

PhilCon 81

THE 45TH PHILADELPHIA SCIENCE FICTION CONFERENCE

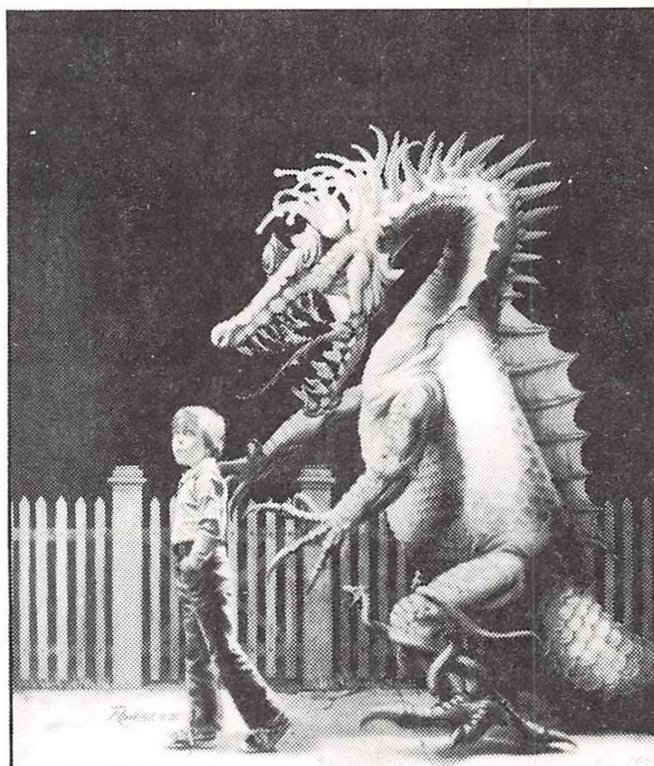




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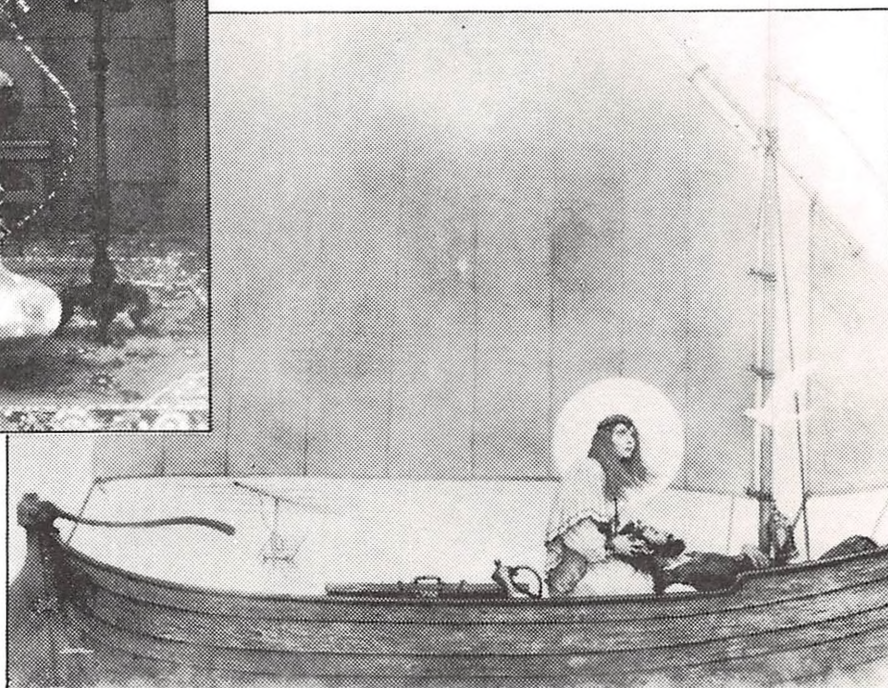


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Rowena is the First Lady of science fiction and fantasy art today, with many fine works outside the field to her credit. Don Maitz, Guest of Honor for the World Fantasy Convention 1982, received the 1980 Howard Award, the Society of Illustrators Award and is widely-recognized for his work on book and magazine covers. Also, Chimera now offers Ron Wolatsky's Amber Portfolio, which illustrates his outstanding work for the author Roger Zelazny.



