



LUNACON  
90

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**SASSINAK**



Sassinak was twelve when the raiders came. That made her just the right age: old enough to be used, young enough to be broken. Or so the slavers thought. But Sassy turned out to be a little different from your typical slave girl. Maybe it was her unusual physical strength. Maybe it was her friendship with the captured Fleet crewman. Maybe it was her spirit. Whatever it was, it wouldn't let her resign herself to the life of a slave. She bided her time, watched for her moment. Finally it came, and she escaped. But that was only the beginning for Sassinak. Now she's a Fleet captain with a pirate-chasing ship of her own, and only one regret in her life: not enough pirates.

Anne McCaffrey, with over 14 million books in print, has seen every single one of her science fiction novels in the last decade hit the *New York Times* bestseller list. Her 1989 bestseller, *Dragonsdawn*, is right now on the *New York Times* bestseller list, and on every other bestseller list as well. Elizabeth Moon, author of the highly acclaimed *Deed of Paksenarrion* series, is a former Marine Corps officer, and a genre bestseller in her own right.

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Presents:

# LUNACON '90

March 16-18, 1990  
Westchester Marriott Hotel  
Tarrytown, New York

*Writer Guest of Honor:*

Katherine Kurtz

*Artist Guest of Honor:*

Thomas Canty

*Publisher Guest of Honor:*

Tom Doherty

# LUNACON POLICIES

**Weapons.** NO! NONE! Weapons are absolutely prohibited. People with weapons will not be registered. Anyone found to be carrying a weapon during the convention will have his/her membership revoked without compensation. Weapons are defined as anything that is classified a weapon under New York State law, or anything that is intended to represent a weapon in any way. This includes toy weapons of all types. Loud, obnoxious radio playing which interferes with the enjoyment of the convention by other attendees, is considered a weapon by the Committee and will be treated as such. Please remember: if in doubt ask us.

**Special Masquerade Exception:** If a weapon is a necessary part of your costume, it may be worn in the Masquerade only. Going to and from the Masquerade, it must be carried in an opaque carrying case (example: a paper bag).

**Costumes.** Please cover any revealing costumes in the public areas of the hotel — the Bar, Lobby/Registration areas and the Restaurants.

**Drinking Age.** Please remember that New York State's legal drinking age is 21. The Hotel will be enforcing this law. Alcohol may not be served at open parties, and you will be asked to close down if it is. An open party is one that is open to all convention members and is advertised openly at the convention. A closed party is not advertised, is invitational in nature, and runs behind closed doors.

**Convention Badges.** Please wear your badge. You will need it to get into all convention activities.

We regret the severity of the above items, but past incidents have indicated the need for these policies. Please remember to use discretion and be considerate of other hotel guests. Thank you.

## ACKNOWLEDGEMENTS

The Editor would like to thank Barry Baker, Barry Nussbaum, Alex Calderon, Al Gonzalez and John Kaufmann of Lettering By Barry for their forbearance and understanding in her time of crisis.

She also personally thanks Stuart C. Hellinger for dedication above and beyond the call of duty. Without his expert advice and help, the Program Book would not exist.

We gratefully thank Tommy Makem, The Chieftains and The Clancy Brothers for the use of their music at the Irish Fling.

We would like to express our thanks and appreciation to those people and organizations without whose assistance Lunacon '90 would not be possible:

The Westchester Marriott Hotel, Allied Security, Our Honored Guests, all the contributors to this book — named and unnamed, certain office machinery that has insisted upon its anonymity, Lettering By Barry, Larry St. Clair, PATY, E. Paul Molina, numerous pets for allowing their owners to do this work, and our old friend Midnight Mechanicals.

And a Special Thank You to our staff.

P.S. I know I said that I would not do this again. . . ARRGH!

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Marian Stensgard - Editor Stuart C. Hellinger - Creative Director Printing by Science Press, Ephrata, PA

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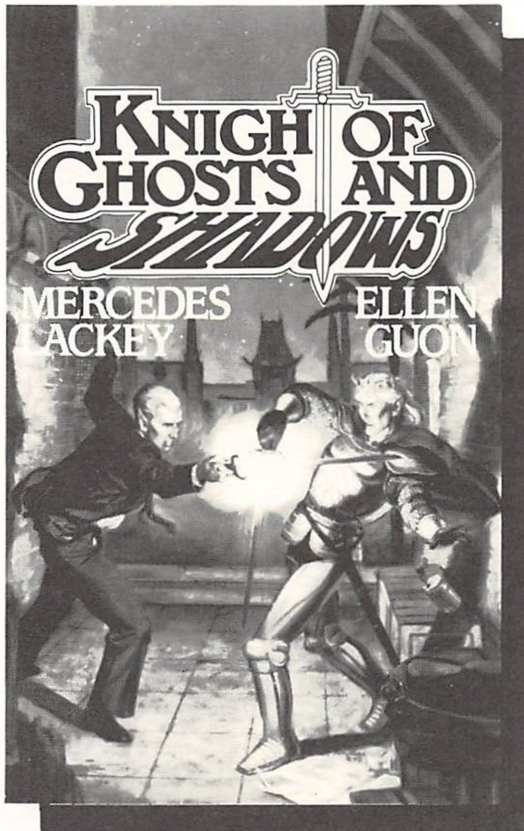
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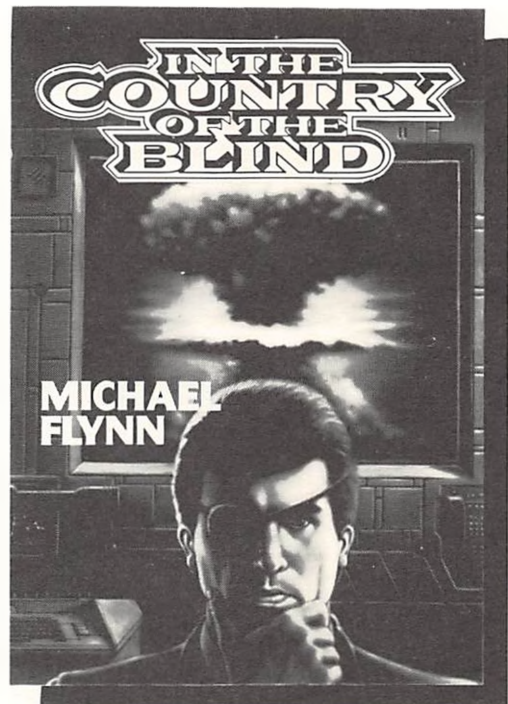
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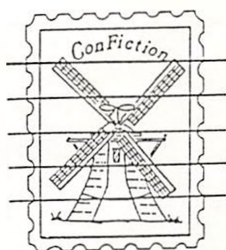
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# A Worldcon on wooden shoes?

Well, we started it with wooden shoes indeed. And tulips, windmills and cheese. And *Joe Haldeman*, *Wolfgang Jeschke* & *Harry Harrison* as Guests of Honour. And *Andrew Porter* as Fan Guest of Honour, and *Chelsea Quinn Yarbro* as Toastmistress, and 19 Agents all over the world, and thousands of fans who have already joined Captain & Crew of The Mouse That Roared, sailing for the Port of The Hague and the opening of the 48th World Science Fiction Convention...

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# *Welcome to LUNACON '90!*

Well, it's been a long year, but finally, all the advance work is done. I hope you enjoy this LUNACON as much as you have previously. If you are new to fandom (don't worry, just ask anybody with a Staff, Assistant or Committee ribbon on their badge to explain things). All of us who help run these cons love to talk about it.

The goal of this convention is twofold: to encourage interest in Fantasy, Science Fiction, Science and related fields; and to provide an enjoyable experience for our attendees. Whether we have achieved these goals is something you will decide.

This year the con has an emphasis on fantasy. Katherine Kurtz is a wonderful writer and talker, and I hope you all get a chance to meet and/or hear her. Katherine will be on several panels, as well as giving a GOH speech. If you see her wandering in the halls, don't be afraid to talk to her (but *please* let her eat in peace).

LUNACON has the usual exhibits and events that you know about. Among them are the Art Show, Dealers' Room, our famous Book Exhibit and Raffle, Starblazers Room and Films. There will be two autograph sessions, one on Saturday and one on Sunday. The Masquerade (which is held Saturday evening) is going to be bigger and better than ever. Don't miss it!

