



**The Twelfth Annual
South Florida
Science Fiction
Convention
TROPICON**

with Guests

Judith Tarr

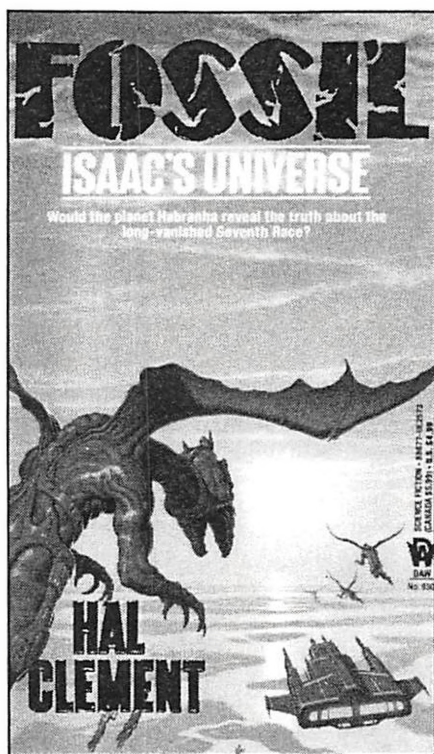
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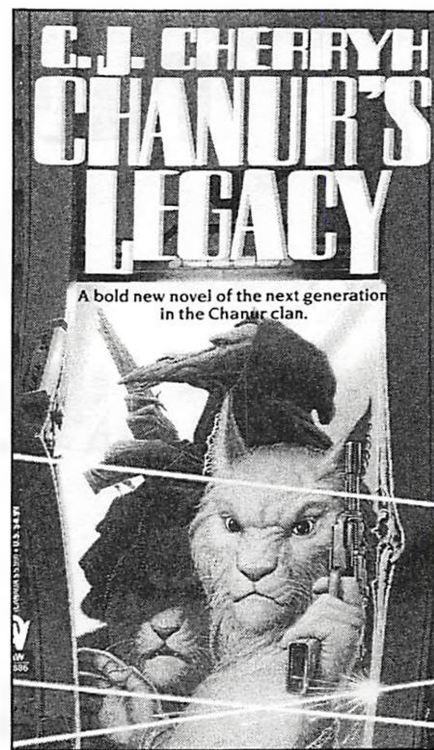
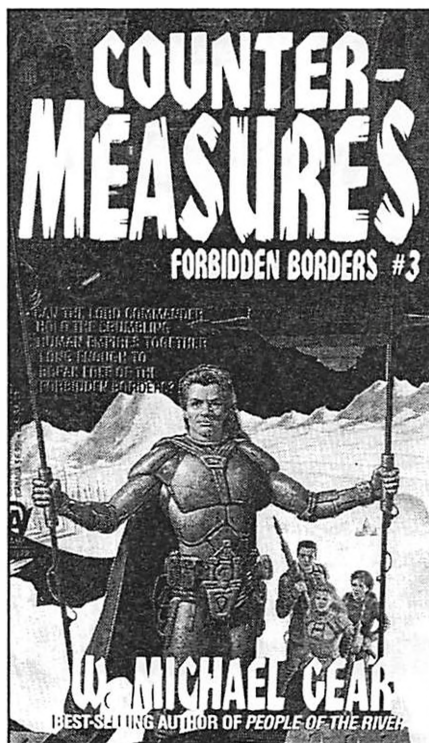
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The following people contributed Articles & Art to this program book:

David Cherry, Shirlene Ananayo, Francine Mullen, Edie Stern, Joe Siclari, Gail Bennett, Bert Garcia, Ericka Perdew, S.M. Stirling, Harry Turtledove, Steve Gold, Ron Walotsky and Judith Tarr.

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Long ago, in a galaxy far, far away...

When we left our heroine, Princess Frannie, she was still in the fields, singing folk songs to small, furry creatures. She had just been awarded the title of "ConChair of Tropicon XII" and was celebrating with some of her friends.

It's been several months now...and more adventures have been experienced by the princess, as well as others in her court. Princess Frannie has perfected her blue-eyed glare upon her subjects...which explains, in part, why there's a black feathered bird here attempting to ghostwrite a welcome!

On behalf of Princess Frannie and her court/cast of many, Greetings and Welcome to Tropicon XII! May your experiences be enjoyable...if not memorable! Now a word or two from the Princess ...

The Princess ...

Running a con is a lot like directing an orchestra: the instruments must be in tune, all the parts must be present, and they all ideally work together on the same piece of music. I'm fortunate in having experienced both mediums. The crew assembled here is the finest, and their enthusiasm has carried me through the whole creative process. Now we come to the final performance: hopefully a thing of beauty that all present will enjoy.

Check out the programs - how can you resist such topics as... Well, leaf through the highlights you'll find later in this program book, we know you'll find something just for you.

Our Dealer's Room and Art Show are conveniently placed so you can see everything in one visit. Plan to stay a while - you won't want to miss a thing - and bring plenty of money! Here you will find treasures you won't see in your local mall or shopping strip.

Once you have experienced the rest of the con, you may be in need of rest and recreation. Our Con Suite offers sustenance for the weary, and a place to relax with fellow fans and pros. Perhaps you can buttonhole that favorite pro and ask him that all-important technical question. And roll up your sleeves to create a "cookie monster". Talk to Bill or Cyndi for details on this arcane activity.

I want to take this opportunity to thank all the good folk who have pulled this convention together. They are listed elsewhere, and I love them all dearly. So now - enjoy...

Judith



Tarr

A Tribute to

Judith Tarr
by
S.M. Stirling

Classicist, author, dressage rider... if Judy Tarr could be intimidating to those who haven't been charmed by her in person.

Far too many fantasy writers derive their knowledge of past eras from fiction — a genre feeding off its own tail for its tales. Tarr is equipped to drink from the original source, and her work shows it, whether the setting is Alexander's time, ancient Egypt, or the gorgeous created world of *THE HALL OF THE MOUNTAIN KING* with its authentic scent of antiquity marking every page with the faint scent of old green bronze.

Judy Tarr has taught the Latin authors at a university level, but she's far more than a scholar. Besides a deep understanding of how the ancient world functioned, she knows how people work. Vivid, memorable, yet believable characters throng her work. The immortal yet vulnerable elves of *THE ISLE OF GLASS*, *THE GOLDEN HORN* and *THE HOUNDS OF GOD*, the djinn of *ALAMUT* and *DAGGER AND THE CROSS*, the magician-Pope of *ARS MAGICA*...

The characters are very much of their time and place, not the middle-class Americans in fancy dress that populate too much of the genre; yet they grip the reader and force him to share their joys and sorrows, loves and hates. Not to mention the driving plots and quirky, memorable backgrounds.

Tarr's work ranges from the highest of high fantasy, through juveniles to techno-military SF such as *BLOOD FEUDS* and *BLOOD VENGEANCE*. Originally from the east coast, she's recently relocated to Tuscon, Arizona, and acquired a pure-bred Lippizaner named Capria.

PS: to Judy — hope this is OK.

A Little About Judith Tarr

—by Harry Turtledove

Judith Tarr is one of the best writers doing speculative fiction today. Period. Exclamation point, even. Her writing is beautiful and supple and subtle, her characters live and breathe and make you care and, better yet, are all different from one another. She's a scholar, who knows how to find out where the fascinating details are, and, better yet, how to put in the ones that are telling and leave out all the others that would be hitting you over the head with her research. I'd say she was a writers' writer, but that might imply she wasn't a readers' writer, which simply isn't so.

I'm also lucky enough to have her for a friend. You couldn't ask for a better one. Sympathy, support, help . . . any-

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thing a friend can do, she does, and takes it for granted, which is an even bigger part of friendship. She's as fine a person as she is a writer, which is saying a great deal.

If you know Judy's work or Judy herself, all of this is unnecessary. If you don't—well, I envy you the discoveries you have ahead.

The Bibliography

Novels

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THE GOLDEN HORN
THE HOUNDS OF GOD

AVARYAN RISING trilogy

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ARROWS OF THE SUN, TOR, 1993

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"Revenants", ed. Mike Resnick & Martin H. Greenberg, DAW, 1993

"Holiday Station", ed. Resnick & Greenberg, CHRISTMAS GHOSTS, DAW, 1993

"Queen of Asia", ALTERNATE WARRIORS, ed. Mike Resnick & Martin H. Greenberg, TOR, 1993

Plus stories in Resnick's DEALS WITH THE DEVIL, and ALTERNATE OUTLAWS, Tor, 1993

And...a four-way collaboration with Susan Shwartz, S.M.

