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THE BALTIMORE SCIENCE FICTION SOCIETY PRESENTS

Balticon 21

April 17-19, 1987
Omni International, Baltimore

GUEST OF HONOR

Roger Zelazny

ART GUEST OF HONOR

Michael Whelan

PUBLISHING GUEST OF HONOR

Tom Doherty

FAN GUEST OF HONOR

Eva Whitley

Contents and Committee

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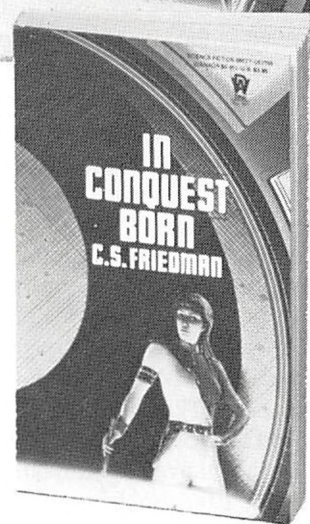
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From the Chair



TEN YEARS WITH BALTICON

IN AUGUST 1953 I attended Philcon II, the 11th World Science Fiction Convention, held in Philadelphia. No problem. Twenty-four years later, I attended my second SF convention, Balticon 11, in 1977. That's where the problem began—I kept coming back to Balticons!

I went to Balticon because my old friend, Page Cuddy, then editor-in-chief of Putnam Publishing Group, ordered me to attend! Page knew I was a fan of Philip Jose Farmer, so she had arranged for me to have dinner with Farmer, Balticon 11's guest of honor, and David Hartwell, Putnam's SF editor at that time. I agreed to "go up for dinner" Saturday night, but told her I would first go to Columbia, Maryland, to check the progress of the new house my wife, Bobby, and I were having built. Although I had never stopped reading SF, I felt that conventions were activities for 14-year-olds, my age when I attended Philcon II. (What would you expect from someone who sells things to the federal government?)

The weather was bad that Saturday, and the builder was out of town, so there was no progress to check. On a whim I decided to go to Baltimore early and investigate the convention. I arrived at the Hunt Valley Inn at 10:15 a.m. and called David Hartwell, waking him (thus proving that I was only 14 when I last went to an SF convention). David politely suggested we meet after Farmer's guest of honor speech, and he promptly went back to sleep. This left me at loose ends for 6 hours, with nothing to read! To get into the dealers' room to buy something to read, I bought a con membership and immediately started to read the program book.

The program book got me interested in attending the panels (the hook!). Later, I joined in a bull session with some of the pro guests in the bar (the line!). Then I met more pros, who decided to go to the art show (the sinker!). What reeled me in was Hartwell's leaving me in charge of the Putnam/Berkley hospitality suite while he went to watch *The Thing*. My first convention responsibility!

On July 4, 1977, Bobby and I went to my 20th high school reunion. We met an old classmate of mine, Judy Callahan, now Mrs. Roger Zelazny. Since Bobby and I were two of six people at the reunion who knew what Hugo and

Nebula meant, we spent a lot of time with the Zelaznys. We deepened our friendship 2 years later at a Disclave.

In 1978, I went to Balticon 12 and made the major mistake of offering to help Sue Wheeler with the next Balticon. By the following year Sue had talked me into being program chair for Balticon 13. She promised "You won't have anything to do once the con begins." I soon learned why conventions are called cons!

After that *interesting* experience I decided that running the masquerade would be a lot easier than being a program chair. I didn't expect to make a career out of masquerades, but people kept talking me into things. I agreed to work on the Baltimore bid for the 1983 worldcon. When Baltimore won the bid in 1981, I found myself scheduled to run the masquerade for ConStellation, the 1983 World Science Fiction Convention. (Barnum was right!)

In 1982 I was the Balticon art show chair. The art guest of honor was an up-and-coming young artist named Michael Whelan. I was awed by his work, charmed by Michael and his wife, Audrey, and totally captivated by their daughter, Alexa.

In 1983 I attended Costume Con 1, ran the masquerades at Balticon 17 and ConStellation, and agreed to run Costume Con 3. In 1985 at Balticon 19, while announcing contestants for the masquerade, I inflicted the world's worst vampire joke on the audience. In retaliation, the Baltimore Science Fiction Society elected me Balticon 21 convention chair.

Once elected, I discovered that Roger Zelazny had never been guest of honor at Balticon, an oversight I quickly remedied. I invited Michael Whelan to be art guest of honor a second time, Tom Doherty to be publishing guest of honor, and Eva Whitley to be fan guest of honor.

Now it is 1987, and Balticon is 21 years old. (Legal at last—won't Mother be pleased?) I've paid my dues and have gone from being a dull and boring mundane to being the chair of one of the country's biggest and best regional SF cons. In the words of the Count, I "bid you welcome" and invite you to join our guests of honor, the con celebrants, and your fellow fans in making this the best Balticon ever!

Warty Gore

Roger Zelazny

SECRET GUARDIAN OF DREAMS

ROGER ZELAZNY, BALCON 21's guest of honor, is one of the most popular science fiction authors. Zelazny has been the guest of honor at many conventions, including Discon II, the 1974 World Science Fiction Convention held in Washington, D.C. His best-known novels are *This Immortal*, *The Dream Master*, *Lord of Light*, and the books of the Amber series. His latest novel is *Blood of Amber*, published by Arbor House in 1986. His vivid, inventive novels stay in print, selling steadily.

Zelazny is popular because his exciting stories uniquely combine broad, heroic events and finely observed characters, giant tapestry with detailed portrait. He is important to science fiction because he helped introduce a greater emphasis on psychology and sociology into the field. John Clute considers him one of three leading figures in the American New Wave science fiction of the 1960s, along with Harlan Ellison and Samuel Delany.¹

Zelazny was born in Cleveland, Ohio, in 1937 and was largely educated there. Like many science fiction writers, he began reading and writing science fiction before his teens. In junior high, he and classmate Carl Yoke conducted a private writing competition, which included writing stories that featured two crafty, sloppy monsters named Zlaz and Yok who find themselves in outrageous situations.

Zelazny received a BA in English from Case Western Reserve University in Ohio, where he also completed course work for a degree in psychology. He received an MA in English and Comparative Literature from Columbia University in New York. In 1962, he joined the Social Security Administration as a claims representative. From 1965 to 1969, he was a claims policy specialist for the Social Security Administration in Baltimore, Maryland. Zelazny became a full-time

writer in 1969. He has lived in Santa Fe, New Mexico, since 1975.

In 1962 Zelazny began submitting stories for publication and made his first sale, "Passion Play," which appeared in the August 1962 issue of *Amazing*. Zelazny had compiled an alphabetical list of magazines and submitted stories to them in their listed order. He excluded *Analog*, sure that John W. Campbell would never buy his kind of stories. This has a great deal to do with why, of the 17 stories he sold in 1962, editor Cele Goldsmith bought 14 to appear in *Amazing* and its sister magazine, *Fantastic*.

Many short stories by Zelazny were published in the 1960s. Later, he concentrated on writing novels.

Zelazny has won five Hugo Awards and three Nebula Awards. Two of his Hugos are Hugo Awards for Best Novel. He won in 1966 for . . . *And Call Me Conrad* (published in book form as *This Immortal*) and in 1968 for *Lord of Light*. His story "A Rose for Ecclesiastes" was nominated for the

Hugo Award. It is reprinted in *The Science Fiction Hall of Fame*, the anthology of the best science fiction stories ever written as voted by the Science Fiction Writers of America. It won sixth place.

He won two Nebula Awards in 1966 for Best Novella ("He Who Shapes," expanded as *The Dream Master*) and Best Novelette ("The Doors of His Face, the Lamps of His Mouth"). He is one of the few authors who have won a Hugo and a Nebula Award for the same story. His novella "Home Is the Hangman" won both awards in 1976.²

Zelazny continues to win recognition from the award voters. In 1986 he won the Hugo Award for Best Novella with "24 Views of Mount Fuji, by Hokusai."

Zelazny's books feature powerful, immortal heroes afflicted with pride or vanity. He uses myths. His style is poetic and hard-boiled.

(CONTINUED ON PAGE 6)

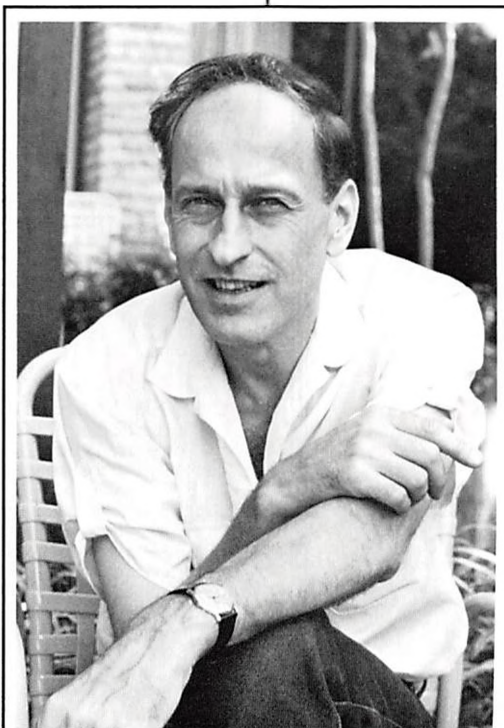


Photo by Beth Gwinn

SECRET GUARDIAN OF DREAMS

(CONTINUED FROM PAGE 5)

Zelazny's prototypical hero, usually immortal, is the secret guardian of his society, who protects and manipulates the population for its own good. This is a natural theme for a man who worked for the Social Security Administration. His hero has tremendous powers and pretends to be or aspires to be a god to achieve some goal. He is flawed with pride or vanity and must transcend these flaws to achieve it. Usually, the character overcomes these flaws. He comes to understand his role, learns roles should be temporary, achieves his goal, and transcends himself. One might say Zelazny's prototype has the thousandth face of the hero with a thousand faces.

This pattern is in most of Zelazny's books in which the hero is successful and is especially apparent in *Today We Choose Faces*. Zelazny sometimes inverts the pattern. In "A Rose for Ecclesiastes," a mortal poet, Gallinger, is manipulated for the good of a society not his own, though he does recognize and abandon his conceit. In *The Dream Master* psychiatrist Dr. Render's failure to recognize his own flaws traps him in an unchanging role in an eternal hallucination.

Zelazny made new myths of old in his early work, using Grecian, Hindi, and Egyptian mythologies as bases for novels. In later and recent work, he has created original myths.

Zelazny believes pattern and chaos are necessary. He dramatized this idea in his original mythos of Amber. In this cosmology there are multiple realities, shadows of the true archetype, Amber, the pattern of which all the shadow worlds are imperfect copies. But, as the Talmudic proverb would have it, "every stick has two ends," and at the opposite end of the shadowy continuum is Chaos. Corwin of Amber learns that

in his Taoist universe, the worlds of Chaos and Amber are linked, intertwined, dependent; each has in its heart a tiny part of its opposite.

Zelazny's narrative voice combines disparate styles: a poetic, lyrical style alternating with one very like the style of the hard-boiled detective pulp magazines. Both styles rely on metaphor, but metaphors of different sorts. At times the alternation is jarring; at other times, effective. In "A Rose for Ecclesiastes" is this sentence about Mars, which might have been written by Raymond Chandler: "I came to the land where the sun is a tarnished penny, where the wind is a whip, where two moons play at hot rod games . . ." The beautiful final sentence of the same story is a carefully written metaphorical image of fruitfulness, loss, and tears: "Blurred Mars hung like a swollen belly above me, until it dissolved, brimmed over, and streamed down my face."

Zelazny gives his fiction depth with rich subsidiary invention. For instance, in *This Immortal*, the reader meets strigeflours, spider bats, *kallikanzaroi*, and golem wrestlers.

Zelazny shows us that roles in life are temporary, that psychological growth requires assuming a series of roles. Pride and vanity are flaws that prevent growth and must be recognized to be conquered. Darko Suvin wrote: "Myth is oriented towards constants and SF toward variables."³ Zelazny, who combines the forms, using implied future technology to give characters godlike power, has produced a kind of myth about variables, the variable roles human beings may assume in the varying circumstances of their societies. These dreams of responsibility and transcendence can guard us from the consequences of pettiness and prideful emotions. This is a great secret, one Zelazny repeats to us in every book he writes.

— Kyle Mc Abee

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NOTES

¹ John Clute, "Zelazny," in *The Science Fiction Encyclopedia*, ed. Peter Nicholls (Garden City, New York: Doubleday & Company, 1979), 671.

