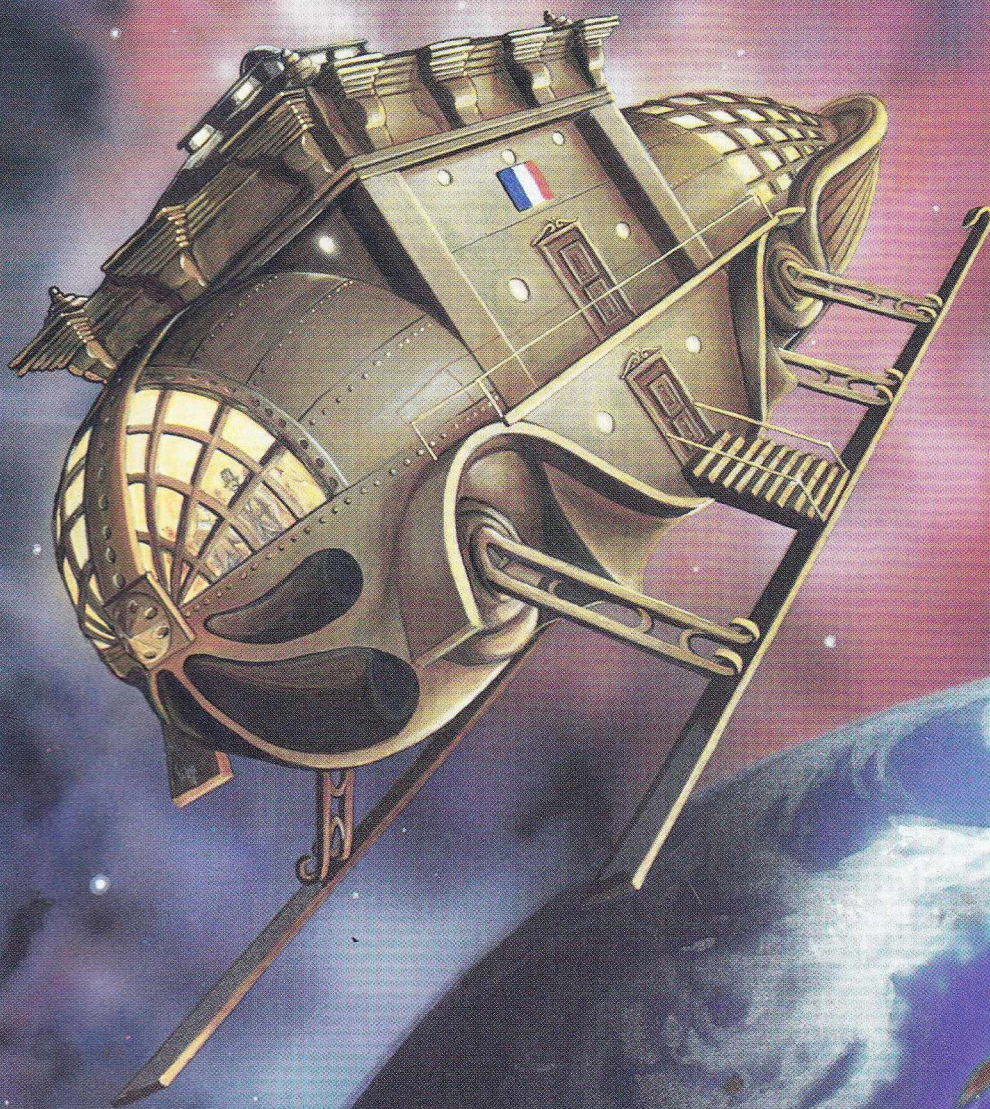


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WELCOME TO LUNACON 1997

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Shore (May) * PETER DAVID Star Trek: New Frontier Books 1 to 4 (July and August) * PETER DAVID MIKE

would like to

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salute all of our

Three: Her Klingon Soul (October) * MIKE FRIEDMAN Star Trek: The Federation Travel Guide (July) * MIKE

FRIEDMAN Star Trek: The Next Generation: Kahless (March) * ESTHER FRIESNER Star Trek: The Next

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Generation: To Storm Heaven (December) * JUDITH and GARFIELD BEEVES-STEVENS Star Trek: Phase II:

The Lost Series (March) * JUDITH and GARFIELD BEEVES-STEVENS Star Trek: The Next Generation: The

authors and to

Continuing Mission (November) * MARK GARLAND Star Trek: Deep Space Nine: Trial By Error (November) *

L.A. GRAP Star Trek: Deep Space Nine: Day of Honor Book Two: Armageddon Sky (September) * MIKE and

thank all of our

DENISE OKUDA The Star Trek Encyclopedia: Revised Edition (December) * JERRY OLTION Star Trek: Mudd in

Your Eye (January) * MARK OKRAND Klingon For The Galactic Traveler (September) * JOHN PEEL Star Trek:

fans, who continue

The Next Generation: The Death of Princess (January) * QUARK (as told to) IRA STEVEN BEHR and ROBERT

HEWITT WOLFE Star Trek: Deep Space Nine: Legends of the Ferengi (August) * PAMELA SARGEANT and

to journey with us

GEORGE ZEBROWSKI Star Trek: Heart of the Sun (December) * MELISSA SCOTT Star Trek: Voyager: The

Garden (February) * WILLIAM SHATNER Star Trek: Avenger (May) * WILLIAM SHATNER Star Trek: The

to where no one

Return (April) * JOSEPHA SHERMAN and SUSAN SHWARTZ Star Trek: Vulcan's Forge (August) * DEAN

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HERBERT F. SOLOW and ROBERT JUSTMAN Inside Star Trek (May) * JERI TAYLOR Star Trek: Voyager:

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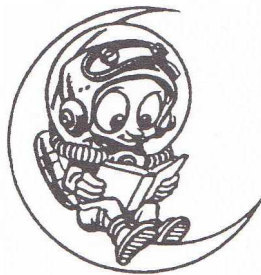
POCKET BOOKS



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3001

“Dave,” he said slowly, “is that really you?”

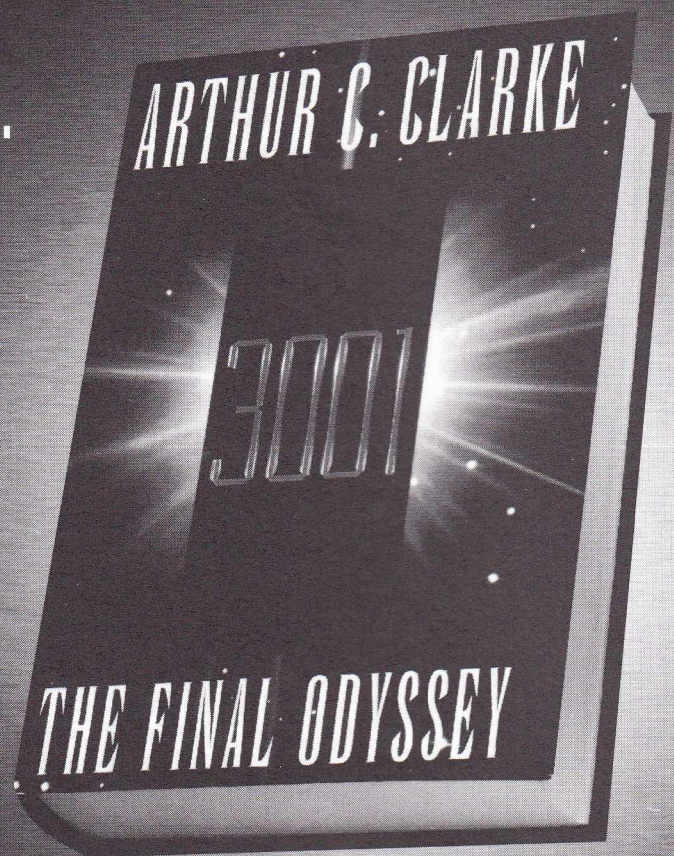
“Yes, Frank. I am Dave.”

There was a very brief pause: then the same voice continued, without any change of intonation:

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We would like to express our appreciation and thanks to the following people and organizations without whose assistance Lunacon '97 would not have been possible: our Guests of Honor, the Rye Town Hilton, The many contributors to this book, named and unnamed, Mapleton Printing and Offset, GMK Communications and Clover Press, the publishers and others who have generously supported our Book Exhibit and Raffle (and the Lunarian's Donald and Elsie Wollheim Scholarship Fund), Jim Freund, the New Jersey Science Center, and Interport for assistance with the Internet Room, Alan Zimmerman of SF, Mysteries & More, certain office machines that (understandably) insisted on anonymity, our fellow Committee members (and the people who live with them), our illustrious predecessors (for giving us something to live up to, or down, as the case may be), and a special thank you to our hardworking Volunteer Staff.

Please Note

Weapons: No Weapons Of Any Kind Are Permitted. 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. The use of a weapon as part must be approved by the Masquerade Director prior to the event. Going to and from the Masquerade, they must be carried in an opaque carrying case, e. g. : a

paper bag.

The Convention Committee defines a weapon as anything that is classified as a weapon under New York State law, any object designed to cause bodily harm, or any replica of such object, and any other object the Committee determines to be dangerous. This includes toy weapons of all types. The Committee reserves the right to amend this definition of a weapon, depending upon each individual situation and the associated behavior. We also reserve the right to impound weapons for the duration of the convention. Actions or behavior which interfere with the enjoyment of the convention by other attendees will also result in revocation of membership without compensation. Please, if in doubt, ask us.