Stirling, and Harry Turtledove, WAR WORLD #4

BLOODFEUDS, Jerry Pournelle, Baen, Jan 1994 (now available)

This is the best list we can compile, based on the resources at hand. Our apologies if you favorite is missing.

Two Small Maunderings in Honor of a Large Deadline

by our GoH Judith Tarr

I. WRITING MAGIC

Writing is magic. Grammar and Gramarye are much the same thing, a fact that Merlin knew very well. Merlin was a writer, after all. His prophecies are a little bizarre and hard to get into, but they're simply stream-of-consciousness writing, or maybe Postmodernism.

Yes, the art has its own vocabulary. Even its practitioners don't always know what the words mean.

If writing is magic, then fantasy writers work close to the bone. A cardinal rule of the writing class is "Write What You Know." Fantasy writers write what they do—magic. What, build a world? Why, certainly. Populate it? No trouble. Give it a history? Simplicity itself. Turn the population loose and let them do what populations do, and there you are. History, story, a whole world that exists purely in the mind of the maker.

Oh, yes, it's nicely godlike, but it has its down side. The Sorcerer's Apprentice could as well be a young writer with more ideas than technique, including an idea for the world's longest ten-volume trilogy. (Trilogies can consist of the traditional three volumes, the commercially expanded five, or the posthumous ten, depending.) (This is a mystery of the Art.) Several thousand pages later, drowning in characters,

strangling in verbiage, and near to death from excess of plot complications, the apprentice either gives up the fight or finds himself a master, with a slew of best-sellers to show for it.

Then there are the demons. The dread Attack Novel, that seizes its victim by the throat and will not let go until it is fully fed. The ghastly ghost of Writer's Block, which some dare not even name. The dire Publisher, and its servants Editor, and Marketing, and Art Department, who can be powerful servants and terrible adversaries—often at the same time. Invoking them is difficult and requires years of arduous training; even then, failure is far more common than success.

Writers have their rites and propitiations. Consider the term "submission" and all it implies: the bowing of the pleader's head, the offering of self to the mercy of the spirits. Failure—rejection—gives occasion for the augury of the rejection slip, the interpretation of the editor's entrails, with their weird symbols and alien signs: "Sorry, not for us." "This doesn't work for me." "Nice, but not quite." Horrific phrases, words that surely can't mean what they pretend to mean. The only good word, the true word, the word every writer prays for, is the immortal "We're buying it," with the amulet, the proof thereof: the Contract, and more powerful still, the Check.

A writer is required to live a pure and holy life, which is not too terribly difficult at the rates publishers pay. She must live forever in the valley of the shadow of Deadline, surrounded by capricious and often recalcitrant characters,

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winnowing the gold of story from the dross of the raw idea. She's given familiars to assist her, to sit on the keyboard and shed hair in the disk drives and add their own, often scatological comments to the manuscript. These familiars are called Writers' Cats, and come to each as she best deserves.

(No, dogs don't count. Dogs are profoundly unmagical. It comes of being tamed. Wolves, however, or Coyote...)

Writers, being wizards, are much admired and feared by the uninitiated, all of whom dream of becoming wizards themselves. And say so. Often. With offers of their little sparkling bit of idea (singular), for a fifty-fifty split of the proceeds once the demon Publisher has been propitiated and persuaded to serve.

The adulation is pleasant. It can seduce the writer from writing, with all the ease and allure of an incubus, and about the same results. The return to purity and holiness is painful— but a

writer, like any mage born, can't help herself. Writing magic is more powerful than anything else the writer knows. If she resists it, the characters come crowding, the demons gibber, the familiars wowl for their supper.

But then so does the writer. A writer who fails to work the magic regularly is a poor thing, restless and irritable, with shrunken bank balance. The only cure is to invoke the Powers again.

Welcome to Gramarye.

II. Riding Magic

Did you know that Mercedes Lackey's Companions are modeled on Lipizzan horses? I didn't, until recently. The person who told me was standing in our pasture, contemplating the local Lipizzans and reflecting on the exact degree to which life imitates art.

Lipizzans are a rare breed, one of the rarest in the world (there are 4000 at most, probably closer to 3000). Most people know them as the Dancing White Stallions—the white horses of the Spanish Riding School of Vienna. They've been bred since the end of the sixteenth century to be the mounts of kings, and to dance before kings.

Close up, they're rather disappointing. The ethereal magic, the white beauty, isn't an illusion, exactly, but it's not what these animals actually are. They're smallish, thickset, stocky creatures with broad chests and sturdy legs, all earth and—you might think—no fire. The fire is in their eyes, and in the way they move.

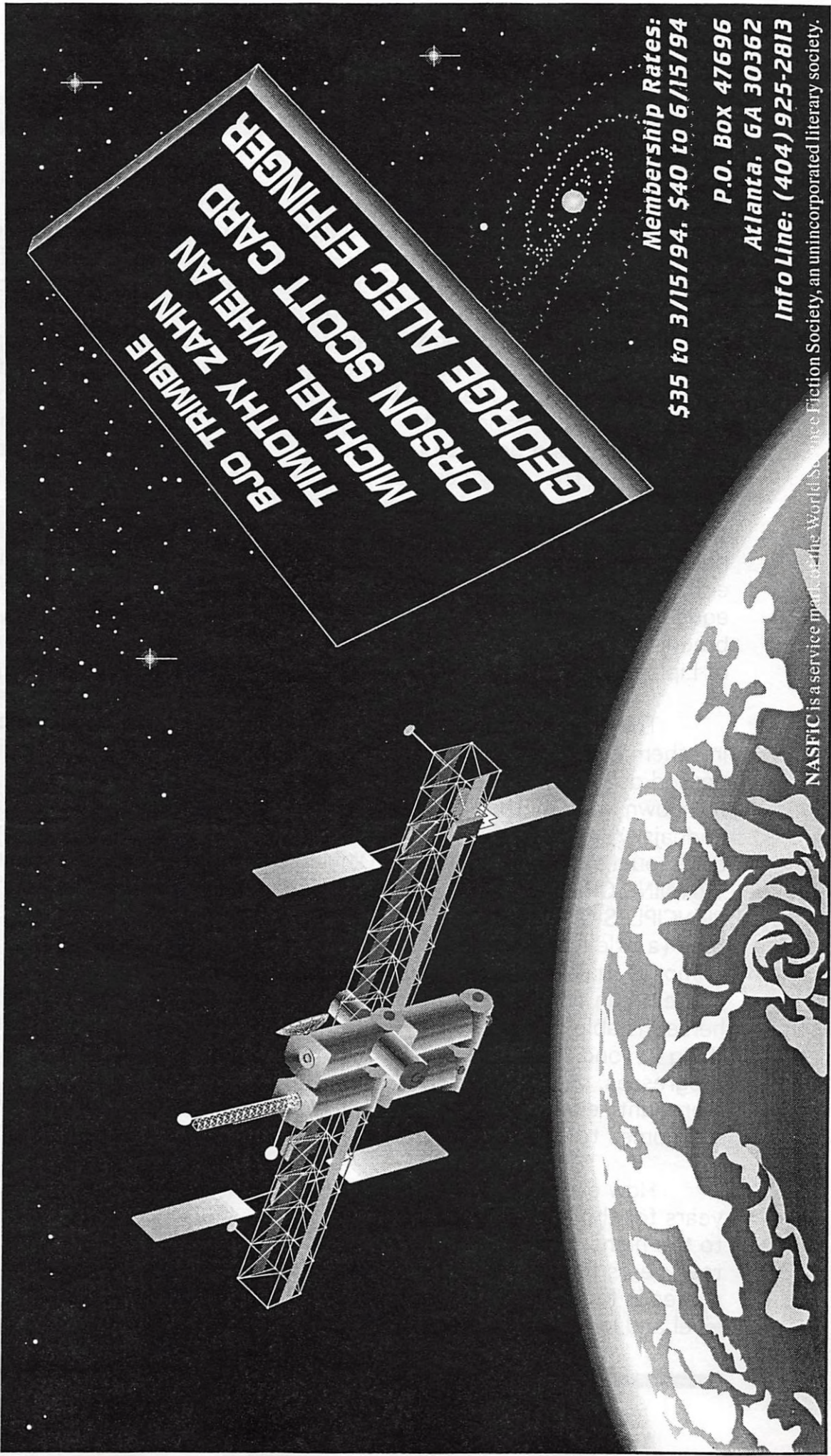
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Some of what people say about them is false. That the mares are inferior, not strong enough to do the leaps for which the stallions are famous—that's plain old sexist nonsense. But much of the rest is true. That they're much more intelligent than your average horse. That they bond, each horse to its rider, and usually for life. That they were born for the dance—that they dance in play, and because they were made for it. That they can't be mastered by force, or even by insensitivity. And that they're more sensitive to their riders than any other horse, except the equally legendary Arabian and the equally royal Andalusian—both of which breeds contributed to the white horses of Lipizza.