Each night there are terrific parties to attend. Come up and circulate. Stop in and say hello to us in the Con Suite.

I wish I could list everyone who helped on the convention, but there are too many. However, there are a few who rate special mention. First our guests: Katherine Kurtz, Thomas Canty and Tom Doherty. They have been wonderfully cooperative and a pleasure to work with. Next, the people from the Westchester Marriott; this is our fifth year at the hotel and I can truly say that we've never been in a nicer place nor worked with nicer people. My special thanks to Richie Orlando for letting us have Lee for the last four years. She is one of the reasons for our great relationship with the hotel. To my Committee and Assistants (listed elsewhere in this book): Thanks, people — even though it is not enough. Thanks also to all those volunteers who make up our at-con staff. We could not run the con without you.

Finally, one last thank-you to *you*, our attendees. We go through all this work for you, and our reward is your attendance and fun at the con, plus your letting us know you have enjoyed the results of our efforts.

*Jonathan B. Bayer*  
Chairman  
LUNACON '90

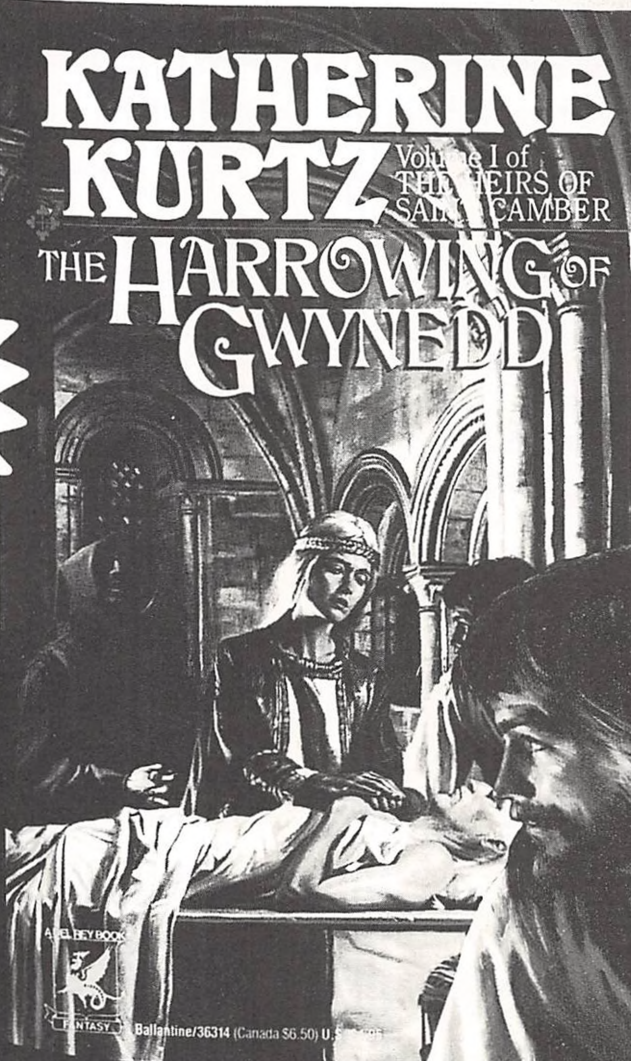
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# BRIDGES:

An Appreciation of Katherine Kurtz

by Andrew V. Phillips



Photos courtesy of Katherine Kurtz

London Bridge was the first place where I met Katherine Kurtz. It was October of 1974 and the weather was lovely — 80 degree temperatures with a brisk breeze which stirred the sands of the field where a battle was ready to begin. The forces were relatively small, only 50 or 60 warriors on each side, armored in a variety of styles as though gathered from across the wide face of medieval Europe. She was a Herald with the invading forces and wore a light colored gown appropriate to the warmth of the day. I wore a blue houplande and was the Herald chosen to represent the defenders.

This scene really did take place in our reality, but needs a little bit of explanation. I first *beard* of Katherine in 1970 when her first book appeared on the rack at my local drugstore. Still in high school at that time and not knowing how worthwhile this purchase was to be, I bought it and put it on my shelf of books to be read. By 1973 I had all of the books of that trilogy and I even had the time to read them. They were good books and I marked her as an author to buy whenever a new book might appear.

By this time I had gone to college in Arizona and had become involved with the Society for Creative Anachronism, an organization of medievalists, people who were interested in the preservation of a variety of aspects of living history. Those interested practice a

wide range of interests; including music, blacksmithing, combat and the sense of pageantry of that period in time. Through the grapevine I had heard of a number of authors who were associated with the SCA; and Katherine was on that list. In 1974 the developers of Lake Havasu City, Arizona (who had purchased and relocated London Bridge a few years previously) invited the SCA to have a war at the Bridge in conjunction with the start of a "British Heritage" Festival. This was the background for our first meeting. At that time I only had the chance to introduce myself and tell her of my appreciation for her writing. We were both busy with the business of the war, which was won by the invading forces of the West, who were so impressed by the thorny sands of my home kingdom that they let us keep the Bridge.

During the next two years I met her again at several SCA events in California; and happened to be a guest at a house where she was doing a reading from a work in progress. I learned that she was a costumer, interested in the equestrian arts and the owner of two horses. When she brought a horse to an outdoor event, she cut a very dramatic figure in a Tudor riding habit with Scottish accents. She worked for the Los Angeles Police Department preparing training materials. She also proved to be a good person to talk with and I established an occasional correspondence with her as she took on the publication of a fanzine called *Deryni Archives*.

My college days ended and I returned to the East Coast, but kept in contact with Katherine. In 1979 I went to my first Con; and was delighted to find that she was a guest. A conversation about Deryni magic turned into a brainstorming session in the hotel lobby which lasted until about 3am. Ward cubes were employed, a floating crowd grew to as many as 15 or 20 people and copious notes were made on napkins and the backs of envelopes. Some of the fruits of that session are still appearing in Katherine's books. That Con also provided us with the chance to renew our friendship through the sharing of songs, and the chance to talk about her reign Queen over that same Kingdom of the West which she had represented on the dusty field by London Bridge.

We continued to meet at Cons once or twice a year

and usually sat up talking until 3 or 4 am on a range of subjects which included psychic phenomena versus magic, how they related to religion, reincarnation and how her healing had gone after a horse severely mangled one of her fingers. During this time we continued to write and Katherine stayed busy by gaining certification as a hypnotist, a skill which also provided useful background for her new writings. She also became a full-time author.

At that time, she began work on her first non-Deryni novel. This gave her an excuse to travel to France and Britain to gather material about World War II and the practitioners of the occult who also fought the war. I had a chance to visit her at home at this time and we went off to explore the Queen Mary at its permanent berth. The aura of the great oceanliners is related to some of the atmosphere of both locked-room mysteries and World War II stories, so it counted as a form of research. It was also a great excuse to miss joining a tour group and sneak through the passages of the ship on our own — giggling like kids and finding our way into several places which we probably shouldn't have visited. That evening was finished off by dining in one of the restaurants on board, an experience which was regrettably marred by Katherine contracting a mild bout with food-poisoning. This touch was not included when a later book took the locked-room/oceanliner class of mystery and moved it onto a liner in interstellar space.

In the years which followed, Katherine married Scott MacMillan, a long-time friend of hers. With him came his son, Cameron, who is now nearly 16 years of age. After much research and soul-searching, the three of them moved to Ireland. There, they were joined by Katherine's charming cat (the Marmalade Bear) as soon as he could clear quarantine. A lengthy quest for a suitable home was successful, as they became the owners of Holybrooke Hall, a manor house located about 20 miles south of Dublin; and sadly in need of proper restoration, but equipped with an array of friendly ghosts. Katherine, Scott and Cameron have all poured tremendous quantities of love, sweat and money into the building and it is now the kind of palatial home which most of us harbor secret aspirations to own . . . someday.

I had continued to see Katherine at conventions through this time, including the WorldCon in Brighton in 1987. I became engaged at that time to Nancy Hanger (who, we learned in a later conversation with Katherine's mother, is probably a third or fourth

cousin to Katherine!) and we immediately invited Katherine to participate in our wedding ceremony. She arrived three weeks after my fiancée had a riding accident and broke her back. What was intended to be the visit of a good friend became a mission of mercy as she proved enormously helpful with the final preparations for the wedding. In fact, she was one of six guests who stayed with us the night before the ceremony and one of two who remained with us for a day or so afterwards (and she seemed much amused by some of what she heard at that time. . . ).