Constumes

Please cover any revealing costumes in the public areas of the hotel - the Bar, Lobby/ Reception Areas and the Restaurants.

Smoking

All function rooms of Lunacon '97 are non-smoking!!

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. Please note: All parties must be in designated party areas. Parties held in other areas will be closed down.

Convention Badges

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

Please Note

All Convention activities and all will be closing at 3 am so that we can all get some much needed rest.

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Writer Guest of Honor

Carolyn J. Cherryh

Aliens and other people

by Dennis McCunney

Carolyn Janice Cherryh has established herself as one of SF's most popular and proficient authors, with a shelf full of awards to attest to her status. Of course, such success doesn't happen overnight. C.J. was born in St. Louis, Missouri on September 1st., 1942. She lived there for a year, and then spent two years in Joplin, MO. The next stops were Lawton, MO until age 16, Oklahoma City until age 18, Sherman TX for a year, and back to Oklahoma City. 1965 found her in Baltimore, MD, and then back to Oklahoma City until 1980. A side trip to Edmond, OK lasted till 1983, when she returned to Oklahoma City where she presently resides.

C.J.'s early interest was in language and literature. This led her to a Bachelor's of Arts degree in Latin from the University of Oklahoma in 1964, and a Masters in Classics from Johns Hopkins University in 1965, with an additional language course at Oklahoma University in 1967. Her academic career foreshadowed the awards her writing would produce, as she gained an American Classical League Scholarship in 1960, a Woodrow Wilson Fellowship in Classics in 1964-5, and membership in the Alpha Delta Lambda and Phi Beta Kappa societies.

Before turning to full time writing, she taught Latin, Greek, and Ancient History, and was a semi-professional archaeological photographer and professional translator of French to English. Her SF writing career began with the publication "The Mind Reader" in Analog Science Fact/Science Fiction in 1968. She became a full-time writer in 1976, with the novel of *The Gates of Ivrel* published by DAW Books. The late Donald A. Wollheim, founder of DAW, had an eye for talent: he signed C.J. to a 10 book contract, which is almost unheard of for a new and unproven writer. C.J.'s subsequent work has more than borne out his belief in her ability, and the relationship has continued to the present. As of this writing, C.J. has written, co-written, or edited thirty nine books for DAW. Her writing has shown steady growth, and has garnered her a bevy of awards and nominations, and increasing sales.

The Gate of Ivrel was the first of several series C.J. has produced, and was followed by *The Well of Shivan* in 1978 and *The Fires of Azeroth* in 1979, and concluded by *Exiles Gate* in 1988. The first three were also collected in an omnibus

edition called *The Book of Morgaine*. Her second series began in 1978 with *Kesrith*, and continued with *Shon'jir* (also 1978) and *Kutath* (1979), later lectured as *The Faded Sun*. Much of Cherryh's work fits into the "Union/Alliance" universe, a complex three-cornered creation, revolving around the Alliance, Union, and Earth itself. The Alliance is based upon the merchanter cultures which operate the huge interstellar freighters necessary for interstellar trade. Union is an ruthless and aggressive expansionist empire. Earth exerts influence through its size and population, its huge supra-national corporations, and its status as humanity's homeworld.

But humanity isn't the sole focus of C.J.'s work. One of her most popular series centers on aliens, with the sole human a minor character. The Chanur series, beginning with *Pride of Chanur* (1982), *Chanur's Venture* (1984), *The Kif Strike Back* (1985), *Chanur's Homecoming* (1986), and *Chanur's Legacy* (1992) deal with the races of the Compact, several alien races whose spaces impinge upon each other and who exist in an uneasy relationship based on trade and mutual distrust.

Unpublished painting of Carolyn J. Cherryh by David A. Cherry



Chanur is a clan of the Hani, intelligent feline aliens who are what you might get if you raised lions to sentience and made them tool users and space farers.

The series follows the adventures of Captain Pyanfur Chanur and her crew, as they attempt to make a living as free traders, deal with politics that affect their clan back home, and attempt to comprehend the other major races in the Compact; the Kif, the Stsho, and the Mahendo'Sat. Such comprehension is not easy. The Kif are carrion eaters, whose social structure is fluid and based upon competition for personal advantage, with loyalty an unknown concept. The Stsho are hermaphroditic and have unstable personalities: under stress, a Stsho may change sex to male, female or neuter, and may suffer personality disintegration and re-integration as a completely new individual, leaving it uncertain as to just which Stsho you are dealing with at any time. The Mahendo'Sat dominate interstellar relations, serving as the staff for the great space stations that serve as interstellar ports, but their motives are as mysterious as any others. And all are wary of the Kunn and T'ca, Methane breathing aliens on the fringes of Compact space, who are incomprehensible to the Oxygen breathing life forms of the Compact. The Compact exists in the Union/Alliance universe, in a section of space not yet explored by humanity, and Tully, a member of her crew, is the lone Human survivor of an encounter by a Human ship with the Kif.

The series showcases C.J.'s strengths and themes. Her books feature inventive cultures with carefully rendered individuals, intricate plots, and a near excess of characters. Hardball politics, outright armed conflict, and failures of communication between cultures are common occurrences. One of her greatest strengths is her ability to portray alien species as realistic and believable creations. Her aliens are fully realized and consistent, carefully extrapolated from underlying premises and becoming memorable and sympathetic while remaining completely non-human.

Her most recent series, featuring the alien Atevi, continues this trend. The Atevi are humanoid, and close enough to humanity in appearance to make it

easy to treat them as human. This is a drastic error, as they have their own culture and motivations, and Bren, the envoy from a small Human colony on the Atevi planet, must continually learn this lesson as he tries to secure a place for his people among the Atevi and defuse tensions between his alien hosts. While C.J. is predominantly known as a writer of "hard" science fiction, her work encompasses Fantasy and non-fiction as well. In a series co-created with Janet Morris, C.J. has produced the Heroes in Hell series, a set of books set in Hell itself, with famous historical figures such as Julius Caesar vying for advantage and dominance. The series includes Heroes in Hell (1985), The Gates of Hell (1986), Kings in Hell (1987) and Legions In Hell (1987). On her own, she produced the Rusalka series, comprising Rusalka (1989), Chernovog (1990), and Ygevnie (1991), based upon Russian legends.

Additional collaborations with Leslie Fish - A Dirge for Sabis (1989), Nancy Asire - Wizard Spawn (1989), and Mercedes Lackey - Reap the Whirlwind (1989) were part of the Sword of Knowledge shared-world enterprise.

In the course of this varied and prolific output, C.J. has been the recipient of most of the honors in the field has to bestow. In 1977, she received the John W. Campbell Award (named after the late long-time editor of Astounding Science Fiction) for Best New Writer, presented at Suncon, the 1977 World SF Convention in Miami, FL. In 1979, her story "Cassandra" won the Hugo Award for Best Short Story at the World SF Convention in Brighton, England, and her novel *The Faded Sun: Kesrith* was nominated for the Nebula Award. Her Union/Alliance novel *Downbelow Station* won the Hugo for Best Novel in 1982 at Chicon, the World SF Convention in Chicago, IL. The Chanur novel *Chanur's Venture* gained a Hugo nomination in 1985, and *Cuckoo's Egg* gained another in 1987. *Cyteen* (published in paperback as three books: *Cyteen: the Betrayl*, *Cyteen; the Rebirth*, and *Cyteen, the Vindication*) won the Locus Award for Best SF Novel in 1988, and the Hugo Award for Best Novel at the 1989 World SF Convention in Boston, MA.

C.J.'s output includes non-fiction and translations as well. Her contributions have appeared in *Writer's Digest*, the *SFWA Bulletin*, *CatFancy*, and other publications. She has translated Pierre Barbet's *Stellar Crusade* (DAW 1980), Daniel Walther's *The Book of Shai* (1982), Nathalie and Charles Hennberg's *The Green Gods* (1987) and Daniel Walther's *Shai's Destiny* (1985) for U.S. publication.

In addition, her output spans media. Mayfair Games released *The Company War*, a role-playing game based upon the novel *Downbelow Station*. She also collaborated with Jane Fancher on graphic novel adaptations of *Gate of Ivrel: Claiming Rites* (1987) and *Gate of Ivrel: Fever Dreams* (1988). Her songs have appeared in the songbook *The Compleat Filker II*, and on tape in *Finity's End* from Off Centaur Productions (1985).

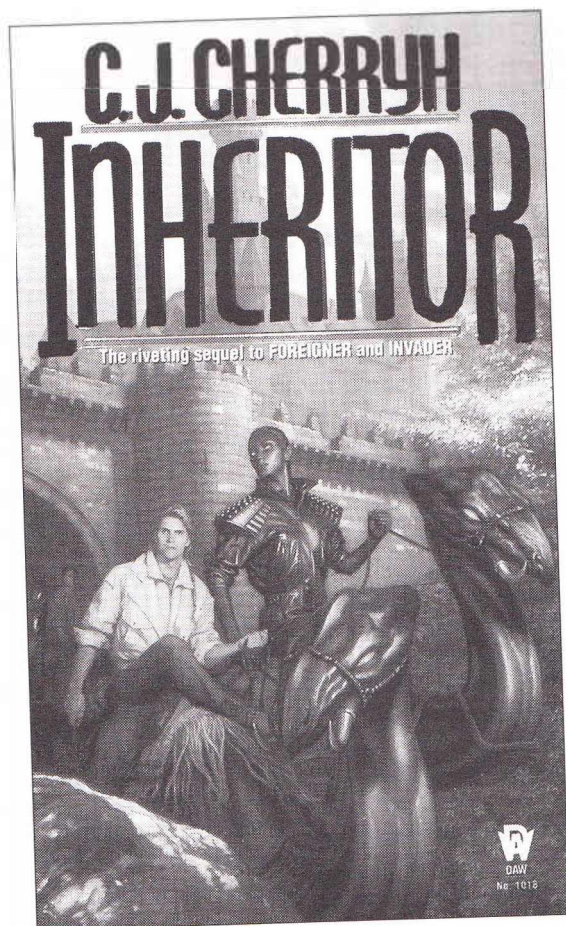
Somewhere in the midst of this, C.J. finds time for a variety of hobbies. She composes and plays guitar, travels, weaves, raises exotic finches and paints, and has tried her hand at fencing, archery, riding, carpentry, wiring, refinishing furniture, sculpture, needlepoint, and video games. Her travels have taken her to Istanbul and Troy, and included sleeping on deck in the Adriatic Sea, driving in London's Picadilly Circus at rush hour, and fending off an amorous merchant in a tent bazaar. She has waded in two oceans and four of the seven seas, and wants to visit the Amazon, the Serengeti, and the volcano in Antarctica.

