans. George's injuries were apparently minor, and he is now recovering after a short hospital stay. One room of his house was lost, but George's office and writings were not damaged severely.

George has recently recovered from several years of serious illness which has left him financially troubled. Any aid that you can give to George, one of our finest Southern writers, will be appreciated. Donations will be accepted throughout the DSC, and a relief auction is planned for sometime during the convention. Check the pocket program for details.



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Andromeda

24-26 OCTOBER 1986

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HUNTSVILLE HILTON

GoH ORSON SCOTT CARD

MC MARTA RANDALL

AGsoH RON LINDAHN

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FGoH RUSTY HEVELIN

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Algis Budrys
Jodie Offutt

Fred Harris

Bob Sampson

Betty King

Andrew J. Offutt

Sharon Webb

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\$12 Through 1985

\$15 Through September 1986

\$18 Thereafter

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Con★Stellation V

P O Box 4857

Huntsville AL 35815

♪ Stay tuned for further details ♪

DSC FILM PROGRAM

DeLAURENTIIS ENTERTAINMENT GROUP PRESENTATIONS

Paul Sammon, a representative of DEG, will be giving a presentation about some of the DeLaurentiis Group Films premiering this fall. The films to be previewed are *Blue Velvet*, *Trick or Treat*, and *King Kong Lives*. Paul will also be showing some of the footage that was cut from *Dune*, *Conan*, *Blade Runner*, and other films in which he has been involved. Check the pocket program for the times and locations of these program items.

VIDEO PROGRAM

This year the DSC Video Program will be featuring SF, Fantasy, and Horror films that involve Southern locales. Check the pocket program and the bulletin board outside the King's Head Room for a complete listing of features and starting times.

FILM PROGRAM

Invisible Ray - (1936) Boris Karloff and Bela Lugosi in one of the very first true SF films of the sound era. Karloff is infected with Radium X and his touch kills.

Die Monster Die - (1965) Nick Adams and Boris Karloff star in this adaptation of H.P. Lovecraft's *The Color Out of Space*. Karloff is infected with the "color," and his touch kills. Sound familiar?

Forbidden Planet - (1956) Leslie Nielsen, Walter Pidgeon, and Robbie the Robot star in what is arguably the best science fiction film of the 50's. (This film will be shown in Cinemascope.)

Flesh Eaters - (1964) Every SF con should have a midnight bomb, here's ours. An artificially created amoeba lives only to eat people.

Excalibur - (1981) John Boorman's interpretation of the King Arthur legend. A violent myth come to life and a fantasy classic. (Rated R)

The 7 Samurai - Akira Kurosawa's eastern western is one of the most powerful and bloody action epics ever filmed and the best film ever from Japan. (Why is this on our SF film listings? Because it is a great film and someone who thinks he's important on the committee wanted to see it. That's why.)

SHE - (1935) Randolph Scott and Helen Gahagan. Fresh from King Kong, Merian C. Cooper turned his direction talents to H. Rider Haggard's novel *She*. This film is a true rarity, a classic that has not been shown in theatres for over 40 years. This is a must for film buffs.

— Skip Bawell

FRIDAY NIGHT

Forbidden Planet
SHE
Flesh Eaters

SATURDAY NIGHT

Invisible Ray
Die Monster Die
The 7 Samurai
Excalibur

DAVID HARTWELL, CONT.

You'll notice that I've completely ignored the rest of David's life: the wife and two children, the house jammed with signed first edition SF, the poetry journal and the small press publishing, etc. Just understand, they told me only 500-1000 words, and we need it last Monday.

Find David at 3:00 a.m. and help him sing Teenage Death songs, listen to him talk knowledgeably about everything under the sun, have a great time, but please - NO MORE TIES! My favorites don't come around often enough anymore.

John Douglas is a senior editor at Avon Books and a former apprentice of David Hartwell's.

DAVID G. HARTWELL MY EDITOR BY GENE WOLFE

Algis Budrys once wrote that when publishers of science fiction need a fast gun, they send for David Hartwell. As it happens, that's perfectly true; but it wholly neglects the unique aspect of David's career. There were hot guns before Billy the Kid, pistoleros previous to John Wesley Hardin. David Hartwell is the FIRST in his field to become a star: he is the Wild Bill Hickok of SF editing.

