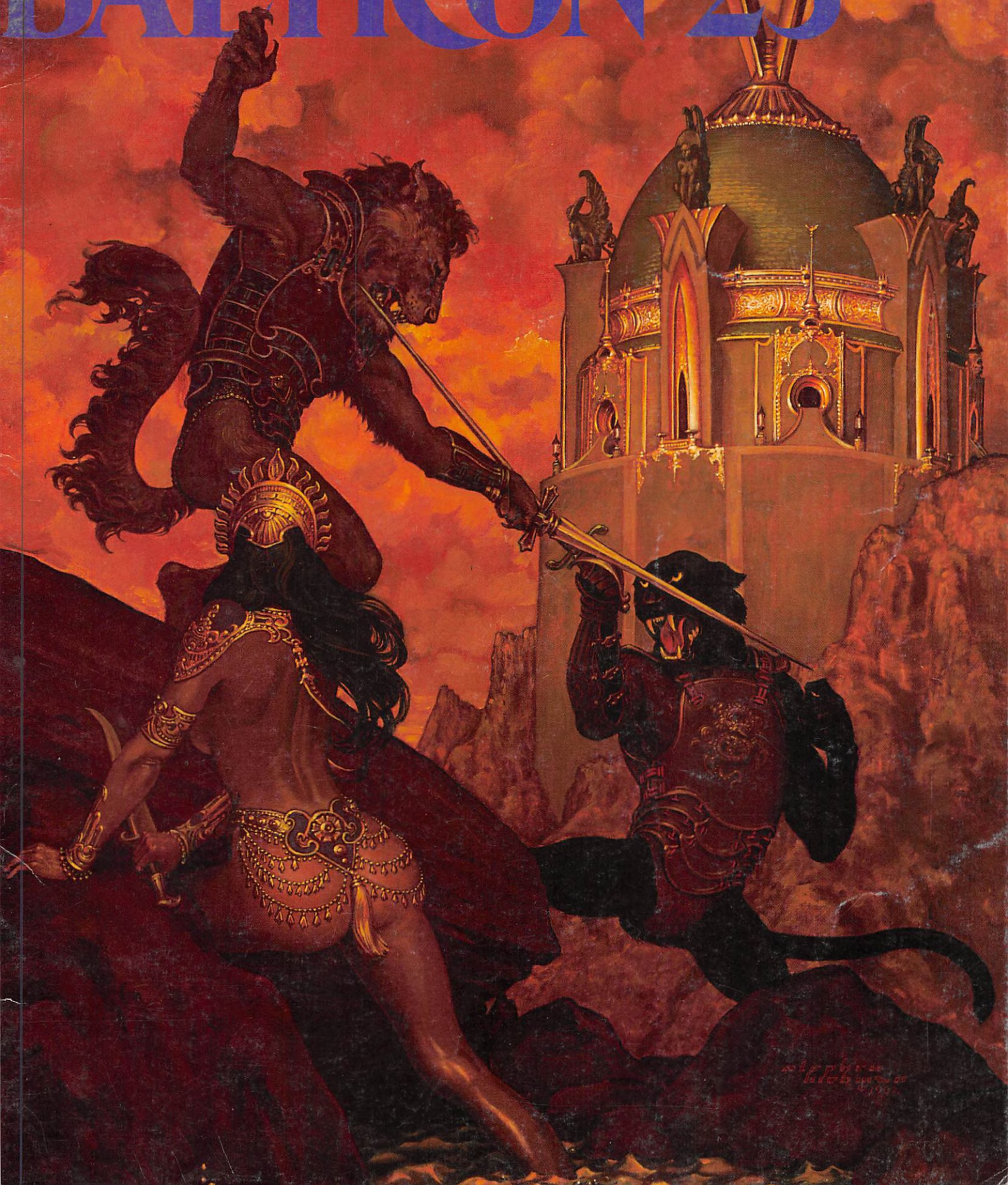


BALTICON 23





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**THE BALTIMORE
SCIENCE FICTION SOCIETY PRESENTS**

BALTICON 23

**MARCH 24-26, 1989
OMNI INTERNATIONAL, BALTIMORE**

**C.J. CHERRYH
GUEST OF HONOR**

**STEPHEN HICKMAN
ART GUEST OF HONOR**

**STEVE STILES
FAN GUEST OF HONOR**

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OPERATIONS: Sue Wheeler/Ray Stevens

PLAY: **The Trollogy** Joe Mayhew

Players: Bobbi Gear, Marty Gear, Candy Gresham, Keith Marshall, Walter Miles, Judy Newton, Jul Owings, Mark Owings, Robyn Rissell, Tom Shadd, Beth Zipser, Mike Zipser

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T-SHIRT DESIGN: Kathy Mayer

WRITERS' WORKSHOP: Steve Lubs

C.J. CHERRYH GUEST OF HONOR

C.J. Cherryh graduated with an M.A. from Johns Hopkins University on a Woodrow Wilson fellowship in 1965. She taught Latin and ancient history in Oklahoma City Public Schools from 1965 to 1977, the same year she began freelancing. She is a member of the Science Fiction Writers of America, the Space Studies Institute, and a life member of the L-5 Society.

Evaluating Cherryh's achievement in the field of science fiction. Susan Wells, of *THE DICTIONARY OF LITERARY BIOGRAPHY* states: "Since the days of the movie 'Flash Gordon,' with its imperial villains, science fiction writers have been interested in the possibilities of autocratic societies. Cherryh, however, is one of the few writers who has presented such societies sympathetically, without taking the viewpoint of a rebel or an alienated outsider. Furthermore, interests in power have generally not, in science fiction, been combined with interests in culture . . . Cherryh, however, tells stories in which very powerful characters are situated in extremely complex cultures."

Cherryh's background in the classics and anthropology has helped her in making the cultures she creates realistic. In a letter to *CA*, Cherryh states: "I have not forgotten my anthropological training, but I have done enough research over the past half decade to follow my first love, which is technology, using insight gained from the impact of technology on humanity of the past and present to project the likely course of events for the future, which has become my major work.

"My classical education includes Latin, Greek, anthropology, archaeology, and ancient history, with sidelines in Bronze Age myth and society; art; geology and climatology. I have studied literature, religion, music, astronomy; am a passable artist, know French and Italian, with some German and Russian; know fencing and archery and enjoy riding; am active in the pro-space movement and am a constant reader in all sciences and aerospace engineering.

"I have retraced Caesar's campaigns in travels in England, France, Switzerland, and Italy; have hiked about the hills of

ancient Thebes and Mycenae in Greece; climbed Mt. Dicte on Crete, where Zeus was born; walked the dead cities of Pompeii, Troy, Ephesus, and Cnossos; have visited Rome and Istanbul, Pergamum, Athens and Delphi, lived a week in Sparta; have sailed the Adriatic past Ithaca—all of this while taking photographs and historical notes. I was at [space shuttle] *Columbia's* maiden launch.

"In the interest of authenticity in my writing I have tried camel riding and small craft sailing, horse-cabs and hovercraft, have explored ancient prisons and studied computer science and ancient weaponry. Things I have yet to do include as favorite dreams: to see the pyramids of Egypt and trace the Nile by boat; to sail the routes of Jason and Odysseus; to travel the route of Alexander the Great as far as India and back again; to see Mr. Erebus in Antarctica and the Great Wall of China; to be on the first commercial flight into space."

—The preceding has been taken almost completely from the book, *CONTEMPORARY AUTHORS*, New Revision Series, Vol. 10; R.R. Bowker & Co., Publishers.



ANNOUNCING: The Beginning of a Grand New History Created by C.J. CHERRYH Book One of The Sword of Knowledge

A DIRGE FOR SABIS

Leslie Fish
C.J. Cherryh

*Ancaran hordes
swarm her Northern
borders... Her armies
are flung back
broken upon her
walls... Those with
the wealth to do so
flee daily to the lands
beyond the Sea...*

Born of brute force, the Sabirn Empire falls now to an even greater force, one that only a weapon born half a millennium before its time could withstand. The Sabirn have such a super-weapon —but what if the rulers are too short-sighted to recognize it, or too tight-fisted to pay the price? Then truly it will be time for a **Dirge for Sabis**.