C.J. sees our planet as part of the whole universe. She describes herself as stuck here for a while, but intends to get off Earth and do a flyby of Mars and see Titan, Jupiter's Red Spot, and Saturn's Rings. Meanwhile, she doesn't forget where she is, and keeps an updated list of the wonders to be found here.

We're delighted and grateful that C.J. has found time in her schedule to be our guest at Lunacon, and we think you'll be as pleased as we are when you meet her.

Dennis McCunney is editor of the Lunacon 1997 Program Book, and Publications Director for the convention.

DAW BOOKS Salutes Our Bestselling Author
C.J. Cherryh



INHERITOR

Six months have passed since the appearance of the starship *Phoenix*—six months that have allowed the alien *atevi* to reconfigure their fledgling space program in a desperate bid to take their place in the heavens alongside humans. But the return of the *Phoenix* has added a frighteningly powerful third party to an already volatile situation, polarizing political factions in both human and *atevi* societies, and making the possibility of all-out war a constant threat. How can Bren Cameron, lone human emissary to the court of the *atevi*, find a way to save two species from a three-sided conflict that no one can win?

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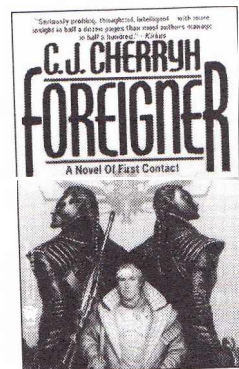
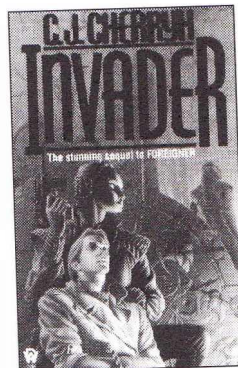
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A Bibliography of C.J. Cherryh

NOVELS

(English appearances)

GATE OF IVREL

DAW books, 1976;
Futura Press, Britain;
combined with WELL OF SHIUAN and FIRES OF AZEROTH as THE BOOK OF MORGAINE for the SFBC; adapted by Jane S. Fancher in graphic novel format.

WELL OF SHIUAN

DAW books, 17;
Methuen, Britain 182;
and collected in THE CHRONICLES OF MORGAINE, 1979

FIRES OF AZEROTH

DAW Books, 1979;
Methuen, Britain, 1982;
and collected in THE CHRONICLES OF MORGAINE, 1979

THE BOOK OF MORGAINE

SFBC combination of MORGAINE Books;
Published as THE CHRONICLES OF MORGAINE by Methuen, Britain 1985

BROTHERS OF EARTH

DAW Books, 1976;
Futura, Britain, 177;
Mandarin, Britain 1989;
SFBC 1976

HUNTER OF WORLDS

DAW Books, 1979;
Orbit, Britain 1977;
Mandarin, Britain 1989

THE FADED SUN: KESRITH

DAW Books, 1977;
SFBC;
UKSFBC,
HUGO Nominee,
Nebula Nominee.
Serialized (condensed) GALAXY Magazine

THE FADED SUN: SHON'JIR

DAW Books 1978;
SFBC;
UKSFBC

THE FADED SUN: KUTATH

DAW Books, 1979;
SFBC;
UKSFBC

THE FADED SUN: TRILOGY

Methuen, Britain, 1987;
Mandarin, Britain, 1991. Combination of Faded Sun books.

SERPENT'S REACH

DAW Books 1980;
SFBC, 1980;
Orbit, Britain 1981,
MacDonald, Britain, 1981; UKSFBC, 1982; Mandarin, Britain, 1989.

HESTIA

DAW Books, 1979

SUNFALL

DAW Books 1981;
SFBC;
Mandarin, Britain 1990.
Collection, contains original publications of: "The Only Death in the City"
"Ice"
"Highliner"
"The General"
"The Haunted Tower"
"Nightgame"

WAVE WITHOUT A SHORE

DAW Books, 1981

DOWNBELOW STATION

DAW Books, 1981;
SFBC;
Methuen, Britain 1983;
Severn House, Britain, 1984; Easton Press, 1987; Mandarin, Britain, 1989.
Hugo Award, 1982

THE PRIDE OF CHANUR

DAW Books, 1982;
SFBC, 1982;
Methuen, Britain, 1983;
Phantasia, Britain, 1987;
Mandarin, Britain, 1989.
Condensed in SCIENCE FICTION DIGEST, Britain, 1983.
HUGO nominee.

MERCHANTER'S LUCK DAW

Books, 1982;
SFBC;
Methuen, Britain, 1984.
Film rights optioned 1995.

PORT ETERNITY

DAW Books, 1982;
SFBC, 1983.

THE DREAMSTONE

DAW Books, 1983.
Contains in substantially changed form, the short story "The Dreamstone" and the novelette, "Ealdwood: SFBC with TREE OF SWORDS AND JEWELS as ARAFEL'S SAGA.

EALDWOOD

Gollanz, 1991;
Grant, 1981.

THE TREE OF SWORDS AND JEWELS

DAW Books, 1983;
Gollanz, 1988 (in ARAFEL'S SAGA/EALDWOOD). Sequel to THE DREAMSTONE.

FORTY THOUSAND IN GEHENNA

Phantasia ltd. ed. 1983;
DAW Books, 1984;
SFBC, 1984;
Methuen, Britain, 1986;
Mandarin, Britain, 1989.

VOYAGER IN NIGHT

DAW Books, 1984;
SFBC, 1984;
Methuen, Britain, 1985

CHANUR'S VENTURE

Phantasia ltd. ed., 1985;
DAW Books, 1985;
SFBC, 1985;
Methuen, Britain, 1986;
Mandarin, Britain, 1989.
HUGO nominee.

CUCKOO'S EGG

Phantasia Ltd. ed., 1985; DAW Books, 1985; Methuen, Britain, 1987; Mandarin, Britain, 1989.
HUGO nominee

THE KIF STRIKE BACK Phantasia
ltd. ed., 1985;
DAW Books, 1985;
SFBC, 1986;
Methuen, Britain, 1987

ANGEL WITH THE SWORD DAW
Books, 1985 (first DAW HC), PD 1988;
Gollanz, 1987

VISIBLE LIGHT
DAW Books 1985-6;
Methuen, 1988.
Anthology with original publication of
"The Brothers"

CHANUR'S HOMECOMING DAW
Books, HC 1987;
Phantasia, 1986;
SFBC, 1986;
Mandarin, Britain, 1989

SOUL OF THE CITY
with Janet Morris and Lynn Abbey,
Ace Books, 1986.
A THIEVES WORLD novel.

KINGS IN HELL
with Janet Morris,
Baen Books, HC 1986.
A HEROES IN HELL novel

GATES OF HELL
with Janet Morris,
Baen Books, 1986.
a HEROES IN HELL novel.

MEROVINGEN NIGHTS, editor,
DAW Books, 1987;
shared universe sequel to ANGEL
WITH A SWORD

FESTIVAL MOON
DAW Books, 1987
FEVER SEASON
DAW Books, 1987

TROUBLED WATERS
DAW Books, 1988
SMUGGLER'S GOLD
DAW Books, 1988

DIVINE RIGHT
DAW Books, 1989

FLOOD TIDE
DAW Books, 1990

END GAME
DAW Books, 1991

GLASS AND AMBER
NESFA, 1987

EXILE'S GATE
DAW Books, 1988;
SFBC, 1988;
Metheun, Britain, 1989;
Mandarin, Britain, 1989

LEGIONS OF HELL
Baen Books, 1987,
a HEROES IN HELL novel

THE PALADIN
Baen Books, HC, 1988;
SFBC, 1988;
Mandarin, Britain, 1991

CYTEEN
Warner Books, HC, 1988,
TP Sept., 1995;
NAL, 1989;
SFBC, 1988.
HUGO Award 1989.
Published PB, 1989 as:

CYTEEN; The Betrayal
CYTEEN: The Rebirth
CYTEEN: The Vindication

RIMRUNNERS
Warner Books HC, 1989
(PB 1990);
NAL, 1990;
SFBC, 1989;
Mandarin, Britain, 1991

RUSALKA
Ballantine/Del Rey Books, HC, 1989
(PB 1990); SFBC, 1990;
Methuen, Britain, 1990;
Easton Press First Editions, 1990

CHERNOVOG
Ballantine/Del Rey Books, HC, 1990
(PB 1991); Mandarin, Britain, 1991;
SFBC, 1991;
Easton Press First Editions, 1990.