² Although both Hugo and Nebula Awards are awarded each year to stories published in the previous year, Hugo Awards are named for the year of presentation and Nebula Awards are named for the year of publication. Thus, in 1976 "Home Is the Hangman" won the 1976 Hugo Award for Best Novella and the 1975 Nebula Award for Best Novella.

³ Darko Suvin, *Melamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (New Haven and London: Yale University Press, 1979), chapter 2. Suvin is usually incoherent. Peter Nicholls wrote "Darko Suvin's critical prose has been criticized as clotted and obscurantist." Peter Nicholls, "Suvin," in *Science Fiction Encyclopedia*, 587.

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The introduction in two parts, "Life and Work" and "Themes and Criticism," is a good essay about Zelazny. Besides the introduction and bibliography, the book contains much other useful information.

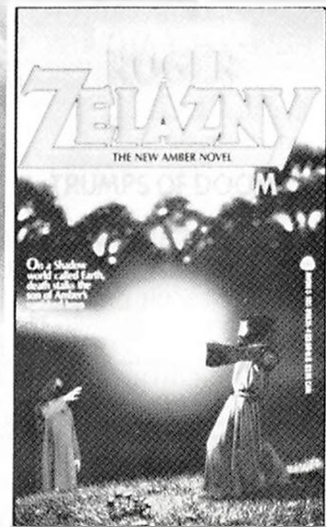
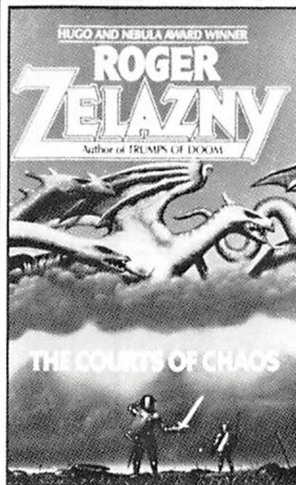
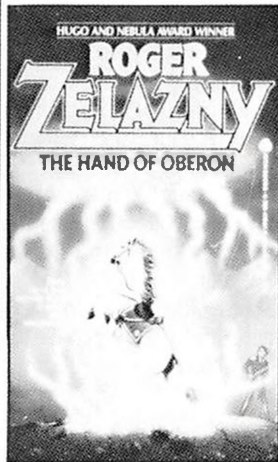
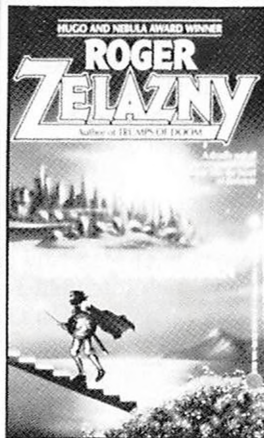
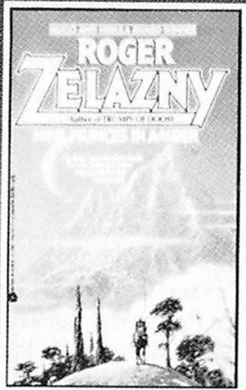
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DON'T TRY A quick glance at a Roger Zelazny story. No matter how fast you glance, the words will always grab your eye for one more sentence, one more paragraph, one more chapter. When I taught science fiction, I quoted Zelazny. Once I picked up *Isle of the Dead* looking for an allusion and ended up reading five chapters; another time, I looked for a quote early in "A Rose for Ecclesiastes" and read the whole story, eyes damp, again. I've hidden my volumes of *The Chronicles of Amber* because I need to go to work in the morning.

No one else could have written the stories our guest of honor has written; they show the hand of genius and the touch of wit that only he could bring to them. If you haven't read any of them yet, you should start; if you haven't read them all, you can find most of them in the dealers' room.

You may already know a lot about Roger Zelazny; you probably didn't know he had something to do with the Azriel Rosenfeld Science Fiction Research Collection of the Albin O. Kuhn Library and Gallery at the University of Maryland's Baltimore County (UMBC) campus.

I met Zelazny when I was a rather zealous would-be writer and a somewhat less zealous student at UMBC. I discovered that he lived in Baltimore, ferreted out his phone number, called him, and soon found my way to his house, where he treated me as a colleague rather than as an intruding fan.



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The eventual connection between Zelazny and the UMBC Science Fiction Research Collection began when I was in charge of finding speakers for the Infinity Circle, UMBC's short-lived SF club. The Infinity Circle included such past and present Baltifans as Gary Svehla, Sue Nice, and Charlie Ellis. Zelazny agreed to speak to the club. He brought several boxes of books when he spoke before the group and left them with the library. He had too many books, you see, and not enough room. Positing an infinite desire to read, this sort of thing can happen.

Later, Zelazny lectured the English Department at UMBC. In his first lecture, Zelazny's theses were that science fiction is the only genre in which the epic can be written today, and that true tragedy and comedy in modern literary forms are available only in science fiction and fantasy. He saw science fiction as the last stronghold of true epic literature and illustrated his ideas with examples.

The professors found him compelling. They added science fiction courses to the curriculum and began ordering SF books for the library. I taught several of the SF courses, drawing frequently from the books Zelazny had donated to the library.

Zelazny continued to write and I continued to read what he wrote. We stayed in touch: He showed me *Nine Princes in Amber* and *Jack of Shadows* in manuscript. I helped him unjam the portable typewriters he used when he wrote on the coffee table in the living room—next to his collection of pipes—an arrangement he apparently preferred to writing at his big desk in his downstairs office. I saw the original Vaughn Bode art for "Here There Be Dragons," a children's story that unfortunately remains unpublished. I showed him fanzine articles and reviews I wrote. He commented on some of my early fiction attempts and had me heft his Nebula and Hugo Awards as an encouragement to keep writing. He spoke of editors and agents and other practical details of the writing business that an aspiring writer should know about.

I returned from the 1973 Clarion writing workshop and rededicated myself to a science fictional career. By then the UMBC library had a lot of science fiction books. In 1973 Zelazny's original donation and the large number of books added by Azriel Rosenfeld, a University of Maryland professor at College Park, became the Azriel Rosenfeld Science Fiction Research Collection. I became the collection's first curator. The collection has lots of work by Zelazny, which seems only fitting for a Baltimore-area SF collection.

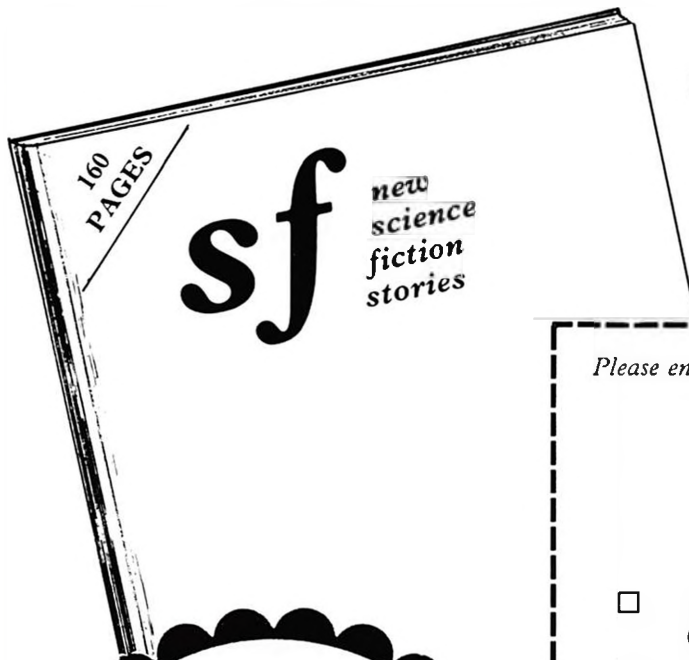
The year was 1975: Roger Zelazny was preparing to become an ex-Baltimorean. He needed room again. The collection acquired galley proofs and final drafts from Zelazny, and he didn't have to carry them across the continent to the outlands of Santa Fe. The Science Fiction Research Collection acquired such items as the setting copy and page proofs for "The Doors of His Face, the Lamps of His Mouth," *The Guns of Avalon*, *Doorways in the Sand*, *Today We Choose Faces*, and other manuscripts, as well as correspondence. Some of these items are on display at Balticon 21, on loan from the collection.

It's been years since I've talked to Roger in person. Let me tell you this: The quieter Zelazny is, the harder you should listen. Zelazny makes his living from positing infinite possibilities: Listen, and you will hear him do it.

— Steve Miller

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



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GUEST OF HONOR: ROGER ZELAZNY

A SELECTED BIBLIOGRAPHY

THIS BIBLIOGRAPHY LISTS all the English-language first editions of Roger Zelazny's novels, anthologies, and poetry collections in hardcover and paperback form. Specialty press editions are included whether they are first editions or not. The bibliography does not list short stories, novelettes, novellas, magazine appearances of novels, or foreign-language editions.

Books are listed alphabetically by title. Unless otherwise indicated, titles are novels. *Paper* means the standard mass market paperback format. *Trade paper* means a book bound in paper larger than standard mass market paperback format. Amber series titles are annotated with their position in the series. For instance, the entry for *Blood of Amber*, the seventh book in the series, is marked *Amber 7*.

Those readers who would like a complete list of Zelazny's published works should consult the New England Science Fiction Association's annual *N.E.S.F.A. Index to Science Fiction Magazines and Original Anthologies* for 1962 to the present and *Roger Zelazny: A Primary and Secondary Bibliography*, Joseph L. Sanders, G. K. Hall & Company, Boston, 1980. The "Books Received" column in *Locus* can supplement the Sanders bibliography for the years 1979 to the present.

— Kyle Mc Abee

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Jack of Shadows
Walker, 1971 (hardcover).
Signet, 1972 (paper).

The Last Defender of Camelot (anthology)
Pocket Books, 1980 (paper).
Underwood-Miller, 1980 (trade paper).

Lord of Light
Doubleday, 1967 (hardcover).
Avon, 1969 (paper).

Madwand
Phantasia Press, 1981 (hardcover).
Ace, 1981 (trade paper).
Ace, 1982 (paper).

My Name Is Legion, Ballantine, 1976 (paper).

Nine Princes in Amber (Amber 1)
Doubleday, 1969 (hardcover).
Avon, 1972 (paper).

A Rhapsody in Amber, Cheap Street,
1981 (hardcover).

Roadmarks
Del Rey/Ballantine, 1979 (hardcover).
Ballantine, 1980 (paper).

Sign of the Unicorn (Amber 3)
Doubleday, 1975 (hardcover).
Avon, 1976 (paper).

This Immortal, Ace, 1966 (paper).

Today We Choose Faces, Signet, 1973 (paper).

To Die in Italbar
Doubleday, 1973 (hardcover).
DAW, 1974 (paper).

To Spin Is Miracle Cat (poetry), Underwood-Miller, 1981 (hardcover).

Trumps of Doom (Amber 6)
Arbor House, 1985 (hardcover).
Underwood-Miller, 1985 (hardcover).
Avon, 1986 (paper).

Unicorn Variations (anthology), Timescape imprint, Simon & Schuster, 1983 (hardcover).

When Pussywillows Last in the Catyard Bloomed (poetry), Norstrilia Press, 1980 (simultaneous hardcover and trade paper editions).

Michael Whelan

ILLUSTRATING A SENSE OF WONDER

AT THE AGE of 3, Michael Whelan was captivated by the covers of his father's science fiction magazines and books. Their imagery interested him in art. He made art his hobby and took art classes in grade school, junior high, and high school. At San Jose State University, he enrolled as a pre-med major, preparing for what he thought of as a "real" career. He continued to take art classes and soon realized he preferred art to medicine. Whelan graduated in 1973 with a BA in Painting. Then he spent 9 months at the Art Center College of Design in Los Angeles honing his skills. In late 1974, his continuing enthusiasm for SF and art led him to New York. Donald Wollheim at DAW Books gave him his first professional assignments.

Since 1974 Whelan has painted over 250 book covers, as well as art for magazines, calendars, and record albums.

Some of his most interesting recent work is on display in the Balticon 21 art show. When Whelan paints, he tries to communicate the essence of the work he is illustrating along with a part of his own artistic vision. He strives to produce a sense of wonder in the viewer.

Whelan's proficiency in communicating a sense of wonder is recognized by the SF community, which has voted him many awards. Whelan won the Hugo Award for Best Professional Artist seven consecutive times in the years 1980 through 1986. He won the Howard Award for Best Artist in 1981, 1982, and 1983. The Howard Awards are presented annually by the World Fantasy Convention. He is the only artist to win the Howard Award more than once, the only artist to win both the Hugo and Howard Awards in the same year, and the only artist to win both awards in the same year for 3 years in a row.

Whelan withdrew himself from consideration for the 1987 Hugo

Award for Best Professional Artist to bring attention to the many other fine artists in the field.