We visited her family twice in 1989, once on our honeymoon and again in the fall when we all toured together in Scotland following our investiture as companion Chevaliers in the Sovereign Military Order of the Knights of the Temple of Jerusalem, one of three chivalric orders in which Scott and Katherine have been involved for several years (the others being the Knights of St. John and the Order of St. Lazarus).

This trip also gave us a new chance to take part in the research for a new book. Katherine has started a collaborative series with Deborah Turner Harris. The general theme of these stories is the investigation of occult crimes in the modern-day British Isles. Having had a chance to take part in the planning of the theft of the Faery Flag from Dunvegan Castle; and having helped case the joint, I am really looking forward to seeing this series in print.

At this time, the restoration work at Holybrooke Hall is proceeding well and Katherine's human family is owned by three cats. *The Deryni Grimoire* is due out within the next year and work is well begun on a book about occult influences on the American Revolution. Katherine continues to travel to conventions, such as Lunacon, and we have a variety of plans for future visits, on both sides of the Atlantic. Additional Deryni projects are due to appear as the rush of other work permits.

Begun tenuously, in the desert heat of London Bridge and growing to span both the continent and an ocean, the bridge of friendship has continued to strengthen for over 15 years. For those who have not yet met her, you will find her to be a warm and interesting person, with the kind of wide range of interests which encourages fascinating conversations. For those who have not yet read any of her books, I hope that you will have as much pleasure in reading them as I have.

*Auburn, NH  
December, 1989*



*Dark Horse*  
Mary H. Herbert  
Available February 1990



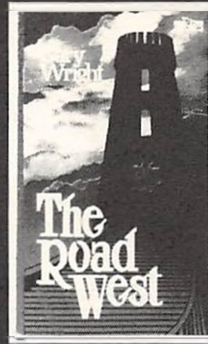
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## **San Francisco in '93**

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# THOMAS CANTY

An Appreciation

by Matt Berger

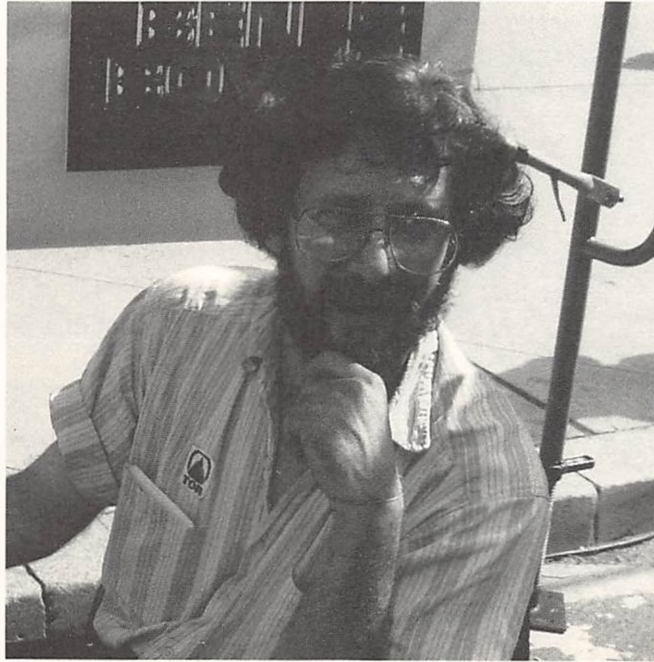


Photo courtesy of Andy Porter/S.F. Chronicle

Over the years Thomas Canty has become one of the most popular and respected illustrators in the fantasy field. He is a past winner of the World Fantasy Convention's Howard Award, a Hugo nominee, and recipient of many convention Art Show awards including, most recently, for Best Body of Work and Best of Show (for his *Dandelion Wine* cover painting) at the 1990 Boskone.

Characteristic of much of Tom's work is a subtlety, an understated order to design and color with myriad grace notes scattered within; muted, sedate colors, mostly earth tones; carefully posed, poised, yet relaxed subjects; an almost-fussy attention to fine detail and proportion, and balance. Tom's fantasy cover pictures are seldom flashy or loud, and they are without exception charming and deep in tone.

He paints in oil, yet many people remark on his "watercolors." Through his very careful control of his medium, he achieves a translucency that is amazing and unique — like stained glass, as one reviewer re-

marked. The lack of hard, defined edges and a fondness for misty backgrounds give his painting a life that is too often lacking in other artists' work. His subjects tend to be beautifully attired, lovely women and men dramatically posed, set among flowers and foliage, trees or ornate backdrops. Various bits and pieces from one design will occasionally crop up in another piece, adding to the continuity of style, enhanced also by the fact that Tom is often responsible for the whole of the cover design — either having done the work himself, or thanks to art directors and departments attentive to the complements that will enhance the impact of the illustration.

In addition to his fantasy paintings, Tom has also expanded his efforts into several other genres, with styles that differ radically from the look he's best known for: horror — such covers as NAL's *Prime Evil* and Morrow's *Blood is Not Enough*, incorporating both illustration and design in different ways; and mystery — he is responsible for the recent Ed McBain bestsellers *Lullaby* and *Vespers*, along with the full McBain 87th precinct backlist.



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## RATS

I'm trying to think in terms of wording out something like an overview, a placement, an acknowledging of contributions, effusive praises, virtues extolled. Somber a/o laudatory bullshit. Rude noises.

Thomas Canty is one heck of an artist. He does fantasy illustration which is why you all know his name and try to read this, but he does other stuff, too. He drives a Karmann Ghia that caught fire recently.

Sometimes I drive up to Massachusetts to see Tom. When he had the studio on Newbury Street I'd take 86 up to the Pike and the Pike into town. Now I take 95. When I get there, usually there are some prints to sign. Sometimes we go out for salads, or diet root beers. Now that the weather's gotten cooler we drink tea. Once I was driving up to see Tom and Dean Morrissey at Dean's house on the Cape, and somewhere in Rhode Island a piece of metal tore loose in my engine and trashed my car. Tom and Dean came to get me and we drove into Providence. We had burgers in the back of a tractor trailer truck with the rest of the losers. And then I got a train back down to Stamford, where my Mom came and picked me up at three AM. The car was ruined, of course, so I bought another one.

Now everything is so tame and civilized and everybody seems to be settling down, cooling out, easing up, mellowing, taking it easy, relaxing, sitting back, running smooth, getting older. But for this wild, all-out Lunacon weekend, we're going to drive into the City and make Alex and Mrs. Alex take us out. We haven't told them yet. None of you can come.

*Spike - November, 1942*



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# TOM DOHERTY

## AN APPRECIATION

by Ian Ballantine



Photo courtesy of TOR Books

**T**om Doherty is a publisher. In saying that, one is saying a great deal. Being a publisher has been described as being a study in superficiality, and while it is true that one needs to know a little about an enormous variety of subjects, it is also true that one needs a high degree of sensitivity to respond intelligently to the array of stimulations encountered. Aside from a keen appreciation of the written word, Tom Doherty has a fine sensitivity, an appreciation of the dramatic, and an understanding of visual forms of expression. As a publisher, he wisely soft-peddles his above talents, as these, after all, are important attributes of the authors he publishes. Although Tom's creative abilities are recessive, his real talent enables him to recognize creative ability in authors. Over and over again he has given new talent the support of his wise and inventive energies.

In addition to the diversity of attributes any publisher needs to cope with authors, he must know his way around the marketplace. An ivory tower is definitely not where it's at. Tom Doherty comes from the

sales side of the business. Despite the current myth that depreciates salesmen, there are as important creative acts carried through by salespeople as anything done by editors.

Tom Doherty is really interested in the mass market. He wants to get the widest possible readership for his authors. He is up-to-date on the changing patterns of distribution of books. He knows and is admired by the moving spirits that have changed the face of publishing in this country.