HEAVY TIME
Warner Books, HC, 1991;
(PB 1992);
NAL, 1991 (PB 1992) ;
SFBC, 1991;
Easton Press, 1991

YVGENIE
Ballantine/Del Rey Books, HC 1991 (PB
1992);
Metheun, Britain, 1992;
SFBC, 1992;
Mandarin, Britain, 1992.

HELLBURNER
Warner Books, 1992; (PB 1993); Hodder
Stoughton, Britain, 1992; Random,
Britain 1993.

CHANUR'S LEGACY
DAW Books, HC, 1992
(PB 1993);
SFBC, 1992

GOBLIN MIRROR Ballantine/Del
Rey HC, 1993 (PB 1994);
SFBC, 1994;
Random, Britain, 1994

FOREIGNER
DAW
(HC Sept. 1994, PB Nov. 1994),
SFBC, 1994;
Random, Britain, TP 1995

TRIPOINT
Warner Books
(HC Sept. 1994, PB Jul. 1995);
Hodder Stoughton, Britain, TP, 1995

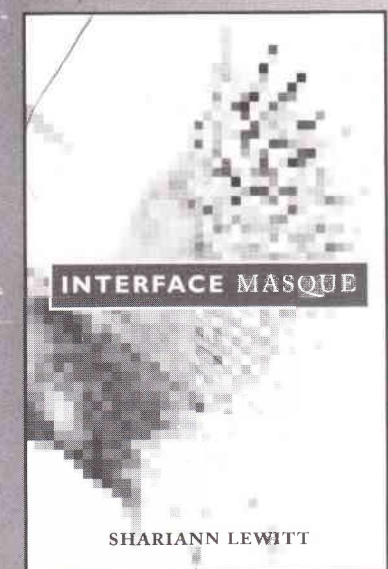
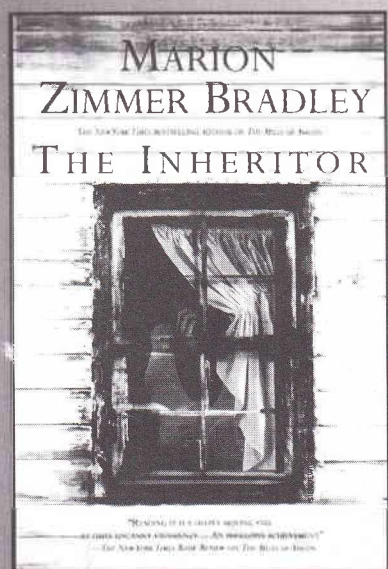
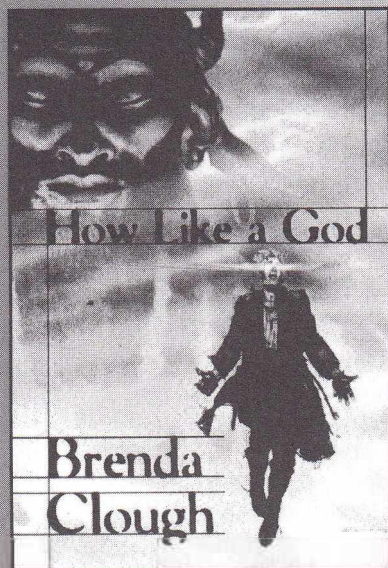
RIDER AT THE GATE
Warner Books
(HC Jul. 1995, PB Sept. 1996);
Easton Press, 1995; Hodder Stoughton,
Britain 1995

FORTRESS IN THE EYE OF TIME
HarperCollins
(HC May 1995, PB June, 1996);
SFBC, 1995

CLOUD'S RIDER
Warner Books , HC, Sept. 1996, Easton
Press (in press)

LOIS & CLARK
Prima (licensed from DC) Sept. 1996;
SFBC 1996

FINITY'S END
Warner Books (HC June 1997)



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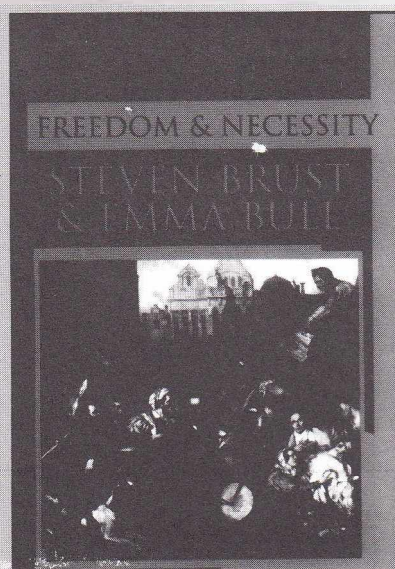
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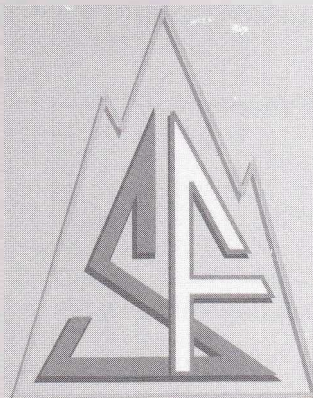
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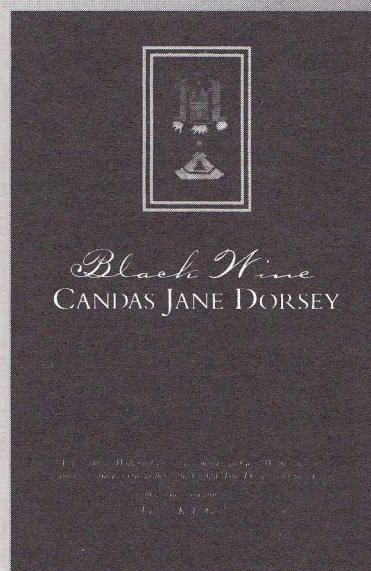
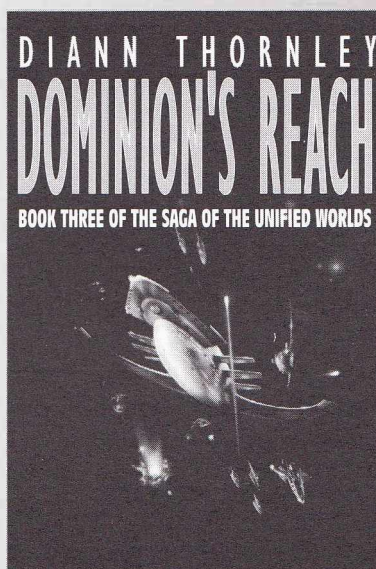
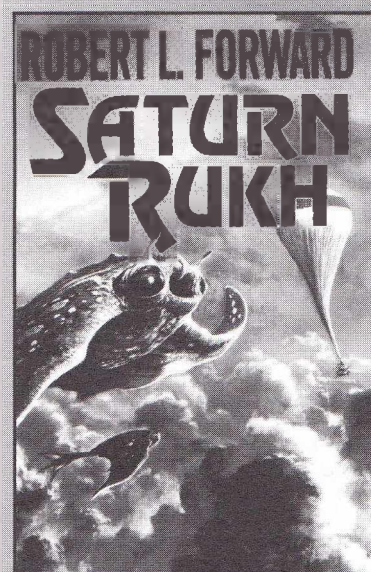
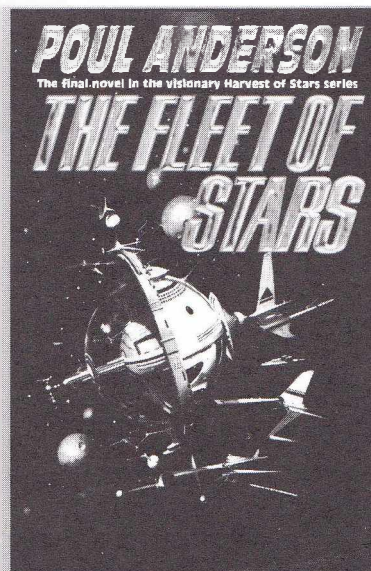
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Artist Guest of Honor

An Appreciation of David A. Cherry

by Barclay Shaw

One of the bonuses of being a professional Science Fiction and Fantasy artist, is the Camaraderie afforded by conventions and the opportunity they provide for developing friendships with other illustrators who, though they may be geographically distant, share so many of the trials and joys about which those closer to us are unfamiliar. Among the many artists it has been my pleasure to know over the years, David A. Cherry is one of whom I am grateful and proud to call a friend.

The fact that artists share so many of the same concerns regarding the freelancing life, in both the artistic and the business domains, gives us common ground. But in a field where eccentricities tend to run rampant over other sensibilities, David Cherry is one of those rare individuals that combine great talent with extraordinary business acumen: an unusual combination.

David's business sensibilities and interpersonal skills may have something to do with the fact that he spent the first part of his professional career as an attorney in administrative law. The merits of this type of background in a field which involves issues such as reproduction rights, licensing agreements with publishers, contracts and their resulting tax implications is obvious. David has used his expertise not just to his own advantage but, through his three-year presidency of continuing involvement with The Association of Science Fiction and Fantasy Artists (ASFA), to the benefit of the art community as a whole. This is a obviously a man for whom

involvement and service are important. That this service comes from someone who gave up the relative security of the legal profession for the guaranteed instability and insecurity of a career as an artist speaks volumes. Artistic calling or not, that takes courage, commitment and generosity. When asked what would provoke such a drastic action as leaving the legal profession on the part of an otherwise sensible individual, David usually speaks of his desire to create things of beauty and longevity that transcend the rewards of legal services. But behind this calling to create, David is an artist with something to say. He knows what, to him, represents beauty and transcendence and seeks to give them expression in his art. There are two basic and interrelated aspects of painting, one being technique: how a painting is done and how effects are achieved; the other being content: what the artist has to say through the medium of paint. This can be as specific as a narrative or as obscure as an ineffable mood evoked by a certain composition or color scheme. An artist can have a brilliant and successful career as an extraordinary technician with essentially little to say, or with content-weighted artwork in which painting skill is incidental to the message of the art.