("He's talking nonsense," I heard you mutter. "Those guys *risked their lives.*" You've never seen Hartwell and me engaged in a minor dispute regarding some obscure point in the text of one of my novels. If you had, you would not speak foolishly as you do.)

For you to understand what "first in his field" means, I must tell you what it doesn't mean: It doesn't mean a stellar magazine editor. Specifically, it doesn't mean the late, great John W. Campbell.

Campbell's position as an editor was radically different. He wrote an editorial that appeared in almost every issue. He received voluminous correspondence from his readers and replied to it in his letter column, and sometimes outside it. He was indeed famous; he was indeed a star - but he was at least as much a writer as he was an editor.

David will not even write letters. Okay, purely technically David is a writer too. His nonfiction book, *Age of Wonders*, is actually excellent, though it would have benefitted from tighter editing. But David was famous - was the *only* star SF book editor, the only living star SF editor of any kind - long before he wrote that book. I'll assume for the sake of argument that you are familiar with the names of a large number of science fiction editors (though I know that you are not). Write them down, and I'll go behind you and cross off those trained by David Hartwell. There. As you see, only two names are left: Gardner Dozois.

At the beginning of my little piece, Algis Budrys implied that David was rather like a gunfighter in the old west. One characteristic he shares with those hard-bitten hombres is that he is occasionally dry-gulched, as he was in 1983 by Pocket. Roy Rogers and Tom Mix were drygulched occasionally too, as I recall; but in the last reel, it was always the other guy who suffered.

How does he do it? More to the point, how could you do it in imitation of David? I don't know for sure, but I can provide you with a few tips.