As well as being an exciting adventure, this novel — and series — is a philosophical exploration of knowledge: what it is, what it's for, how it can and should be used.

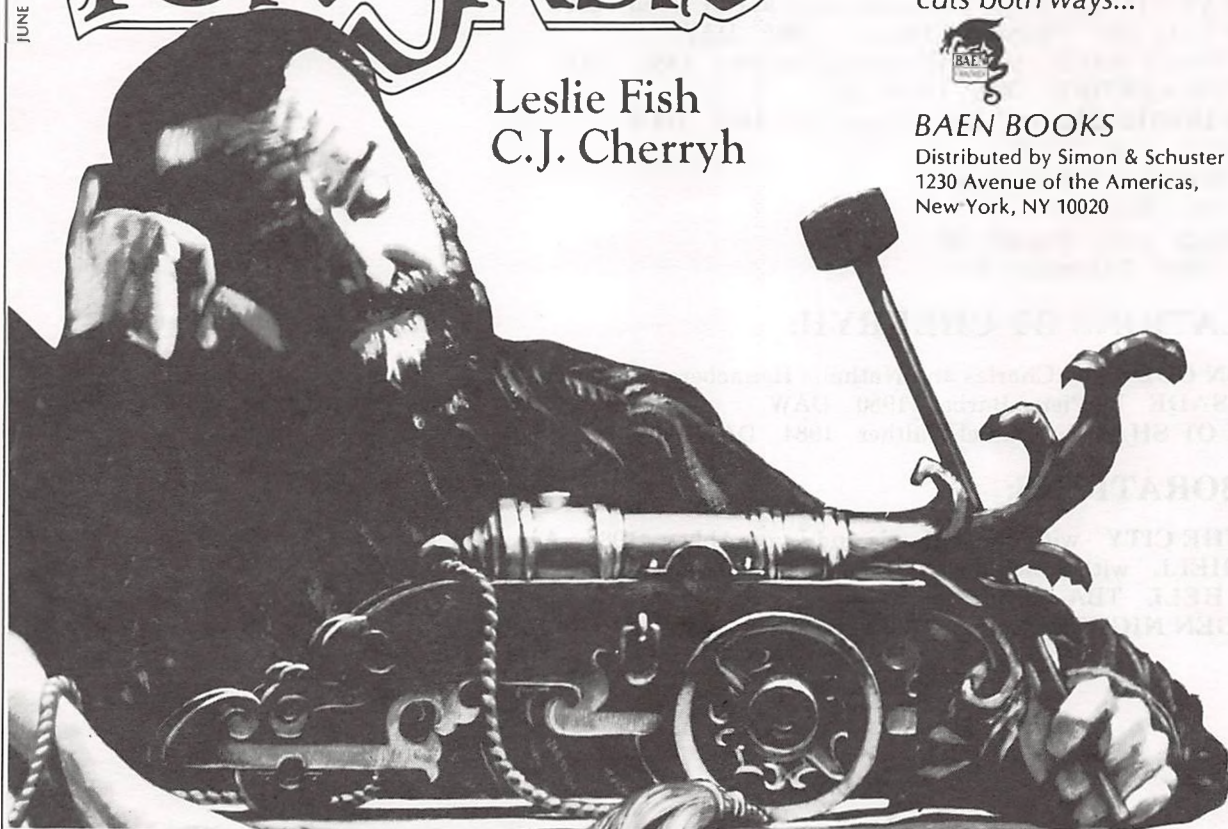
*The Sword of Knowledge
cuts both ways...*



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C.J. CHERRYH

WRITTEN FICTION BIBLIOGRAPHY

Ms. Cherryh has had her work published in many countries, including Britain, France, Italy, Germany, Holland, Israel, Argentina and Japan. Due to space requirements, I've only listed the original titles, first appearance or special transformations. - ed.

NOVELS:

GATE OF IVREL 1976 DAW (adapted by Jane S. Fancher in graphic novel format)
WELL OF SHIUAN 1978 DAW
FIRES OF AZEROTH 1979 DAW
THE BOOK OF MORGAINÉ SFBC combination of preceding three books
BROTHERS OF EARTH 1976 DAW
HUNTER OF WORLDS 1976 DAW
THE FADED SUN: KESRITH 1977 DAW (Nebula and Hugo nominations)
THE FADED SUN: SHON'JIR 1978 DAW
THE FADED SUN: KUTATH 1979 DAW
SERPENT'S REACH 1980 DAW
HESTIA 1979 DAW
WAVE WITHOUT A SHORE 1981 DAW
DOWNBELOW STATION 1981 DAW Britain, Metheuen Hugo Award, 1981
THE PRIDE OF CHANUR 1982 DAW Hugo nominee
MERCHANTER'S LUCK 1982 DAW
PORT ETERNITY 1982 DAW
THE DREAMSTONE 1983 DAW contains altered ss **THE DREAMSTONE** and the novelette **EALDWOOD** (original novelette nominated for 1982 World Fantasy Award)
THE TREE OF SWORDS AND JEWELS 1983 DAW
ARAFEL'S SAGA SFBC combination of preceding two books
40000 IN GEHENNA 1983 Phantasia (special ed.) 1984 DAW
VOYAGER IN NIGHT 1984 DAW
CHANUR'S VENTURE 1984 Phantasia (special ed.) 1985 DAW
CUCKOO'S EGG 1985 Phantasia (lim. ed.) 1985 DAW
THE KIF STRIKE BACK 1985 Phantasia (lim. ed.) 1985 DAW
ANGEL WITH A SWORD 1985 DAW hb
CHANUR'S HOMECOMING 1986 Phantasia 1987 DAW
EXILES' GATE 1988 DAW
LEGIONS OF HELL 1987 Baen
CYTEEN 1988 Warner
RIMRUNNERS 1989 Warner hb
RUSALKA 1989 Ballentine hb

TRANSLATIONS BY CHERRYH:

THE GREEN GODS by Charles and Nathalie Henneberg 1980 DAW
STAR CRUSADE by Pierre Barbet 1980 DAW
THE BOOK OF SHAI by Daniel Walther 1984 DAW

COLLABORATIONS:

SOUL OF THE CITY with Janet Morris and Lynn Abbey 1986 Ace
KINGS IN HELL with Janet Morris 1986 Baen hb and paper
GATES OF HELL TBA Baen
MEROVINGEN NIGHTS (editor) 1987 DAW

SHORT FICTION:

SUNFALL 1981 DAW (ss collection): *ICE, THE ONLY DEATH IN THE CITY, THE GENERAL, HIGHLINER, THE HAUNTED TOWER, NIGHT GAME*
VISIBLE LIGHT 1982 DAW (collection): *HOMECOMING* Shayol 1979, *THE LAST TOWER*
Sorceror's Apprentice Magazine 1981, *THE BROTHERS* novelette
THE DARK KING Year's Best Fantasy #3 by Lin Carter, ed. 1977 DAW
CASSANDRA F & SF Oct. 1978 Nebula nominee, ss Hugo award 1979
A GIFT OF PROPHECY published in Holland and Germany; not available in English
WILLOW Hecate's Cauldron Susan Shwartz, ed. 1981 DAW
SEA CHANGE Elsewhere Terry Windling, ed. 1981 Ace
ISCHADE Shadows of Sanctuary Robert Asprin, ed. 1982 Ace
DOWNWIND Storm Season 1983 Ace
A THIEF IN KORIANTH Flashing Swords #5 Lin Carter, ed. 1981 Dell
COMPANIONS The Campbell Award Winners George Martin., ed. 1984 Bluejay novelette
NECROMANT Faces of Chaos 1983 Ace
THE SCAPEGOAT Alien Stars Betsy Mitchell, ed. 1985 Baen novella
WITCHING HOUR Wings of Omen 1984 Ace
POTS Afterwar Janet Morris, ed. 1985 Baen novella
THE PRINCE Heroes in Hell Janet Morris, ed. 1985-6 Baen
THE UNSHADOWED LAND Swords and Sorceresses II Marion Z. Bradley, ed. 1985 DAW
DAGGER IN THE MIND Thieves' World Abbey/Cherryh/Morris, eds. 1986 Berkley
DEATH IN THE MEADOW Ibid
CONSCIENCE OF THE KING with Nancy Asire Heroes 1987 Baen
MONDAY MORNING Rebels in Hell 1986 Baen
SHARPER THAN A SERPENT'S TOOTH Crusaders in Hell 1987 Baen
PAWN IN PLAY Heroes 1987 Baen





Some of you may know that Sprague and Catherine de Camp have sold their house in Pennsylvania and are moving to Plano, Texas. This will almost surely be the last Balticon they attend.