David Cherry manages to bring remarkable technical skill together with depth of personal expressions in his paintings. This, I believe, is the most effective art. It is, at least, my favorite type of art. It is art in which technical proficiency is used as the vehicle for personal expression, with skill and content working

in concert to make the finished piece a unified whole. As David's paintings attest; when an artist brings skill and expression to any type of art, be it illustration, commissioned painting, or "fine art", such artistic integrity will transcend its "categorization" and speak to us unhindered.

It took only two years after turning to art full time for David to win two Chesley Awards from ASFA. Two years later he received his first of a succession of Hugo award nominations, the first for a book devoted to his art! That he could so quickly rise to such levels of achievement and recognition in the field without prior art training points to a reserve of innate talent and the perseverance to devote himself to its professional development.

David's innate artistic sensibilities are immediately apparent to me in the compositions of his paintings. From his earliest work, one can see a strong natural sense of design in the placement of elements within the painting. David draws much of his artistic inspiration from traditional masters such as Laurence Alma-Tadema (1824-1904) and Jean-Leon Gerome (1836-1912) but these influences from the past meld with his own vision and something new is born. A good example is his painting for the back cover of *Thieves' World, Sanctuary*. The Orientalist influences are evident in the figurative work, the background and the overall design. However the serene Orientalist composition is enlivened by the addition of the diagonal column. That column is a dynamic element that changes the



feel of the entire piece, evoking more drama. Setting the scene at night serves only to increase the drama and further define the content.

An overview of David's work reveals his versatility in range of subject matter as well as his consistent attention to detail. Hard science fiction, such as his cover for David Brin's *Startide Rising* is handled with equal facility as his works of pure fantasy like *The Offering*, as well as his personal paintings on more classical themes. In his body of work we can see the rapid maturation of David's skills which have grown to a high level of refinement. However I believe that this will be immediately evident at the art show and I recommend that you spend some time with the work of David Cherry.

The picture of David Cherry would not begin to be whole without mentioning that he has been graced with a beautiful and talented wife, Davette, and two daughters, Kira and Kasi. As a Artist Guest of Honor, David is an excellent choice because he is quite personable and is willing to take the time to talk on the subject of his art. Listening to him is always informative and interesting and I suggest that if you take the time to talk with him at the art show, you will find your conversation most rewarding.

Barclay Shaw, Falmouth MA, 1997

Barclay Shaw is a full time professional artist in the field of SF and Fantasy, and was Lunacon's Artist Guest of Honor in 1993.

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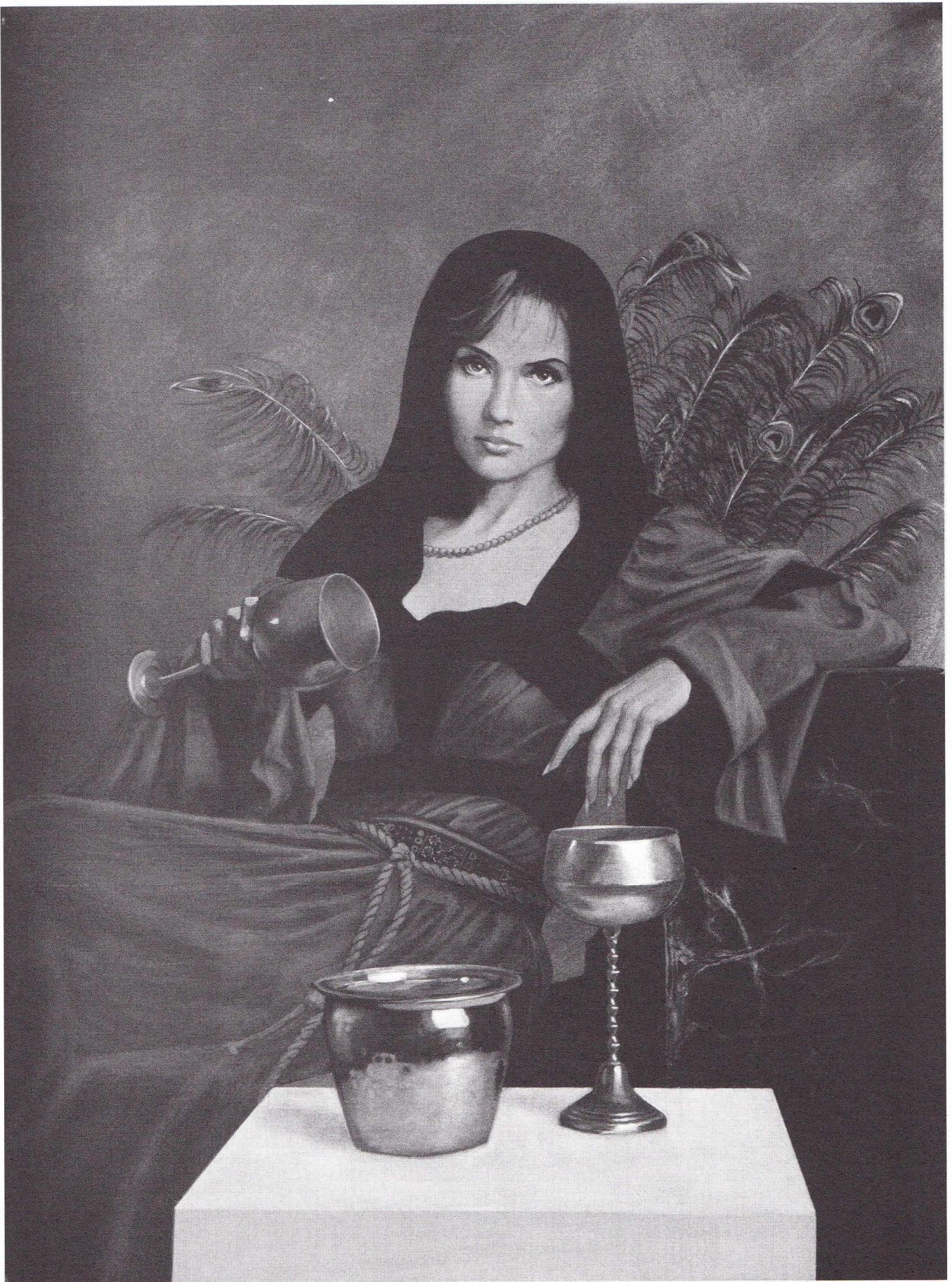
<http://web.mit.edu/~terra/www/rcon.html>

A David Cherry
Portfolio





Lady of Gentle Magic

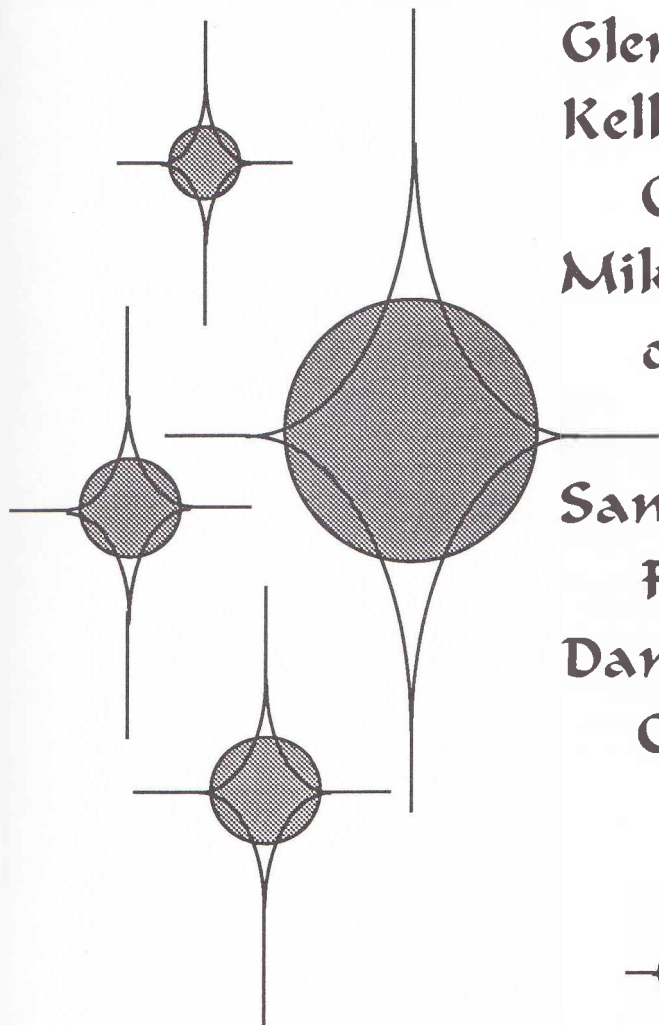




BALTICON 31

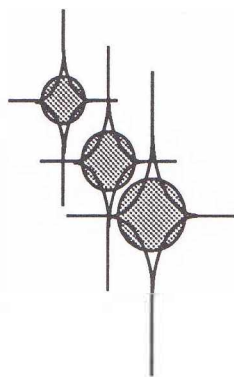
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Media Guest of Honor

Michael O'Hare

Hello old friend,
an appreciation of Michael O'Hare

by Alan Zimmerman

I was there at the dawn of the Age of Babylon 5 fandom. I first met Michael O'Hare by missing a bus. It was at the first I-CON after the premiere of Babylon 5's pilot episode. I had missed the bus from the hotel to the convention, and was sitting in the lobby waiting for the next bus... when I heard *The Voice*. You might think Michael's voice is very impressive on TV, but it is amazing in person. I turned around, and discovered that he was sitting on the same couch as I.