Wonderworks, which was published in 1979 by the Donning Company, was the first collection of Whelan's cover art. Ballantine/Del Rey Books will bring out another book of his art in 1988. Waldenbooks, the bookstore chain, published a 1985-1986 art calendar of Whelan's work. Waldenbooks will use a Whelan painting as the first prize in a fall 1987 promotional contest.

Michael Whelan has become the top illustrator in the SF field. Some of his better-known cover paintings are for *2010: Odyssey Two* and *The Songs of Distant Earth*, by Arthur C. Clarke; *Friday, Job: A Comedy of Manners*, and *The Cat Who Walks Through Walls*, by Robert A. Heinlein; the Foundation and robot novels by Isaac Asimov; the Dragonriders of Pern series by Anne McCaffrey; and the Jacksons' record album, *Victory*. His most familiar

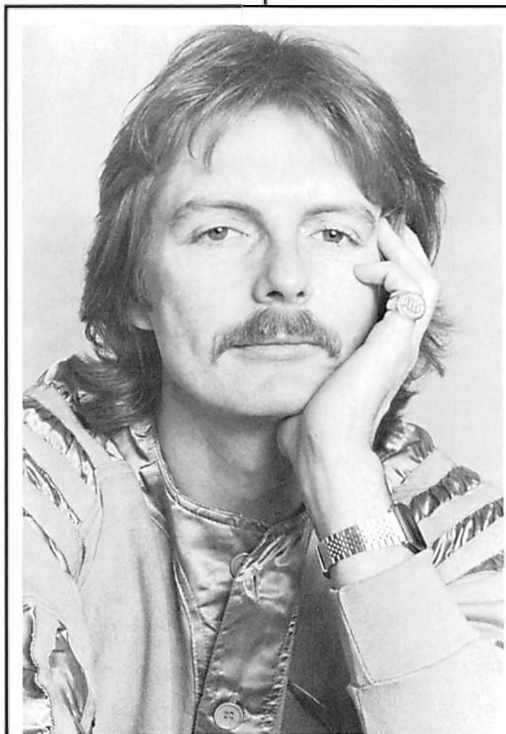
images are his characterizations of Anne McCaffrey's dragons, C. J. Cherryh's Kif, and H. Beam Piper's Fuzzies.

Whelan's paintings have been displayed in galleries and museums throughout the United States. Some of these are the Illuminarium Gallery in Corte Madera, California; the Greenwich Workshop Gallery in Southport, Connecticut; the Butler Institute of American Art in Youngstown, Ohio; the Plano Cultural Arts Center in Plano, Texas; and the Society of Illustrators in New York City. He has also exhibited in Japan and Australia.

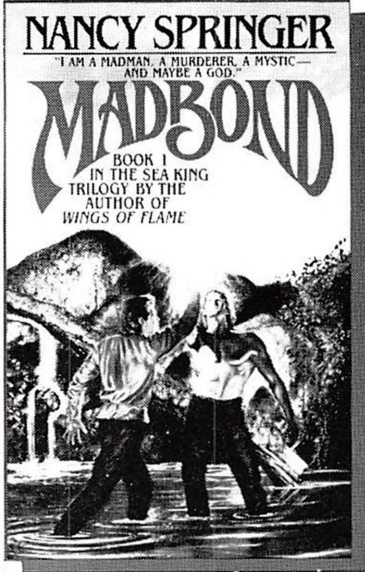
His current projects include covers for new books by Robert A. Heinlein and Isaac Asimov. He plans to take some long-awaited time away from his illustrating to work on uncommissioned paintings.

Whelan, a native Californian, lives with his family in Danbury, Connecticut. He is a descendant of Peter Paul Rubens.

— Kyle Mc Abee



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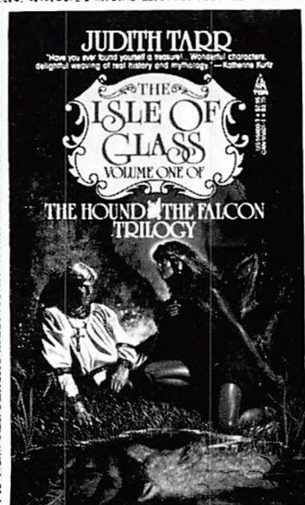
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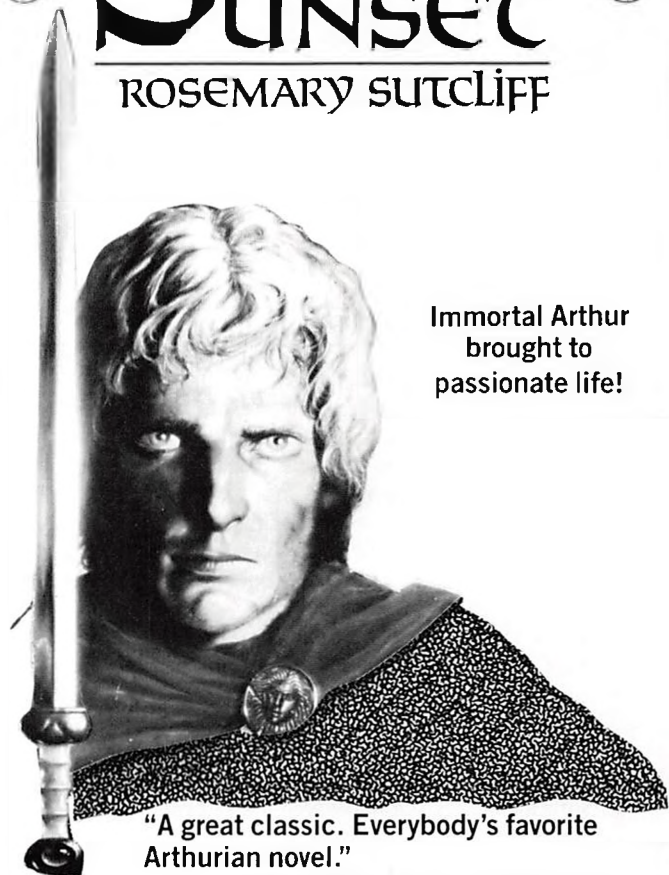
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Tom Doherty

MAVERICK PUBLISHER

WHO MAKES SCIENCE fiction what it is? We read what the writers produce; but, before we see a writer's work, an editor must decide to purchase it. Before an editor can purchase it, a publisher must decide to publish science fiction. Science fiction owes much—in a way, everything—to visionaries who realized members of the public would pay good hard cash for the intellectual entertainment that is science fiction. Ian and Betty Ballantine were such mavericks. So is Tom Doherty.

Doherty's entire career has been in publishing. In 1957 he graduated from Trinity College in Hartford, Connecticut. The following year he joined Pocket Books as a salesman. In the years 1958 to 1969, he rose in Pocket Books to become a division sales manager. Simon & Shuster hired him to be its national sales manager in 1969, where he remained until 1976. Simultaneously, Doherty was the publisher of Tempo Books from 1971 to 1975. Then, in 1976, Doherty became the publisher and general manager of the Tempo Books and Ace Books divisions of Grosset and Dunlap.

In 1980 Doherty founded Tom Doherty Associates, Inc., the publisher of Tor Books. He has been its president since then. Tor Books was an immediate success. In its first year, it took in \$1.7 million in sales, paid back its loans, and became self-sustaining. In 1985 it grossed an estimated \$18 million.

On December 30, 1986, Tor Books was sold to St. Martin's Press because of cash-flow problems resulting from Pinnacle Books' bankruptcy. Pinnacle had distributed Tor's titles for several years. When it went out of business, it owed Tor Books \$1.5 million. The agreement under which St. Martin's Press purchased Tor Books showed how well Doherty is respected in the industry: He was given a 5-year contract and will operate Tor Books independently.¹

Doherty has a unique publishing philosophy. The continuing success of Tor Books provides its validity.

Doherty told *Publishers Weekly* in 1985 that independent distributors are the key to mass market paperback publishing, because they put books in locations close to customers' homes—in supermarkets, drugstores, and newsstands. Independent distributors, called IDs, are wholesalers who stock paperback book racks in other businesses' premises. Some publishers all but ignore the IDs, concentrating on distribution to chain bookstores.

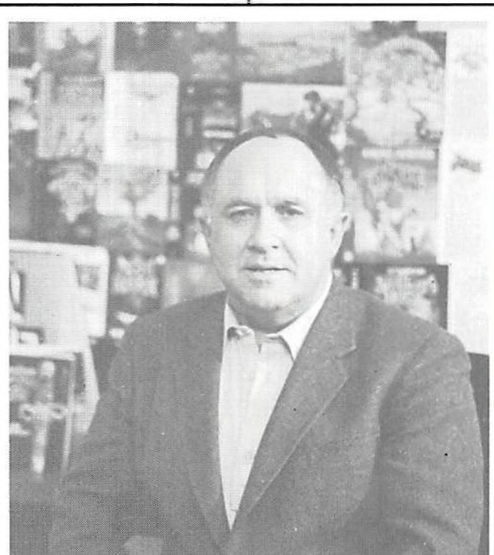
Doherty explained his goal is to reach as much of the market for a particular book as he possibly could and emphasized effectively targeted advertising: "We spend an awful lot of money on embossing, foil stamping, die cuts, and design [for book covers]. [Covers are] point-of-purchase advertising."² Interesting covers attract book shoppers. Doherty advertises frequently in *Locus* and *Science Fiction Chronicle* with two-page inserts with a third fold-out page.

Doherty is not interested in trying to publish national bestsellers. He has had only one: *Race Against Time* by Piers Anthony. Another title, *It's O.K. to Say No: A Parent-Child Manual for the Protection of Children* by Robin Lenett and Bob Crane, a child abuse prevention manual, sold 905,000 copies, mostly in supermarkets. It is not a typical Tor title in subject or sales. Doherty's monthly lead titles consistently sell about 350,000 copies.

In 1980, Tor's first year of operation, it was a small business with a small number of monthly releases—four. These first books were by established SF authors, such as Poul Anderson, Philip Jose Farmer, and Andre Norton. Doherty also published two Beetle Bailey reprint cartoon books.

Today in 1987, each month Doherty publishes about 10 SF titles, 4 horror books in the Tor Horror line, and 10 mainstream titles. The mainstream category includes mystery and suspense titles, the Soldier of Fortune line of men's adventure books, and the occasional newspaper comic strip reprint. Doherty sometimes publishes hard-cover editions of science fiction.

(CONTINUED ON PAGE 16)



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PUBLISHING GUEST OF HONOR: TOM DOHERTY

MAVERICK PUBLISHER

(CONTINUED FROM PAGE 14)

So the mainstay of Tor Books is still good old science fiction, just as it has always been. Whither Doherty in the future? The future is what science fiction is all about.

— Kyle Mc Abee

NOTES

¹ "Tor Sold to St. Martin's," *Locus* 313, February 1987.

² Marianne Yen, "There Isn't Any One Big Mass Market Anymore; How Tom Doherty Succeeded with Tor Books," *Publisher's Weekly*, November 15, 1985.

WHO IS THIS MAN CALLED DOHERTY?

WHAT SORT OF person is Tom Doherty? David Hartwell, who splits his week between Arbor House and Tor Books, contributed a picture of Doherty the man, as opposed to Doherty the businessman.

"Tom's a great person for parties," said Hartwell. "He likes to give parties and attend parties. He particularly likes to sing traditional Irish songs at them.

"He is the only publisher of a complete line who actually reads science fiction." (Donald Wollheim publishes science fiction exclusively.) "Tom read science fiction as a boy in the

1940s and had a subscription to *Astounding*. And he never stopped reading science fiction. He still reads it for pleasure today.

"He's a particular delight for editors to work for, because he has a good editorial mind, even though he has never worked as an editor himself."

Doherty has his eccentricities as an employer. "He likes to work at cool temperatures, around 55 to 60 degrees. Some people put on sweaters when they have to go into his office. And neckties are alien to Tom Doherty. He might wear one to a funeral, but I can't imagine him in one otherwise."

Hartwell tells the story of the time, he, his wife Pat, Doherty, and one of Doherty's sons attended DeepSouthCon, held in Louisville, Kentucky, September 26-28, 1986. There Hartwell donated his pants to the benefit auction for George Alec Effinger. The successful bidder removed them from Hartwell herself, and a photograph of the event appeared in *Locus*. Doherty stood by with a spare pair of pants.

Afterward, Hartwell remarked to Doherty, "I am glad my wife was with me, because it would have been awfully hard to go home and try to explain things."

Doherty exchanged a look with his son, looked back at Hartwell and said, "I would *never* have been able to explain. Never!"