What you may not know is how much the two of them have done to make the last several Balticons pleasant experiences for the committees. (And this applies, I think, to all other mid-Atlantic conventions, but with Balticon I see it more.) Texas fandom is very lucky.

The dust-jacket of the Twayne edition of *TALES FROM GAVAGAN'S BAR* says that when Catherine married Sprague, she saved the cost of a reference library. This is a metaphor worth pursuing, because over the years this infinitely gracious lady has turned into a formidable foundation director, keeping track of contracts and rights, and fighting a never-ending battle against the IRS.

Sprague, on the other hand, is quite willing to be on a panel on anything he knows something about, which is almost anything. Moreover, he remembers where and when he is scheduled, and is friendly to the timid. We will miss both of them very much.

—Mark Owings

**DE CAMPS DECAMPING!
IT REALLY FRETS US,
THEY'RE GOING TO TEXAS!
GOOD LUCK, PERFECT
MASTERS!**

COMPTON CROOK/ STEPHEN TALL MEMORIAL AWARD

Compton N. Crook was a field ecologist and ornithologist who studied at Johns Hopkins and eventually became a professor emeritus at Towson State University.

As the writer, Stephen Tall, he was a regular contributor to *Galaxy*, *If*, and *Fantasy and Science Fiction*, along with producing several novels. All his work, as you would imagine, had a more or less ecological impetus.

An inspired and inspiring teacher and an honorary life member of BSFS, he is remembered annually in the presentation of a \$500 prize and certificate for the best first science fiction novel in the English language.

This Year's Finalists:

SHEEPFARMER'S DAUGHTER
Elizabeth Moon (Baen Books)
DRAGON PRINCE Melanie Rawn
(DAW Books)
THE LEAVES OF OCTOBER
Don Sakers (Baen Books)
**THE HEAVENLY HORSE FROM
THE OUTERMOST WEST**
Mary Stanton (Baen Books)

THE HORROR AND FANTASY FILM SOCIETY OF BALTIMORE

Formed from what was originally the Count Dracula Society, the Horror and Fantasy Film Society of Baltimore has been active since 1984. The name was changed because the club felt the focus should be on all genre films. The members have an affection for all films, with particular love for science fiction, horror, and fantasy, old and new.

Since changing the name, the club has made two amateur films and is the sponsor of FANEX (the Baltimore Horror and Fantasy Film Expo).

This year FANEX 3 will be held Sept. 9 & 10, 1989 at the Towson Sheraton. Our guest of honor will be Jeff Morror. Also attending will be Zita Johann, Ted Bohus, Forry Ackerman, Sam Sherman, and other guests in the film industry.

The club meets the last Tuesday of every month at Dunfield Apartments Community Center. Please call 665-1198 for more information.

—Sue Svehla



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WOULD LIKE TO CONGRATULATE ALL
THE 1988 COMPTON CROOK/STEPHEN TALL
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Sheepfarmer's Daughter,
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Mary Stanton (Baen Books)

The Leaves of October,
Don Sakers (Baen Books)



STEPHEN HICKMAN

ART GUEST OF HONOR

Stephen Hickman is a shaman. He has vision — see him urgently painting bison or cave bear upon a wall, making use of the natural form of the cave to bring magic creatures alive. He has passion — see him working the night long until exhaustion drags him to sleep; see him carve another venus and another until the form is good enough to tempt the crops to grow again this year . . .

At 39 — his birthday barely a month away — Steve Hickman doesn't really **look** like a shaman unless you see him in his creative state. He works in the modern equivalent of a shaman's cave: the basement studio in his Northern Virginia home has walls covered with art and is filled with the rhythmic chanting of a jazz record. Around him are totems of power: a spaceship, a jet plane, the mighty form of a handbuilt locomotive, a picture of Chuck Berry (which conjures images of Steve playing air guitar with paintbrush in hand), a statue of Cthulhu, a color sketch of a cover project at hand.

Talk with Steve. Points are often made across three or four digressions; each digression shows another facet of his magic. Talk about art — comic art, classic art, fantasy art — and he has a cogent and considered opinion, frequently passionate. Show him an aircraft spotter's manual and he'll identify a Martin Seamaster or an OS 52; talk to him about goals and he'll wistfully tell you he'd love to co-pilot an SR-71 Blackbird, or at least fly an ultralight . . .

As the digressions pass you'll see that his artist's magic has no single geographic source. He's lived in Manilla and Pakistan and Texas as his father moved from post to post for the foreign service; he also lived in Syracuse, New York, and spent time at his grandparent's farm in northern Indiana. He'd like to move away

from the DC area someday — maybe to Hawaii, or maybe to Rheinbeck, NY with it's magnificent bridge over the Hudson and it's active art colony. But place isn't as important as the chance to create, to paint, to draw.

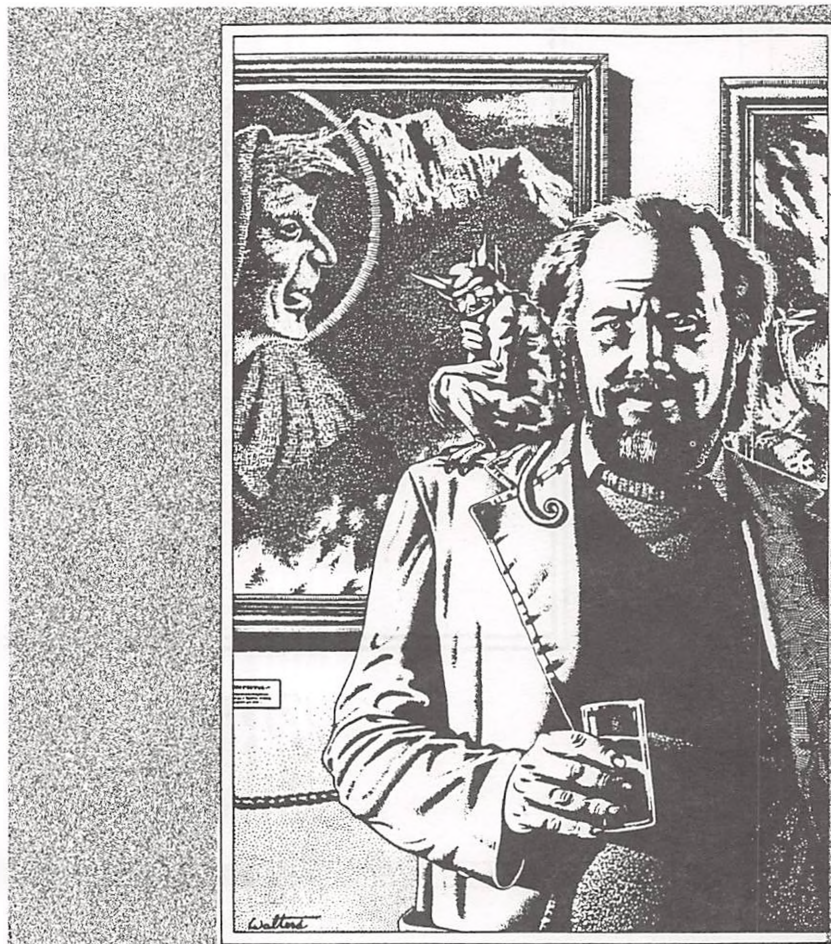
Steve Hickman apprenticed himself indirectly to a number of artists: as a boy of 15 he was fascinated by the art of Frank Frazetta and Roy Krenkel; as he grew he also admired the work of Frank Kelly Freas ("I wanted to be able to use that beautiful signature of his — I thought maybe no one would notice!"). He deplores artists who are mere "copyists" and fights the urge to copy himself. "I try for something different in each painting," he says, and pauses, staring behind his glasses at something only he can see and then adding "and that gets real hard when I'm

doing a series like your Liaden books."