PRINCIPAL SPEAKER

Joe Haldeman

GUEST ARTIST

Darrell Sweet

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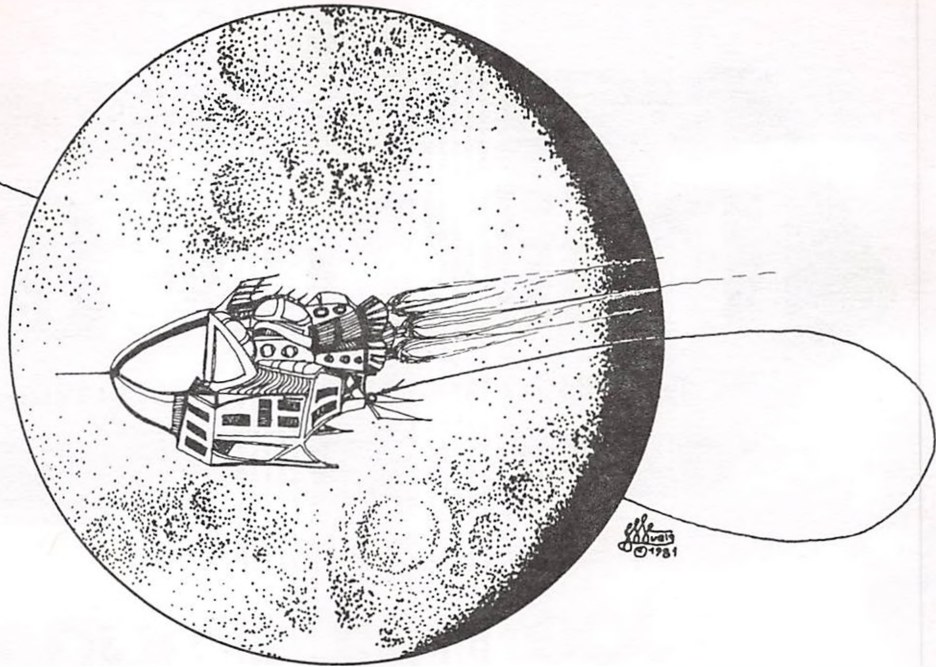
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Front Cover Darrell Sweet
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 Thomas Canty 4, 5 Alicia Austin 10, 11
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1986

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ABOUT PHILCON AND PSFS

by Frank Richards

Welcome to the 45th annual Philadelphia SF Conference sponsored by (surprise, surprise) the Philadelphia SF Society, recently Inc.

The annual PhilCon is the major activity of PSFS. The society meets on the second Friday of each month, currently at the YMCA at 20th and Chestnut in Center City. Each meeting has some sort of SF oriented programming, as well as the unavoidable business of running the club. Past speakers have included Catherine and L. Sprague de Camp, Charles Grant, Somtow Sucharitkul, David Hartwell and George Scithers, as well as less conventional items such as a discussion of slush-pile reading by the assistant editors of Isaac Asimov's SF Magazine.

Other groups maintaining diplomatic relations with PSFS and contributing mightily to this con are the Philly in '86 Bid Committee, and the Writers Workshop.

The Philly in '86 folks are working to bring the 1986 World SF Convention to Philadelphia. 1986 will be the fiftieth anniversary of the first SF Con, which was held in 1936 in Philadelphia.

The Science Fiction and Fantasy Writers Workshop meets every four to six weeks in one of the Philadelphia area member's homes. The workshop format, silent reading of all manuscripts, followed by round table discussion, ensures that all writers receive helpful criticism on a regular basis.

Organized in 1978 by Linda Bushyager, author of MASTER OF HAWKS and SPELLSTONE OF SHALTUS, the workshop continues to attract SF and fantasy authors and editors in the Philadelphia area.

If you are interested in joining or finding out more about any of the above groups, here are some addresses.