Hartwell has many other stories about Doherty, who he called a "relaxed, friendly, open guy," but says "the best stories are unprintable."

— Kyle Mc Abee

...and baby makes three



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... AND BABY MAKES THREE answers the eternal question of what would happen if Dagwood and Blondie were android consumers during the last bumblings of the Fleshies. It is dedicated to Jack Chalker, whom I could always count on to say, "No, Joe, you're wrong."

Eva Whitley

THE DANGER OF BEING A FAN

READING SCIENCE FICTION is dangerous. You may wind up writing fanzines, organizing conventions, feeding 1,100 people, and going on ferryboat rides. Worse yet, due to the subversive nature of the literature (as explained by Orson Scott Card, first preacher of the Secular Humanist Church) you may even end up babysitting other people's children at SF conventions. Eva Whitley has done all these things.

She took the first step on the road to being Balticon's fan guest of honor when she joined the Central Pennsylvania SF Association of Pennsylvania State University nearly 10 years ago.

When she decided to help edit the club's fanzine, *Hostigos*, she little realized there was no return to the mundane world.

After that first plunge, it was only logical to found an SF convention. She helped organize the first Paracon, held in 1978 in the town of State College, Pennsylvania. As co-chair she invited Jack Chalker to be the convention's guest of honor. They "hit it off." The inevitable happened: They rode the Staten Island ferry in New York. They got engaged, and, a few months after Paracon, married. She now says that "the best way to secure a guest of honor for your convention is to marry him."

Marrying an SF writer did nothing to stop

her fan activities. She joined the Washington Science Fiction Association (WSFA) when she moved to Maryland in 1978. In 1979 and 1980 she wrote and published three issues of *Conventional Fanzine*. To perpetuate the danger of the SF field, she explained in them how SF conventions should be run. The danger of this information is, of course, readily apparent to those cultists who do not want people who think for themselves to gather in large groups.

She continued this awesome trend by attending dozens of conventions, including Balticons. At ConStellation, the 41st World Science Fiction Convention, held in Baltimore in 1983, she organized a crabfeast for over a thousand people. At other conventions she ran the babysitting rooms, a sure sign

of her total commitment to fandom. Her experience won her a place as an assistant department head for babysitting at Aussiecon Two, the 43rd worldcon, held in Australia in 1985. In 1986 she organized the Hugo Awards ceremony at ConFederation, the 44th World Science Fiction Convention, held in Atlanta.

The results of these fan activities, Whitley's articles, "Guide to Babysitting" and "How to Feed 1,100 People," will soon be published in *BSFan*, the Baltimore Science Fiction Society magazine, edited by Elaine Stiles.

Eva Whitley expresses no remorse, no regret, at being Balticon's fan guest of honor. A fan is the last to recognize the danger of loving science fiction. Although raising her 5-year-old son David leaves
(CONTINUED ON PAGE 18)



Photo by Jay Kay Klein

Eva Whitley, Barbara Doherty, and Tom Doherty at the Hugo Awards ceremony at the 44th World Science Fiction Convention

FAN GUEST OF HONOR: EVA WHITLEY

THE DANGER OF BEING A FAN

(CONTINUED FROM PAGE 17)

her with less time for fan activities, she plans to contribute to the bidzine for the Washington, D.C., bid for the 1992 worldcon.

Eva Whitley cannot be saved from a life of fandom. This is why we are pleased to have her as fan guest of honor for Balticon 21.

—D. H. Mc Abee

THE JOY OF BEING A FAN

EVA WAS RIGHT all along. Fandom is a family: her family and, thanks to her, mine, too.

Eva and I go back a long way, before either of us had heard of fandom. And that's the reason I can't write too well of Eva as a fan. I know her best as simply a friend, one of my oldest and dearest. Frankly, for many years I paid little attention to the details of her fannish life. So I'll have to tell other stories than the ones you might expect to read here.

We met at Pennsylvania State University, where she lived in the same dorm as my boyfriend. I was awed by her friendliness to all and sundry, her startling openness, and her heartfelt devotion to sociopolitical causes. For a year or so, we saw each other at parties and other times when I was just hanging around the dorm. Then Eva started to call me, just to talk. We took some classes together, which I remember better than any others I took. Eva's presence lit them up for me.

I'm pretty sure it was Eva who rounded up everyone we both knew, about a dozen people, to make the rounds of all the bars in State College, Pennsylvania, the night I turned 21. It was certainly she and I who, thoroughly sloshed, paraded arm in arm down Allen Street singing "Chapel of Love" at the tops of our lungs. Eva was a bridesmaid at my wedding—

"dressed like a giant cranberry," in her words. Her date was a fan whose nail polish made quite an impression on my family.

Eva got involved with the Penn State SF club; in fact, she was one of the organizers of the first Paracon. She recruited a new writer, Jack L. Chalker, to be Paracon's guest of honor. He honored her with a trip on the Staten Island ferry, quite an honor coming from Jack! By Paracon they were engaged, and that summer they got married on a ferryboat. To hear Eva tell it in her Philadelphia accent, you'd swear it was a "furryboat," quite a mental image. Eva browbeat me into going to Paracon. It was my first con.

Eventually I moved to Virginia. Eva, infant David in tow, took me to my first WSFA meeting. Over the next few years I attended occasionally to visit with Eva and even went to the Disclave she chaired because she made me. It was all for my own good. I found I had a group of friends who became family.

Through all this, Eva listened. She never said "I told you so," or "you shouldn't," or "you can't." She always emphasized what I could do, saw options where I saw none. She helped me break out of my shell.

Eva is always great fun to be with—in the back of a classroom, at a con, or at a shopping mall. She is alternately serious and hilariously funny, and both parts are equally real and wonderful.

And she works! She's run everything from Disclave to the 41st World Science Fiction Convention crabfeast to babysitting rooms to Hugo Awards ceremonies. When she says she will do something, it gets done. She once told me, "I never quit. You have to fire me."

Eva has given so much of herself to her adopted family, fandom. I just want to say thank you, Eva, from myself and all of us. Eva is one of the people who makes fandom such a wonderful thing to be a part of.

—Erica Van Dommelan

A SPECTRUM OF FANTASY DEFINITIONS

Dark Fantasy—Fantasy with much violence and somber atmosphere. Good guys lose or win equivocal victories. Also, it's often dark.

Light Fantasy—Humorous fantasy. Often includes scenes of floating or flying.

Gray Fantasy—Fantasy that makes a fashion statement. Costumes of stylish characters are exhaustively described. Gray wool knits predominate this season.

Color Fantasy—This used to be the sort of boring, interminable fantasy written by A. Merritt, in which the colors of objects were mentioned often. Now this is done by Jack Vance, except it's interesting. No one knows why.

Del Rey Fantasy—Numerically, most of this genre is taken up by Stephen R. Donaldson (dark del Rey fantasy) and Piers Anthony (light del Rey Fantasy). Characters behave whimsically. No one knows why.

High Fantasy—Fantasy that attempts to ascend to Tolkien's level, but is usually found to be climbing the wrong mount.

Low Fantasy—Lowdown, lowbrow, low light, low lifes. Vulgar.

Fantasy—Archaic mode. No longer written.

— Kyle Mc Abee

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A Short History of Balticon

A SHORT AND MOSTLY ACCURATE HISTORY OF BALTICON

SINCE THE EARLIEST SF fan groups were organized in the 1930s, many cities of the western world have had SF clubs. Few clubs have an unbroken lineage from their starts, and all move in historical waves—from hyperactivity through periods of doldrums and back again.

Baltimore has always had its share of major fans (and even a few SF and fantasy pros). Organized fandom here came late, starting with a club centered around Johns Hopkins University in the late 1950s that died when the participants graduated and scattered. The Baltimore Science Fiction Society (BSFS) was a totally new group with no common members. It grew out of the desire of youthful Baltimore fans who had joined and become active in the Washington Science Fiction Association (WSFA) to have their own club in their own city. In the wee hours of January 1, 1963, in the back of a Trailways bus returning from a WSFA party, BSFS was born.

The early BSFS wasn't much like the current club. It was purely a social group. Little was taken seriously. It grew to throw great parties. The club met in various members' homes. It quickly evolved a two-tiered structure for its second and fourth Saturday meetings, with business meetings at one house, adjournment to an all-night restaurant, then taking up again as a party at another member's home that often lasted through the night and well into Sunday.

Because of the club's social nature and lack of any long-term goals, the business meetings weren't taken too seriously. Although there were officers and dues, the business itself wasn't much. It became clear that it hardly mattered who the officers were. Elections became big parties, very festive occasions, and were so popular that fans from clubs as far away as New York would show up for them. The club responded by having elections twice a year. Soon the elections were drawing such crowds that all the people could not fit in anyone's house. A decision was made to rent a function room for elections in the Holiday Inn downtown. This being an SF, rather than fundamentalist, group, evolution continued apace. It was decided that the gathering should be again expanded. Winter elections become weekend relaxacon affairs.

The first Balticon was held at the old Emerson Hotel, now defunct. We rented the penthouse suite, a sprawling full-floor

complex with a giant living room, central bar, and kitchen, usually used by visiting celebrities. It attracted 98 fans from the two local clubs and from up and down the East Coast. There was no programming, no guest of honor, no art show, and no huckster room (although a couple of dealers did sell things out of their hotel rooms). It was just a big weekend party held on the convention-barren President's Day weekend in February 1967.

We attracted some pros (Lin Carter and Randall Garrett spring to this now elderly and addled mind) who liked to party and mix with the fans. This gave me the idea that we could add some programming to subsequent Balticons and dispense with elections altogether. I admit to having Disclave as a model. It, too, had started as a relaxacon (a weekend affair in warm weather). I had added programming to Disclave to give it a more conventional con structure. I didn't want Balticon to become all *that* conventional, however.

The idea was to hold a small and relaxed convention to which we would invite a major figure (one new and on the way up or someone who did not normally attend eastern conventions) and have him or her visit with us in a relaxed atmosphere, with the party paramount. Samuel R. Delany, a new star who had not previously attended an SF convention, was our first choice. He worked out very well. Subsequent guests included Gordon R. Dickson, Damon Knight, Kate Wilhelm, Frederik Pohl, and many others. The con was usually held at the Lord Baltimore Hotel with a banquet of Mandarin and Szechuan food at one of the good exotic Chinese restaurants in town.

The format worked and the party remained paramount, but that was the problem. So long as there was a sponsoring group, expenses could be advanced some years and small losses covered if incurred, but the wave crashed against the shore. The first BSFS fragmented, crashed, and burned as the 1970s began. Without a sponsoring group, I could not continue to bankroll Balticon. It looked as if the convention, too, would cease to exist.

Ted Pauls took up the banner, partly out of loyalty and partly because he saw an opportunity to promote his book business through the con (the business did, after all, underwrite it). It was during the early 1970s that new Baltimore people, most notably Sue Wheeler, discovered the con and fandom. They went to other conventions thrown by other

(CONTINUED ON PAGE 22)

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BALTICON 21: A SHORT HISTORY OF BALTICON

A SHORT AND MOSTLY ACCURATE HISTORY OF BALTICON

(CONTINUED FROM PAGE 20)

clubs and saw large, ever-growing affairs with crowds and glitz, while Balticon just went on with its 150 attendees and its nighttime parties. They wondered why more couldn't be done here, so they banded together at Balticon to reform BSFS, a new entity with a mostly new cast. One charter member from 1963, Mark Owings, is active. Other BSFSans from the 1960s like Pat Kelly and Joe Mayhew are still active as well. Ted Pauls, very busy at this point and running the con on automatic, relinquished control of the con.

It was to an original BSFS member that the new group turned to transform Balticon. Charles David Michael Artemus Ellis asked them what they wanted and, viewing the change as a mechanical and promotional task, transformed Balticon using the new club's enthusiastic labor and front money. He publicized the convention; courted major pro guests; got local artists to build an art show; used his contacts in amateur filmmaking to build a major film program; persuaded Ted Pauls to create a hucksters' room on the promise of big attendance; promoted Balticon at other conventions, in the fan press, and locally; and moved it to the Hilton on Reisterstown Road at the Baltimore beltway. He changed the date from President's Day to Easter weekend, then barren of other conventions. The big-con "something for every interest" format Ellis created survives to this day. The con was almost too successful, drawing well over a thousand people to facilities that could barely handle them.

The success, in every way, of Ellis' attempt gave the reborn club a cadre of experienced people, front money, and a purpose. BSFS had been reborn to put on Balticon. It now had all the elements to continue to do so. Subsequent conventions on the Ellis model were held in the Hunt Valley Inn for many years. A variety of con chairs came out of the BSFS rebirth period. The convention continued to grow until there was no way to reasonably hold it in the Hunt Valley Inn. Balticon moved to the Inner Harbor area of downtown Baltimore when hotels capable of holding it opened.