And he has had very thorough training. I first knew him when he was a salesman for Pocket Books. He tells the story, which is a true one, of going to visit a wholesaler having in mind to chide the wholesaler about deficiencies in that gentleman's operation. While he was waiting, the door of the wholesaler's office banged open, a magazine salesman came running out full speed down the hall because the wholesaler had come out with a great big pistol and was taking potshots at the unfortunate magazine man. Tom Doherty understands category publishing. There are sometimes curled lips when one used the word 'category.' What it really means is that by the presentation of each book and by the selling campaigns one carries on with wholesalers and retailers, one succeeds in getting a spot in stores where readers who like science fiction or adult fantasy can count on finding on display those books that they would like to own. The periodic publication with cross-advertising within the books has been a major instrument in increasing the number of retailers who display books for sale. When Betty and I started in 1939 with Penguin Books, we found that if we got every outlet in the country who was currently selling books to handle Penguin, we would have all of 2000 accounts. Today there are at least 100,000 points

*(continued on page 18)*

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Robert  
Jordan

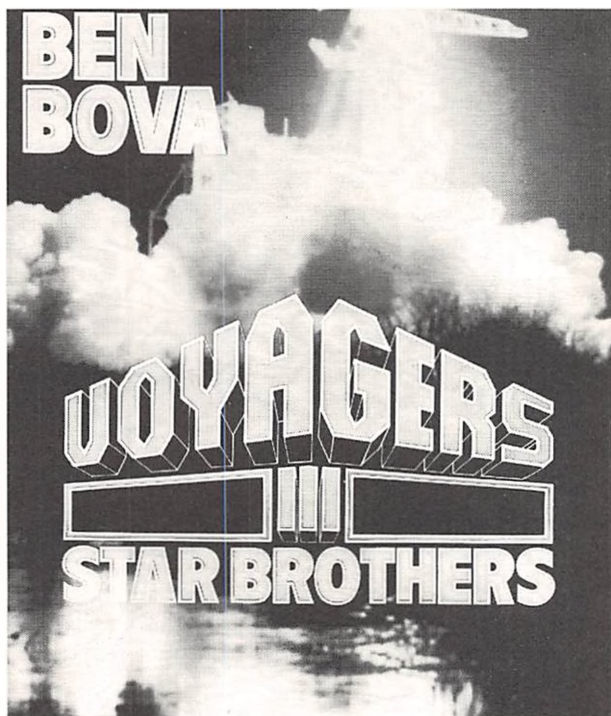
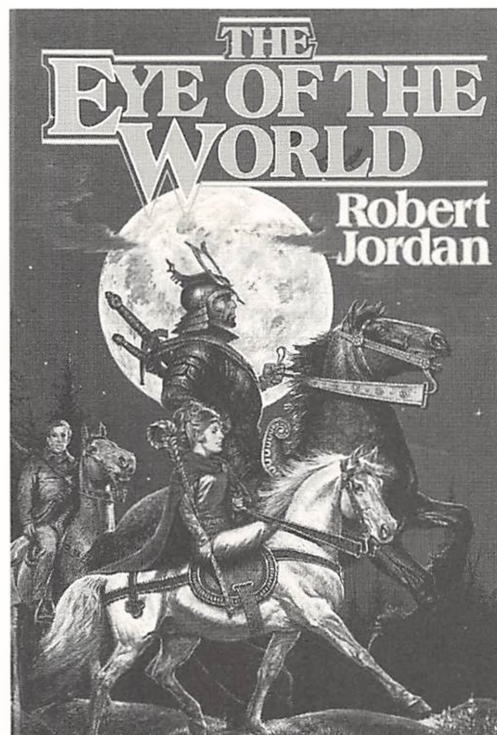
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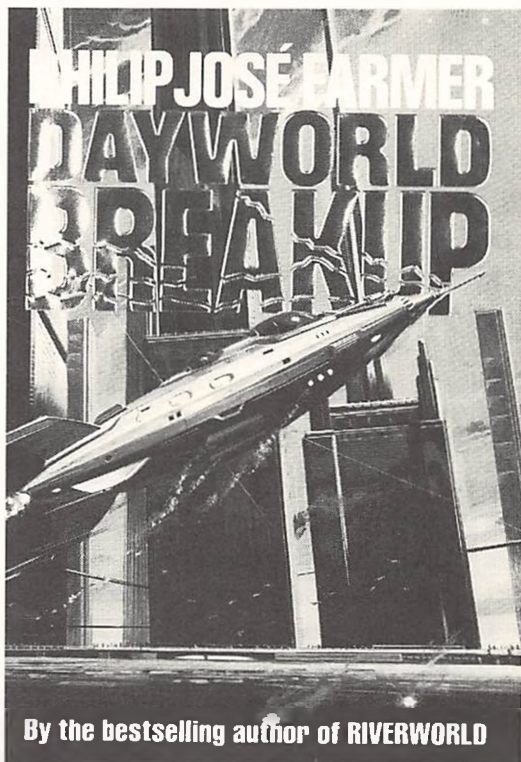
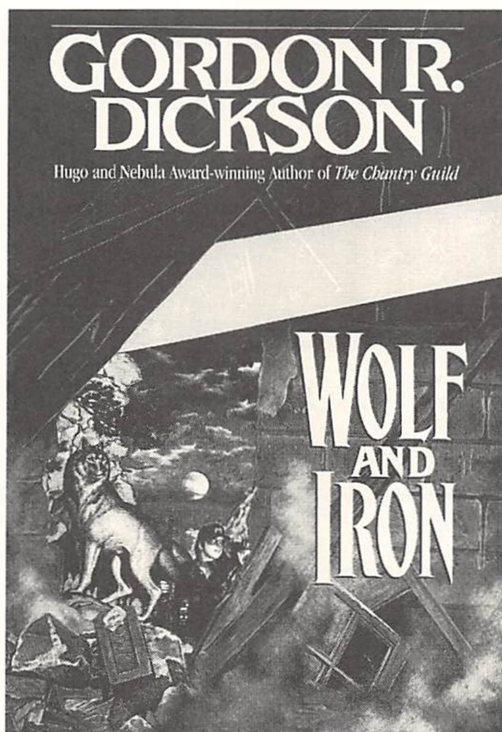
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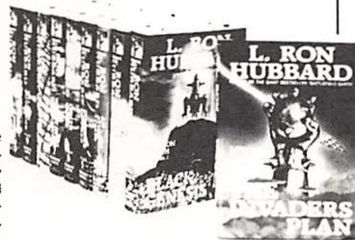
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of distribution. This is what makes it possible for royalty earnings to give an author some chance of making a living from his work instead of having to do his writing in addition to carrying another job as a means of earning a living.

Tom Doherty has been bold in backing writers (I hope he doesn't kill me for saying this), and I deeply admire his willingness to think about the broadest range of styles and subject matter and presentation.

Tom has had a hand in developing really effective point of sale displays for books. As a Simon & Schuster salesman he did a lot to make the Ballantine Books paperback editions of the Sierra Club exhibit format books a success. When we were doing these paperback editions, to back them up we also did beautifully printed large posters of the glorious photography in the books. I'm proud to say that Tom has framed in his office the 36"x42" four-color poster of *In Wilderness Is The Preservation Of The World* (that, you remember, is the Eliot Porter photography illustrating Thoreau's writings). The Sierra Club posters were a great success in bookstores, and it was just fine that people took home a picture from one of the books and put it up in their homes so that all their friends could know that so glorious a book could be purchased.

I am a believer in the idea that it is a good thing for the public to buy the promotional material for the books. This worked out very well for the M.C. Escher posters, and the Sierra and Tolkien calendars. I think we have in Tom Doherty an individual who will think of new ways to carry this form of development forward.

I know it will not come as a surprise to anyone that Tom Doherty is an omnivorous reader. With a full list of his own in publication, Tom has very kindly had the reading time to look at some Ian and Betty projects. We have been particularly eager to get his opinion when what we were setting out to do was not like what everyone else was doing. Tom's wise comments have been extremely helpful to us over and over again.

Tom Doherty does not draw the jealous hatred from his competitors that sometimes is the case in publishing. He has won his position by hard work, a thorough grounding in every position on the publishing board. He is not setting out to borrow other people's ideas; he has his own. It's a joy for Betty and myself to have him as a friend.