PSFS: Box 8303, 30th St. Station Phila. Pa. 19101

Writers Workshop: c/o PSFS Box 8303, 30th St. Station Phila., Pa. 19101

Philly in '86: c/o Wilma Fisher Apt. C-6 25 Old Lancaster Rd. Bala Cynwyd, Pa. 19004

In Memoriam:

Sol Katz

**PSFS Member
PSFS Publicity Committee Member
1981 Milton Award Winner**

Joe Haldeman

PRINCIPAL SPEAKER

JOE HALDEMAN FROM THIS SIDE OF THE FENCE

by
Jay Haldeman

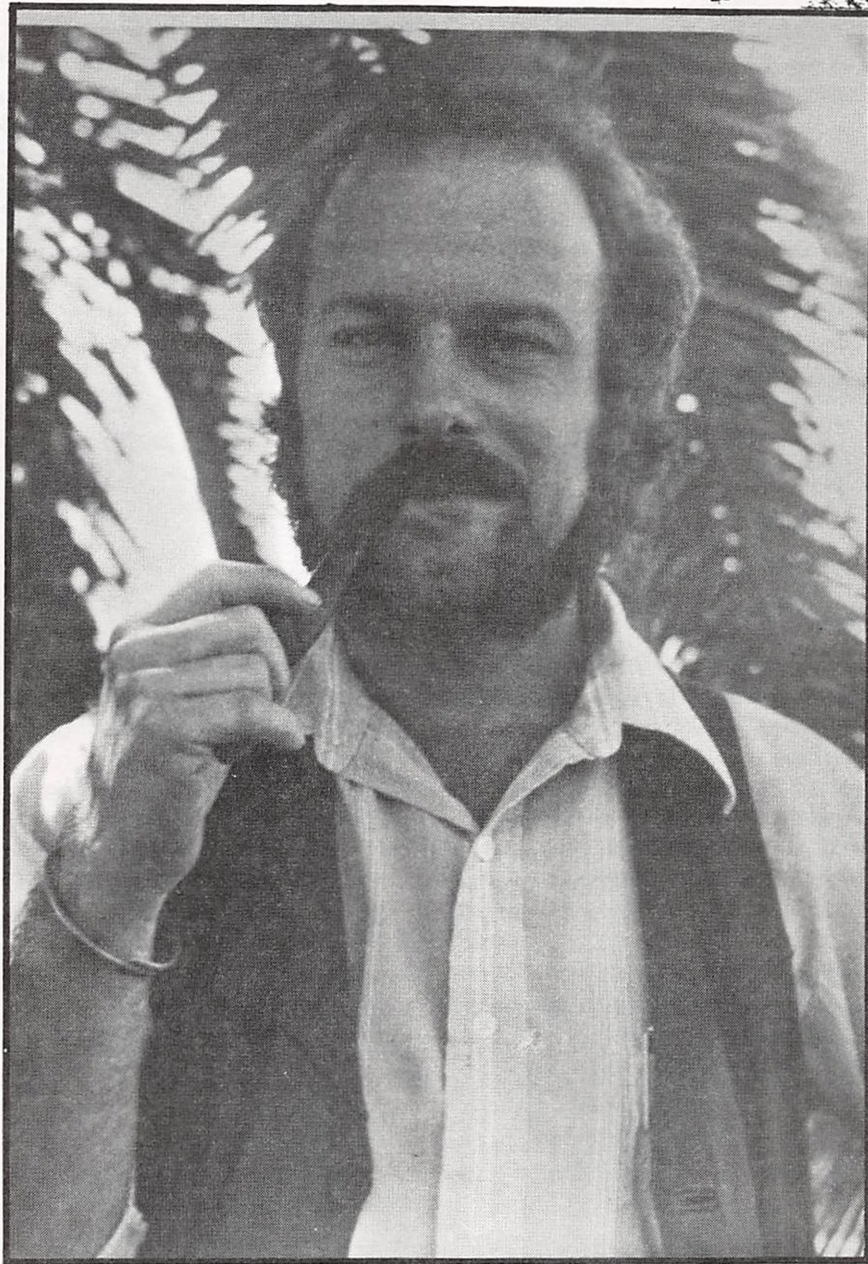
The line that runs between Anchorage, Alaska and this convention in Philadelphia is a long and complicated one, both in time and distance. It happened years ago. It is still happening. The line from there to imaginary planets and complex future societies looks to be just as long, maybe longer. Particle physics appears to be telling us that these lines are essentially the same, that everything depends on where you stand when you look at it. I don't understand particle physics. When I have a question about such complicated matters I call up my brother and get a complicated answer. He should know, his science is a lot harder than mine.