BSFS now has many other projects and activities besides Balticon, but Balticon funds them all and continues to be its primary activity. The club became a bit frightened in the early 1980s at just how large the con was becoming—indeed, it was at one point the largest con outside the worldcon and larger than any worldcon held before 1980! Because it was becoming impossible to find a hotel to hold the con or manage the huge number of people, they wisely decided to hold attendance to a number they could handle—its current 3,000 plus, which makes it the second largest local or regional SF convention in the world. Only Boston's is larger. (Ironically, Boskone took over Balticon's vacated President's Day.) Boskone has grown so large there is no hotel in Boston willing to handle it, nor any staff capable of managing it. Boskone is in the process of being severely limited, having suffered every calamity BSFS in its foresight avoided by acting before things got out of hand. I know a lot of folks disagree with the reasonable limits imposed today, but it's made Balticon a better, more stable convention.

In 1988 Balticon will again be the largest convention besides the World SF Convention held *anywhere in the world!*

Quite startling for con begun as a glorified election meeting and continued as a con kept small and intimate in reaction to the horrendous growth of other cons. That it has managed so well and has become a stable institution, 21 years old, is no mean accomplishment.

I most certainly (unintentionally) created what became a monster, but it's a friendly monster. If you're having fun this weekend, maybe you'll take time to drink a toast to good old Jack and Ted and Charlie and Sue and all the others who over the years participated in the evolution of what's become one hell of an Easter weekend party. We're all here this weekend for the 21st go-round.

Besides, it's the only con held in a city where restaurants prepare the right kind of crabs just right. Enjoy.

— Jack L. Chalker

ABOUT THE BALTIMORE SCIENCE FICTION SOCIETY

THE BALTIMORE SCIENCE Fiction Society (BSFS), Inc., was founded in 1963 to fill a gap in the lives of SF readers. BSFS gives readers a chance to meet other readers. Members also have an opportunity to discuss SF with their favorite writers and the ideas of works in progress.

The purpose of BSFS is to promote understanding and appreciation of SF in all its forms: books, films, radio shows, and video. For many fans the sense of wonder they experienced reading SF as children sparked a lifelong reading preference.

BSFS sponsors Balticon, held every Easter weekend. Balticon attracts writers, publishers, editors, artists, filmmakers, and fans. Balticon features speeches, panels, films, art exhibits, book dealers, and a masquerade. Past guests of honor include Frederik Pohl, Isaac Asimov, Samuel R. Delany, Anne McCaffrey, and John Varley.

Between conventions BSFS sponsors a lecture series, several writers' workshops, and a weekly film program. Occasionally, BSFS sponsors programs in conjunction with local organizations, such as the Baltimore County Library. BSFS meets the second Saturday of the month in the BSFS clubhouse at 2233 St. Paul Street in Baltimore. (If you decide to attend, ring the last bell for admittance. Please do not write to this address.)

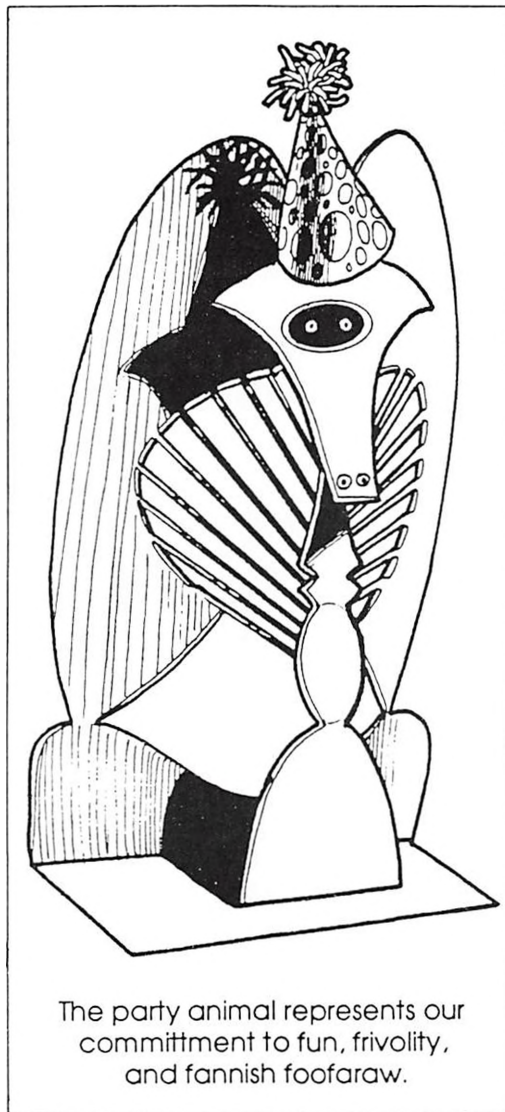
Members of BSFS receive a monthly newsletter and issues of *BSFan*, a magazine with articles on SF, book reviews, and movie reviews. Members may borrow books and videotapes from the BSFS library.

For more information, contact: BSFS Membership, P.O. Box 686, Baltimore, MD 21203 (301/889-3290).



THE RETURN OF THE ONE ROOF WORLDCON CHICAGO IN '91

We are an operating committee with literally thousands of hours of con-running experience -- from regionals to Worldcons, we've learned how to party. And with our interconnected hotels providing all the space a Worldcon could need, partying will be easier than ever! You won't need to leave the complex for anything. Food from fast to fine, video arcades, travel agents for those last minute plan changes, all these necessities of fannish life and more are available in the Illinois Center, the two story underground shopping center that will connect our hotels. One of these, the Hyatt Regency Chicago, is a convention center in and of itself. Ground has been broken and financing arranged for the Swiss Grand Hotel, which is scheduled to be completed in late 1988, in plenty of time for Labor Day, 1991. With this addition to the Illinois Center complex, Chicago will have the only site in the entire Midwest region capable of hosting an entire Worldcon under one roof. The Fairmont Hotel, also under construction at the Illinois Center, will be completed in 1988-89. We are hoping to reach an agreement with them for 1991 as well.



The party animal represents our commitment to fun, frivolity, and fannish foofaraw.

Our city is as vibrant and alive as any in the world. Fine cuisines, the latest fashions, and the best blues anywhere can all be found within minutes of the hotels. Chicago's famed Art Institute, the newly restored Chicago Theater, the bars of Rush Street, and the stores of North Michigan Avenue are all within a short walk. A ten minute cab ride will take you to ivied Wrigley Field or the Museum of Science and Industry (be sure to see their space center).

If we haven't yet hit your cup of tea, we could talk architecture. The crowning achievements of modern designers Louis Sullivan and Mies Van der Rohe are within blocks; for those of Frank Lloyd Wright you have to travel, but only about ten miles (public transportation is fairly convenient).

Perhaps you prefer public art? There are many pieces dotted about the Loop (Chicago's downtown), ranging from a large mosaic by Chagall to a very controversial modern sculpture in front of the State of Illinois building to the inspiration for our party animal, Picasso's "Woman".

Chicago in '91

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Who's Who at Balticon 21

WHO IS A Balticon 21 con celebrant? *Con celebrant* is a phrase coined by Marty Gear, Balticon 21's chair. A con celebrant is a science fiction professional (author, artist, publisher, agent, etc.) or other participant in this year's Balticon program.

Gary L. Bennett is both a scientist and an SF writer. He is currently working on advanced power supplies for spacecraft, and he has worked on the nuclear rocket program. Dr. Bennett has one published SF novel, *The Star Sailors* (a Prometheus Award nominee), and has authored or coauthored over 40 technical reports and articles. He has been a U.S. representative to several international United Nations meetings. Dr. Bennett has received nine professional or governmental awards and citations, including two for his work on the *Voyager* power supplies and the *Galileo* and *Ulysses* power supplies.

John Gregory Betancourt has been selling science fiction and fantasy short stories for 6 years to magazines such as *Amazing Stories*, *Dragon*, and *Fantasy Book* and anthologies like *100 Fantasy Short-Short Stories* and *Tales for the Spaceport Bar*. He has novels forthcoming from Avon and TSR, Inc. His story "The Brothers Lammiat at the Fortress of Lord Mur" will be the cover story for the July 1987 issue of *Amazing Stories*.

Jack Chalker is a prolific author. The first book of his God, Inc., series, *The Labyrinth of Dreams*, published by Tor Books, appeared in March 1987. He has written an excellent, fas-

inating series of articles on past and present SF specialty publishers for *Fantasy Review*, drawn from his forthcoming *Index to the Science-Fantasy Publishers*.

As the owner of Mirage Press, he has published many fine books. Among them are *An Atlas of Fantasy*, edited by J. B. Post, and *H. G. Wells: Critic of Progress*, by Jack Williamson. He often acts as an art show auctioneer at conventions.

Hal Clement, who claims that the main difference between SF and the rest of literature is the former's higher standard of realism, will be defending the possibility of a hollow planet in his book *Still River*, to be published shortly. He does not consider such a body very probable, but he lost an argument with Lester del Rey, the publisher, on the question of its possibility.

A terminal convention addict, he expects to spend most of his remaining con years arguing the details with fans.

Brenda W. Clough lives in a cottage at the edge of a forest in Virginia, maintaining an exemplary suburban existence. She only goes upstairs to write at sundown, and the neighbors haven't found out yet. Her first fantasy novel, *The Crystal Crown* (DAW Books, 1984) is titled after an innovative tool of government. *The Dragon of Mishbil* and *The Realm Beneath* have also been published by DAW. A sequel, *The Name of the Sun*, may or may not appear in 1987—anxious readers may write to DAW to complain about this.

Catherine Crook de Camp has been L. Sprague de Camp's wife, business manager, and collaborator for many years, though these responsibilities were not all undertaken at the same time. Together they revised *The Science Fiction Handbook*. Some of her stories and articles are in their collaborative collection *Footprints on Sand*.

When they were courting, de Camp took her on what became a rather odd date: he introduced her to John W. Campbell, who instantly set them to work evaluating stories submitted to *Astounding*.

Her latest book, written with her husband, is *The Incorporated Knight*, published in December 1986.

L. Sprague de Camp is instantly identifiable at conventions. He is very tall, has a goatee, usually wears a red blazer, and is the very image of the popular conception of a scientist or scholar. In fact, a stock character used frequently to portray scientists in Superman comic books of the 1960s, looked exactly like de Camp, goatee and all.

Among de Camp's interests is linguistics. Four articles he wrote for *American Speech* were cited by H. L. Mencken in *The American Language, Supplement II*.

His latest book, written with his wife, is *The Incorporated Knight*, published in December 1986.

John DeChancie, who lives and writes in western Pennsylvania, is the author of an SF trilogy that comprises *Starrigger*, *Red Limit Freeway*, and

(CONTINUED ON PAGE 26)

**BEASTS, MAGIC, SWORDS OF DEATH...
AND THE WITCHBORN...**

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of the
Twelve Kingdoms

Esther M.
Friesner

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The youngest was Basoni: the most powerful, and most cursed. To her was bequeathed secret and a sword... When the Lord of D'pair's dreadful powers are loosed against all Basoni cherishes, she must flee deep into dangerous realms to be saved—or doomed—by a demon-lover who claims her for his own...

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IT IS A TALE I INTEND TO FOLLOW." Roger Zelazny**

"Whimsical, inventive, great fun to read." Peter Heck, *Newsday*

The Chronicles of the Twelve Kingdoms were begun in Mustapha and His Wise Dog, and Spells of Mortal Weaving.

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(CONTINUED FROM PAGE 24)

Paradox Alley, all published by Ace Books. He is coauthor of *Crooked House*, a novel of the supernatural to be published by Tor Books in late 1987. *Castle Perilous*, a fantasy novel, is scheduled for release by Ace in 1988. He is presently at work on a new novel.

Sheila Finch won the 1986 Compton Crook Award with her novel *Infinity's Web*. She will present the award to the 1987 winner at Balticon 21. *The Garden of the Shaped*, the first book in her Shaper series, has gone to press and will appear soon from Bantam Spectra, Bantam's SF imprint. Her agent, Val Smith, has sold the second and third novels in the Shaper series to Bantam Spectra. They are currently titled *Mirandil's Song* and *Shaper's Child*.

John L. Flynn is the author of *Future Threads: Costume Design for the Science Fiction World* (and its soon-to-be-released companion) and is a member of the Science Fiction Writers of America. His work has appeared in *Starlog*, *Monsterland*, *Cinefantastique*, *SF Movieland*, *Media History Digest*, and *SFTV*. He is an experienced costumer and a founding member of the International Costumers Guild. Flynn has won major costuming awards at Balticon for the last 4 years. He won Most Authentic in 1986's Worldcon masquerade and awards at ConStellation and L.A.Con.