When he mentions research it's easy to conjure up this image: the shaman wandering through a park, overturning rocks, in search of a special item to complete a spell — there! a turtle! great! Now combine that with some blue, add three moons and some special effects and SHAZAM! A book cover!

At the root of it, though, he'll tell you that Wiley Ley's books on space and Jack Coggin's early 50's space paintings were what **really** inspired the young artist and started him onto the magical path that lead to his career.

Becoming a cover artist was "A bit daunting" he'll tell you "Because I was always afraid I'd end up trying to make a living as a freelance artist." He laughs then and says, "So look!" while pointing at his paintings.



Steve has worked as an artist for a T-shirt company, done comics, and of course, his cover art. He quit doing comics at one point because "I'd spend six weeks doing a romance for DC, really busted my butt. Then the unprintable, unprintable who inked it must have spent 15 minutes doing the whole strip — using a Q-tip! I was so unprintable mad—! But I'd like to do some now, maybe write my own and do the art too."

Steve is already a writer. His fantasy novel *THE LEMURIAN STONE* was published by Ace last year. His passion for detail shows up in the cover — which he did — and in the engineering that went into designing a "zero-launch" system for winged horses. Another title with his name on it will be out soon from Donning: *THE FANTASY ART OF STEPHEN HICKMAN*.

Like the shaman he was in an earlier incarnation, Steve works in long bursts, letting the passion for the current painting consume him. You can tell when he's at work: he returns phone calls at midnight and says vaguely, "We'll get together when I'm done!" without a hint of the month or year much less the day he expects this to happen. During creative bursts, he forgets little things: food, water, sleep. His 19 year old daughter Aurora and his wife Victoria are used to this; his 19 month old daughter Zara may not have noticed yet.

The shaman has worked his magic on us to the point that we bought the cover painting Steve did for *AGENT OF CHANGE*. We enter it — NFS! — in art shows at the conventions we attend; we use it as a centerpiece of our display when we do book signings. We were happy that

Steve could do the cover art for *CONFLICT OF HONORS* and pleased with the result. When we called to verify a few of the facts set here we found him vague, elsewhere — in the midst of working up the cover for our third Liaden book, *CARPE DIEM!*

We've been lucky enough to meet Steve Hickman, to talk with him about art, and life, and aircraft, and writing, and music, and — you get the idea. He has the shaman's passionate interest in everything, and a touch of modest humor. You can see it in his paintings. You can hear it when he talks about anything, even pasta. You can. That's why he's a BaltiCon Guest of Honor. If you're lucky, maybe he'll draw you a bison. Or a turtle . . .

by Steve Miller & Sharon Lee

Steve Miller and Sharon Lee are BSFS members turned pro. Their books from Del Rey are Agent of Change and Conflict of Honors; Carpe Diem, third book in the Liaden universe, is due in September. BaltiCon attendees may recall Sharon as winner of the BaltiCon short story contest in 1975; Steve grew famous for making airplanes from styrofoam trays and inventing the BaltiCoke. They now live in Maine and welcome hearing from BaltiFans at P.O. Box 808, Skowhegan, ME 04976.



STEVE STILES FAN GUEST OF HONOR

Steve Stiles, like all true fen, began life with a handicap. As a child he wasn't fully accepted in his neighborhood. It wasn't because he was a skinny, bookish, nonathletic kid who wore glasses, although those traits drew attention to how different he was. No, Steve's real handicap was that no true New Yorker, born and bred, is a Southern Baptist. He first began to remedy that by joining a boy scout troop at the 92nd Street YM&YWA. Next he went to Music and Art and decided to continue his rehabilitation by deciding to become unborn again.

Steve's feet were firmly set down the nonconformist path. There was only one thing for the shy teenager to do. He became a fan by contributing to F.M. and Elinor Busby's *Cry of the Nameless* in 1957. Then, horror of horrors, he went to his first Lunacon in 1959. As if that wasn't enough, he even became one of the original Fanoclasts, that New York club which included Ted White, Lee Hoffman and other sundry, unsavory characters who spent their spare time writing and drawing for fanzines. Surely this was a warped way to have fun. Where were the sandlot ballgames, the nights at the bowling alley?

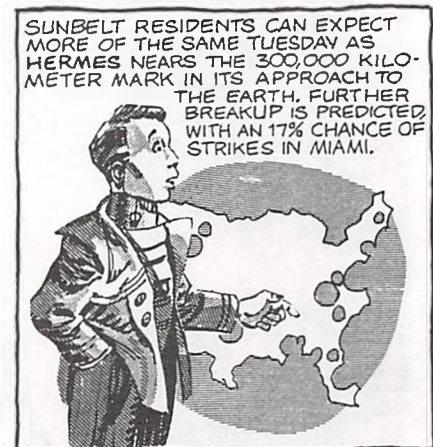
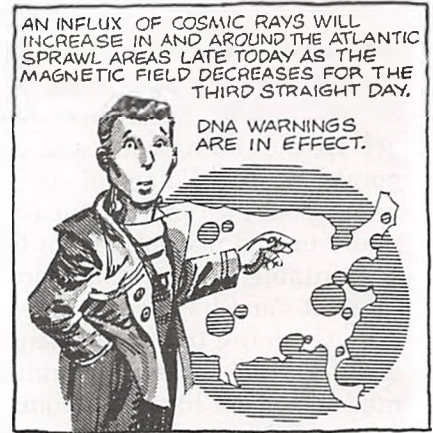
Over the years, Steve became more and more embroiled in fandom, writing and drawing for White's/Benford's *Void*, Dick Lupoff's *Xero*, Larry and Noreen Shaw's *Axe*, Walter Breen's *Fanac*, APa-X, Dick Geis' *Psychotic*, Charlie Brown's *Locus*, etc. He was so sucked into the fannish lifestyle that over the past 18 years he published, using such arcane techniques as ditto and the more common mimeo (he was a whiz at stenciling art), *SAM*, *Skiffle*, *Tonight's the Night*, and a half dozen others. Of these, other than art directing *BSFAN 13*, *SAM 15* was the latest. As a reward

for all this effort, he won TAFF in 1968 (the second half of the Taff report is "forthcoming") and was nominated for a Fanart Hugo.

But all was not fanac for our Steve. He became a professional cartoonist beginning with his initial sales to Paul Krasner's *The Realist*. From 1975, when he left the advertising studio for Florida and then Baltimore with a short hiatus in Arlington, VA, through 1979, Steve freelanced for Marvel's British Department and then with his own strip, written with Dick Lupoff, *PROFESSOR THINTWHISTLE & HIS INCREDIBLE AETHER FLYER*, in *Heavy Metal*. From 1973-83 he created strips for the undergrounds, including his own title, *Hyper*.

Today, Steve Stiles is busily drawing Royal Roy stories for *Star*, a regular strip for *Stardate* and direct sales SF for Dennis Kitchen's *Death Rattle*. In between, he finds time to play with his wife Elaine, their dog Watson and their two cats Ophie and Spookie in and around their house in Baltimore.

—by Elaine Stiles



BOB WALTERS GUEST SPOTLIGHT

Artists are popularly believed to get more out of life than other people, their creative urges being buffered with wine, women, and song. Robert F. Walters does indeed give the impression of living each moment for the joy of it. This accomplished from his home in Philadelphia where he was born though he was raised in nearby Wilmington.