New York, New York  
February, 1990

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# DERYNI MAGIC: A GRIMOIRE

## INTRODUCTION

by Katherine Kurtz

**D**eryni magic. It began as a fictional concept, based on real-world theories of magical practice and mystical thought and a generous sprinkling of speculation. Over the years (and through ten novels and a collection of short stories, to date), it has assumed almost mythic proportions for the many readers who enjoy exploring Gwynedd and its environs. What is the allure? What is it about the Eleven Kingdoms that inspires such fascination and, indeed, devotion?

Well, familiarity, for one thing. For Gwynedd and its neighboring kingdoms are roughly parallel to our own tenth, eleventh and twelfth century England, Wales and Scotland, in terms of culture, level of technology, similarity of social structure and influence of a powerful medieval Church that extends its machinations into the lives of nearly everyone, highborn or low. The major difference, aside from historical personalities and places, is that magic works. Those who can make that magic work are called *Deryni*.

So. If familiarity is one side of Gwynedd's coin, the other might be the mystery of the *Deryni* and their magic. Who are the *Deryni*, *really*? Where do they come from? How do they do what they do? What *can* they do? What can they *not* do? What *are* *Deryni*?

In the broadest sense and by the most convenient phraseology of their detractors, the *Deryni* are a race of sorcerers and magicians. In fact, neither term is particularly accurate, for a "sorcerer" supposedly employs power gained from the assistance or control of evil spirits — which no self-respecting *Deryni* would espouse — and "magician," in our modern world, more often conjures the illusions and legerdemain of stage magic than any real harnessing of extraordinary power and ability. (Indeed, the *Deryni* *are* masters of illusion, and *may* even have some modest accomplishments in sleight-of-hand, but they are not magicians of the Harry Houdini or David Copperfield school.)

No, the magic that concerns the *Deryni* is akin to the magic of Merlin and King Arthur, or perhaps the Force taught by Obi-Wan Ben Kenobi, in terms of more modern mythology. Dictionaries define magic as "using the secret forces of nature," "the art of producing illusions" and "mysterious power over the imagination or will." These are all aspects of magic as the *Deryni* see it. Modern practitioners of magic might call it "the art of causing change in conformity with will." No *Deryni* would disagree.

So, the harnessing and focusing of the will is one of the most important things any practitioner of magic must learn. But what are these secret forces of nature that the magician uses to produce his or her illusions, or to exert a mysterious power over the imagination or will? The *Deryni* call it magic, but much of what they can do falls into the general category of what we today might call "paranormal" phenomena — extrasensory perception or ESP-type functions such as telepathy, telekinesis, teleportation, and the like — functions we now are beginning to suspect may be far more normal than we had dreamed, as science on the brink of the twenty-first century continues to expand our understanding of human potential. If parapsychology is not yet quite a science, it is certainly a protoscience. And what *is* science, after all, but an understanding of how and why things work? If we do not have this understanding, as our medieval forbears did not, then we tend to call unexplainable phenomena "magic." The medieval perspective might, indeed, have considered paranormal phenomena to be one aspect of "magic."

In fact, much of what we call science today would have been regarded as magic to the feudal, superstitious, non-technological folk of the Middle Ages. Copernicus was regarded as a heretic for asserting that the earth went around the sun. Electricity was surely magic, until pioneers like Benjamin Franklin began discovering otherwise. Boxes that show moving pic-

tures? Obviously akin to the "magic mirror" by which Sir Francis Drake was believed to have spied on the Spanish fleet. And diseases caused by invisible animalcules called "germs"? Nonsense! Why, everyone knew that "evil humours" made people sick — or perhaps the wrath of God.

Of course, not all "magical" phenomena can be explained, even by modern science. Complicating matters in Gwynedd is the fact that even the Deryni themselves cannot always distinguish between *natural* Deryni abilities (paranormal-type functions, arising from and directed by an act of will); the grey area of ritual procedures which, when performed with suitable mental intent and focus, concentrate the operator's own power to produce certain predictable results; and *supernatural* connections that even the Deryni cannot begin to explain, which tap into unknown power sources in unknown ways, at unknown cost to the well-being of one's immortal soul, the certain existence of which is also unknown. The latter is a realm that has always been of profound interest to those engaged in philosophical pursuits, whether those of science, organized religion or the more esoteric disciplines that lie between and beyond.

The Deryni, then, have abilities and power connections that are not accessible to most people — though even Deryni are not omnipotent. At their best, the Deryni might represent the ideal of perfected humankind — the mastery of self and surroundings that all of us *might* attain, if we could learn to rise above our earth-bound limitations and fulfill our highest destinies. In that respect, one would like to think that there is at least a little Deryni in all of us.

Such attainment does not come easily or cheaply, however. With few exceptions, the use of one's Deryni abilities must be learned, like any other skill — and some Deryni are more skilled and stronger than others. Primary proficiencies have to do with balances — physical, psychic and spiritual — and mastering one's own body and perceptions. All such control requires the ability to enter an "altered state" of consciousness, usually achieved by some form of meditation. Even without formal instruction, most Deryni can learn to banish fatigue (at least for a while), to block physical pain and to induce sleep — skills that can be applied to oneself or to others, Deryni or not, with or often without the conscious cooperation of the subject, especially a human one. Some Deryni also have the power to heal — a greatly prized talent, though relatively rare even among Deryni and requiring very specialized training for optimum use. A fully qualified Healer, provided he has time to engage healing rapport before his patient expires, can deal successfully with just about any physical injury.

Program Book

Few would take serious exception to the abilities we have just outlined — other than sleep induction, perhaps, if it were used to the detriment of a subject unable to resist. What is far more threatening to non-Deryni is the potential use of Deryni powers outside a healing context. For Deryni can also read minds, often without the knowledge or consent of a human subject; and they can impose their will on others. Some extremely competent Deryni have even been known to take on the shape of another person.

In actual practice, there are definite limitations to the extent of all the abilities, of course, though most non-Deryni have wildly exaggerated notions of what those limitations might be, if they even acknowledge their existence. Nor are human fears reassured by the fact that some Deryni can tap into energies outside even their own understanding, consorting with powers that appear to defy or even challenge God's will.

Fear of what is not understood becomes a major theme, then, as the human and Deryni characters interact within the framework of the Deryni universe. For *us* to understand that interaction, we should begin by taking a brief, historical look at the Deryni in Gwynedd.

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*The full text is to be published in the Fall, 1990 by Del Rey Books.*



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In this, ROC's first month, Asimov and Clarke join us again with the hardcover publication of Isaac's definitive Robot manifesto, ROBOT VISIONS, and the paperback publication of Arthur's new anthology, PROJECT SOLAR SAIL. In the following months, Joel Rosenberg, William Forstchen, Mary Gentle, Gar and Judith Reeves-Stevens, Peter Beagle, Janet and Chris Morris, Roland J. Green, Gael Baudino, R.A. Salvatore, Ursula K. LeGuin, John Steakley, and Terry Pratchett will be part of the editorial mix with which ROC takes flight.

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- Camber of Culdi* 1976, 1987, Paperback. Ballantine
- Camber-the Heretic* 1981, 1987, Paperback. Ballantine
- The Deryni Archives* 1986, 1987, Paperback. Ballantine
- Deryni Checkmate* 1972, 1987, Paperback. Ballantine
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- The King's Justice: The Histories of King Kelson* 1985, 1986, Paperback. Ballantine
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- Legacy of Lehr* 1986, 1988, Paperback. Ballantine
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- Saint Camber* 1978, 1987, Paperback. Ballantine
- Deryni Magic: A Grimoire* 1990, Paperback. Ballantine