Enter Joe Haldeman, stage left. Guest of Honor. Award winning writer. Damn good guitar player. Damn good brother.

If you're expecting a history of his many awards, stop right here. If an analysis of his books is what you're after, I'd advise you to look elsewhere. You won't even find a chronological list of his short stories here. There are places for things like that. This is not the place.

The place is Anchorage, Alaska. The time is — well — a ways back down that road





JOE HALDEMAN

Photo by Gay Haldeman

AN APPRECIATION — continued

we call 'in the past'. Two kids. Growing up.

Alaska at that time didn't have a lot of things. It didn't have paved roads, Statehood, Big Macs, or fresh fruit out of season. Most importantly, it didn't have television.

A deprived childhood: no television.

What it did have for us, besides the natural beauty of the land, was books. Lots of books. We were always surrounded by books. And when we ran out of books, we had radio programs full of endless serials. When radio bored us, we had stories. Our whole family told stories. We made up improbable stories about impossible characters and events. My father told us stories. My mother told us stories. We told each other stories. We made our own comic books because the real ones (shipped from the states) were too expensive to buy.

It never occurred to us that there was anything unusual in this. We supposed all kids grew up this way. It seemed normal to us.

The winters were long, dark and cold. Endless. The words, spoken and printed, kept the chill away. We grew up. It took a long time. I suspect we're still not finished, even after all these years.

It was a childhood spent in many places. Our father was in the Public Health Service and that made us the next best thing to army brats. From Alaska to Puerto Rico — with many stops along the way — we never lived in any one place long enough to send down roots.

So we built our own roots; some real, some imaginary.

We fabricated them from the things we saw, the lives we lived. We built them out of pieces of reality, held together with large chunks of imagination. Imagination was encouraged in our house. We grew up that way. It seemed normal to us.

Moving every year or so, our childhood friends were the most transient things in our lives. They blew away like dust with every summer move. When you find yourself without anchors in your life, you tend to build them. You generally use what you have at hand. Joe and I had books and each other. Sometimes we were best friends, sometimes best enemies. Typical brothers, perfectly normal. The books and the stories were always there.

Curiosity was also encouraged in our family. Since we were always surrounded by doctors and research personnel, science was what we became interested in. It was years before I discovered that baseball bats were sometimes just as important as test tubes. That was part of growing up, too.

Joe drifted into astronomy and the complicated world of higher mathematics and physics. I cut up frogs and he stared through telescopes.

Stories. Tales. Worlds of science. Worlds of fiction. They all somehow melded. We built our own anchors, sent down our own roots.

Music has a part in all this, too. One summer, while I was away at school, Joe taught himself to play the guitar. He picked it up rapidly, starting with classical guitar and moving through flamenco, folk, and rock. These days he often sings songs he has written himself. Some are humorous, some are pure poetry. They all amaze me. Catch him some night at a folk song session. It's worth the ticket.

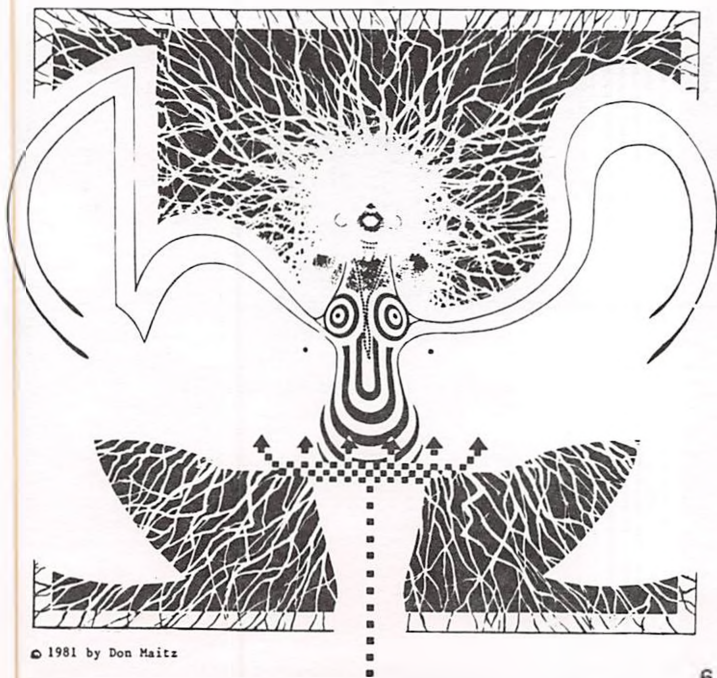
The feelings that Joe expresses through his music are part of him. The words and perspective that come from his years of math and science are other parts. They blend. They make him special; special as a writer, special as a person.