Around the age of five, he decided he wanted to be an illustrator, and at twelve started hanging around the studios of well-known illustrators. Among his early exemplars were Frank Schoonover, Howard Pyle, N.C. Wyeth, and Maxfield Parrish. Chesley Bonestell and Charles R. Knight were more distant figures but especially influential.

He took advanced training at the Pennsylvania Academy of Fine Arts. Though determined to succeed in the art world, he had to take whatever odd jobs came his way, as so many struggling writers and artists do. None, surely, has held an odder job than assistant elephant keeper at the Philadelphia Zoo!

Nearly fifteen years has now elapsed since Bob has had to do anything other than artwork. That in itself has required odd jobs, such as drawing storyboards for TV commercials and holding down a regular position as art director for a while. On the flip side is Bob's scientific work in depicting the flora and fauna of the past. He is considered one of the foremost paleontological restoration artists in the United States. In 1980, he illustrated a full-color children's book *Dinosaurs—the Terrible Lizards* (E.P. Dutton).

The summer of 1985 he took off from other assignments to be the chief illustrator of the multi-million dollar "Discovering Dinosaurs" exhibit newly opened



at the Philadelphia Academy of Natural Sciences. Similarly featured is Bob's work in a paleontological art show touring during the summer of 1986. Bob doesn't draw such strange creatures just artistically, or even plausibly; he has to know their original makeup as determined by scientific studies, basing his drawings on inferences drawn, for example, from marks left on skeletal remains by once-attached muscles.

Long a science fiction fan, his first SF illustration was a spaceship done in nursery school. His first *Analog* cover (May 1985) was a lunar landscape, complete with "bulldozer." Bob's preferred mediums are acrylics, pen and ink, and pencil. In 1985 he received the Best Magazine Cover award from the Association of Science Fiction Artists for the Dec. 1984 *IASfm*.

A childhood dream came true in 1984 when he exhibited, first alongside Chesley Bonestell's work in the "Visions of Other Worlds" exhibit celebrating NASA's 25th anniversary, and then with Charles R. Knight in "The Dinosaur Show" at an exhibit of famous paleontological art held by the Boston Museum of Science.

—Jay Kay Klein





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(Perth, Australia)

ROBERT L. FORWARD GUEST SPOTLIGHT

Dr. Robert L. Forward is a writer and science consultant specializing in exotic physical phenomena and advanced space propulsion.

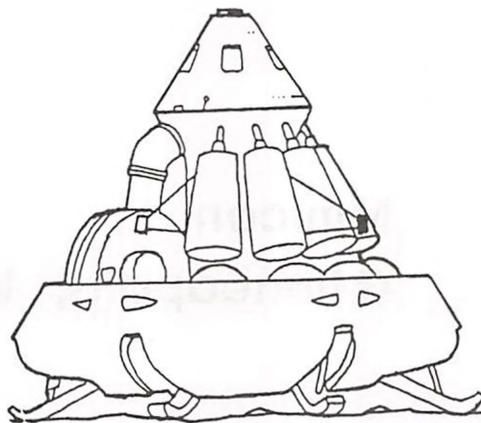
Dr. Forward obtained his B.S. in Physics from the University of Maryland in 1954, his M.S. in Applied Physics from UCLA in 1958, and his Ph.D. in Gravitational Physics from the University of Maryland in 1965. For his doctoral thesis he built and operated the world's first bar antenna for the detection of gravitational radiation. The antenna is now on display in the Smithsonian museum.

Dr. Forward has 34 years of experience in advanced space propulsion, experimental general relativity, gravitational and inertial sensors, low noise electronics, and space sciences. For 31 years, from 1956 until 1987, Dr. Forward worked at the Hughes Aircraft Company Research Laboratories in Malibu, California in positions of increasing responsibility, culminating with the position of Senior Scientist with the Director's staff. During that time he built and operated the world's first laser gravitational radiation detector, invented the rotating gravitational mass sensor, published over 65 technical publications, and was awarded 18 patents. He took early retirement in 1987 in order to spend more time writing and consulting under his own company, Forward Unlimited.

In addition to his professional work, Dr. Forward has written over 70 popular science articles for publications such as the Encyclopaedia Britannica Yearbook, Omni, New Scientist, Science Digest, Science 80, Analog, and Galaxy. He has two published science fact books, **MIRROR MATTER:**

PIONEERING ANTIMATTER PHYSICS (with Joel Davis) and **FUTURE MAGIC**. He has three published science fiction novels, **DRAGON'S EGG, THE FLIGHT OF THE DRAGONFLY,** and **STARQUAKE**, and is presently working on a fourth novel set on Mars. The novels are of the "hard" science fiction category, where the science is as accurate as possible.

Dr. Forward is a Fellow of the British Interplanetary Society, Associate Fellow of the American Institute of Aeronautics and Astronautics, Senior Member of the American Astronautical Society, and a member of the American Physical Society, Sigma Xi, Sigma Pi Sigma, and the Science Fiction Writers of America.



Mars Lander

NATIONAL SPACE SOCIETY BALTIMORE METRO CHAPTER

The National Space Society is committed to the exploration of the space frontier, development of private enterprise in space, and creation of a spacefaring

civilization. The Society makes it possible for private citizens from the United States and around the world to actively participate in the space program. Through the Society's more than 100 chapters and monthly magazine, *Ad Astra*, members learn about past, current, and future developments in space. A special arrangement with the National Aeronautics and Space Administration (NASA) makes it possible for Society members to attend shuttle launches and listen to communications between mission control and orbiting astronauts.

The Society encourages public and private investment in space and promotes commercial development of space resources. The National Space Society was established in 1987 with the merger of the National Space Institute, founded by renowned scientist, Dr. Wernher Von Braun and the L5 Society. It is a private, educational organization registered with the Internal Revenue Service as a non-profit 501c(3) organization. It is represented at the United Nations as a non-governmental organization (NGO) and is a newly elected member of the International Astronautical Federation. NSS is part of a family of space organizations that includes Spacecause, a lobbying group, and Spacepac, a political action committee.

Exploration and development of space has profoundly impacted our daily lives. Discoveries made in the space program have contributed to our scientific, economic, medical, and defense capabilities. Further exploration and development of space holds great promise for discovery of new resources and opportunities. **Increasing our knowledge and understanding about the universe will increase our chance of survival and prosperity on Earth.**

MICHAEL SWANWICK GUEST SPOTLIGHT

Michael Swanwick's first two published stories, "Ginungagap" and "The Feast of Saint Janis," were both Nebula Award finalists for 1980. His "Mummer Kiss" was a Nebula Award finalist for 1981 and was voted best science fiction novelet of the year in the Science Fiction Chronicle poll. "The Man Who Met Picasso" was a finalist for the World Fantasy Award in 1982.

Two stories that appeared in 1984 were Nebula Award finalists—"Trojan Horse," which appeared in Omni and "Marrow Death," which was published in Isaac Asimov's Science Fiction Magazine, and was an excerpt from his first novel. Two stories published in 1985 were Nebula Award finalists. "The Gods of Mars" appeared in Omni and was co-written with Gardner

Dozois and Jack Dann. "Dogfight" was also nominated for a Hugo Award.

His stories have appeared in Omni, Penthouse, Amazing, Isaac Asimov's Science Fiction Magazine, High Times, New Dimensions, Universe, Interzone, Triquarterly, and elsewhere. Several have been reprinted in Best of the Year anthologies, and translated for Japanese and French publications.

He lives in Philadelphia with his wife, Marianne Porter, and their son, Sean. *IN THE DRIFT*, his first novel, was published by Ace Books in February of 1985. *VACUUM FLOWERS* was serialized in Isaac Asimov's Science Fiction Magazine, and published by Arbor House in early 1987. It was a main selection of the Science Fiction Book Club. The paperback appeared from Ace Books in January of 1988.

Translations have appeared in France and the Netherlands and are forthcoming in Germany and Italy. He is currently writing a third novel.