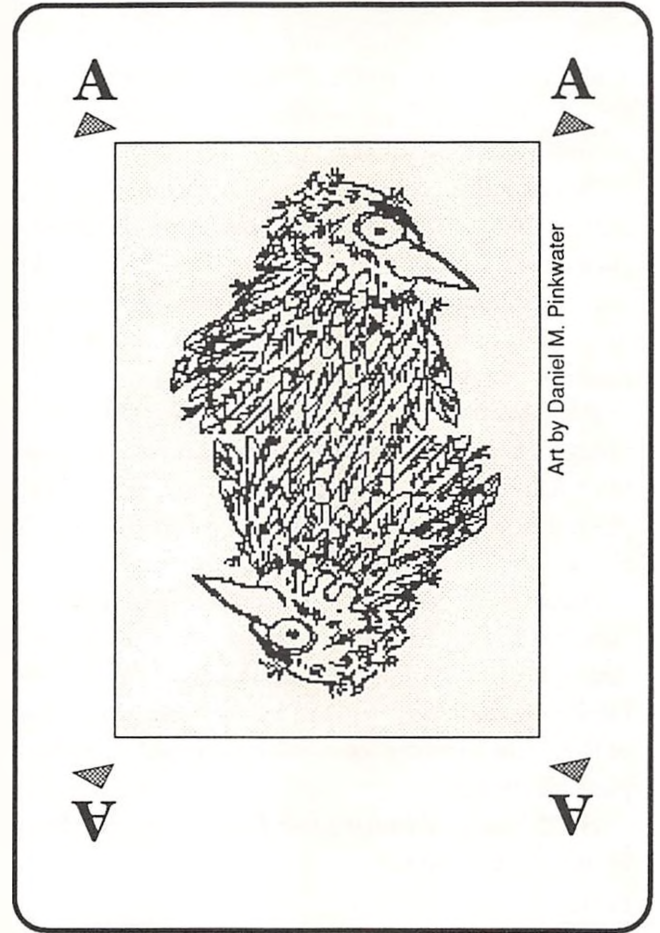
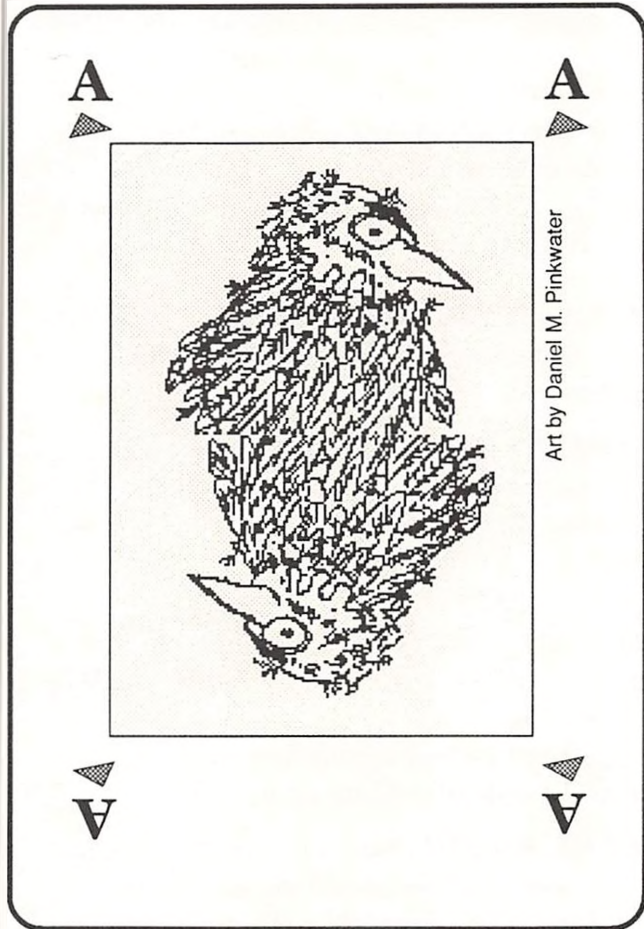
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**AUTOGRAPHING.** Autographing by various Program Participants is in the assembly area outside of Ballrooms D and E. There will be *two* autograph sessions with Katherine Kurtz, one on Saturday and on Sunday.

**ART SHOW AND PRINT SHOP.** The Lunacon Art Show is one of the premiere art shows on the East Coast in terms of quality. The Art Shop and Print Shop are located in Ballrooms A, B, and C. The works of many fine amateurs and professionals are on display. There are about 50 panels of original artwork, 9 tables for 3-D art, and a Print Shop where multiple copies of reproductions are for sale.

Before bidding for art, either at the auction or by written bid, or making a purchase at the Print Shop, *you must have a bidder number.* To do this, fill out a bidder registration form at the Art Show Desk. When you are given your bidder number, you are given a copy of the rules for the Art Show and Print Shop.

**Photography.** To protect the artists' rights, NO photography will be allowed in the Art Show except for official convention photographs and supervised press photography. You may not bring a camera into the Art Show unless it is sealed in a bag.

**Awards.** All convention attendees are eligible to vote for the Best Professional Artist and Best Amateur Artist awards. Ballots are available at the Art Show Desk and must be turned in by 8PM Saturday. There will be other awards that will be decided upon by a panel of judges.

**Art Show and Print Shop Hours.** The Art Show Hours are as follows:

Friday:  
7PM – 10PM

Saturday:  
10AM – 8PM

Sunday:

9AM – 11AM Open

11AM – 12:30 PM Closed

NOON – 2PM Auction (Ballroom D/E)

12:30PM – 3PM Art Show Sales and Print Shop Open

**BABYSITTING.** Babysitting is available for kids less than 10 years old. Children must have convention memberships or there will be a \$30 charge per child. Babysitting is on a sleeping room floor, and is open:

Saturday:

10AM – 6PM

Sunday:

10AM – 3PM

**Kindly observe these times.** We will provide juice and other healthy snacks, but **not** meals, so please be sure to provide for your child's lunches and be sure to be back by 6PM on Saturday. Please bring your own diapers. We cannot handle sick children; do not bring them to Babysitting.

**BOOK EXHIBIT AND RAFFLE.** Our famous Book Exhibit will, once again, feature books by various SF and Fantasy authors, as well as free magazine subscriptions, games and computer software – all to be raffled off on Sunday afternoon. The Book Exhibit is located on the second floor in the Rockland Room and is open:

Friday:  
7PM – 8:30PM

Saturday:  
10AM – NOON

Sunday:  
10AM – 12:30PM

1PM – 9PM

The Infamous Raffle (*Kill Seth Patty*) will take place in Ballrooms D/E on Sunday at 2PM, where many winners (mostly Seth) will be chosen to win various groups of books and other items in the exhibit. Come join our fun!

Raffle Tickets are available for 50¢ each, 5 for \$2 or 250 for \$100 and are available in the Book Exhibit Member Services.

**CON SUITE.** The Con Suite is the convention sponsored party where Lunacon attendees can meet, talk and relax. The Con Suite is room 815 and is open as follows:

Friday:  
8:30PM – 4AM

Saturday:  
11AM – 6PM

Sunday:  
11AM – ???

8:30PM – 4AM

Luggage may be stored at your own risk, on Sunday afternoon, in designated areas only.

**DEALERS' ROOMS.** Once again, we have dealers in two locations – the Tarrytown Ballroom and the "Dealers' Row" on the second floor. The hours for the Tarrytown Ballroom are:

Friday:  
5PM – 8PM

Saturday:  
10AM – 6PM

Sunday:  
10AM – 3PM

The dealers in the "Dealers' Row" set their own hours. Please be sure to visit them.

**FILMS.** Films are tentatively scheduled to run in Ballroom H starting at Midnight Friday and Ballroom D/E Saturday night after the Masquerade. Please check the posted schedules for the exact times. We will be showing various shorts and cartoons, as well as the following features:

*The Dark Crystal*

*Ton*

*Heavy Metal*

*Wizards*

Please check the schedule for a full listing of titles and detailed times.

**GAMING.** A popular part of Lunacon are the Gaming Rooms, located in the Pocantico and Lyndhurst Rooms, on the second floor. Regular gaming will run 24 hours a day, starting at 3PM on Friday and run until ??? on Sunday.

In addition, there will be several tournaments run Friday evening, Saturday and Sunday, with sign-up sheets available in the gaming rooms.

**JAPANIMATION.** Located in the Dutchess and Putnam Rooms, on the second floor, you will find a varied schedule of well-known and not-so-well-known features and serials produced in Japan. The rooms will be open:

<u>Friday:</u> 7PM – 1AM	<u>Saturday:</u> 10AM – 4PM
<u>Sunday:</u> 10AM – 4PM	5PM – 11PM MID – 3AM

Please check the schedule for a complete listing of the titles and detailed viewing times.

**MASQUERADE.** The Lunacon Masquerade, which grows bigger and better each year, will be held on Saturday evening at approximately 9:30, immediately after Katherine Kurtz' Guest of Honor speech. It is run according to the guidelines of the International Costumers Guild plus, we have lighting and sound systems

available. Registration will be located outside Ballrooms D/E on Saturday. Please check there for more detailed information and for details regarding photography.