They're magical creatures. Training them is magic—a long tradition passed down from master to pupil, written down late (by the great Colonel Alois Podhajsky) and incompletely. The book, or I should say *The Book, THE COMPLETE TRAINING OF HORSE AND RIDER IN THE PRINCIPLES OF CLASSICAL HORSEMANSHIP* (a title lengthy enough for any grimoire), has a peculiar property. The student can only read as far in it as she herself is able to ride and train—everything beyond that is a blur. But as she progresses, she can read and understand more, until eventually very eventually she comes to the level of mastery.

How eventually? Five to seven years for the horse, from basic training to the highest of the High School. Fifteen years for the rider. Surprisingly few mages in fantasy novels undergo that level and longevity of training.

Training like this is literally research on the hoof—a kind of real-world analogue of fantasy-world magic. It takes time, energy, a fair amount of wherewithal, and a good horse. Yes, even a Lipizzan: more than ninety percent of the world's population of the breed, after all, is elsewhere than in Vienna or at the Austrian state stud farm at Piber. There are several hundred in this country, and more coming with the spring crop of foals.

The best part is that Misty's not making this up, you know. There really are Companions. They're rare, they don't come to many people, but they do exist—minus the blue eyes, though I'm not so sure about the telepathy. The Lipizzans in our pasture, when they're not simply glowing like the moon, have this disconcerting habit of looking as if they know everything we're thinking. The Duchess is amused. The teenage Princess flattens her little lean ears and curls her lip. She knows more than she's telling, and no amount of bribery is going to get it out of her.

Maybe not. But she'll go in a story, and when she does, she'll talk. I'm the writer—my magic's stronger there.

Maybe.



Gail Bennett



Gail was born on Staten Island, the oldest of three siblings. Her father was a seafaring man; which may help explain her own fondness for the unbeaten path, from her first solo rooftop exploration at the age of two, to briefly following the circus (as a viewer, although Gunther Gebel-Williams did offer her a job!). Perhaps being the oldest stamped her with the "proper" syndrome, but Gail does tend to be independent...and a nurturer.

She is one of the few people I know who selected her credit card because it made a contribution to her favorite charity. Her concern about the conditions ani-

mals in which live and die has led her to become a vegetarian. Fifty-two days a year, or once a week, she spends time working in a local cat (and dog) shelter. Over the years her skills at giving reluctant felines the dose they would prefer not to take has gotten her scratched, bitten and occasionally infected - since the worst cases are "saved" for her! She feels amply rewarded, for when she goes in and sits down, there is a mad rush by 200 plus cats to get as close as possible, and the purring raises the roof a good two feet. After Andrew she helped to take care of as yet unclaimed horses and is learning the ropes of the show

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dog ring in order to help a friend show her white German shepherds.

A major portion of her activities has been her involvement in Dr. Who fandom. One of the movers and shakers of the Who convention circuit, she maintains her friendships across the continents.

Another unifying theme in Gail's life is her fondness for music. Her knowledge of rock and roll is broad and eclectic. A longtime fan of Paul Revere and the Raiders, she remains true to her favorites. Currently she is caught up in Moodyness, since the last visit by the Moody Blues has widened her circle of friends and inspired a large portion of her recent work, plus providing her van's name (hint, it's blue...).

Gail graduated from the Ft. Lauderdale Art Institute and makes her living as a commercial artist. Long known in media fandom for her work, height and long braids, she began branching out into fantastic art, and was greeted as a rescuer by many a hard pressed chair and editor. Over the past years she has contributed the Tropicon Guest of Honor sketches, our SFSFS logo is her work, and the night before Andrew she answered a frantic plea to create the badge art for MAGICON! Known for an ever improving visual depiction of emotion, her skills continue to develop and deepen (the occasional stray hair or paw-print are the contribution of one of her four furry feline roommates - all tortoiseshells).

As a friend, I may rave about Gail's good points, but in truth we are very fortunate to have her around (for all the art

show panels assembled, THANK YOU!). Her sense of humor, reliability and general contribution to any fun going make her an asset above and beyond her talents. She returns tenfold the good that life gives her...talk about effective recycling! So please join me in a cheer for our Fan Guest of Honor - a well-merited acknowledgment of a one-of-a-kind person.

- Becky Peters



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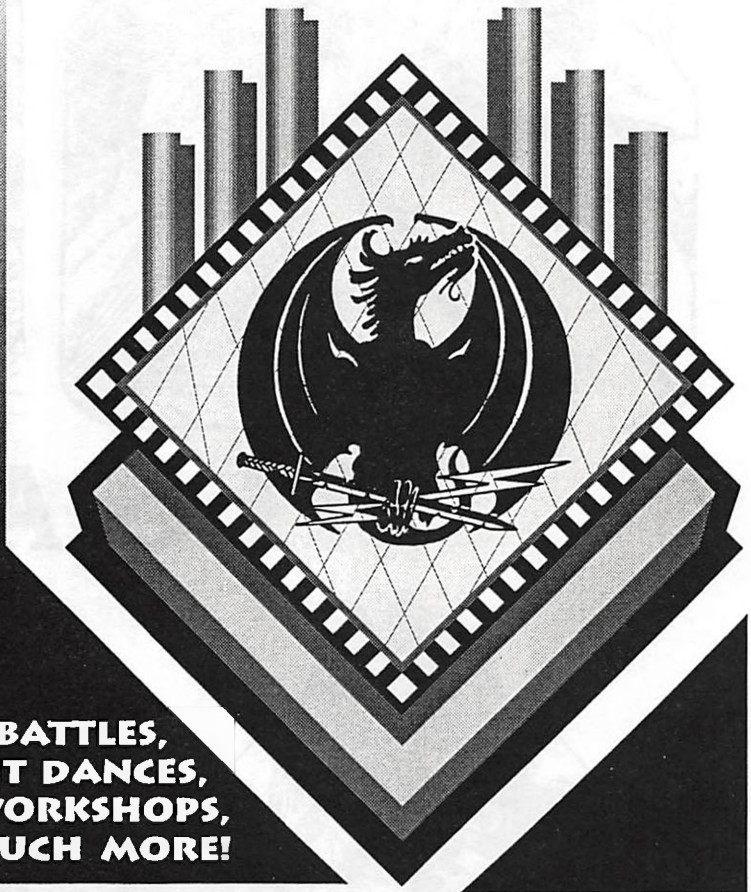
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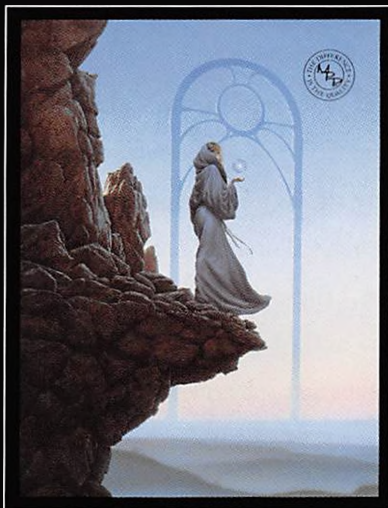
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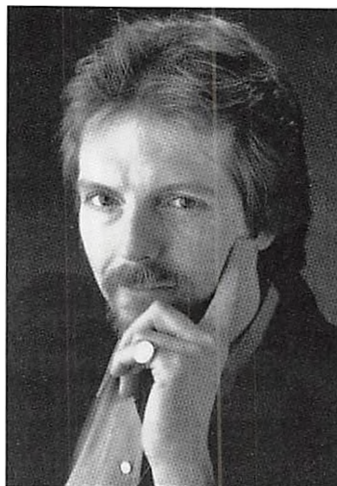
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M I C H A E L W H E L A N



A native Californian, Michael Whelan has been interested in the imagery of science fiction and fantasy since his early childhood. He pursued art as his hobby throughout his school years and then as a major at San Jose State University. He graduated as a President's Scholar with a bachelor of arts in painting and went on to the Art Center College of Design in Los Angeles. Among Whelan's numerous awards are: the HUGO, the World Science Fiction Award for Best Professional Artist, which he has won eleven times (seven times consecutively), and the HOWARD (World Fantasy) Award for Best Artist, (three consecutive times). In 1992, he won a HUGO in the new category of Best Original Artwork for his cover painting for the novel The Summer Queen.