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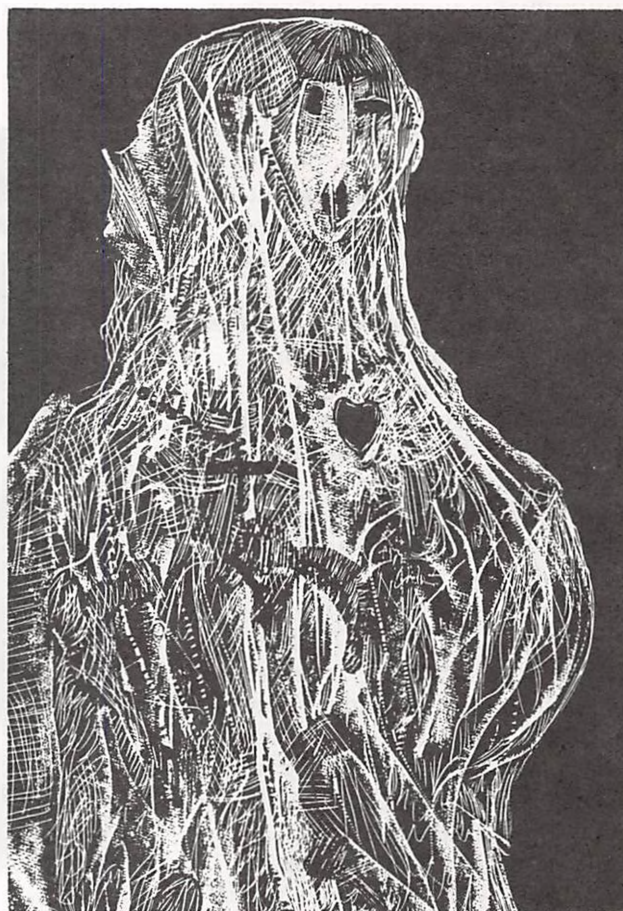
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RAY RIDENOUR

JACQUELINE LICHTENBERG GUEST SPOTLIGHT

Jacqueline Lichtenberg was born in 1942, three months after Pearl Harbor. With a degree in Chemistry from the University of California at Berkeley, she worked abroad, then married and raised two children, Gail and Debbie.

In the seventies, her STAR TREK fan fiction, the Kraith Series gained her a nomination for the Best Fan Writer Hugo, and twenty-two years after the first Kraith story was published, a feature article in the New York Times Book Review and the first Surak Memory Alpha Award for all time achievement in STAR TREK fandom. She is primary author of the Bantam paperback, STAR TREK LIVES! as well as founder of the STAR TREK WELCOMMITTEE.

At the same time she was selling novels in an sf universe of her own, Sime/Gen. The second Sime/Gen novel published, UNTO ZEOR, FOREVER, won the 1978 Galaxy Award for spirituality in science fiction. In addition to the four fan-originated amateur magazines dedicated to Sime/Gen, there are newsletters, single edition fanzines, and eight novels in the universe, three co-authored with Jean Lorrh, and one Jean Lorrh original.

Between Sime/Gen novels, she wrote MOLT BROTHER and CITY OF A MILLION LEGENDS, the tale of two galactic civilizations and crucial family bonds between human and nonhuman.

The first book in her DUSHAU TRILOGY, DUSHAU, won her the 1985 Romantic Times Award for Best Science Fiction Writer. After completing the trilogy with FARFETCH and OUTREACH, she said, "I enjoy blending romance with a touch of the occult and a strong science motif

to ask hard questions about life's most basic relationships."

Her short stories include contributions to the universes of Marion Zimmer Bradley's DARKOVER and Andre Norton's WITCH WORLD, as well as a story written for the anthology TAROT TALES involving the hero of her recent novel, the vampire love story, THOSE OF MY BLOOD.

She is past Chair of the Science Fiction Writers of America Speakers' Bureau, and in her spare time, she gives Tarot and writing workshops, attends STAR TREK, sf and esoteric conventions, reviews student manuscripts for the SF&Fantasy Workshop, and STAR TREK fanzines for TREKLINK, and pursues studies such as vampires, Arthurian legend, Numerology, Astrology, Quabalah, the Tarot's ancient history, BLAKE'S SEVEN and DOCTOR WHO. She serves on the Board of Directors of the North American Time Festivals, Inc., which organizes DOCTOR WHO conventions.



L.E. MODESITT JR. GUEST SPOTLIGHT

Born in 1943 in Denver, Colorado, Modesitt graduated from Williams College under the delusion that poetry was considered respectable and that science fiction was not.

In addition to writing, he has been, in roughly chronological order, a delivery boy, a lifeguard, an unpaid radio disc jockey, a U.S. Navy pilot, a market research analyst, a real estate agent, director of research for a political campaign, legislative assistant and staff director for U.S. Representatives, Director of Congressional Relations for the U.S. Environmental Protection Agency, and a consultant on environmental and regulatory issues.

In addition to his novels, Mr. Modesitt has published technical articles, columns, poetry and a number of science fiction stories. His first story was published in 1973. Currently, he has two novels in various stages of production.

Mr. Modesitt is married, has six children, a fondness for three-piece suits, a brown labrador retriever, a black cat, a Siamese rabbit, and one gerbil. He lives in Oakton, Virginia, well within the confines of the Washington, D.C. traffic patterns, which he attempts to escape whenever possible.

THE FIRES OF PARATIME
THE HAMMER OF DARKNESS
THE ECOLOGIC ENVOY
DAWN FOR A DISTANT EARTH
THE SILENT WARRIOR
IN ENDLESS TWILIGHT
(The Forever Hero Trilogy)
THE ECOLITAN OPERATION
(TOR, Scheduled for June, 1989)
THE ECOLOGIC SESSION
(TOR, tentatively Scheduled for
Early 1990)

JANE S. FANCHER GUEST SPOTLIGHT

I was born October 24, 1952 in Renton, Washington, precisely one week early, according to my numerous elder sibs. My father owned a flight school, so I have been raised around *piluts*, and could get a plane up and down in one piece (probably.) But when I was ten we moved out into the 'country.' I had a choice, then, learn to fly or learn to ride, there not being time for both. I chose the horses and have (almost) never regretted it. I've always been liberated, be it noted: my dad never pulled any punches — I've stacked hay and shoveled sh-er, heh, *cleaned stables* all my life.

Besides horses, I enjoy music, preferably making it as opposed to listening: I play piano and guitar, and sing; I enjoy dance of all kinds, in which I've had some training; I enjoy travel, of course. Mostly I enjoy *doing* as opposed to *observing*.

A lot of my courses from Washington State University and the University of Washington were in math, physics, astronomy, and anthropology, plus some formal training and courses in computer programming, psychology, philosophy and history. I'm fascinated by what makes things tick—things from computers to people to galaxies—

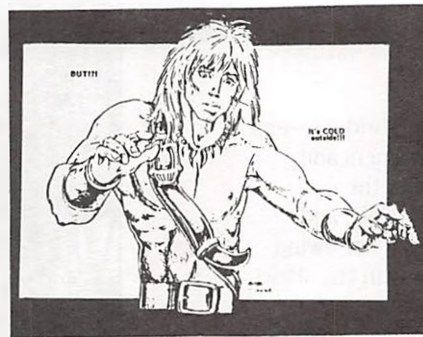
How all this math and physics led to working on a Graphic Novel adaptation of CJ Cherry's *GATE OF IVREL*, I'm not quite certain. My art was all on the side, self-taught, for my own enjoyment, etc. etc. etc., but somehow, after graduating from college, I found myself in New York, working on *Elfquest*, then going out on my own with a self-published black and white graphic of *GATE*—which led to a full-color version from Donning.

Well, there are now two volumes of *GATE* out from Donning, the

rest of the novel is scripted and laid out, and somewhere in the middle of that collaboration with CJ, I ended up resident in OKC. Saves on phone bills.