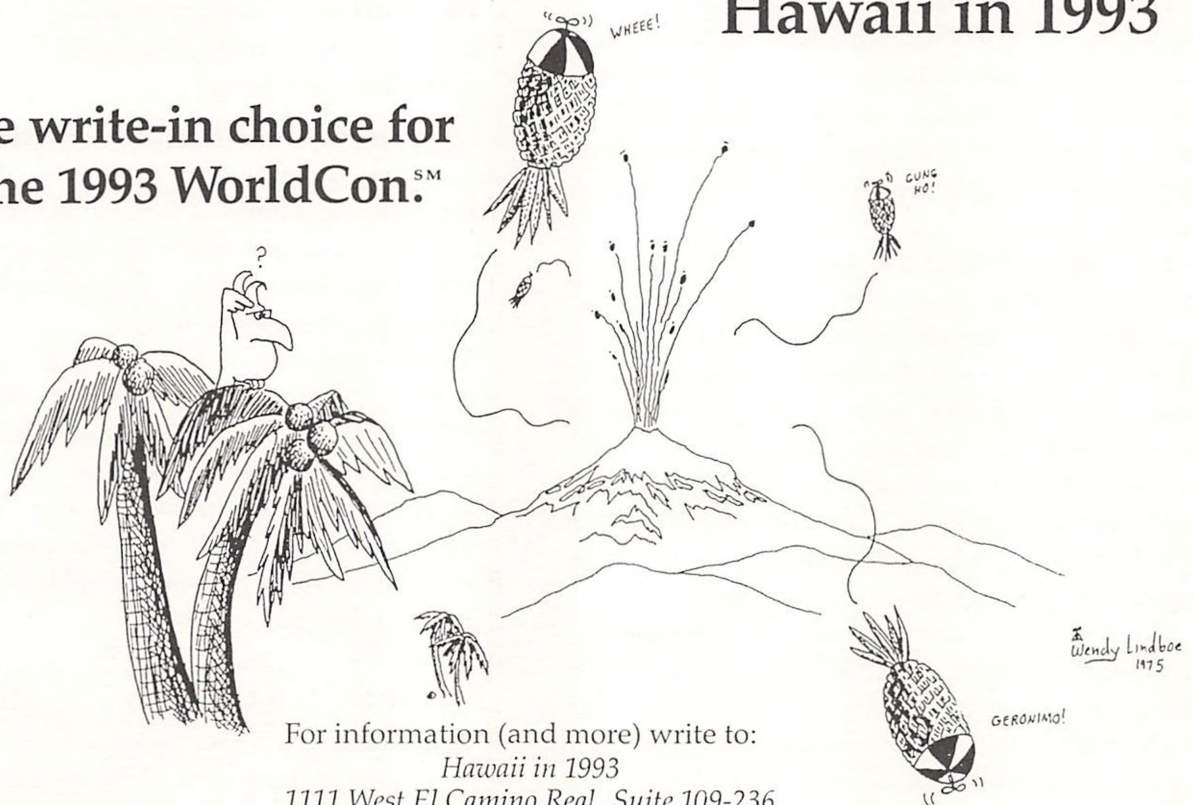
**MEMBER SERVICES.** Member Services is located in the second coatroom near the Grand Ballroom. This is our information desk, lost and found, problem-solving and sales area. We have t-shirts and jerseys from this year's convention with artwork by our Artist Guest of Honor and various t-shirts and jerseys from past Lunacons. Member Services will be open the same hours as Registration.

**NEWSLETTER.** The convention newsletter, *Lunaya Samizdat*, includes all last-minute program changes and any news that develops during the convention. They can be found at various locations throughout the convention area (Member Services, Freebie Tables, etc.). If you have a contribution for the newsletter, please write it up legibly and leave it either at Member Services or the Staff Room/Office on the second floor.

**PROGRAM.** Lunacon has a wide-ranging program which includes SF as literature, art programming, fan panels, a small amount of media programming, cos-tuming programming, science and technology panels and the ever-popular "Midnight Horror Panel!"

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Included in our science and technology panels is "Discoveries of Voyager" with Dan Finnerty of the Jet Propulsion Laboratories. This will be followed by "Where Do We Go From Here?," a panel discussion including Hal Clement and a member of the National Space Society.

A list of our known Program participants as this is written appears on page 19.

Some of our panels include:

"When SF is a Subversive Activity, or SF in the Schools"

"In My Other Life I Am/Was...; Day Jobs"

"Palace of Passion" – a play

"Is SF Dead?" – a debate with Charles Platt, Barry

Malzberg and Mike Resnick as the moderator

"Has Cold Fusion Thrown Cold Water Over the Public's Belief in Science?"

"Discovery of Atlantis" – a slide presentation

"My Better Half"

"Fanzine/Prozine Problems and Triumphs"

"How Do You 'Share' a World?"

"Sexism and Stereotyping in SF and Fantasy"

"How to Paint What You Cannot See"

"Best and Worst SF Conventions"

"What *Is* Military SF?"

**Irish Fling.** In honor of St Patrick's Day, which coincides with this year's Lunacon, our traditional Friday night Meet Our Guests party will be an "Irish Fling" and will run from 8:30 until Midnight in Ballroom D/E.

**Special Presentation.** The New York Science Fiction Society - the Lunarians, Inc., the science fiction fan organization that runs Lunacon, decided some years ago to acknowledge a number of individuals for their special services to the Society and the SF community as a whole by granting Honorary Memberships in our organization.

These individuals have supported the Lunarians throughout the years in many ways – some were founding members; others are professionals in the field whom, in addition to their support, we hold near and dear and are old friends; others are long-term past Officers of the Society, without whom we would not be here today. What they all have in common is that they have supported the Society, Lunacon, the SF milieu in New York and elsewhere. We strongly feel that these contributions deserve special recognition.

Our Society's By-Laws provide for lifetime complimentary membership in the Society and Lunacon, plus the awarding of a "suitable commemorative." Our newly created commemorative is based on the Society's logo, designed many years ago by the late Wally Wood and executed as a specially commissioned blown glass figure, mounted on a fine wooden base.

Our Honorary Members are:

*John Boardman*

*Perdita Boardman*

*Franklin M. Dietz, Jr.*

*Ann F. Dietz*

*Dr. Rosalyn S. Yalow*

*Arthur W. Saba*

*Walter R. Cole*

*David A. Kyle*

*Sam Moskowitz*

*Isaac Asimov*

*Donald A. Wollheim*

*Elsie B. Wollheim*

We are giving each of our Honorary Members his/her award in a Special Presentation on Saturday evening at 8PM hosted by the Society's current President, Seth Breidbart. Please join us and show your appreciation of our friends.

**REGISTRATION.** Registration is in the coat-room near the Grand Ballroom and is open:

Friday:

Saturday:

Sunday:

3PM – 9PM

9AM – 6PM

9:30AM – 1PM

**Lost Badges.** If you lose your badge:

1. Check with Member Services to see if it has been turned in there.
2. If it has not been turned in at Member Services, check with Registration. If the badge was not turned in there, a replacement will cost you \$5.

There is no badge replacement on Friday. Your first opportunity to purchase a replacement badge will be Saturday at 9AM at Registration. This means that if you lose your badge on Friday, you will not be able to attend any convention activities on Friday night.

3. If you lose your badge a second time, you will be charged \$10 for your final replacement badge. You will not receive a third replacement badge.

**Don't lose your badge!**

**STAFF ROOM/OFFICE.** All science fiction conventions are run **entirely** by volunteers. The Staff Room provides volunteers to all of the many different areas of the convention that need them, which include the Art Show, Book Exhibit, Con Suite, Registration, Logistics and Member Services.

We need your help to keep Lunacon running smoothly. We particularly need help Sunday night for the Art Show teardown and convention moveout. ***If you want to learn how a convention operates, come volunteer to work.*** We're always looking for new **blóðð** volunteers to help us, now and in the future. The Staff Room/Office is located in the Sleepy Hollow Room on the second floor and is open:

Friday:

Saturday:

Sunday:

3PM – MID

8AM – MID

8AM – 5PM

Before you can work on the convention, you need to sign the Legal Release form. If you are under 18, a parent or legal guardian must sign. These forms are available in the Staff Room.