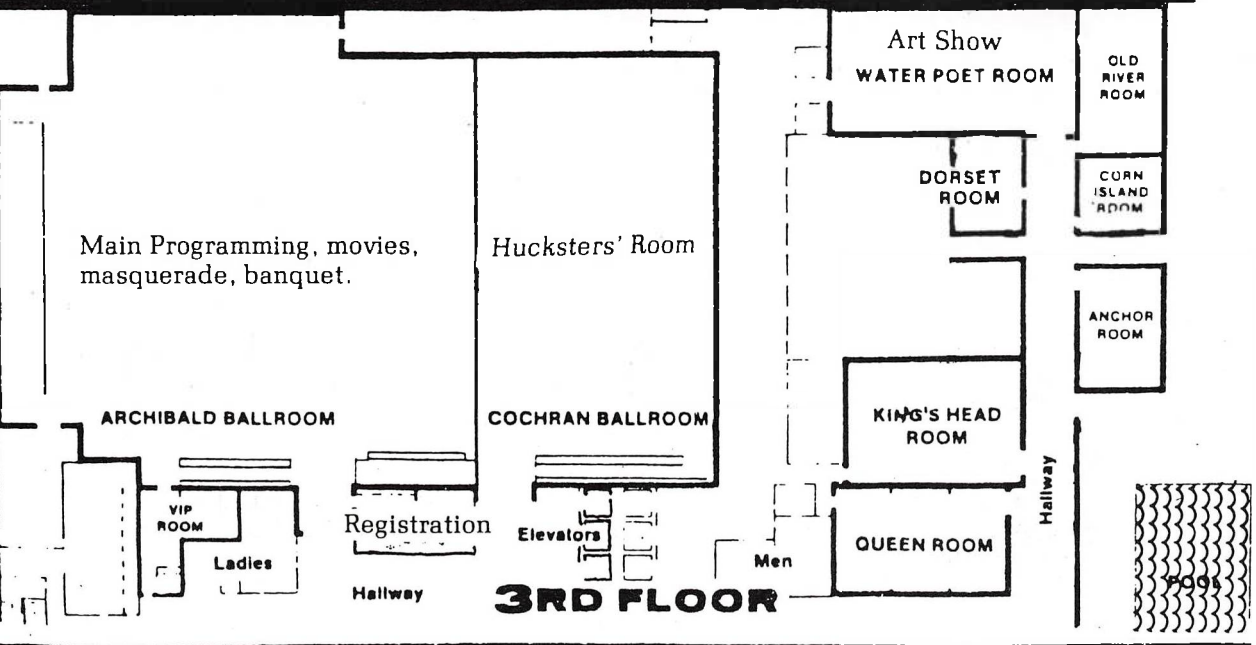
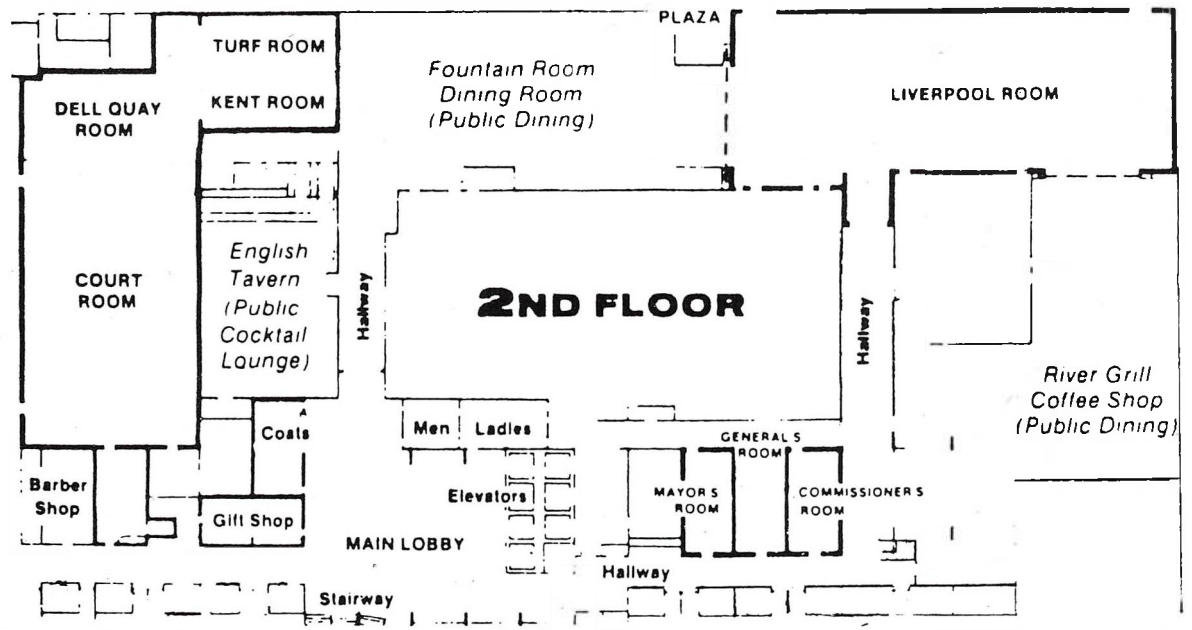
- Wear loud golf pants.
- Be honest but flexible - honest particularly with yourself. (Sounds easy, doesn't it?)
- Cultivate a large mustache that comes and goes like a ship in the night - it'll confuse the sheriff.
- Rid your mind of the notion that you could write the author's book better than he did, if only you put your mind to it; that is the grand fallacy of editing.
- Learn to like good writing better than you like your friends.
- Keep in touch with the kid you used to be.
- Above all, follow the old gunfighter's rule: *Don't be a-scort.* Scared guys lose.

(A couple of you may have noticed that there's a comma missing from the title of this piece. I did it a-purpose to bug David.)