We are all unique people with unique ways of looking at the world around us. When you combine that uniqueness with imagination and the ability — the desire, THE NEED — to communicate you often end up with an artist. Sometimes you end up with a writer.

Enter Joe Haldeman, stage right.

Artist. Author. A man with many sides, many visions. My brother. Your Guest of Honor.

Rightly so.



© 1981 by Don Maiz

ABOUT JOE HALDEMAN

by Darrell Schweitzer

The earliest piece of writing by Joe Haldeman that I've seen is in ODD MAGAZINE, a major, Hugo-nominated fanzine of the late 1960's. It's in the 19th issue, dated Summer 1968, and entitled "Tales from the Jolly Green Jungle." There are illustrations by the author, complete with captions like "Bunker, Sweet Bunker," and a reproduction of the envelope in which this manuscript was sent to the editor. Arrows point to smudges and a note explains, "Little pieces of Southeast Asia. Hope it's the closest you ever come to it."

The article, of course, is about Joe's experience in Vietnam. Some years later he incorporated those experiences into a novel, WAR YEAR (Holt, 1972), and later the same material, used in a less specific fashion, gave his Hugo-winning THE FOREVER WAR a certain texture of reality absent in most books about future war. Anyone can churn out whizzing spaceships and flashing death-rays, but to convey what it is like for the average soldier, to get across that odd mixture of boredom and terror which makes up military life — well, there is nothing like first hand experience. And, because Joe is a real SCIENCE FICTION writer, he is able to extrapolate that experience into the future, showing us what will be different and what will remain the same given his premises, rather than merely doing a Vietnam - (Or World War 2, or Korea) - In-Space story. There have been lots of those, topical, pretend-SF. They are always forgotten immediately. (How many famous stories about World War II can you name? There were hundreds.)

It is also because Joe is a real science fiction writer that he is not a one-subject writer. While he has written some of the best SF ever about warfare, his most recent novel, WORLDS, for example, is about entirely different things. He is a writer of wide-ranging talents and interests. He edited ASTRONOMY magazine for a single issue, and parted company with it, apparently, because his command of the English language was better than the publisher deemed proper for a science editor. He has taught writing and Bonehead English, and tutored

astronomy, mathematics, and English. He has traveled widely, reads omnivorously, paints, draws, scuba dives, gardens, and reports that his interests in music are "more playing and composition than listening, I think."

He is presently working on a non-fiction book about "space humanization, THE ENDLESS HORIZON.

What about his position in science fiction? That's hard to define. It is best left for some future encyclopedia writer, because Joe is still very much active and doubtless has many major works ahead of him. By all indications THE FOREVER WAR will become a classic, but it will be the first of many classics.

Still, we can look back at his beginnings. Joe sold a couple stories before he went to Vietnam, but his real career began shortly afterwards. In the early 1970's, when Ben Bova took over ANALOG, that long-moribund magazine suddenly sprang to life. For the first time in decades it was once more the unquestioned leader of the field. The New Wave flap was over and a certain synthesis had taken place. The writers of "hard science" were suddenly expected to be able to handle PEOPLE in addition to concepts, and they were expected to know how to WRITE. Bova achieved the sudden resuscitation of ANALOG by introducing a group of sophisticated, talented writers, some of them new to science fiction, others (like Roger Zelazny) just new to ANALOG, who could write the ANALOG type of story better than it had ever been written before, pleasing everybody except a few die-hards who raged in the lettercolumns about the realism in Haldeman's work but couldn't prevent him from winning a Hugo. This new type of science fiction had a far wider appeal than most of what had gone before. It is not surprising then that THE FOREVER WAR was a best seller, or that MINDBRIDGE brought a record advance.

And that was only the beginning. A writer's career is a series of beginnings, like steps on a ladder. No one knows how far it will go.