Esther M. Friesner's most recent release, *The Witchwood Cradle* (Avon) begins the second trilogy of the Chronicles of the Twelve Kingdoms series. She's looking forward to the publication of *Elf Defense* later this year from Signet/NAL as a sequel to the well-received *New York by Knight*. She received the Romantic Times Award for Best New Fantasy Writer in 1986 and will serve on the Nebula Awards jury for 1987. She is presently working on a fantasy trilogy for Berkley, *Here Be Demons*, most likely to appear in 1988.

Offer her chocolate.

Alexis Gilliland is the author of *The Revolution from Rosinante*, *Long Shot for Rosinante*, and *Pirates of*

Rosinante. His latest book is *Wizenbeak*, one of the last titles to appear from Bluejay Books. He has completed two sequels to it. The wizard Wizenbeak often appears in Gilliland's amusing cartoons, of which hundreds have appeared in fanzines, notably in Richard Geis' lamented *Science Fiction Review*. Two collections of his cartoons have been published by Loompanics: *The Iron Law of Bureaucracy* and *Who Says Paranoia Isn't In Any-more?*

David Hartwell has done everything with SF except write it. He has reviewed it, edited a magazine of it, edited it for publishers, published it himself, and written a book about it and its fandom. Hartwell currently edits SF for Arbor House and Tor Books. He edited the Timescape SF line for Pocket Books, in which his publication of Gene Wolfe's *The Book of the New Sun* made Wolfe a major author. Hartwell has said there is now enough literary SF being published that one can be a fan of it. He is himself probably its foremost fan.

Marvin Kaye is the author of the humorous science fantasy series *The Incredible Umbrella* and *The Amorous Umbrella*. He coauthored two hard SF novels, *The Masters of Solitude* and *Wintermind*, with Parke Godwin. Forthcoming works include *Ghosts of Night and Morning* (Berkley, August 1987), a sequel to his horror novel *A Cold Blue Light*, and an anthology, *Devils and Demons* (Doubleday, October 1987), which he edited. Kaye is currently at work on *The Nautical Umbrella*.

Donald Kingsbury, winner of the first Compton Crook Award for *Courtship Rite*, has a new hardcover out from Baen Books, *The Moon Goddess and the Son*, which explores the time from the launching of the first massive Soviet space station to the consolidation of the American moon colony. The book examines new technologies for cheap space travel, the motivations of people who want to leave the earth, Russian history, Zen-Marxism, the application of games to real world politics, "accidental" wars, and many, many other goodies. Kingsbury goes to cons to talk with fans.

Sharon Lee's First Big Break came in 1976 when she won first prize at the only Balticon Short Story Contest and narrowly missed meeting Isaac Asimov. Since Balticon 10, Lee has sold stories to *Amazing* ("A Matter of Ceremony," nominated for the 1980 Balrog Award), *Dragon Magazine*, and *Fantasy Book* (the Kinzel series, with Steve Miller). A collaborative novel, *Agent of Change*, has recently been placed with Del Rey Books. Lee and Miller are represented by Columbia Literary Associates.

Shariann Lewitt, author of *First and Final Rites*, became S. N. Lewitt by publisher's fiat for her recently released book *Angel at Apogee*. This might end up an advantage since initials are rarely misspelled or mispronounced, but right now it's not fun. What is fun is writing books, playing with airplanes, and fantasizing nasty plots from Jacobean revenge dramas for anyone who ever asks her to change her name again.

Morgan Llywelyn's historical novels based on Celtic subjects have received both critical and scholarly acclaim in America and Europe. Her *Lion of Ireland* has become a classic; *The Horse Goddess* was a Book-of-the-Month alternate; and *Bard: The Odyssey of the Irish*, has received literary awards in both Spain and France. Now making her home in Ireland, Llywelyn continues to explore myth as a form of history and fantasy as an alternate reality according to the traditions of her own Celtic ancestors. Her latest novel, *Grania: She-King of the Irish Seas*, was published in March 1986 by Crown Publishers, Inc.

Steve Miller's career has included stints at SF writing, newspaper editing, unemployment collecting, and bookstore owning. Along the way he's sold stories to *Amazing*, *Fantasy Book*, *American Inventor*, and elsewhere. His reviews have appeared in *EONS*, *Science Fiction Review*, the *Baltimore Sun*, and zillions of fanzines. More recently, he's coauthored (with Sharon Lee) *Agent of Change*, a novel sold to Del Rey. His invention of BaltiCoke endears him to fandom's serious bartenders, who love a good

(CONTINUED ON PAGE 27)

CON CELEBRANTS: WHO'S WHO AT BALTICON 21

(CONTINUED FROM PAGE 26)

laugh. Kathryn Jensen of Columbia Literary Associates, his agent, has never had a BaltiCoke.

Betsy Mitchell, Senior Editor at Baen Books, also edits the original novella anthology series *Alien Stars* (volume 3, titled *Under the Wheel*, was published in January 1987). Baen Books will institute a separate fantasy line in August 1987 and is looking for manuscripts. New authors will join such established pros as Robert A. Heinlein, Fred Saberhagen, Janet Morris, Poul Anderson, and Jerry Pournelle on the Baen Books SF list.

During the day **Michael Potter** works for the Space Telescope Science Institute where he specializes in image processing and data analysis. He serves as technical advisor to the Hubble Space Telescope Amateur Astronomy Working Group, which will coordinate amateur observing time on the space telescope. Evenings often find him perusing our galaxy and others from Key Observatory, of which he is co-owner. On cloudy nights he edits and publishes the *Star Farmer's Almanac*, a newsletter devoted to observational amateur astronomy.

Joseph K. M. Pro, universally beloved author of the *Zap, Zap, Sweet Zaphod!* books, has just sold a novelette to *The Magazine of Juvenile Power Fantasy* entitled "Bid Pluto Return, Mickey." It won the Tin-Plated Goddess Award for the Best Unpublished Novelette of an Even-Numbered Year, Excluding Leap Years. Mr. Pro (or Ms. Pro, as he likes to be called when wearing a dress) is modest about his literary magnificence and allows readers to purchase his books wherever fine paperbacks are sold.

Christopher Rowley is perhaps best known to Balticon folk as the winner of the Compton Crook Award at Balticon 18 for the best first novel published in 1983: *The War for Eternity*. His most recent book was *Starhammer* (Del Rey, February 1986). His next will be *Golden Sunlands*, to be published in July 1987. He recently completed an assignment as script editor for 65 episodes of *Adventures of the Galaxy Rangers*, now running on

national syndicated television. He is currently at work on his fifth novel, *The Vang*, set for delivery to Del Rey this spring.

Darrell Schweitzer, writer, former magazine assistant editor (*Asimov's* and *Amazing*), anthologist, limerick perpetrator, and sometime cartoonist, is the author of recent eerie tales published in *Night Cry*, *Amazing*, *Twilight Zone*, and elsewhere. His books include *We Are All Legends*, *The Shattered Goddess*, and *Tom O'Bedlam's Night Out*. He has edited anthologies of criticism and, with George Scithers, a volume of boozy SF and fantasy, *Tales from the Spaceport Bar*. Although he denies being in the Philosophical Enlightenment business, he does admit that Chris Drumm booklets will soon feature a Schweitzer title, *The Meaning of Life and Other Awesome Cosmic Revelations*.

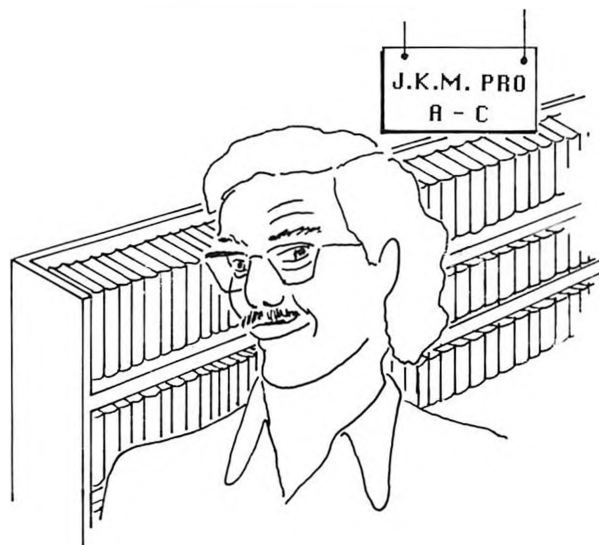
Charles Sheffield began writing SF at age 40. He has since written 60 short stories and numerous novels. He has just delivered the manuscript for *Trader's World*, a novel set in the universe of his Trader series of short stories, to Del Rey. The *Judas Cross*, a horror novel he coauthored with David Bischoff, is scheduled for release by New American Library in late 1987 or early 1988. Sheffield is a well-known "hard" SF writer—his background is in theoretical physics. He is chief scientist at Earth Satellite Corporation in Bethesda, Maryland.

Joseph Sherman's short fantasy fiction for adults and children has appeared in the *Sword and Sorceresses IV* anthology and in such magazines as *Dragon*, *Fantasy Book*, *Fantasy Tales*, *Cricket*, *Pandora*, *Owlflight*, *Space and Time*, and others. She has written a television script for a children's animated SF series and four children's books (*Vassilisa the Wise*, *The Crystal of Doom*, *The Invisibility Factor*, and *The Song of the Dark Druid*). She has been nominated for a Nebula Award.

Susan Schwartz, who has been half of the writing team "Gordon Kendall" (author of the Compton Crook Award nominee *White Wing*), has just had *Byzantium's Crown* published by Warner Books. Her novel, *Silk Roads and Shadows*, will be published by Tor in 1988, along with an Avon anthology on the Arabian Nights. She is now working on *Heritage of Flight*, a hard SF novel for Tor, and *The Woman of Flowers*, a Celto-Byzantine (!) fantasy for Warner. She is writing a historical fantasy with Andre Norton. She also reviews for *Vogue* and *The New York Times*.

Nancy Springer, best known for her high fantasy novels such as *The White Hart*, *Wings of Flame*, and *Chains of Gold*, has recently expanded her scope. Her first realistic juvenile, *A Horse to Love*, was published by Harper & Row in March 1987. A collection of her short work, *Chance*, will

(CONTINUED ON PAGE 28)



In addition to our Guests of Honor, Roger Zelazny, Michael Whelan, Tom Doherty, and Eva Whitley, we are pleased to welcome the following con celebrants to Balticon's 21st birthday:

Donald Aamodt
 Roger MacBride Allen
 Athelstan
 Gary L. Bennett
 John Gregory Betancourt
 Peter Blau
 Michael Brett-Surman
 Jack L. Chalker
 Robert Chase
 Mary Chor
 Carly Clammons
 Hal Clement
 Brenda W. Clough
 Ann Crispin
 Beverly Crook
 Eric Dahlstrom
 Catherine Crook de Camp
 L. Sprague de Camp
 John DeChancie
 Herbert Desind
 J. M. Dillard
 Gardner Dozois
 Adaire During
 Dick Dyszel
 A. C. Farley
 Sheila Finch
 Gillian Fitzgerald
 John L. Flynn
 William Forstchen
 Esther M. Friesner
 Alexis Gilliland
 Richard Grant
 Jay Haldeman
 Vol Haldeman
 Curt Harpold
 Joyce Harrell
 David Hartwell
 Martha Hayes
 Frank Hecker
 Marc Hempel
 Morris Hornik
 Nicholas Hotton
 Robert L. Jenkins
 Aldona Joseph
 Marvin Kaye
 Donald Kingsbury
 Liz Knapp

George Kochell
 Sharon Lee
 Sharian Lewitt
 Morgan Llywelyn
 Don Maitz
 Jody Marshall
 Kathryn Mayer
 Bill Mayhew
 Kevin McKinney
 Robert Medcalf
 Carter Middendorf
 Ron Miller
 Steve Miller
 Betsy Mitchell
 Anne Moroz
 Lee Moyer
 James Muncy
 Louise Neu
 Gregory Paul
 Lee Payton
 Richard Pini
 Michael Potter
 Audrey Price
 Ray Ridenour
 Christopher Rowley
 Don Sakers
 Darrell Schweitzer
 Melissa Scott
 Ricky Shanklin
 Charles Sheffield
 Josepha Sherman
 Susan Shwartz
 Mary Sing
 Kathy Sobansky
 Nancy Springer
 Don Stallone
 Elaine Mandell Stiles
 Steve Stiles
 Tim Sullivan
 Jenni Swanson
 Judith Tarr
 Alice Taylor
 Clifford Theis
 Richard Thompson
 M. C. Valada
 Paula Volsky
 Bob Walters
 Lawrence Watt-Evans
 Mark Wheatley
 Ellen Wilds
 Craig Williams
 Melissa Williamson
 Thomas Wren
 V. M. Wyman

(CONTINUED FROM PAGE 27)

be released by Baen Books in July 1987; and *Madbond*, the first volume of the Sea King trilogy, will come out from Tor in 1987. She has recently sold a juvenile novel to Atheneum and entered into a two-book contract with Baen. She is presently working on a contemporary fantasy dealing with hex witchcraft in Pennsylvania.