Whelan's paintings appear on the covers of many best sellers: the Foundation and Robot novels by Isaac Asimov; the Dragonriders of Pern series by Anne McCaffrey; 2061: Odyssey Three and Songs of Distant Earth by Arthur C. Clarke, as well as novels by Robert Heinlein, C. J. Cherryh, Stephen Donaldson, Tad

Williams and others. Whelan has also been commissioned to do covers for several alternative rock and "New Age" music albums, as well as more mainstream recordings such as Michael Jackson's *Victory* album and the latest album by Meatloaf. His clients include all the major book companies, OMNI magazine, National Geographic Book

Division, The Franklin Mint, Tri-Star Productions, CBS Records, Atari and Coleco. This autumn a book on his artwork, The Art of Michael Whelan, will be released. Whelan's original paintings have been displayed and sold at galleries and museums throughout the United States and abroad.

All of Whelan's artwork is, at its most fundamental level, about creating a sense of wonder. Most closely allied to the scope and feeling of what is referred to as contemporary visionary art, his paintings are imbued with a strong sense of the mystical or dreamlike and are highly allegorical in nature. There is a deliberate attempt to invest the image with a marked degree of symbolic meaning while having an immediate subjective or emotional appeal.

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Crazy Over Horses An Appreciation of Judith Tarr

by Esther M. Friesner

When it come to Judith Tarr, I know where all the bodies are buried. This doesn't mean I'm going to tell you, but I do know. She's justly famous as the author of some excellent historical fantasies, but there's more that that string to her bow. If you don't believe that, she is entirely capable of hying herself back to Mother Yale to do the (thorough and accurate) research on the Multistrung Bow: Its use and Provenance, So There.

And she loves horses. (Please note: The foregoing is a Gross Understatement).

She is currently owned and operated by a horse name of Capria (Ca-PREE-a, mind you) who, in keeping with her Companion Human's own special nature is, begad, a Lippizan, which I cannot spell so I hope there's a copy editor on the job for this one

Ask her about copy editors some time.

She has also become the property of a couple of Feline Americans named Trouble and Taminy. I urge you to question her about the beasties in her life. Unlike Queen Victoria, you will be amused.

So she can type, but can she cook? Don't ask. I have been the frequently blessed recipient of some molto tasty munchies chez Tarr. And in keeping with her best known talent, when she merely writes about food, you can not only almost taste it, you put on a couple three pounds. Such women are dangerous.

All this is very nice, but is she a Good Person? Well, she and I travelled together in England and France and she didn't kill me (though she almost did for the restaurateur an Avignon whose carte du jour featured cheval. She always stayed behind at my house to help clean up after our monstrous Known World Holiday Party. And I have made her an Unofficial Aunt unto my kids, which honor I don't bestow on just anyone.

What's more, she can write funny stuff too! Yes! Ask her about that, whydoncha? Because for the duration of this convention, you've got the delightful privilege of talking to Judith Tarr. Enjoy it. I think you surely will.

10 Little-Known Facts About Judy Tarr:

1. She loves horses. Not the right kind of horses, to be sure, but for some reason she'd rather ride atop some incredibly stupid quadruped than stand cheering at the rail with a \$2 ticket clutched in her hand.
2. She thinks she can't write science fiction. (She's wrong; I've wheeled a couple of sf stories out of her for my anthologies, and she does it better than about 98% of the journeyman sf writers.)
3. She laughs at my jokes. Sometimes.
4. She holds a Ph.D. from Yale.
5. She has never missed a deadline. Probably the threat to break both her kneecaps if she came in even a day late has a little something to do with it.
6. When she gets out of her riding duds and dresses up for Nebula banquets, she is drop-dead gorgeous.
7. She is one of the truly fine fantasy novelists extant, and she's never once cheated on an historical background.
8. She spends too much time riding with Editor Meacham and not enough time buttering up Editor Resnick.
9. There are very few subjects that anyone reading this will know better than she does.
10. I think she's neat.

— Mike Resnick

Tom Smith

by Bill Roper

I'm not sure exactly when Tom Smith first impinged on my consciousness (such as it is). I hit the filksing at three Michigan cons every year, so I should have noticed. On the other hand, Tom describes his early attempts at filking as "bad" (and I have no reason to doubt him — so were mine), so perhaps I just filtered them out.

Somewhere between "bad" and "Oh, the short, roundish, bearded fellow? That's Tom," Tom improved. A lot. Take this as a testimonial to what hard work and practice, combined with natural talent and the ability to critique your own work, can do for a person.

Anyway, at some point it dawned on Midwestern fandom that Tom was funny. (No, not funny-looking, funny!) Suddenly, people wanted to hear Tom sing. This was good. This was egoboo. This was a hell of a lot more fun than being a loan documentation clerk for a major Midwestern bank. Unfortunately, it was a lot less lucrative. Like, say, not at all.

But there's a solution to this problem. Make a tape! Sell zillions of copies! Retire to Tahiti surrounded by beautiful women! "Let's see, I've got a tape recorder at home..."

Some time later, following some experimentation, some advice, and some party down at Buck and Juanita Coulson's house (which, unfortunately, produced very little in the way of useful tape), Tom concluded that this system wasn't working. He needed a new approach or he'd never get to Tahiti.

So he came to Gretchen and me. "How about you guys produce my tape?" We thought this was a fine idea, and many filksings later, we accumulated enough good cuts to put out "Who Let Him in Here?", a tape which has sold thousand of copies. (Singular.) Not enough to quit work and go to Tahiti, but at least enough to pay for an upgrade to his beloved Amiga.

We all enjoyed doing the first tape so much that we've been working on a second tape ever since — a tape that should be done Real Soon

Now. (In fact, given how long it's taken to get "Domino Death" out the door, you'd probably conclude that it's more fun to have a tape in process than to actually finish it. Untrue, but you'd probably conclude that.)

So what does Tom do when not filking? He's currently employed as a typist for the University Press (which gives him plenty of time to think up new filksongs). He reads voraciously, everything from novels to comic books. He plays with his Amiga. He watches Mystery Science Theater 3000 and Ren and Stimpy. He haunts the movie theaters, waiting for the next hot film. He plays Trivial Pursuit and Taboo. He keeps busy.

But, you know, mostly he's just fun. Enjoy him.

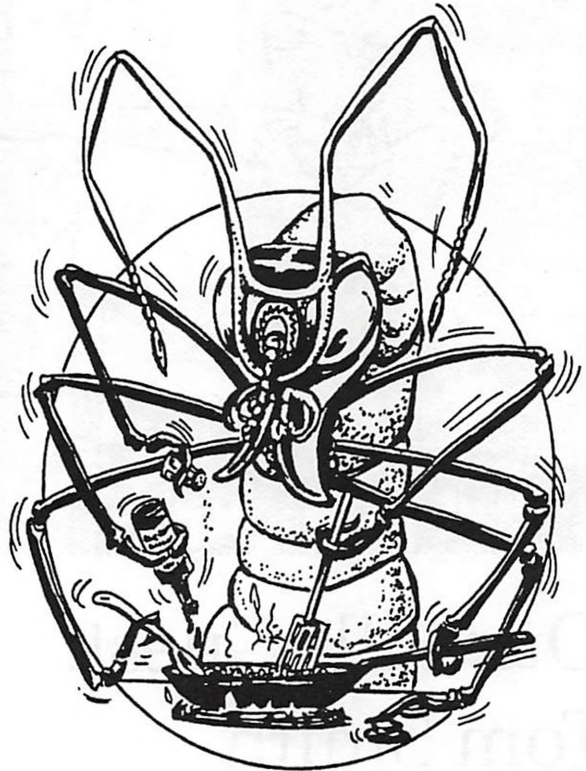
(And please remember to return him after the convention or we won't give your deposit back. Thanks.)