In addition to the Graphic and the art, I'm working on an SF novel or two, with more to come, plus a wonderfully fun project with real live paintings involved: having had enough commentary about the women in Science Fiction—both the characters and the writers, I think it's time to give the sexy guys of SF literature their chance, and I'm working on a volume of exactly that. This is not Conan in the buff swinging swords around, we're talking sex on the hoof—like Thomas Mondragon—and even bare shoulders will be scarce. 'Tain't the clothes, or lack thereof, that make the man.

Should be great fun.



C.J. REMEMBERS

Asked to write a reminiscence or something-such-ever for Balticon, I can say I've had a sort of longterm acquaintance with this city. My folks lived here during WWII, not so far from where I by happenstance ended up getting an apartment when (by greater happenstance) I turned up at Johns Hopkins for a Masters on a scholarship I didn't think I'd win. So, degree in hand, I bade adieu to the city in '65—and lo, never having heard of fandom until '75, I got involved in conventions: Baltimore has thought of more excuses to have me come back, as special guest, as this, as that, from the Hunt Valley Inn era to the Hyatt at the harbor (still mindboggling to someone who last saw that area *before* renovation.) So I'm back again—somewhat like the cat in the song, that just wouldn't stay away. Current projects? Up to my ears in a book, books, and more books, a bit of travel, and enjoying it enormously; doing a bit of editing; have several more things in mind.



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Edited by C.J. Cherryh

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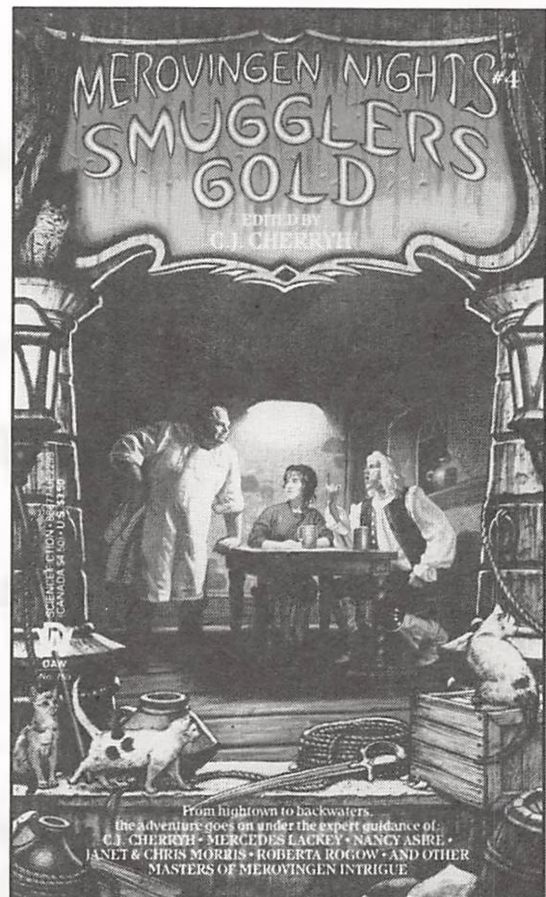


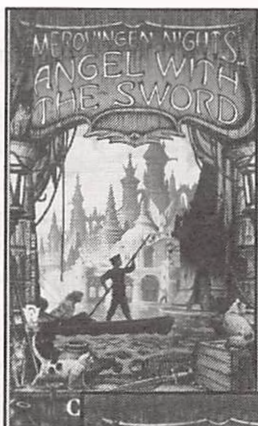
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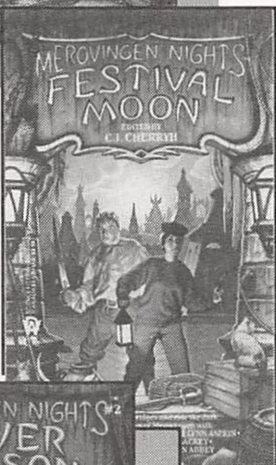


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C.J. Cherryh

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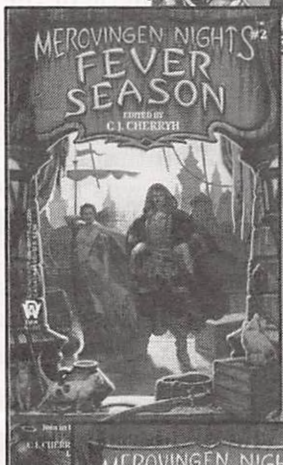
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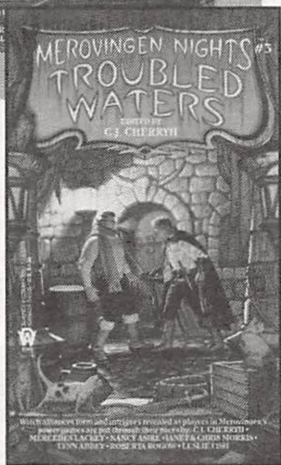
FEVER SEASON

Merovingen Nights™ #2

Edited by C.J. Cherryh

As the dreaded fever rages in Merovingen, wreaking havoc with the plots and counterplots of the Great Houses and laying low such key players in the power games as Thomas Mondragon himself, there are threats of war and rumors of return by the deadly alien *sharrh*.

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TROUBLED WATERS

Merovingen Nights™ #3

Edited by C.J. Cherryh

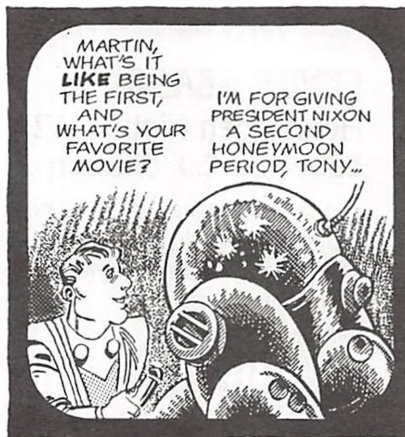
Tension and turmoil rise to a fever pitch as the dastardly kidnapping of Altair Jones sparks events that will awaken a powerful new force in Merovingen—a force which, its anger once aroused, may prove completely unstoppable in its quest for vengeance.

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THE OTHER BALTIMORE FANDOM

Once upon a time fannish fandom flourished in Baltimore. No this is not a fantasy even though when people think of Baltimore fandom nowadays, they think of Balticon and the people who run it. You all of course know Balticon or you wouldn't be able to read this. Balticon is that yearly extravaganza put on by BSFS. The Baltimore Science Fiction Society (BSFS) is less organized than NESFA in Boston but more organized than its DC counterpart, WSFA. It has a clubhouse. It has computer jockeys, a computer, and a copier. Balticon has multitrack programming. It has... The image is not fannish.

Since this is no tale of faery, though, nothing completely disappears. Fannish fandom with its fanzines, scintillating talk, and spontaneity has merely gone underground. For the same reason, for the most part, I name no names. It wouldn't do for someone to not see their name as expected. After the fannish contingent turned the reins of Balticon over to those who could bring in the numbers and thus the big bucks, there were parties. One famous center was *Toad Hall*, owned by the intrepid Sun reporter Dave Ettlin. It was Dave, who invited me to the last of the Halloween parties held there who put me in touch with that motley crew. They had scattered, but still talked fondly of the days of poverty and fun in Waverly. At the center of these east coast parties one would find the drafty old house on Montpelier Street, home to Steve Stiles. Of course, by the time I got to know the old crowd they lived not only in Baltimore, but in the suburbs of DC, even as far as Austin, Texas and beyond. Steve had skipped out to an apartment in Arlington



within a stone's throw of Georgetown.

While Steve languished in Virginia, struggling with PROFESSOR THINTWHISTLE for *Heavy Metal*, I became involved with BSFAN and helping to run Balticon. BSFAN and its editor were a holdover from the more fannish days. However, he was becoming jaded and handed it off to a select committee, including me. The committee quickly invented an alias. Unfortunately, Cornelius really existed — at least in the phonebook. It's a good thing there wasn't a wide circulation and he never got to see a copy. The last one under his tutelage was so putrid it was never shown to any outsider.