# New York Science Fiction Society - the Lunarians, Inc.

*We do more than run Lunacon!*

The Lunarians is one of the New York Metropolitan Area's oldest and largest science fiction and fantasy clubs. Started in the Bronx in the 1950s, we currently meet on the third Sunday of the month at *The Montauk Club*, a large, beautiful, landmarked building in Park Slope, Brooklyn, that is easily accessible by mass transit.

Occasionally we change our meeting date to avoid conflicts with other Northeast conventions and holidays, so please write to our club Secretary for a meeting notice which contains our current schedule.

There have been many changes in the Society over the last few years, some of them involving a long search for new meeting space and others due to a desire by the membership to bring more fans into our organization. Some meetings have special programming, which can include a guest writer, or editor, even speakers on the latest discoveries on, in and around our planet. A number of our guests have presented very interesting and amusing slide shows, guaranteed to please.

In recent months, we have also scheduled special dinner meetings, where we invite a number of professionals to join us and have a more intimate opportunity to meet and talk with the fans.

We're not the group you think we are! Come join us and we think you'll want to become a member.

## *T-SHIRT CLEARANCE*

We have a small number of t-shirts and basball jerseys left over from the last three Lunacons. All have multi-color printing and are available in adult sizes at \$7.50 each.

<u>Year</u>	<u>Sizes</u>	<u>Style</u>	<u>Artist</u>
1986	small medium large x-large	short sleeve tee	Dawn Wilson
1987	small medium	short sleeve tee (printed both sides)	Raymond Vantilburg
1988	small medium large	short sleeve tee	N. Taylor Blanchard
1988	small medium large	¾ sleeve jersey	N. Taylor Blanchard
1989	medium large x-large	short sleeve tee	Ron Walotsky
1989	medium large x-large	long sleeve tee	Ron Walotsky
1989	medium large	¾ sleeve jersey	Ron Walotsky

We do not guarantee that all sizes and styles listed will still be available at the time of your order.

Please make your check or money order (*no cash please*) to NYSFS - the Lunarians, Inc. and mail to our address Attention: T-Shirts.

New York State residents please add sales tax. Allow 4-6 weeks for delivery.

*New York Science Fiction Society - the Lunarians, Inc.  
Post Office Box 338  
New York, NY 10150-0338*

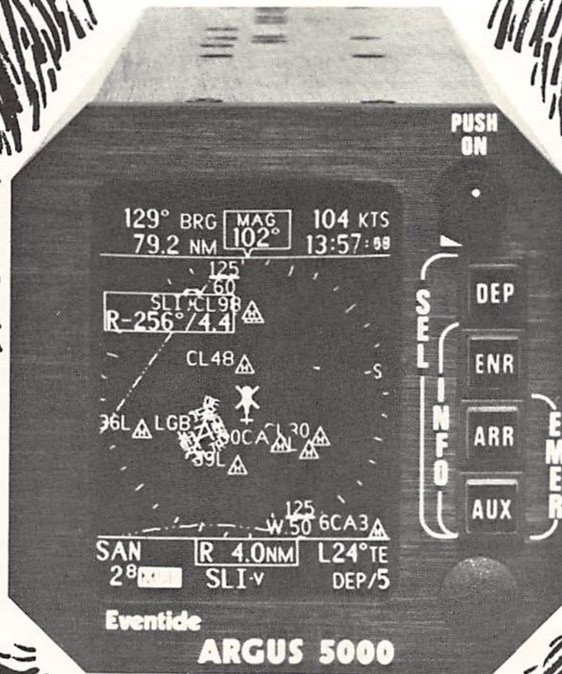
# PAST LUNACONS

<i>Year</i>	<i>Date</i>	<i>Guest(s) of Honor</i>	<i>Attendance</i>
1957	May 12		65
1958	April 13	Frank R. Paul	85
1959	April 12	Lester Del Rey	80
1960	April 10	Ed Emsh	75
1961	April 9	Willy Ley	105
1962	April 29	Fredrick Pohl	105
1963	April 21	Judith Merrill	115
1964		<i>No Lunacon — New York World's Fair</i>	
1965	April 24	Hal Clement	135
1966	April 16-17	Isaac Asimov	235
1967	April 29-30	James Blish	275
1968	April 20-21	Donald A. Wollheim	410
1969	April 12-13	Robert A. W. Lowndes	585
1970	April 11-12	Larry T. Shaw	735
1971	April 16-18	<i>Editor:</i> John W. Campbell <i>Fun:</i> Howard DeVore	900
1972	March 31-April 2	Theodore Sturgeon	1200
1973	April 20-22	Harlan Ellison	1600
1974	April 12-14	Forrest J. Ackerman	1400
1975	April 18-20	Brian Aldiss	1100
1976	April 9-11	Amazing/Fantastic Magazines	1000
1977	April 8-10	L. Sprague & Catherine de Camp	900
1978	February 24-26	<i>Writer:</i> Robert Bloch <i>Special Guest:</i> Dr. Rosalyn S. Yalow	450
1979	March 30-April 1	<i>Writer:</i> Ron Goulart <i>Artist:</i> Gahan Wilson	650
1980	March 14-16	<i>Writer:</i> Larry Niven <i>Artist:</i> Vincent DiFate	750
1981	March 20-22	<i>Writer:</i> James White <i>Artist:</i> Jack Gaughan	875
1982	March 19-21	<i>Writer:</i> Fred Saberhagen <i>Artist:</i> John Schoenherr <i>Fun:</i> Steve Stiles	1100
1983	March 18-20	<i>Writer:</i> Anne McCaffrey <i>Artist:</i> Barbi Johnson <i>Fun:</i> Don & Elsie Wollheim	1500
1984	March 16-18	<i>Writer:</i> Terry Carr <i>Artist:</i> Tom Kidd <i>Fun:</i> Cy Chauvin	1400
1985	March 15-17	<i>Writer:</i> Gordon R. Dickson <i>Artist:</i> Don Maitz <i>Fun:</i> Curt Clemmer, D.I.	800
1986	March 7-9	<i>Writer:</i> Marta Randall <i>Artist:</i> Dawn Wilson <i>Fun:</i> Art Saha <i>Special Guest:</i> Madeleine L'Engle	1100
1987	March 20-22	<i>Writer:</i> Jack Williamson <i>Artist:</i> Darrell Sweet <i>Fun:</i> Jack Chalker <i>Toastmaster:</i> Mike Resnick	1200
1988	March 11-13	<i>Writer:</i> Harry Harrison <i>Artist:</i> N. Taylor Blanchard <i>Fun:</i> Pat Mueller <i>Toastmaster:</i> Wilson Tucker	1250
1989	March 10-12	<i>Writer:</i> Roger Zelazny <i>Artist:</i> Ron Walotsky <i>Fun:</i> Dave Kyle <i>Editor:</i> David Hartwell	1450
1990	March 16-18	<i>Writer:</i> Katherine Kurtz <i>Artist:</i> Thomas Canty <i>Publisher:</i> Tom Doherty	???



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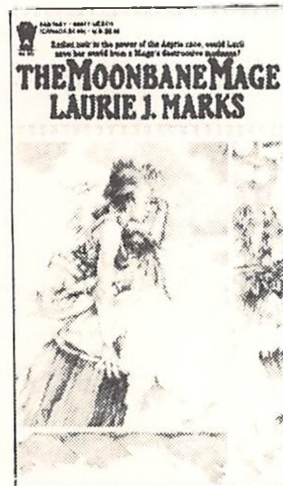
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Mar. '90

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Let the world of the Bloody Sun work its magic on you as an Aldaran assassin plies her trade...while Leonie Hastur is drawn along the trail of a matrix of sword and fire...and even the *laran*-gifted are caught up in a maelstrom of madness when the Ghost Wind begins to blow.

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## **SHADOWPLAY** by Jo Clayton

Freed from the alien Diadem, only to be trapped by a being who has cast her for a key role in a real life "production" of violence and death, can Shadith use her Diadem-given powers to put an end to an insane war?

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In this stunning sequel to *Delan the Mislaid*, Laril, the exiled heir to the leader of the winged Aeyrie race falls into the power of an evil Mage, who plans to use her to set race against race in a devastating war of destruction.

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