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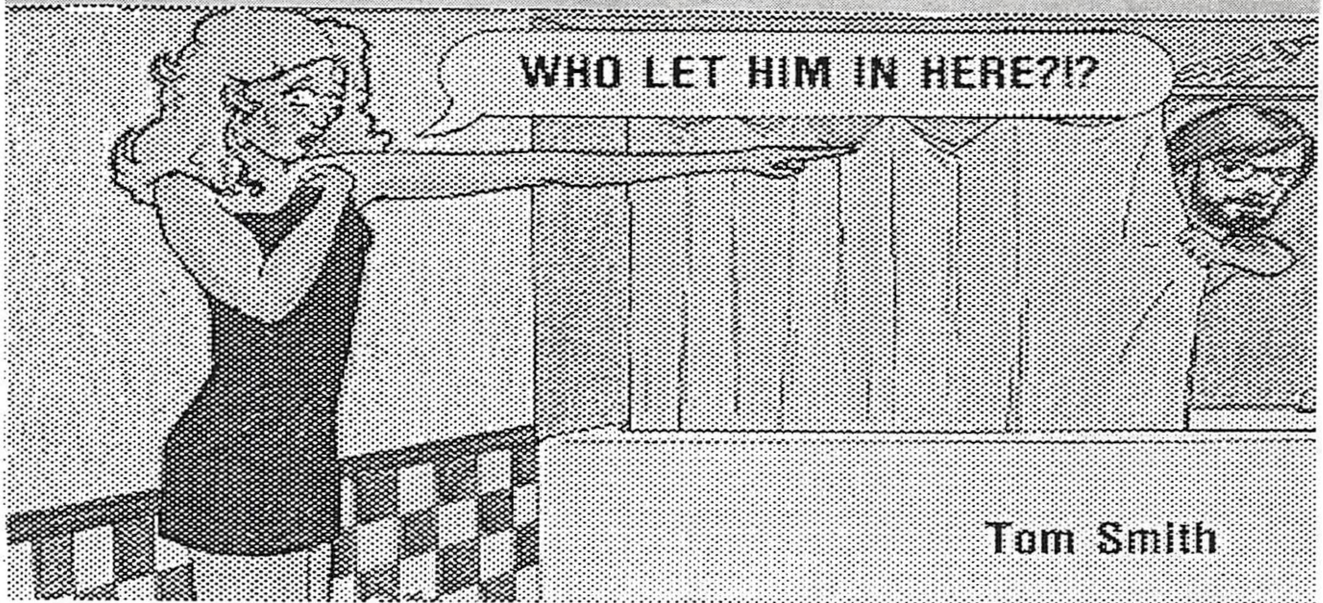
"Phew!" said the mouse. "Why did you drop me?"



Gail Bennett



"Dragon? Dragon? I'll chop him into hamburger!"



Tom Smith

Our Filk Guest: Tom Smith Genie Notes

Claire Maier - Quoting Julia Ecklar "he's possibly even more warped than Frank Hayes", the incredible thing is, Tom doesn't seem to realize his own talent, and is surprised and even a little embarrassed when asked to guest at cons, when he wins songwriting contests, etc.

G.Ehrlich - And he's got the best between song shticks I've come across

Mary Creasey - His warpedness seems to be a bit darker than Frank's. And his stage performances are GREAT! Like Frank, you miss something in his studio performances. He comes across better live where you can see the expressions.

Mary Creasey - "A Boy and His Frog" seems

to prove, again, that our best parodists can do some of the best serious material.

G. Ehrlich - I was impressed by the job he did with the guitar for the song. {"Bimbo Wizard" - ed.}

"Dr. John" Filpus - On Tom's serious songs: The first time he performed a serious song at a filksing, at the end, several other filkers asked him, in chorus, "but where's the punchline?".

"Dr. John" Filpus - He debuted (and wrote at the con) a Star Wars song to Eric Clapton's "Layla" (the "Unplugged" arrangement). I didn't catch the tune until he hit the chorus ("Lei-a"), when I nearly fell off my chair.

Clair Maier - same thing with his "RoadRunner" song. You don't figure out what the song's about until he gets to "I'll get that roadrunner if it's the last thing I do" for the first time. As a kid who always rooted for the coyote, I really appreciate that song.

Clair Maier - "Bimbo Wizard" is great. It also inspired Rene Alper to write a song about

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Tom to the same tune. To which Tom wrote a rebuttal (in under five minutes; Bill Roper timed him). Tom is seriously dangerous.

Clair Maier - Tom doesn't wait for anything. I'm told he wrote "A Boy and His Frog" the day after Henson died, and within hours after he heard about Henson's death.

Mary Ellen Wessels - Tom is an alarmingly terrific example of how hard work combined with talent pays off. He has gotten so good it is quite disgusting! :-)<g> One of my fondest memories of Tom is he, Kevin Davies and I singing "Paradise by the Dashboard Lights" at about 4am in the filk room...Kevin had to sing the "girl's part" since I didn't know it. Gosh we all get silly late at night.

Dandelion (Kathy Mar) - Tom Smith will be the American Guest of Honor at Vibraphone, next year's filkcon in the UK.

Clair Maier - Tom received yet another Pegasus Award from OVFF. The topic for the songwriting contest for next year is "Tom Smith Parodies". Tom was heard to be muttering, "I will win this contest. I will." Considering that Tom has won the .. songwriting contest all three times he's entered, I'd say that's a safe bet.

S.BRINICH1 [Ingersoll] - so Tom is going into self-parody, kind of like Elvis in his later years?

Leslie Larkins - {ed. note: pertains to second tape} ...two permissions and a saxophone part. The official word from Tom and Roper is that the sax part is in the works...and they're worried about the Disney songs clearing. The good news is that the cover art has been commissioned and Tom laid down a couple of extra tracks..., just-in-case Disney

decides to be unfriendly. The songbook at this point is basically a dream...but he wants to include all songs from the first two tapes.

Tom Smith - No, Jeffrey Dahmer is not my cooking instructor. Yes, the tape is on the way... It will be called Domino Death and will be followed eventually by a songbook of the first two tapes...

Mary Creasey - After the Kazoo Awards, Tom goes up to..., leans on his shoulder, and wails, "Yours was bigger than mine!" "True...the GoH gold kazoo is standard; The Kazoozaphone is...uh, expandsize." Both then start laughing themselves silly...

Tom Smith - The giant kazoo was really incredibly sweet. (although I thought it was doubly hilarious at the time because my concert had been cut one song short for sake of time, and then up come...with this monster cardboard kazoo and a Wile E. Coyote t-shirt.

Tom Smith - No, I an't gonna accept pre-orders on everything I ever do. For one thing, what if I get hit by a truck or move to Lower Middle Botswaana or something? For another, do you really want everything I ever do? The Tom Smith Reject Pile is not for the faint of heart.

Tom Smith Discography

Tom Smith currently has one Filk tape out, with the second ready to be released RSN. Both are available thru Dodeka Records (address below).

Tom's 1st tape is called "Who Let Him In Here?", his 2nd tape is scheduled to be called "Domino Death". A songbook is possible in the near future.

Dodeka Records, Ltd.,
1724 Oakton St.,
Evanston IL 60202

BEN BOVA

One of the most proficient, not to mention prolific Editor/Writers in the field, Ben boasts six Hugos for his work at *Analog*.

His novels include *The Weather Makers*, *Out of the Sun*, *The Dueling Machine*, *As On a Darkling Plain*, *Orion*, *In the Dying Time*, *The Winds of Altair*, *The Astral Mirror*, *Privateer*, *Mars*, *Empire Builders*, *Peacekeepers*, just to mention a few.

Upcoming are *To Save the Sun*, *Triumph*, and *Future Quartet*

PRUDY TAYLOR BOARD

Gulf Coast free-lance writer Prudy Taylor Board is the author of two chilling Florida based horror novels: *The Vow* (under the pseudonym P.T.Foster) and *Blood Legacy*. In the latter, a thinly disguised Fort Myers is almost decimated by a vampiric invasion in a modern continuation of the Elizabethan Bathory legend.

She is the editor of *The Fiction Writer*, and a noted historian of Florida's West Coast.

SCOTT CIENCIN

Sarasota's Scott Ciencin's first novels, written under the pseudonym of Richard Awlinson, were the fantasy best-sellers *Shadowdale* and *Tantras*. Under his real name, he is the author of *The Wolves of Autumn*, *The Lotus and the Rose*, and the dark fantasy novel *The Night Parade*.

SARAH CLEMENS

A frequent guest artist at the International Conference on the Fantastic in the Arts, Sarah's work has been displayed at local cons as well as Magicon, the 50th World Science Fiction Convention.

Her short story, "*A Good Night's Work*", appeared in the 100th anniversary Jack the Ripper anthology, *Ripper!* A novel in progress, *Last Contact*, focuses on the crew of an interstellar mortuary ship and how they deal with the diverse funeral customs practiced on other worlds.

HAL CLEMENT

Hal's logical scientific extrapolations have gained him recognition as one of the field's foremost writers of "hard-science" stories. His expertise in this area is particularly evident by his contributions to the creation of *Medea: Harlan's World* during the landmark 1975 SF course presented by Harlan Ellison at UCLA.

His novels include *Needle*, *Mission of Gravity*, *Iceworld*, *Cycle of Fire*, *Close To Critical*, *Through The Eye OF The Needle*, *Still River*, and most recently, *Fossil*, *Isaac's Universe*.

Hal was the Guest of Honor at Chicon V, the 47th World Science Fiction Convention, and our own Tropicon IX.

GINGER CURRY

Ginger is the Chairwoman of the Adult Fiction division for the Florida Writing Competition which cosponsors the Andre Norton Fantasy/Science Fiction Short Story award. Her stories have appeared in publications from *Woman's World* to *Cross-Currents*. Her fantasy stories can be found in *Magic In Ithkar: Tales Out of Witch World #2* and *The Women Who Walk Through Fire* among others.