Normally, I am reticent to introduce myself to perfect strangers, but this was too good an opportunity to pass up. I told him how much I admired Babylon 5 in general, and his performance in particular. Apparently, this was his first SF convention ever, and I was his first encounter with fandom. In all honesty, I probably came off sounding like a classic "babbling fanboy." Despite this, Michael was the utmost in civility, and offered to give me a lift when his ride appeared.

On the way to the con, we talked about the show and SF in general. I own and operate a bookstore specializing in SF, fantasy, and mysteries*. I told him about my store, and he actually offered to make an appearance at my store on the spot.

Not long after, he came through on his offer, not just once, but several times. It became the custom for a crew of my regular customers to congregate at my store on Wednesday evenings when B5 was showing and watch the show together. Michael joined us for several of those sessions, watching with us, and giving a running commentary on the producti-

on and the actors he worked with. After, he stayed to answer questions, sign autographs, and meet the folks who watched the show.

Throughout, he was charming and unpretentious, genuinely interested in the opinions of the fans present on the show in general and his performance in particular. TV is not like regular theater, where there is instant feedback from a live audience, so the chance to meet the sort of folks who watched the series was an opportunity for him. He seemed genuinely impressed by the intelligence and knowledge of the fans, and did his best to answer questions he could answer, and graciously deflecting those questions he couldn't answer (such as what would happen next, or the exact circumstances surrounding his departure after the first season).

When I wound up in the hospital for a few days with an attack of something nasty, a complete surprise call from Michael inquiring about my condition and wishing me a speedy recovery went a long way to boost my spirits. To put it simply... the man has style.

Michael has an impressive list of acting credentials prior to his work on B5. He played Lt. Colonel Jessup in the Broadway production of "A FEW GOOD MEN". (Jack Nicholson played this role in the movie.) One of the highlights of his appearance at I-CON was his reenactment of part of his performance. To put it simply, he brought down the house.

His other stage performances include Geoff in David Williamson's *PLAYERS*,

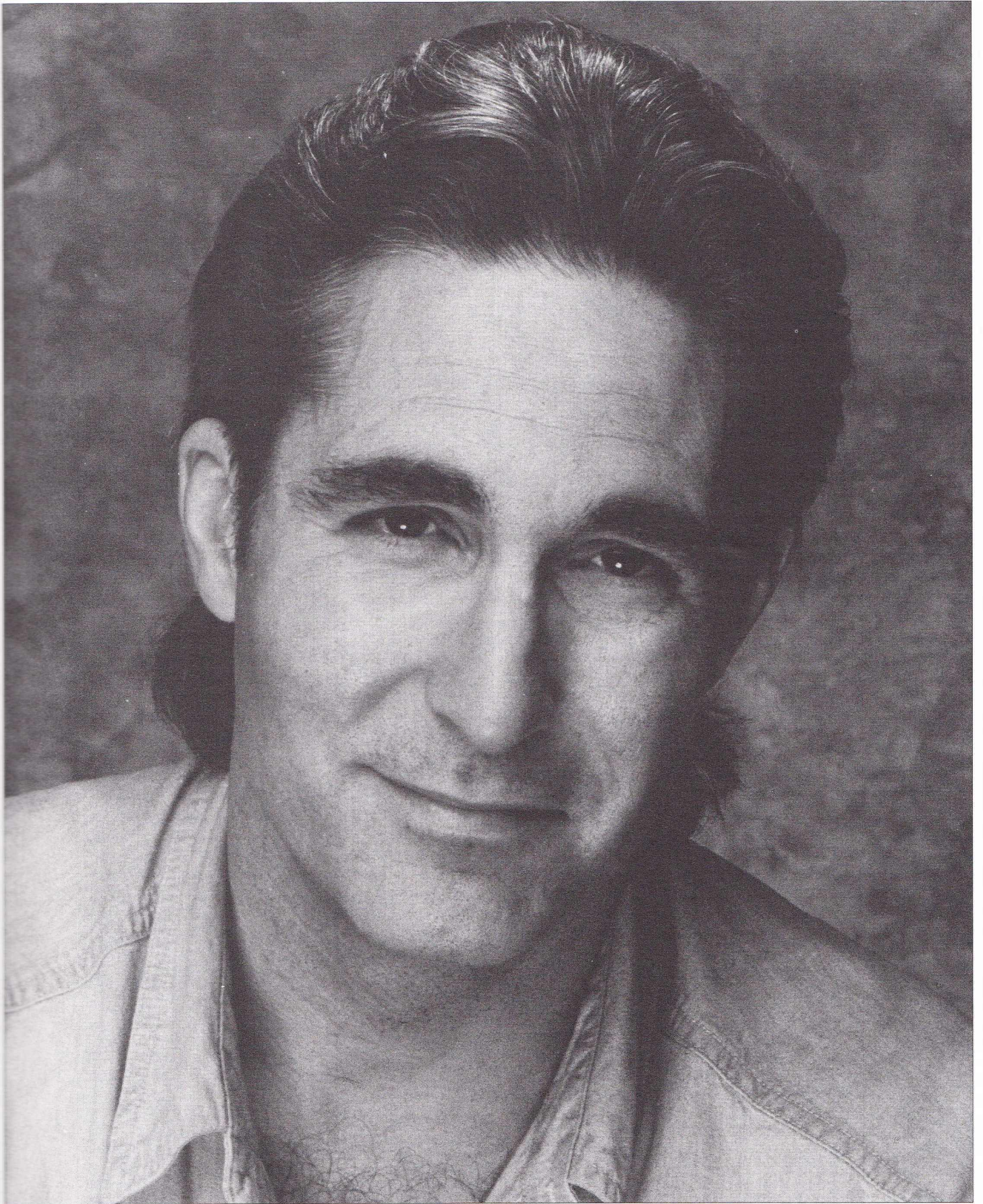
Hector in Shaw's *MAN AND SUPERMAN*, and Brecht's *GALILEO*. He was the first white actor nominated by the Black Theater Community for the Audelco Award for Best Actor, for his work in *SHADES OF BROWN*, a play about apartheid in South Africa.

Film and TV credits include the lead in the feature *BY A THREAD* currently playing in Europe, *THE PROMISE* and *AMBULANCE*. For TV he has co-starred with Richard Crenna in *A CASE OF DEADLY FORCE*, Angela Lansbury in *THE RAGE OF ANGELS*, and William Conrad in *KEEFER*. He also co-starred in *FLY AWAY HOME*, and has guest-starred on numerous TV series, including *T. J. HOOKER*, and *L. A. LAW*. He played a bookie named "The Duke" in an episode of *THE COSBY MYSTERIES*, and was absolutely chilling in his performance. Finally, of course, there is his work as Commander Jeffrey Sinclair/Valen on *BABYLON 5*. If you haven't seen it your missing a treat.

Michael also does a tremendous amount of charity work and you can often find him on AIDS walks around the country.

I happy that Michael was able to make it to Lunacon and like to invite him back to the store again when ever he's next in town. You're about to meet someone who always seems like an old friend.

** (Science Fiction, Mysteries, & More!, 140 Chambers St., NY, NY 10007)[plug, plug]. Alan Zimmerman owns an SF bookstore, and is a dealer at Lunacon. He thanks Paul Ritter for his assistance with this article.*



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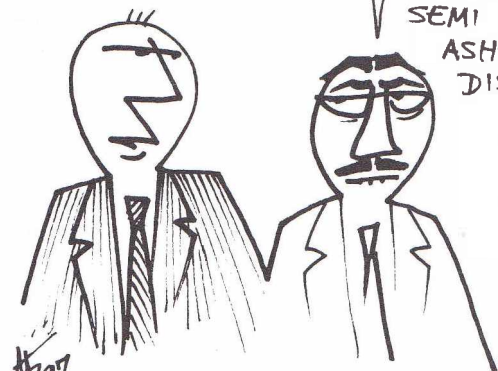
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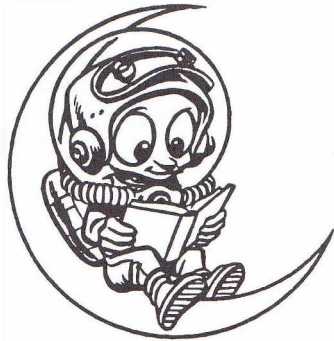
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The New York Science Fiction Society — the Lunarians, Inc., a recognized non-profit educational organization, is the sponsoring organization of *Lunacon* and is one of the New York Metropolitan Area's oldest and largest science fiction and fantasy clubs. The Lunarians was formed in November 1956. The first *Lunacon* was held in May 1957, and one has been held every year since (with the exception of 1964, due to the World's Fair), making *Lunacon '93* our 36th almost annual convention, a feat very few other groups can claim.