BOOKS BY JOE HALDEMAN

WAR YEAR (short novel, Holt, 1972)
COSMIC LAUGHTER (anthology, Holt,
1974)
THE FOREVER WAR (novel, St. Martin's
Press, 1976)
MINDBRIDGE (novel, St. Martin's Press,
1976)
PLANET OF JUDGEMENT (STAR TREK
novel,

WAR YEAR (short novel, Holt, 1972)
COSMIC LAUGHTER (anthology, Holt,
1974
THE FOREVER WAR (novel, St. Martin's
Press, 1976)
MINDBRIDGE (novel, St. Martin's Press,
1976)
PLANET OF JUDGEMENT (STAR TREK
novel, Bantam, 1977)
ALL MY SINS REMEMBERED (novel, St.
Martin's, 1977)
STUDY WAR NO MORE (anthology,
St. Martin's, 1977)
INFINITE DREAMS (collection, St. Martin's,
1978)
WORLD WITHOUT END (STAR TREK novel,
Bantam, 1979)
WORLDS (novel, Viking, 1981)

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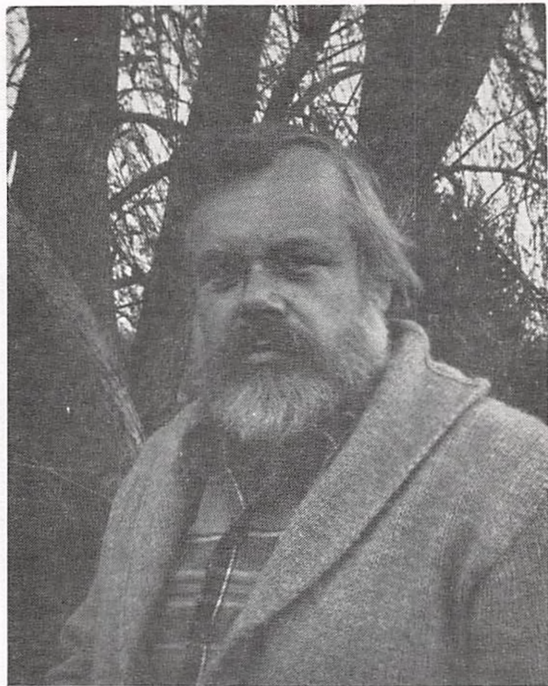
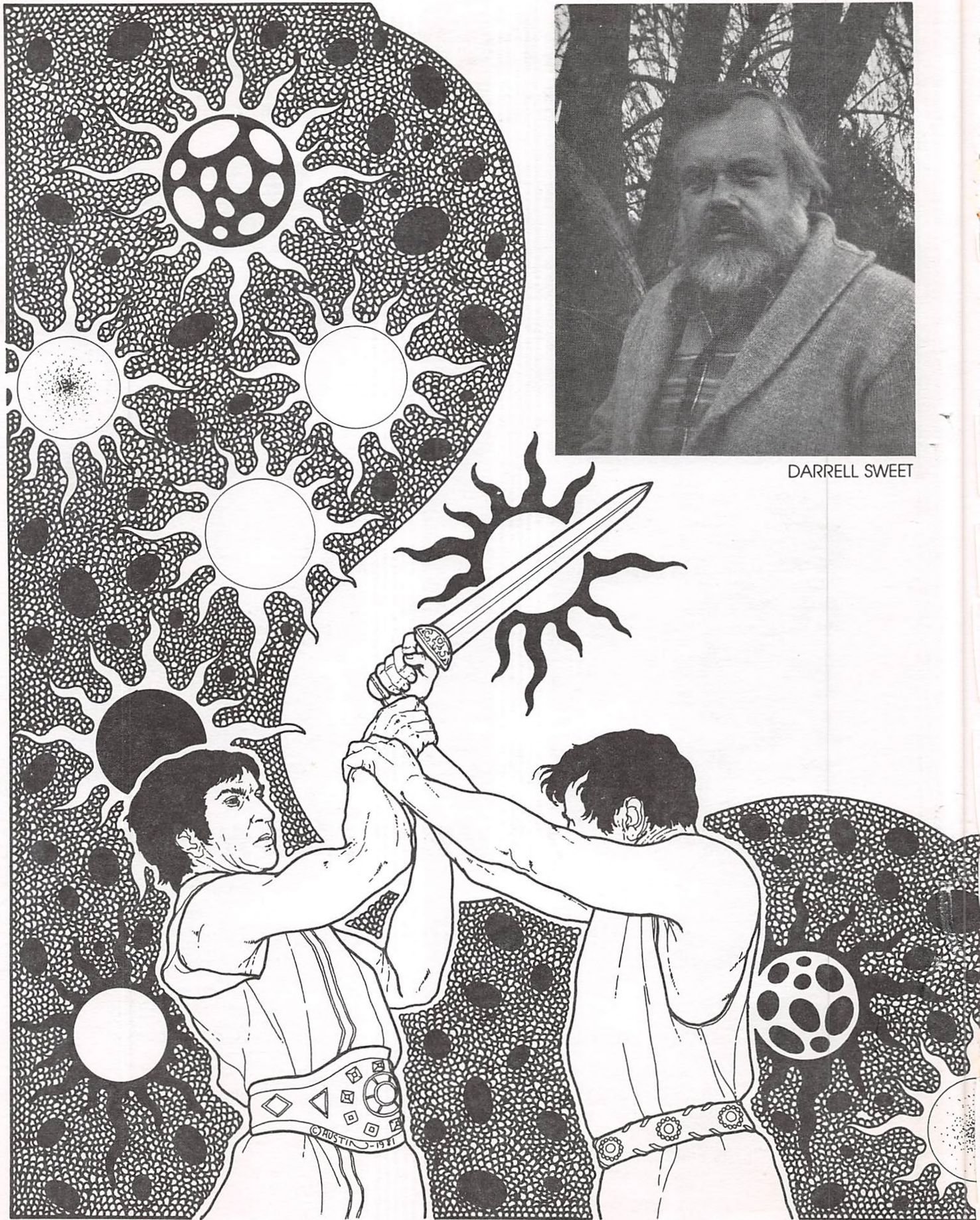
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DARRELL SWEET