CHARLES L. FONTENAY

Besides being a favorite at all South Florida cons, St. Petersburg resident Charles L. Fontenay is an accomplished Black Belt in Karate.

His SF novels include *Twice Upon A Time* and *The Day the Oceans Overflowed*. Look for his short horror piece "*Garlic Soup*" in *Sun Screams*, an anthology of Florida Horror stories.

CHRISTINE GENTRY

A member of Horror Writers of America, Chris's novels include *Dead Pawn* and *When Spirits Walk*. Nonfiction works include contributions to the *Star Trek Collector's Source Book*, *Encyclopedia of Trekkie Memorabilia* and *Greenberg's Guide to Star Trek Collectibles*.

She is currently working on *Animus*, an occult suspense novel.

RICHARD GILLIAM

Richard is kept extremely busy these days as an editor with Marty Greenberg & Ed Kramer. Published anthologies include: *Tales of Riverworld* and *Grails: Quests, Visitations and Other Occurrences*, *Confederacy of the Dead*. *Phobias!* will be out January 1994 (real soon now!).

JOSEPH GREEN

Merritt Island's Joseph Green has been writing thoughtful philosophical science fiction since the early 1960's. His *Gold The Man* (aka *The Mind Behind the Eye*) is a classic novel of the loneliness of the superman. *Conscience Interplanetary* examines the question of defining (and

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detecting) intelligence.

Joe is the Public Affairs Science Writer for NASA and is involved in all aspects of the Space program.

JACK C. HALDEMAN II

Jack's prolific output of short fiction has reached appreciative audiences through the major SF magazines. He has also penned numerous technical articles based upon his experiences observing whales in the Canadian Arctic and observing the "Greenhouse Effect" for US Department of Agriculture.

His novels include: **Vector Analysis**, **There Is No Darkness** (with Joe Haldeman), **The Fall of Winter**, **Bill the Galactic Hero on the Planet of Zombie Vampires** and **Echoes of Thunder** (with Jack Dann). His short story, "*By the Sea*", was published in the July '92 issue of *Fantasy & Science Fiction*, and check out his "*Ashes to Ashes*" in **Grails: Quests, Visitations and Other Occurrences**.

STEVE LATSHAW

Steve is the Producer/Director of the cult



Horror/Comedy "*Vampire Trailer Park*". He has written and produced various documentaries including *They Came From Florida*, a look at Florida's contribution to drive-in films. He has also co-produced "*Inner Sanctum*" and "*Return of the Swamp Thing*".

Steve's latest endeavor, "*Dark Universe*" (filmed in the Orlando area) will be premiered here at Tropicon.

CARL LUNDGREN

Carl's art certainly is some of the finest in the land, and you can soon own your own copy of his new art book, which we hope will be available for him to autograph at Tropicon

MARTIN NODELL

In 1940, Martin pitched the idea of a new superhero to All America comics editor Sheldon Mayer. The result was one of the most distinctive and colorful heroes of the "Golden Age of Comics", Green Lantern.

Coaxed from semi-retirement by a friend in the comics industry, Martin prepared occasional pieces of art for Roy Thomas & some art for DC comics as well. For the 50th anniversary of Green Lantern, D.C. had Martin do a nine page story for *Green Lantern #19*, which received a great deal of fan acclaim. Shows, painting recreations of Green Lantern covers and sketches keep him busy.

SID PINK

We missed Sid last year, but are very pleased to have him back this year. Sid's film work includes *The Angry Red Planet*, *Reptilicus* and *Journey to the Seventh Planet*. He is the author of **So You Want to Make Movies: My Life as an Independent Film Producer** and *The Angry Red Planet*, a complete marked-up shooting script of the film.

GARY ROEN

A freelance critic, Gary has been reviewing books for over 13 years. His articles have been printed in several major newspapers including the Atlanta Constitution and the Baltimore Sun. He is wrapping up editing chores on a collection of Florida based horror stories entitled **Sun Screams** for Pineapple Press.

RICK R. REED

Rick's work eschews the supernatural and instead, throws a blinding spotlight on the more

human monsters that prey on the castaways of society. His first novel, *Obsessed*, was published as part of Dell's critically acclaimed Abyss horror line. His *Penance* is a gritty, noir-ish chronicle of the attempts of a Chicago priest to stop a sexual psychopath from continuing his reign of terror among Chicago's young street hustlers.

ROBERT W. WALKER

Port Orange's Robert W. Walker has published over 20 novels in a variety of categories including Young Adult, mystery, police procedural, thriller and horror, often with science fiction overtones in inventiveness. He has written under the pen names of Glenn Hale, Stephen Robertson and Geoffrey Caine. A sample of his titles include *The Handyman*, *The Decoy series*, *Dr. O*, *Curse of the Vampire*, *Legion of the Dead*, *Killer Instinct*.

RICK WILBER

Rick is the editor of the 1991 anthology of Florida based SF, *Subtropical Speculations*. His short stories, poetry and novelettes have appeared in *Analog*; *Aboriginal SF*; *Asimov's*; *Pulphouse*, in Gilliam, Greenberg & Kramer's *Grails: Quests, Visitations and Other Occurrences*, and in Ellen Datlow's *Alien Sex* and *A Whisper of Blood* anthologies. His short stories can be found in *Fantasy and Science Fiction* and the anthology *Phobias*.

Program Highlights

Making History: Vision and Revisionism in Fiction & History

Many of the stories of American history that people were taught and believed for generations were actually created by such literary figures as Washington Irving. For decades, "knowledge" of the Old West was based on the penny-per-word writings of Dime Novelists. To what extent do we create history? What part does imagination play in the historian's understanding of past events and cultures? What is the effect of unconscious biasing, both in the way we remember things and in research and writing? Do we distinguish between myth and fact? How important is historical background in creating a fantasy or science fiction

world? Do we create history when we write about it?

Trivia Contest

Who wrote "The Ballad of Lost C'Mell"? Who produced TARTU? Be the first to answer an SF trivia question, and win a wooden nickel worth 10 cents in the dealer room. No sign up, just show up. Remember, you can't win if you're not heard, so if you know the answer, yell. The three top answerers will compete in a runoff contest on Sunday, for the privilege of the Vincent Miranda Memorial Godzilla Trophy.

Amorphous Women

Despite the proliferation of women writers, have women characters improved? Is it still hard to break in? Is the old saw about women's stories still true? Did you have a woman role model? Are women writers better at some things than men? Is this a sexist panel?

Sex at 11 - Horse Pornography?

Not for the underage. Judith Tarr and Jay Haldeman have been promising (or is that threatening?) to talk about sex, horses and science fiction. What do these three have in common?

How to Explain this Weekend to Your Friends and Family

How do you really explain this weekend to your buddies at work? What socially redeeming qualities are to be found at science fiction conventions? What can you learn? And what can you learn not to do? How can you have fun? Why are you here? Has the reason changed since you first started going to conventions?

Golddiggers of '93: A Miscellany of the Year's Notable

What's been good this year? Any interesting trends? Has this been a good year overall, or a bad year? Any Hugo nominations? What's worth seeing? What's worth avoiding? What should we look for? A survey of literature, comics, film, and gaming.

I Do Believe in Ghosts

In the last years of the 20th Century, belief in the supernatural is alive and well. Even though there is no scientific proof at all, people continue to

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believe that the spirits of the dead return to haunt, communicate with and generally annoy the living. Stories of ghosts, both malignant and benign, are common in literature, TV and the movies. What is the appeal that ghosts and stories about them have for people? How do descriptions of ghosts and their behavior differ from culture to culture? What are the physical explanations and what research is being done? What technological analogues of ghosts are there, and what types can we expect to encounter in the future?

Horse Power: What if the Amerindians had always had horses...

How did the lack of draft animals in the New World affect the development of society, culture and technology of the Amerindians? What effect did the reintroduction of the horse have on the aboriginal cultures of the Americas? How would these cultures have been different if they'd always had horses? How would Asian and European societies have been different if they had not had the horse? Just how important are large domesticated animals, for food power and transportation to early societies?

The Golden Age of Everybody

How has your field changed? Is it easier to break in today? What are the advantages and disadvantages? Are we too nostalgic these days? What couldn't be done then? How has censorship affected us? What could you do then that you can't do now? What do you miss the most in the areas that have changed? What would you prefer

to do without today?