Judith Tarr is one of the perpetrators of the notorious Cyberprep Movement, which means that she is Very Nice and has been to All the Right Schools. She is not the author of "Muffy Goes to Mars," *Slavegirls of Bloomingdale's*, and *Dow Jones and the Temple of Saks*. She is, however, responsible for *The Hound and the Falcon* trilogy (Bluejay/Tor), the first volume of which, *The Isle of Glass*, was a finalist for the 1985 Compton Crook Award. Her most recent novel is *The Hall of the Mountain King* (Tor); its sequel, *The Lady of Hangelen*, is forthcoming. She is currently completing a new historical-fantasy novel for Bantam.

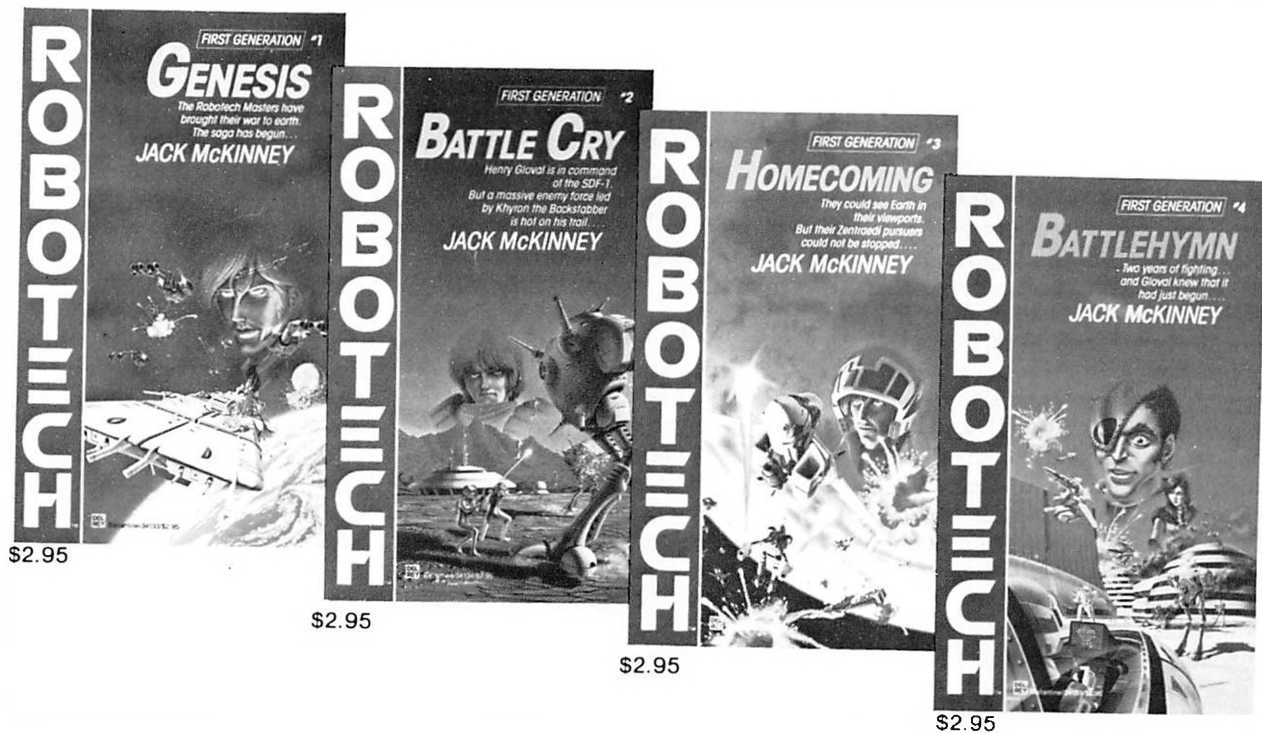
Bureaucrat **Paula Volsky**, shortly after the publication of her first fantasy novel *The Curse of the Witch Queen*, at the end of 1982, fled the feds to take up full-time writing. Her most recent book, *The Sorcerer's Lady*, appeared last year. Her next novel, *The Luck of Relian Kru*, is scheduled for a June 1987 release by Ace Books. Her novelette, "The Tenancy of Mr. Eex," will appear in 1987 in Marvin Kaye's *Devils and Demons* anthology. She is currently at work on the last volume of *The Sorcerer's Lady* trilogy.

Lawrence Watt-Evans is the author of 9 published novels, the most recent being *With a Single Spell* (Del Rey, March 1987). Coming this fall is his 10th novel, *The Wizard and the War Machine*, a sequel to *The Cyborg and the Sorcerers*. He has also sold a few short stories—the latest, entitled "Why I Left Harry's All-Night Hamburgers," to *Asimov's*. He collects comic books, specializing the lurid horror titles of the early 1950s and has contributed over 100 articles to the *Comics Buyer's Guide*, whose readers once voted him the world's fifth-best writer about comics.

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Programming and Events

PRESENTATION OF THE 1987 COMPTON CROOK AWARD

The Baltimore Science Fiction Society (BSFS) gives the Compton Crook/Stephen Tall Memorial Award each year for the best first novel of science fiction, fantasy, or horror published in the previous year. The winning book's author receives a certificate and \$500.

The 1987 nominees are *Shards of Honor*, by Lois McMaster Bujold; *The Game of Fox and Lion*, by Robert R. Chase; *The Cross-Time Engineer*, by Leo Frankowski; *A Hidden Place*, by Robert Charles Wilson; and *The Doomsday Effect*, by Thomas Wren.

The winner of the 1987 Compton Crook Award will be announced at the award presentation in the International Ballroom at 5:00 p.m. on Saturday, April 18, 1987. The award will be presented to the winner by Sheila Finch, the 1986 winner. Members of this year's award committee were Marty Gear, B. Shirley Avery, Michaelene Llewellyn, Mark Owings, and Dalroy Ward. Roger Zelazny, the Balticon 21 guest of honor, will speak immediately after the award presentation.

The Compton Crook Award is administered by the BSFS. Each year, a five-person award committee is elected. The committee reads and rates all English-language first novels of science fiction, fantasy, and horror published in the previous calendar year. Ratings for each book are averaged, and the five or six books with the highest averaged rating go on the short list of nominated works. BSFS members vote for the best novel of the nominees.

The Compton Crook Award was created by BSFS in 1982 to honor new novelists in the overall fantasy field and encourage them in a practical way, with money. The society thought that first novels are often overlooked, that first novelists are more likely than previously published authors to be underpaid, and that good new writers should be encouraged financially. The society modeled the Compton Crook Award on the Edgar Award, presented by the Mystery Writers of America annually for the best first mystery novel of the previous year.

The Compton Crook Award is different from the John W. Campbell Award, which is presented to the best new writer, rather than to the best first novel. The John W. Campbell Award is given to a writer of a body of new work (often short stories) rather than for a particular new work.

The award is named for the late Baltimore-area writer Compton Crook, who wrote under the pseudonym "Stephen Tall." He was best known for his series of stories about the spaceship *Stardust*. One was nominated for the Hugo Award in 1974. They are collected in *The Stardust Voyages*. *The Ramsgate Paradox* is a novel about the *Stardust* and its crew. His last book was *The People Behind the Wall*. Compton Crook, Ph.D., was professor emeritus of natural sciences at Towson State University in Towson, Maryland. He died in 1981.

The first Compton Crook Award was presented by Mrs. Compton Crook in 1983. The second award was presented in 1984 to Christopher Rowley by Donald Kingsbury, the 1983 winner. Since then, each year's

winner is invited to return the next year to present the Compton Crook Award to the following year's winner. Thus far, every winner has returned to present the next award.

Previous winners of the Compton Crook Award are *Courtship Rite*, by Donald Kingsbury in 1983; *The War for Eternity*, by Christopher Rowley in 1984; *Emergence*, by David Palmer in 1985; and *Infinity's Web*, by Sheila Finch in 1986.

— Kyle Mc Abee

D PLUS 15,000 FANZINES AND COUNTING

The Azriel Rosenfeld Science Fiction Research Collection was established in 1973 at the Albin O. Kuhn Library and Gallery on the University of Maryland's Baltimore County (UMBC) campus in Catonsville, Maryland. The collection includes about 6,000 first editions, 4,000 magazines, and 15,000 fanzines.

Most titles are science fiction or fantasy, although there are associated detective, suspense, and horror titles. Many of the first editions are paperback books, reflecting the importance of the original paperback to the science fiction field. Magazines date from the 1920s to the present.

The collection is named for Azriel Rosenfeld, a professor of science at the University of Maryland's main campus in College Park, Maryland. Professor Rosenfeld donated the major part of the collections and continues to donate hundreds of books and magazines. Roger Zelazny donated some books to

(CONTINUED ON PAGE 32)

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PROGRAMMING AND EVENTS

D PLUS 15,000 FANZINES AND COUNTING

(CONTINUED FROM PAGE 30)

the Kuhn Library that are now in the collection.

In addition to published items, the collection houses manuscripts, galleys, page proofs, and correspondence of well-known science fiction authors. Holdings include manuscripts by Isaac Asimov, A. Bertram Chandler, Cyril Kornbluth and Frederik Pohl, Brian Stableford, and Roger Zelazny.

The collection owns some art, such as 10 original signed works and reproductions of art by Frank Kelly Freas.

The collection is open to the public from 1 to 4 p.m., Monday through Friday, or by appointment. The collection has a separate card catalogs of its holdings and is housed in the Special Collections Room of the Kuhn Library.

Steve Miller was the first curator of the collection. Today Janey Murray, Special Collections Librarian, oversees it. Murray will display some items in the collection at her talk Saturday afternoon (consult the pocket program for the exact time and location).

If you have SF or fantasy books, magazines, or fanzines to donate, the collection may need them. The collection will not accept duplicate donations. For more information about the collection or to donate items, contact Janet Murray, Special Collections Librarian, Albin O. Kuhn Library and Gallery, University of Maryland, Baltimore County, Catonsville, Maryland 21228 (301/455-2353).

— Kyle Mc Abee

FIFTH ANNUAL BALTICON WRITERS' WORKSHOP

For the fifth year at Balticon, BSFS is providing a way for aspiring writers to exercise their talents at the Fifth Annual Balticon Writers' Workshop. This year's special professional guest is Dr. Charles Sheffield, who will conduct the workshop. Sheffield is the immediate past president of the Science Fiction Writers of America. He holds a doctorate in theoretical physics and has written numerous SF novels and short stories.

Each participant in the workshop

has submitted a short story to be examined by the other writers and by Dr. Sheffield. The workshop session, which will be held Saturday morning from 8 to noon, will be an open forum for discussion of the new manuscripts. The public is invited to attend, and a few copies of the manuscripts will be available for the public to read.

The Writers' Workshop was begun at Balticon 16 in 1982 as a way for aspiring writers to meet and work with SF and fantasy professionals. Diane Duane was our first professional guest. Since then, authors as diverse as Hal Clement, Tom Monteleone, and Nancy Springer have lent their expertise to the Writers' Workshops.

BSFS holds workshops several times a year in addition to the Balticon workshop. The next workshop is tentatively scheduled for July at the BSFS clubhouse at 2233 St. Paul Street in Baltimore. There is no charge for workshops except for a fee to cover copying and distribution of the manuscripts. If you would like to participate, write to Writers' Workshop, BSFS, Inc., P. O. Box 686, Baltimore, MD 21203.

— Evan B. Sayers

BALTICON 21 SCIENCE PROGRAM

The Balticon 21 science program will present L. Sprague de Camp on engineers of the pyramids and Stonehenge, Hal Clement on misconceptions of science in SF, Eric Dahlstrom on the status of the NASA space station program, and many other events. From space-based astronomy to the truth about the dinosaurs, the science program will present a fascinating array of topics. See your pocket program for topics, dates, and times.

A rock brought from the Moon will be displayed outside the science program room during program hours. The moon rock was loaned by NASA.

The science program is sponsored by the National Space Society, now merged with the LS Society. The combined organization has about 14,000 members. The nonprofit societies were founded in 1975 to encourage space exploration and development of space colonies by advocacy and by public education. They merged to more effectively promote space exploration,

retaining the name of the National Space Society.