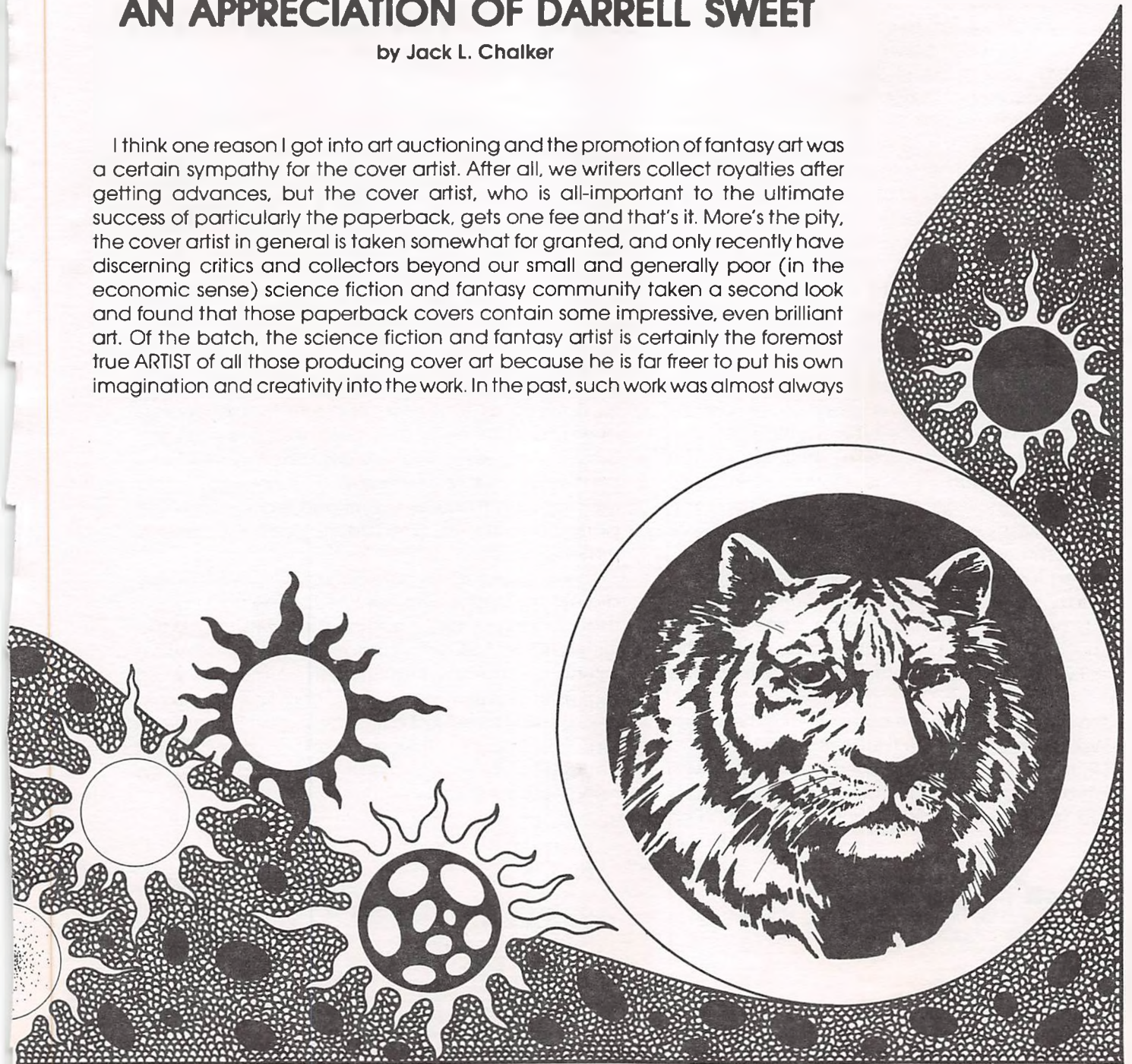
Darrell Sweet

GUEST ARTIST

AN APPRECIATION OF DARRELL SWEET

by Jack L. Chalker

I think one reason I got into art auctioning and the promotion of fantasy art was a certain sympathy for the cover artist. After all, we writers collect royalties after getting advances, but the cover artist, who is all-important to the ultimate success of particularly the paperback, gets one fee and that's it. More's the pity, the cover artist in general is taken somewhat for granted, and only recently have discerning critics and collectors beyond our small and generally poor (in the economic sense) science fiction and fantasy community taken a second look and found that those paperback covers contain some impressive, even brilliant art. Of the batch, the science fiction and fantasy artist is certainly the foremost true ARTIST of all those producing cover art because he is far freer to put his own imagination and creativity into the work. In the past, such work was almost always



DARRELL SWEET

dismissed as "mere commercial" illustration, and when recognition DID come to one of that class it was generally late in life and adjudged an aberration. Their names are few . . . N. C. Wyeth, j. Allen St. John, Virgil Finlay — few others.