Still Buzzed After All These Years

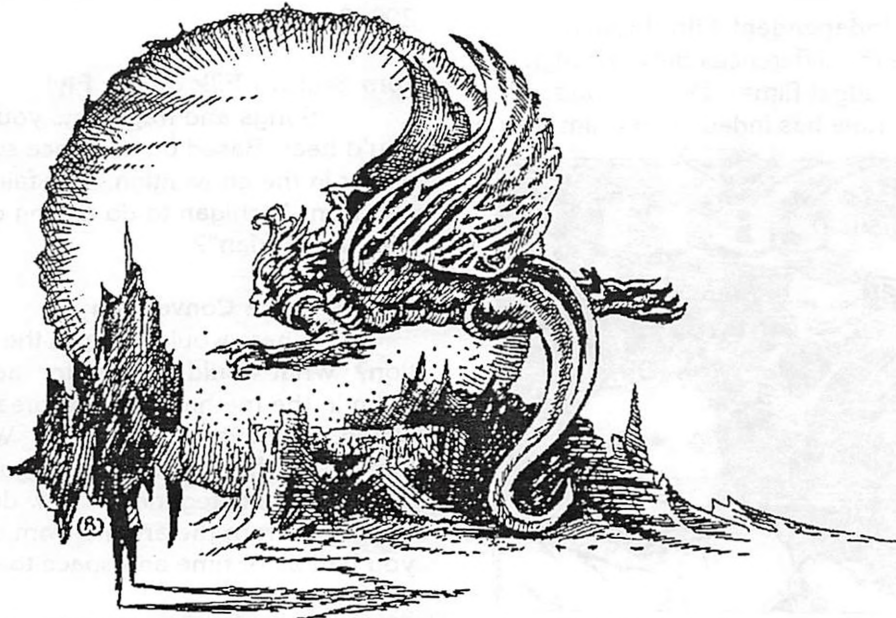
Intoxicants: Past, Present and Future.
From wine, tobacco and peyote to Crack, LSD and Quaaludes, every civilization has had its intoxicants of choice. Sometimes legal, sometimes illegal, sacred or profane, drugs have left their mark on society. How do intoxicants work? How were the first intoxicants discovered? What impact did fermentation of fruit juices have on society? How do various cultures respond to intoxicants? How will this change in the future? Will a wire to the brain be the ultimate? Or will we engineer our descendants to enjoy different pleasures? Will the sentients of the future still be looking for Saturday night?

The Making of a Movie

What goes into making a film? There's more to the art than emoting bigtime on the screen. Steve Latshaw brings rushes of his latest work, and discusses the behind the scenes work that goes into each and every A film, B feature or Z video.

Knowing What You Like

What's the difference between Mainstream art and Fantastic Art? Is SF art a ghetto? What can you expect to pay? Where can you find the best art? Is fantastic art an investment? Is Comic book art an investment? How do you get it insured? How can you get started in fantastic art? Is it easier than to get started in the mainstream?



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Internet - A Beginner's Guide

What is the internet? How do other on-line systems relate and compare to it? How does it work? How can you get in on it? What areas of our culture is the Internet affecting? How is it likely to grow and change over the coming years? What long term changes will it create? Is it worth the hype? Or is it just another techno-fad? If you can't get into the Internet, what can you do to put up your thumb on the electronic superhighway?

Off Hollywood - Independent Film Industry

What are the differences between high-budget and low-budget films? Do high budgets make you lazy? How has independent film making



changed? How do you get funding? How do you find talent? What are the advantages/disadvantages of 35mm and going direct to video?

Tropicon Presents

The Premiere of Steven Latshaw's Dark Universe, his first science fiction film.

Storytelling - Not Just for kids

Storytelling is an art that hasn't died. All the TVs and Radios in the world haven't killed it. Once the source of news and moral teaching tales, the face-to-face art of the storyteller still entertains, educates, and makes us think.

Millennium Madness

"The end is near!" and everyone is excited. In the Roman year 1288, the Christian scholar Dionysus Exegious calculated that Jesus of Nazareth had been born 535 years earlier in the year 753. Two centuries later, the Frankish king Charlemagne decided to stop using the old Roman dating system, and switched to one based on the birth of Jesus. This Christian system caught on. Now, it's finally here: the year 2000 AD.

Is there really something significant about the "Year 2000"? Or is it just a nice round number? Is the notion that something important is to happen just Christian arrogance? How will people react? Has the number and activity of fringe cults increased? How has the SF community regarded the year 2000? What were some of the predictions people had about life and technology in the year 2000?

Tom Smith - Filk on the Fly!

Songs and fragments you never thought you'd hear. Based on audience suggestions from earlier in the convention. Is it fair to ask a nice guy from Michigan to do a song on "Cavorting with Kevorkian"?

The Ultimate Convention

Where would you run the ultimate convention? What would you use for facilities? Do you swim in the methane, or just breath it? Who would you have for your GoH? Would it be filk-friendly? What is the list of Hugo nominees and what are the categories)? How do you tell the attendees from the art and from the banquet? If you had all of time and space to choose from...

Stuff to Know

The following is information that we think you might like to know:

Volunteers:

This year we are proceeding differently from prior years, in that we have someone actually organizing the whole thing. We want to thank everyone that has volunteered, and encourage everyone else to stop by and speak to Judi about lending a hand.

Guest of Honor Exhibit:

Our Guest of Honor exhibit will be located in the main hallway adjacent to the dealer/art show room. Stop by and familiarize yourself with our guest's works.

Hospitality Suite:

No refreshments outside of the Hospitality



Suite, and no liquor to anyone under 21. It's the law. Beyond that please drop by and hang around.

Weapons Policy:

This one's easy folks. No way, no how, no doing! If it looks like a weapon, it is a weapon. And you will be asked to remove it and return it to your room.

Signage:

Please do not post signs in elevators or on walls. There will be a party board available to post them.

Banquet:

Please pick up your banquet tickets at Registration. There will be a limited amount available for purchase before the banquet. Check the reg desk for the deadline.

Art Show:

No food, no drink or smoking. No photographs without written permission. All bags, parcels must be checked at art show entrance. We'll try to peace-bond Becky's needles, but there is no guarantee, folks. Becky's outdone herself again this year in the range and quality of the art that will be on display. Please do not keep your wallet closed - and keep in mind these are investments in the future.

Art Auction:

Some pieces will be available for quick sale, which entitles you to immediate purchase of the artwork. Cash, check or credit card will be accepted [there will be a small fee for credit card usage]. All art must remain displayed till the close of the art show, for the enjoyment of all attendees.

Art Auction Rules:

1. All pieces for sale carry bid sheets. Once a bid is written down, please do not erase it or cross it off.
2. If the quick sale price is paid at the time of the first bid, the piece is yours at the end of the art show.

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3. No piece of art can be sold at quick sale price if it has a previous bid.
4. All items with three bids go to auction.
5. If paying by check, you must present two forms of identification. One with picture ID.
6. We **MUST** charge Sales Tax = 6%.
7. You must have a receipt to pick up your artwork.

Robert A Heinlein Memorial Blood Drive:
Once again the vampires will be here. The blood bank will be located in the Royal Room, courtesy of the Palm Beach Airport Hilton Hotel. Donations will be accepted Saturday from 9:30am to 2:30pm. A sign-up sheet will be posted for appointments, so that you don't miss any programming that you wish to attend. Virginia Heinlein has graciously allowed us to dedicate the Tropicon Blood Drive to the memory of her late husband. Prizes, a donor button, and other items will be provided to contributors. Your contribution will honour the memory of the "Grandmaster of Science Fiction". More importantly, it may save a life. Tropicon would like to thank all who donate, the hotel and all those who contributed prizes.

Gaming:

Alex Lyman has a room set aside for gaming. All who wish to play should drop by.

Vincent Miranda Memorial Trivia Contest:

If you attended last years', attend this year. It's going to be even more bizarre and "trivial".

Dealers' Room:

Back out of the Art Show and you're there. This year will be the largest dealers' room we've had in years. Spend your money!!!! Jewelry, books, buttons, books, t-shirts, books, music, books, knickknacks, books, prints, books (you see where we're heading, folks). Don't forget to drop by the SFSFS table to purchase your Tropicon XII special edition t-shirt. Back issues of Tropicon t-shirts, the Tropicon XI songbook, and very possibly other special items. Also, please do not forget to join SFSFS. SFSFS has many benefits, including the Book Coop, fantastic monthly meetings, two conventions, the ever popular SFSFS Shuttle, discussion groups, filking (in the privacy of your own homes), and media gatherings.

And last but not least:

Hold it...not least or last, but first and foremost buy your membership at the ridiculously low rate of \$18.00 for TROPICON XIII (it's Tropicon's Bar Mitzvah - eeeeeek. Tropicon is now an adult, so wish Tropicon Mazel-Tov).

Video:

We don't know what Carlos has, but he has promised it will be interesting. Expect to see some very esoteric videos.

Restaurants:

See last year's updated guide for details .