The Lunarians has a long and rich tradition in New York Fandom. Over the years, members of the Society have included many well known people — including Dave Kyle, Sam Moskowitz (two of our founding members), Donald A. Wollheim, Art Saha, Charles N. Brown, Jack L. Chalker, and Andy Porter. The Society's logo of a spaceman reading a book while sitting in a crescent moon (see above), is often used in conjunction with *Lunacon*, and is known affectionately as "Little Loonie". The current version was drawn by Wally Wood, after original designs created by Christine Haycock Moskowitz and Dave Kyle.

In addition to *Lunacon*, the Lunarians hold monthly meetings, usually on the third Saturday evening or, occasionally, Sunday afternoon of the month. We're currently meeting in one of the comfortable meeting rooms at TRS, Inc., 7 East 30th Street, in the heart of Midtown Manhattan. At some of our meetings, we feature special programming, such as readings/discussions by guest writers or editors or slide presentations and discussions by guest artists. There are two special meetings during the year: our Holiday party in December and our Summer Picnic in August, which have become fixtures on the New York fannish scene.

In late 1989, the Society established a scholarship fund for the purpose of helping beginning Science Fiction and Fantasy writers from the New York Metropolitan area attend either the Clarion or Clarion West Science Fiction and Fantasy writers workshops. This scholarship fund was renamed early in 1991 in memory of the late Donald A. Wollheim, legendary fan, writer, editor, publisher and Honorary Member of the Lunarians. **The Donald A. Wollheim Memorial Scholarship Fund**, has been able to provide partial scholarships to Graham P. Collins, Alexandra E. Honigsberg and Meryl Yourish in 1990, Kevin Helfenbein in 1991, and Aimee Kratts in 1992.

Additionally, in 1992, the Society established **The Isaac Asimov Memorial Award** as an everlasting tribute to Dr. Asimov's life-long contributions to the fields of Science Fact and Science Fact. The award will be presented at *Lunacon*, starting in 1994, to honor those who have contributed significantly to increasing the public's knowledge and understanding of science through his or her writings and works in these fields, and who exemplify the qualities which earned the late Dr. Asimov the admiration of those who knew his work, and the love of those who knew the man.

It's easy to become a member, because there are several categories of memberships. *Subscribing Membership*, currently \$10.00/year which entitles you to receive all our mailings and notices of what we're doing, including minutes of the most recent meeting. *General Membership* and *Regular Membership*, allow fuller participation in *Lunarians* meetings, events and activities.

If you're interested in learning more about becoming a member, attending one of our meetings, or any of our other activities, please write to:

New York Science Fiction Society — the Lunarians, Inc.
Post Office Box 3566
New York, NY 10008-3566.

Fan Guest of Honor

Michael J. Walsh

A Few Words On Mike Walsh

by Alexis Gilliland

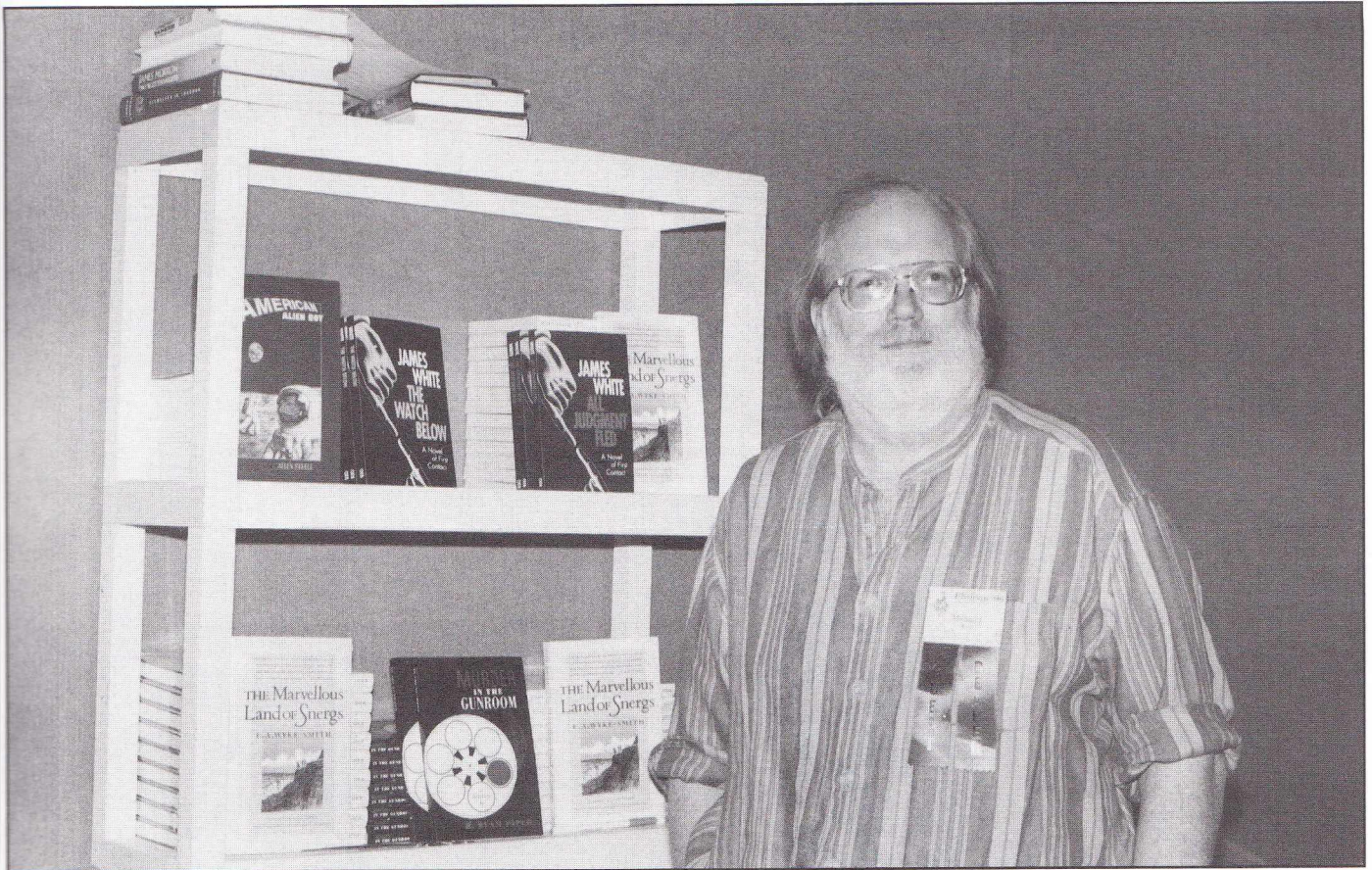
We were at a WSFA meeting last fall, and Lee came over and said: "Mike has this really great book for sale, and it's only twenty five dollars." I looked at the book, and the cover price was \$24.95. A hardback? I said plaintively. Dispensing with Lee giving me the treatment, I gave her a twenty dollar bill and told her to make Mike an offer. Mike took the money and made the sale with the comment: "Alexis has known me for a long time." True, but how long is long? Some of us date things by conventions, and in 1989 Mike Walsh was chairing that year's Disclave where Dolly and I were fan guests of honor. Extending the invitation, Mike said that he had known us for twenty years, ever since he first came into fandom at a WSFA meeting at our apartment, and he thought a little payback was in order for all the hospitality he'd enjoyed. Shade your eyes and gaze into the past; lost in the mists of time, that would have been in 1969, the year the Worldcon was in St. Louis, the year men first walked on the moon, before the Beatles split up, even before the franchising of

Tolkein's Middle Earth. In 1969 Ballantine did just fine with the original, running through the 22nd to 25th printings of LotR, a point of interest reflecting the priorities of Mike, himself.

So that was when Mike Walsh first turned up on my radar screen. He loved books, and in an attempt to control the physical volume of the books that engulfed him, a sad necessity in that the physical volume of his home could not be expanded to accommodate his reading habit, Mike took to selling them. This might have helped him buy new books, or maybe it helped him pay the rent, or maybe both. In any event, he became an accomplished huckster, and when I ran Disclaves, he was more than once my choice to run the huckster room. One year we put together a panel consisting of one each author, artist, editor, publisher, bookseller and reader, and Mike was the designated bookseller; it was his first panel, he told me, afterward. If memory serves, he took five curtain calls, going on to become the silver tongued devil who

will be speaking here at Lunacon. So, says the skeptical fan, lots of people are hucksters, and why should this Walsh fellow be singled out to be crowned with the Laurel wreath? Well, the tradition was that after the honoree had had his little celebration, and taken his photo-ops, the laurel wreath would go into the kitchen where it was used to spice the meal served at the evening's banquet. Thus, honor was paid out to one and the symbol of the honor was shared with those who had conferred it. A very civilized approach, that, to seize the day and enjoy it without acquiring a useless souvenir. No musty knick-knacks cluttering up closet space better devoted to books, no invidious comparisons with other winners. Times change and banquets have gone out of style . . . oh, the skeptic wants to know why should Walsh be the one?

We can always rely on great deeds, as in: There was the first Baltimore worldcon, Constellation, back in 1983. In the natural course of events Dolly and I were charter members of



the bid, and after it won the prize, we were at the meeting where the bid's officers were elected. Mike Walsh was elected chairman by acclamation, and in a last minute decision Dolly stood for treasurer, essentially on the grounds that she had been a management analyst with GSA, and would exercise firm control over the checkbook. She lost by a couple of votes, and subsequently we dropped out of the inner circle. Also subsequently Constellation lost money under Chairman Mike, but we will chalk that up to bad luck, or, much the same thing, to the interpersonal dynamics of the conglom. If Dolly had been elected, it mightn't have happened. I am inclined to say "wouldn't" but who can know? It should suffice that at the start of an undertaking verging on the foolhardy Mike was unlucky, in that he got what he wanted instead of what he needed. Nevertheless, he handled the post fiasco cleanup about as well as possible.