While the clubzine languished, Balticon began to look for ways to capture the comraderie of the old days — or at least honor it. Balticon 1980 would have a fan GOH. Thanks to no small influence on my part, that first representative of all that's fine and good in fandom was none other than D. Potter. The tradition of having someone, however tenuously, connected with fannish fandom as GOH continued with one break, last year. This year, naturally, or I wouldn't be writing this, it is my humble other half, Steve Stiles ably assisted in his fannish duties by me.

"How is it," you ask, "did Steve decide to collaborate by marrying me?" We found ourselves to be like minded enough and the Sun seemed willing to take on a cartoonist of his caliber so Steve proved willing to move his fanzine collection (not his only collection, by any means, that had to be moved) and join me back in Baltimore. We merged our collections (another fannish trait) and eventually wound our way back to Waverly. Those of us still in the area had not lost

contact. A BaltiWash nucleus began to form. A favorite spot was Godfrey's, a sleazy bar on Greenmount Avenue with wooden booths and a few private formica tables in back. We'd sit in the back room, conversing over pizza and beer in between bouts of pinball.

As you may have guessed, socializing whether on paper or in person, is essential to the fannish persona. When that funky bar described in the preceding paragraph began to disintegrate, we Baltimorons began to meet informally in people's homes. Instead of burdening one household with hosting the gathering every month or so, we rotated the honor. Slowly, that arrangement also began to fall apart. We met with less frequency. The Baltimore character became diluted. Participants drifted out of the area. Life was short.

Meanwhile, I'd been itching to do some fan writing. BSFAN had nearly died of neglect. I volunteered to help the club overcome its difficulties. First, I got as many fannish contributions as possible from amongst the hidden throng. That first issue was nearly two years in the making, yet it fairly glowed.

Though nominally still the clubzine, they, after all, still foot the bill, members, on the whole, failed to contribute usable material. As a matter of fact, members failed to contribute almost any material. So it became our (Steve is art director) genzine under club auspices. It's actually come out twice in the last two years to some genuine acclaim. We depart from fannish tradition only in that it's offset rather than mimeoed. Others, not having the wherewithal to go to a printer use their computers to cut stencils. We turn over camera ready copy hot off the laser printer.

BSFAN has provided Steve and I with an outlet for our fannish creativity and provided a forum for our cronies to read, loc, and enjoy. They even contribute the odd article here and there. What it doesn't provide is the means of face to face socializing. We have solved that problem as well. Like other groups, we do attend parties. During one such bash, an invitation was issued to join our hosts in celebrating their anniversary. It turned out five couples could join them at the early December brunch at the Hyatt and that three couples were celebrating birthdays that

same weekend. That first pigout was such a success that we decided to make it a monthly event. Each time we tryout a different restaurant, returning three times now to the Hyatt for the December eat-off. Our size has not increased simply because 12 is the maximum for holding conversations. As a matter of fact, very few restaurants have round tables (the most desirable) for more than 10.

"Brunch clubs!" you snicker, "how mundane!!" Ah, but not the way we do it. We show finesse, not the latest fashions. We talk of important matter such as a new horror film complete with stills of its making, not career advancement. We are there to converse and eat, not to be seen and pursue power plays. We are casual, where the more shallow folk at the other tables are proper. In short, we follow a newly invented fannish axiom of mine, laxity in all things. In other words, we're out to enjoy ourselves, keep abreast of the fannish gossip, and otherwise show that the art of intelligent conversation on any and all subjects is not dead. Mostly though, we come to eat and talk, talk and eat and eat and eat.

—Elaine Stiles

"No Two Witnesses See the Same Accident."

—Mark Owings

EDITORIAL NOTE

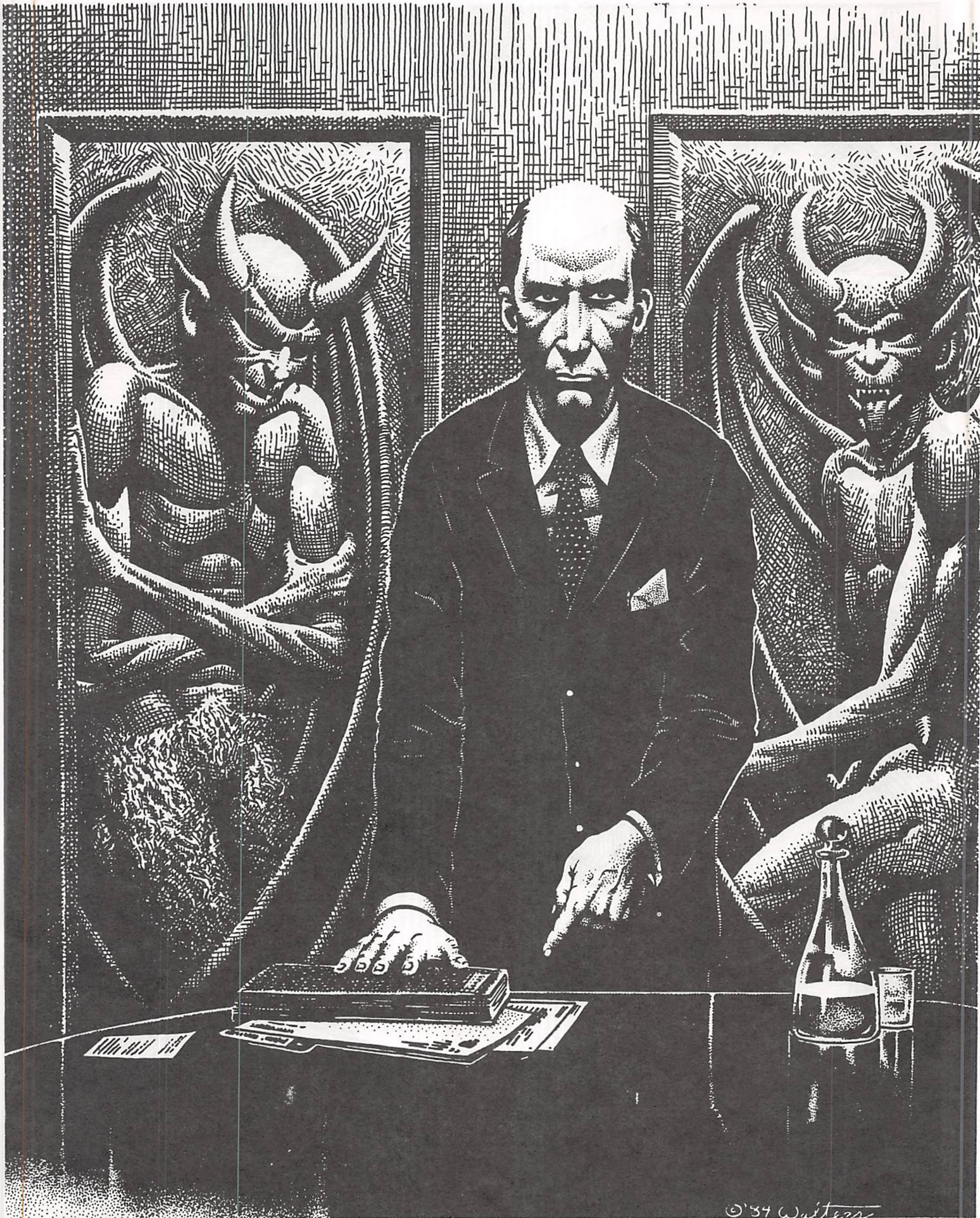
Many thanks to those who have helped me with this publication, enabling it to go past the eleventh hour and see the light of day. C.J. Cherryh, Jane Fancher, Stephen Hickman, Steve Miller, Sharon Lee, Steve & Elaine Stiles, Jul and Mark Owings, Mike Walsh, Bob Walters, Sue Svehla, Sue Wheeler, Steve Bender and the Copy Cat Crew, Valley Composition, and anyone else I might have foggily forgotten.

Special thanks to Doubleday on behalf of the Con for the "goodies".

Extra special thanks to Susi Ridenour for moral support.









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