Smoking Policy:

Smoking only permitted in designated areas of the Hotel. **The Dealers/Art Room is one area that smoking will not be permitted.**

OASIS 7

Coming to

Orlando

May 13—15, 1994

Guest of Honour
Raymond E. Feist
Artist Guest
Tom Kidd
Special Guest
Real Musgrave

For more information Please write or call:

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Maitland, FL 32794-0992
Tel: 407/ 263—5822



Tropicon XIII
with Gold
Kristine Kathryn Rusch
Editor of The Magazine of Science Fiction & Fantasy. Author of Heart Reader, White Mists of Power, Afterimage, Facade, The Best of Pulpouse: The Hardback Magazine (ed.) & Editor of Pulpouse: The Hardback Magazine
COMING JANUARY 1995
 ASK AT THE SFSFS DEALERS TABLE OR AT THE REGISTRATION DESK FOR THE SPECIAL TROPICON XII MEMBERSHIP RATE

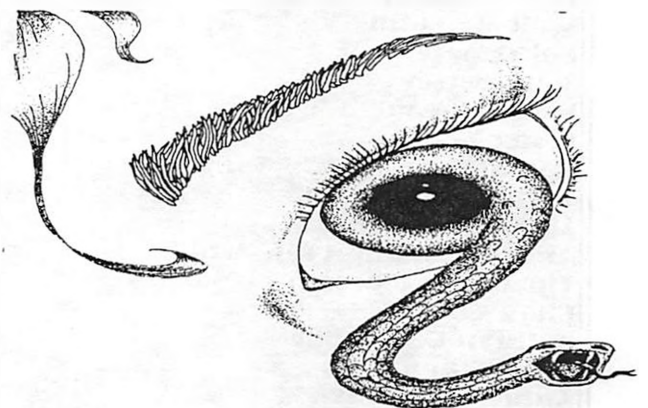
Tropicon

#	Year	Guest of Honour	Chairperson	Attendees	Location
I	1982	Lee Hoffman	Joe Siclari	125	Boca Raton
II	1983	Marion Zimmer Bradley	Joe Siclari	145	Fort Lauderdale
III	1984	Forrest J. Ackerman & Vincent di Fate	Joe Siclari	175	Fort Lauderdale
IV	1985	Robert Bloch	Joe Siclari	225	Fort Lauderdale
V	1986	Gardner Dozois	Nancy Atherton	250	Deerfield Beach
VI	1987	George R.R. Martin & Kelly Freas	Joe Siclari & Gail Bennett	325	Fort Lauderdale
VII	1988	Poul Anderson & Walter A. Willis	Edie Stern	265	Fort Lauderdale
VIII	1989	Lynn Abbey & Leslie Turek	Judy Bemis & Tony Parker	210	Dania
IX	1990	Hal Clement & Bruce Pelz	Judy Bemis & Tony Parker	225	Dania
X	1991	Andre Norton	Joe Siclari & Jerry Adair	325	Dania
XI	1993*	Ramsey Campbell	Jerry Adair	227	West Palm Beach
XII	1994	Judith Tarr & Gail Bennett	Fran Mullen	???	West Palm Beach
XIII	1995	Kristine Kathryn Rusch	Steve Gold	???	

(* Moved from December to January)

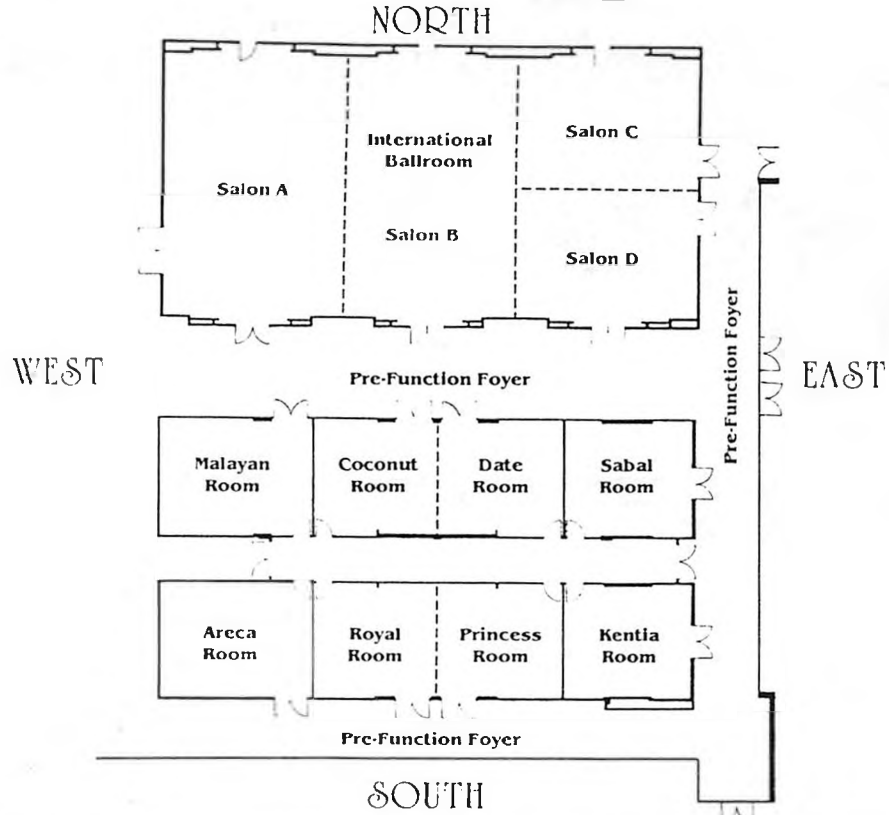
SFSFS

Year	Chairperson	# members
1985	Joe Siclari	66
1986	Joe Siclari	99
1987	Bill Wilson	92
1988	Carol Gibson	77
1989	Edie Stern	78
1990	Edie Stern	100
1991	Becky Peters	98
1992	Deborah O'Connor	97
1993	Fran Mullen	98
1994	Joe Siclari	??



Tropicon XII

Hotel Map



In Memoriam 1993

compiled by Judith Bemis

Gordon W. Fawcett

Keith Laumer

Scott Meredith

Baird Serles

John Hersey

Walter Eeren

Lester Del Rey

Harold Peter Sandy Sanderson

Avram Davidson

Sir William Golding

Andrew Adams Drew White

Thomas D. Clareson

Chad Oliver

Kathryn Beth Willie

Frank Zappa

Anthony Burgess

Editor

Writer

Agent

Reviewer

Writer

Writer/Fan

Writer/Agent/Editor/Publisher

Fan (Invented Joan Carr hoax)

Writer/Editor

Writer

Fan - Founding NESFAN

SF Scholar

Writer

Fan/active clis sf/Music

Musician/Conductor/Composer

Actor

Resurrected 1993

Kal-el (Superman)

Clark Kent

Defender of Truth, Justice & the American Way

Mild Mannered Reporter for a Great Metropolitan Newspaper

UNSCENTED



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BOSTON

IN



1998

A bid for the 56th World
Science Fiction Convention



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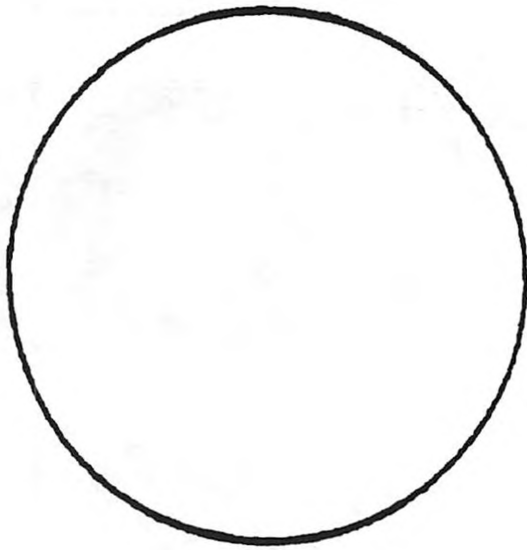
FACILITIES: Hynes Convention Center, Boston Park Plaza Hotel and Towers, The Park Plaza Castle, Back Bay Hilton, "57" Park Plaza Hotel, and more...

INGREDIENTS: Jim Belfiore, Brigid Cassidy, Ed Council, Ed Dooley, Donald & Jill Eastlake, Susan de Guardiola, Joell Herda, Richard Hill, Fred & Suli Isaacs, Christine Ivey, Jeff Jordan, Walter Kahn, Sheri Kaplowitz, Al Kent, Johnna Klukas, 'Zanne Labonville, Holly Love, Mark Norton, Sheila Oranch, Lee Orlando, Bill Powers, Anita Raj, Joe Ross, Nicholas Shectman, Pat Vandenberg, and you...



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United States of America
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Contains No
Phosphates
18 December 1993



BERT '92