The society's Baltimore chapter sponsors educational events for the public throughout the year in central Maryland. The national organization sponsors a yearly conference where aerospace professionals, space activists, and interested citizens meet. It also publishes a magazine for its members.

Join us in promoting space development! For further information, ask our representatives at the science program room, or contact the National Space Society, Baltimore Metro Chapter, 235 Wakely Terrace, Bel Air, Maryland 21014 (301/879-3602).

— Dale Arnold

POLLY FREAS BENEFIT AUCTION

Science fiction conventions across the country are holding auctions to help pay the medical expenses incurred by Polly Freas in her fight against cancer. Polly Freas was the wife of award-winning SF illustrator Frank Kelly Freas. She died January 24, 1987, in Norfolk, Virginia.

To date, auctions held at Boskone, Confusion, and Milennicon have raised thousands of dollars. But more is needed. Balticon 21 has donated the time and space needed for this auction.

Authors, artists, and fans have donated books, original artwork, and fanzines to be auctioned. Original art by Kelly Freas will be auctioned at Balticon 21 (unless these pieces have already been sold at previous conventions). Items will be on display before the auction.

The auction will be held Saturday evening (consult the pocket program for the time and place of display and auction). Peggy Rae Pavlat, a well-known local fan, is the sponsor for the auction.

Fans or professionals who wish to donate items to be auctioned should write to Dick Spelman, P.O. Box 2079, Chicago, IL 60690, or Rusty Hevelin, Box 112, Dayton, OH 45401.

Send cash donations to Steve Prichard, HAROSFA, P.O. Box 9434, Hampton, VA 23670 (804/596-0269).

— D. H. Mc Abee

Journey across the light years exploring the uncharted systems of the frontier; watch your two shadows under a double star; war against the unfathomable Kafers amid the exotic environments of alien worlds; ride the beanstalk down to the towering cities of Earth, the economic center of an ever expanding human civilization. Be a part of the New Age in **Traveller: 2300**—the state of the art in science fiction role-playing.

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Traveller: 2300 plays against a background of Earth 300 years after the cataclysm of the Third World War. Set in a world where nations still clash, civilization has crawled back to its prewar levels, and then beyond. The world is dominated by the Third French Empire. Earth's hundred nations have colonies among the stars. First contact happened long ago, and commerce with alien intelligences is now commonplace.

But exploration still goes on. The conquest of the stars has just begun.

Game Systems

Playable realism. Many games which are realistic can't be played; most playable games aren't terribly realistic. **Traveller: 2300** is both at once, balancing exquisite detail with simple, accurate game systems.

The heart of **Traveller: 2300** is its task resolution system. With it, the referee has a plethora of examples and precedents to use in any situation, and the players have a reasonable idea what their options will be on any given task. Rules cover all aspects of conflict resolution from arguments to all-out battles. Detailed character generation, starship operations and combat, and economics make **Traveller: 2300** the state of the art in science fiction role-playing. If you're playing anything else, you're behind the times.

The Near Star Catalog

The **Traveller: 2300** universe deals with star systems within 50 light years of Earth. Extensive research and analysis has produced the most accurate star map ever made. Never before has such a monumental task been undertaken, either in gaming or in science fiction. Over 700 stars in over 500 systems, on a 22" x 25" full color map. Location, spectral type, size, and magnitude are all documented in a separate star catalog.

The local neighborhood of stars contains white dwarves, red giants, and warm yellow stars like our own. The map extends far beyond the furthest reaches of human settlement into the realms of aliens and the unexplored. **Traveller: 2300** maps out the local neighborhood in detail never before accomplished, helping to make the game what it was designed to be—the ultimate in playable realism.

Traveller: 2300 includes complete rules for science fiction role-playing, a complete full color map of everything within 50 light years of Sol with accompanying stellar data, and an introductory adventure set on mankind's frontier. Be a part of the New Age, with **Traveller: 2300**.

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PROGRAMMING AND EVENTS

MASQUERADE

Why hold a masquerade at Balticon? Tradition. Science fiction is the premier example of a blending of the visual and literary arts. Many of us were first attracted to the genre by a Cartier, Freas, or Whelan cover or illustration. This may be why two of the most widely attended functions at Balticon are the art show and the masquerade.

Appearing in a Balticon masquerade gives the participants a sixty-second chance to display their imagination and creative talents before a mass gathering of their peers. It also affords them an opportunity to pay homage to their favorite authors. Frederik Pohl in *The Way the Future Was* describes Forrest J. Ackerman and Myrtle R. Jones at the First World Science Fiction Convention in New York as "stylishly dressed in fashions of the Twenty-fifth Century."

Since that first convention, SF masquerades have become both larger and more complex. Two distinct types of costumes have evolved: the presentation costume and the hall costume. The presentation costume appears only in the formal masquerade competition. It often requires a year or more and several hundred dollars to construct. The hall costume is clothing that represents the wearer's inner persona. Hall costumes are the delight of the media. Frequently, they are the bane of hotel staffs.

Masquerades have added more than their share to the various legends that surround worldcons. Ask any old-time fan, "Why the 'no peanut butter' rule at masquerades?" You will probably be entertained with an hour's worth of stories (some of them true), like the one about the fan who dyed his skin with green food coloring. He spent the next 3 months trying to get it off.

This year's masquerade will be held Friday night in the International Ballroom. It will be run by the division system used by the International Costumers Guild. The division system, first used by Bjo Trimble at *Denvention II* and codified by Peggy Kennedy, allows contestants to compete according to their experience level. It is designed to encourage participation by first-time contestants as well as old hands.

Prizes will be awarded in the young fan, novice, journeyman, master, and recreation divisions. Masquerade judges are Michael Whelan, our art guest of honor; Drew Sanders; and Michaelene Llewellyn.



In addition to the masquerade, Balticon 21 features five panels dealing with masquerades and costuming.

There is one more reason for masquerades—they're fun! Where else can a tall, skinny, forty-plus-year-old man be encouraged to "nibble the necks" of scantily clad young ladies in public?

—Marty and Bobby Gear

FAN PROGRAM

This year the Fan Program, organized by Jul Owings, has a full 3-day track of discussions, panels, and shows in the Preston Room, Cabana Level, and South Tower. The Fan Lounge will be in the Jefferson Room, Cabana Level, North Tower. It will have a mimeo machine, an electrostencil, and typewriters so that a small fanzine can be produced during the con.

ENCHANTED RENDEZVOUS A LIVE-ACTION ROLE-PLAYING GAME

Enchanted Rendezvous is a role-playing game played in real time and real space. Hosts Edward Stanford, Joe Sanjour, and Jeffrey Holmes, writers of the game will escort players on a modern excursion into the realms of sorcery and mysticism. Each player will assume a persona for the convention weekend and interact with other players.

If you would like to play Enchanted Rendezvous (or if you would like to learn more about interactive literature games), please come to the Washington Room. Game Control, the clearinghouse for information about the game in progress, is in the Washington Room. You may sign up to play a full character or a short-term character. Full characters will be available on Friday night and Saturday morning. Short-term characters are available for anyone interested in this style of gaming. They will be available Friday night and Saturday morning, and possibly until Sunday morning.

Each Enchanted Rendezvous player will receive a packet of information containing the rules, a short description of the setting of the game, and a unique character sheet. The character sheet explains the history, goals, and abilities of the player's persona. The gamemasters and their assistants will provide background information, play the parts of minor characters, and arbitrate disputes.

Players, gamemasters, and assistants will wear buttons with the following symbol:



Enchanted Rendezvous players may not violate convention rules. Players seen breaking rules should be reported to the gamemasters or to Balticon security.

—Jeffrey A. Holmes and
Edward Stanford

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PROGRAMMING AND EVENTS

BALTICON 21 ART SHOW

The Balticon 21 art show will display works by Michael Whelan and other professional artists, including Don Maitz and Ron Miller, and many talented amateurs. The art show is in the International Ballroom Foyer and Ballroom D. Many items are for sale.

Whelan, Maitz, and Miller will present slide shows of their art. The pocket program lists art panels.

Art Show Rules. Your acceptance of our regular security rules is appreciated.

Rule 1: Do not enter the art show with bags, purses, packages, or any ob-

jects the art show guards may forbid. Cameras are forbidden.

Rule 2: Do not bring food or drink into the art show.

Rule 3: Do not touch the art.

Rule 4: Do not smoke in the art show.

Written Bids on Artwork.

Items in the art show will be tagged with bid sheets. Items not for sale will have the initials *NFS* on their bid sheets. To bid on an item, write your bid legibly and in ink on the bid sheet. Include your name and Balticon 21 badge number. All bids must be in whole dollar amounts. Once made, a bid may not be withdrawn.



"Niobe" © 1985 by Michael Whelan

Auctions. Art auctions will be held in the International Ballroom on Saturday evening and Sunday afternoon (see the pocket program for times). Items are assigned to auctions by the number of bids they receive by a particular date.

An item that has three or more bids by Saturday afternoon will be auctioned Saturday evening. An item that has two or more bids on Sunday will be auctioned Sunday afternoon. An item that gets its first and only bid on Sunday will be considered sold to that bidder and will *not* be auctioned.

If you bid on an item, attend the auction.

Bidding During Auction. Bidding is by voice only. Speak up.

Auction runners will carry some items through the audience. To signal a runner you want a closer look at an item, raise your arm. A raised arm does not count as a bid.

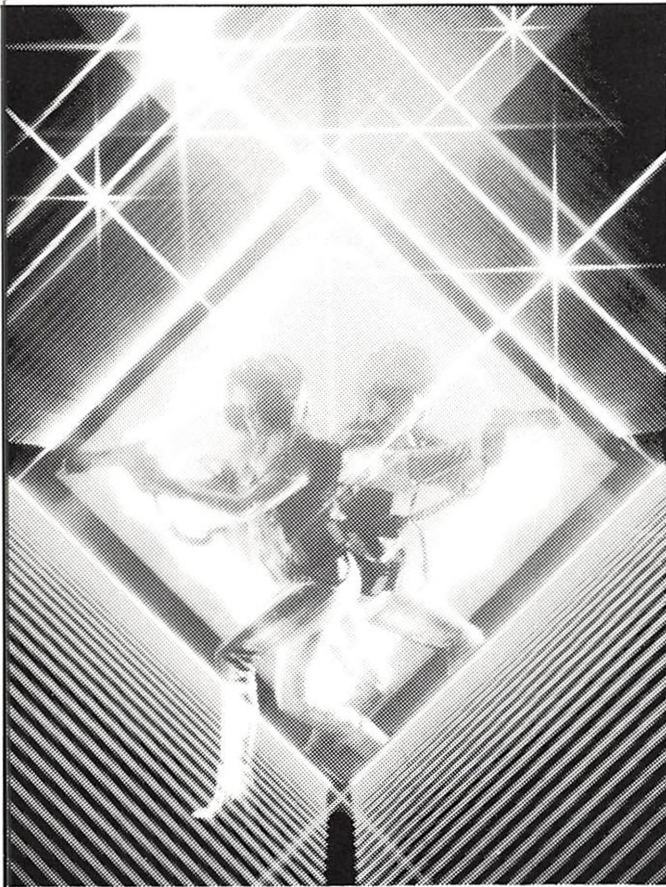
If you cannot stay for the entire auction, you may request an item you have made a written bid on be brought up early in the auction. Request this by writing the names of the item and artist and give them to the art show staff. If possible, the staff will comply with such requests. The staff will give extra consideration to requests from Balticon volunteer workers.

Payment and Pickup of Artwork. Pick up a copy of the rules for paying for and picking up art when you visit the art show. Personal checks will be taken with acceptable identification, as determined by the art show staff. Cash is always accepted.

— Martin Deutsch and
B. Shirley Avery

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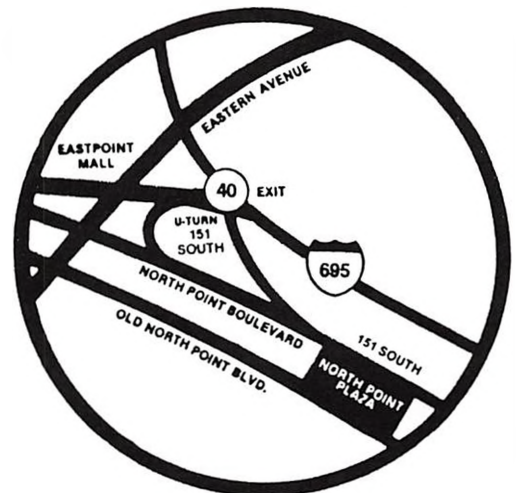
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