DSC'S OF THE PAST AT A GLANCE

	YR	TITLE	LOCATION	MEM- BERS	CHAIRMAN	REBEL WINNER	PHOENIX WINNER	GUESTS
DSC	1	63	MidSouthCon	Huntsville AL	5	David Hulan	NONE	NONE
DSC	2	64		Anniston AL	6	Larry Montgomery	NONE	NONE
DSC	3	65		Birmingham AL	19	Al Andrews & Larry Montgomery	Al Andrews	NONE
DSC	4	66		Huntsville AL	20	Lon Atkins	Dave Hulan	NONE
DSC	5	67		Atlanta GA	25	Jerry Page	NONE	NONE
DSC	6	68		New Orleans LA	72	Rick Norwood & Don Markstein	NONE	NONE
DSC	7	69		Knoxville TN	35	Janie Lamb	NONE	NONE
DSC	8	70	AgaCon '70	Atlanta GA	130	Glen Brock	Irvin Koch	Richard C. Meridith
DSC	9	71	PeliCon	New Orleans LA	105	Rick Norwood & John Guidry	Janie Lamb	R. A. Lafferty
DSC	10	72	AtlanticCon	Atlanta GA	162	Steve Hughes & Joe Celko	NONE	NONE
DSC	11	73		New Orleans LA	175	John Guidry & Don Markstein	Hank Reinhardt	Thomas Burnett Swann
DSC	12	74	AgaCon '74	Atlanta GA	178	Joe Celko & Sam Gastfriend	Ken Moore	George Alec Effinger
DSC	13	75	RiverCon I	Louisville KY	545	Cliff Amos	Keade Frierson III	Andre Norton
DSC	14	76		Atlanta GA	175	Binker Hughes	Ned Brooks	Gaban Wilson & Manly Wade Vellman
DSC	15	77	B'hamacon	Birmingham AL	340	Penny Frierson	Cliff & Susan Biggers	Michael Bishop
DSC	16	78		Atlanta GA	731	Richard Garrison	Don Markstein	Karl Edward Vagner
DSC	17	79	GumboCon	New Orleans LA	420	Justin Winston	Cliff Amos	Jo Clayton
DSC	18	80	ASFICon	Atlanta GA	514	Cliff Biggers	Jerry Page	Pers Anthony
DSC	19	81	B'hamacon II	Birmingham AL	342	Jim Gilpatrick	Dick & Nikki Lynch	Mary Elizabeth Councelman
DSC	20	82	ASFICon II	Atlanta GA	323	Mike Vebber	Lon Atkins	Kelly Freas
DSC	21	83	SatyrCon I	Knoxville TN	804	Vernon Clark	John Guidry & Lynn Hickman	Doug Chaffee & Joe Haldeman
DSC	22	84	Chattanooga DeepSouthCon	Chattanooga TN	742	Irvin Koch	Guy Lillian II	David Droke
DSC	23	85		Huntsville AL	822	Mary Axford & Richard Gilliam	P.L. & Larry Montgomery	Sharon Webb

GALT HOUSE LAYOUT



The 1986 HUGOS !

The DeepSouthCon 24 Committee congratulates the 1986 Hugo Award winners announced at Confederation:

BEST NOVEL:	Orson Scott Card, <i>ENDER'S GAME</i>
BEST NOVELLA:	Roger Zelazny, <i>24 VIEWS OF MT. FUGI</i> , by HOKUSAI
BEST NOVELETTE:	Harlan Ellison, <i>PALADIN OF THE LOST HOUR</i>
BEST SHORT STORY:	Frederik Pohl, <i>FERMI AND FROST</i>
BEST NON-FICTION:	Tom Weller, <i>SCIENCE MADE STUPID</i>
BEST DRAMATIC PRESENTATION:	<i>BACK TO THE FUTURE</i>
BEST PRO EDITOR:	Judy-Lynn Del Ray (The award was refused by Lester Del Ray who felt that Judy would not have won the award if she had not died.)
BEST PRO ARTIST:	Michael Whelan
BEST FAN ARTIST:	Joan Hanke-Woods
BEST SEMIPROZINE:	Charles N. Brown, ed. <i>LOCUS</i>
BEST FANZINE:	George Laskowski, ed. <i>LAN'S LANTERN</i>
BEST FAN WRITER:	Mike Glycer
JOHN CAMPBELL AWARD:	Melissa Scott
FIRST FANDOM AWARD:	Julius Schwartz, accepted with Donald Wandrei
BIG HEART AWARD:	Rusty Hevlin

SOMTOW, CONT.

But the real Somtow lives outside the hyphenated-adjectival hyper-prose of his stories and novels. He lives in those flowing robes, playing "Raindrops Keep Falling On My Head" first as a ragtime, then a jazz, and then a stately chamber composition on any nearby out-of-tune piano. He lives at the sushi bar, bossing the chef around in Japanese to give you, his friends, more *maguro*. He lives surrounded by his camp-following admirers and friends, tweaking their sensibilities with his occidental scrutability and laughing with, not at, the obscure jokes of the young.

And despite our parochialism, our idiotic censoriousness and pompous self-inflation and -devotion, he lives among us, in America. He is a welcome and valuable immigrant among the many of us with origins across the sea. Of all the places he has visited in his globe-hopping itinerary of family and fame, I suspect that he found that this rumbustious runaway steam calliope of a culture we call home most appreciates and rewards his particular talents.

Best of all, in all America he has chosen science fiction has his home town. For all that his friendship and talent and amusing performances have brought to us I say, thank you, Somtow, and welcome to Louisville.

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7-14-87 is, of course, Bastille Day. All dates are as postmarked.



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