More reasons? Well, the man has presence, which must count for something. Tall he is and blonde, with bushy whiskers, and now and then a little ponytail. Mike's blue eyes usually smile behind their glasses; his cool, appraising glance is reserved for books and balance sheets, or balance sheets about books. He has, to my great astonishment, taken to publishing the books he loves and by virtue of diligence, luck and plain hard work made money doing it. How do I know he made money, since I'm not inclined to financial gossip? Well, Mike started publishing as a club activity, as the WSFA Press, putting out a volume by that year's guest of honor, with illustrations by the artist guest of honor. And he had to stop, because since WSFA got itself incorporated as a non-profit social club, they couldn't also be running a money-making business. Since a similar business is continuing under his hand, I make the assumption that it is somewhere between a

hobby and vast publishing empire.

As befits a past president of the organization, Mike is a regular at WSFA meetings, and as befits a once and future huckster, he regularly brings a couple of boxes of books to sell after the meetings. Publishing empires send us newsletters or brochures inciting us to buy their latest hot products. Assuming that everyone is acting in a cost effective manner, we're looking at the hobby end of the scale, here. Part of the reason that selling books at WSFA meetings is cost effective for Mike is that he is well liked by the club. He's congenial company and fun to have a beer with. Find out for yourself. The worst that can happen is that he'll sell you a couple of books.

Alexis Gilliland is a published SF/fantasy writer, cartoonist, longtime fan and former convention chairman. He was Lunacon's Fan Guest of Honor in 1993.



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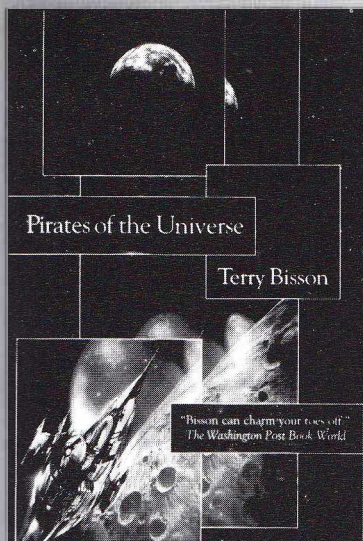
Past Lunacons

Year	Date	Guests	Attendance	Year	Date	Guests	Attendance
1957	May 12		65			Fan: Jack Chalker	1,200
1958	April 13	Frank R. Paul	85			Toastmaster: Mike Resnick	
1959	April 12	Lester Del Rey	80	1988	March 11 - 13	Writer: Harry Harrison	
1960	April 10	Ed Emsch	75			Artist: N. Taylor Blanchard	
1961	April 9	Willy Ley	105			Fan: Pat Mueller	1,250
1962	April 29	Frederik Pohl	105			Toastmaster: Wilson Tucker	
1963	April 21	Judith Merrill	115	1989	March 10 - 12	Writer: Roger Zelazny	
1964	No Lunacon	New York World's Fair				Artist: Ron Walotsky	
1965	April 24	Hal Clement	135			Fan: David Kyle	1,450
1966	April 16 - 17	Isaac Asimov	235	1990	March 16 - 18	Editor: David Hartwell	
1967	April 29 - 30	James Blish	275			Writer: Katherine Kurtz	
1968	April 20 - 21	Donald A. Wollheim				Artist: Tom Canty	
410						Publisher: Tom Doherty	1,500
1969	April 12 - 13	Robert A. W. Lowndes		1991	March 8 - 10	Writer: John Brunner	
585						Artist: Frank Kelly Freas	
1970	April 11 - 12	Larry T. Shaw	735			Fan: Harry Stubbs	1,300
1971	April 16 - 18	Editor: John W. Campbell Fan: Howard DeVore	900			Publishers: Ian and Betty Ballantine	
1972	March 31/April 2	Theodore Sturgeon	1,200			Science: Prof. Gerald Feinberg	
1973	April 20/22	Harlan Ellison	1,600	1992	March 20 - 22	Writer: Samuel R. Delany	
1974	April 12 - 14	Forrest J. Ackerman	1,400			Artist: Paul Lehr	
1975	April 18 - 20	Brian Aldiss	1,100			Fan: Jon Singer	1,350
1976	April 9 - 11	Amazing/Fantastic Magazines	1,000			Special Guest: Kristin Katherine Rusch	
1977	April 8 - 10	L. Sprague & Catherine de Camp	900			Featured Filkers: Bill & Brenda Sutton	
1978	February 24 - 26	Writer: Robert Bloch Special Guest: Dr. Rosalyn S. Yalow	850	1993	March 19 - 21	Writer: Orson Scott Card	1,250
1979	March 30 - April 1	Writer: Ron Goulart Artist: Gahan Wilson	650			Artist: Barclay Shaw	
1980	March 14 - 16	Writer: Larry Niven Artist: Vincent Di Fate	750	1994	March 18 - 20	Fan: Alexis Gilliland	
1981	March 20 - 22	Writer: James White Artist: Jack Gaughan	875			Publishing: Richard Curtis	
1982	March 19 - 21	Writer: Fred Saberhagen Artist: John Schoenherr Fan: Steve Stiles	1,100			Writer: Vonda N. McIntyre	1,200
1983	March 18 - 20	Writer: Anne McCaffrey Artist: Barbi Johnson Fan: Don & Elsie Wollheim	1,500	1995	March 17 - 19	Artist: James Warhola	
1984	March 16 - 18	Writer: Terry Carr Artist: Tom Kidd Fan: Cy Chauvin	1,400			Fan: Walter R. Cole	
1985	March 15 - 17	Writer: Gordon R. Dickson Artist: Don Maitz Fan: Curt Clemmer, D.I.	800	1996	March	Special Musical Guest: Dean Friedman	
1986	March 7 - 9	Writer: Marta Randall Artist: Dawn Wilson Fan: Art Saha	1,400			Comic Industry Guests: Walt & Louise Simonsen	
1987	March 20 - 22	Special Guest: Madeline L'Engle Writer: Jack Williamson Artist: Darrell Sweet	1,100	1997	March 7 - 9	Featured Filker: Peter Grubbs	
						Writer: Poul Anderson	
						Artist: Stephen Hickman	
						Fan: Mike Glycer	1,300
						Featured Filker: Graham Leathers	
						Writers: Terry Pratchett and Esther Friesner	
						Visual Humor Guest: Phil Foglio	1,300
						Fan: Bruce Pelz	
						Origami : Mark Kennedy	
						Writer: C. J. Cherryh	?????
						Artist: David A. Cherry	
						Fan: Michael J. Walsh	
						Media Guest: Michael O'Hare	

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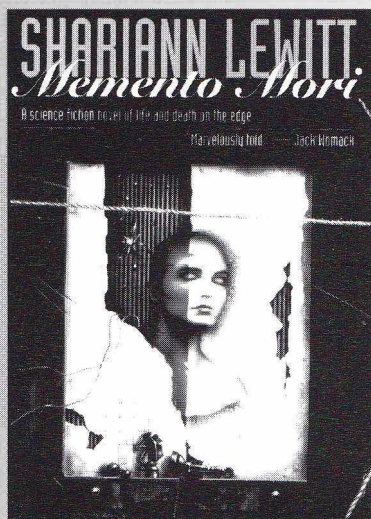
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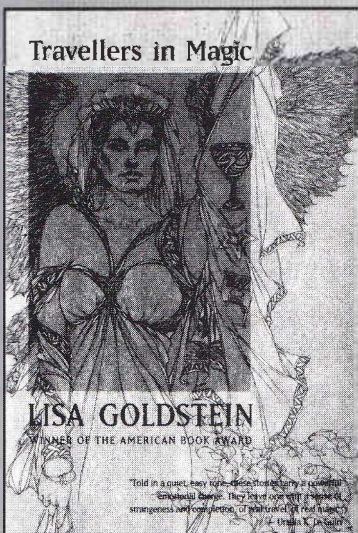
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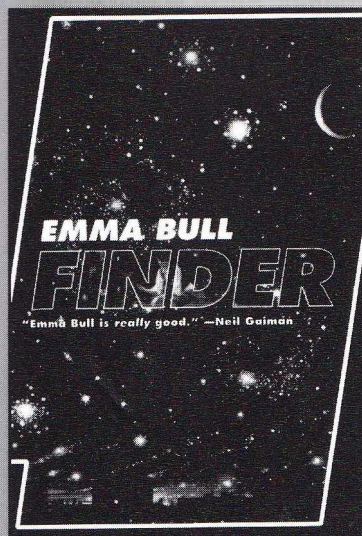
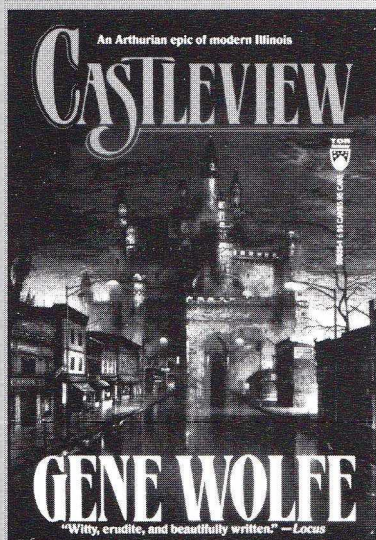
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