Fortunately, that is no longer the case. True artists have always somehow found themselves in fantasy's corner if they ventured into the commercial marketplace, but now the very best of them get the kind of recognition — and prices — they deserve, and are exhibited in and sold in galleries, not at auction to some admiring fans with good taste and weak pocketbooks. Freas, Whelan, Schomberg . . . and Darrell Sweet.

I first encountered Darrell Sweet's work through happy accident. A book of mine called MIDNIGHT AT THE WELL OF SOULS had sold phenomenally, and my publisher, Ballantine, was after me to do a series on it, slickly packaged and promoted. I had no idea who was to do the cover, but I wrote this little scene that seemed cinematic and sent it up to Judy Lynn del Rey with the comment, "If this isn't your cover I don't know what is." She sent it along, and when the cover proofs came it was that scene — satyr-like creatures riding multicolored pegasus (pegasi?) out of a storm. To say that I was stunned was an understatement (never minding the additional stunner that nobody had ever listened to my advice on a cover before — or since). The painting itself was brilliant, far more than the scene I'd written. It was a happy collaboration — half my vision, half an interpretation showing an imagination that was brilliant, flawlessly executed. The last thing it was was "mere" commercial illustration.

I pressed Judy-Lynn for more information on Sweet, and finally got a few other covers from Ballantine projects he'd worked on, including some I'd more than noticed without having the name of the artist sink in. I was, however, a confirmed fan of his by this time.

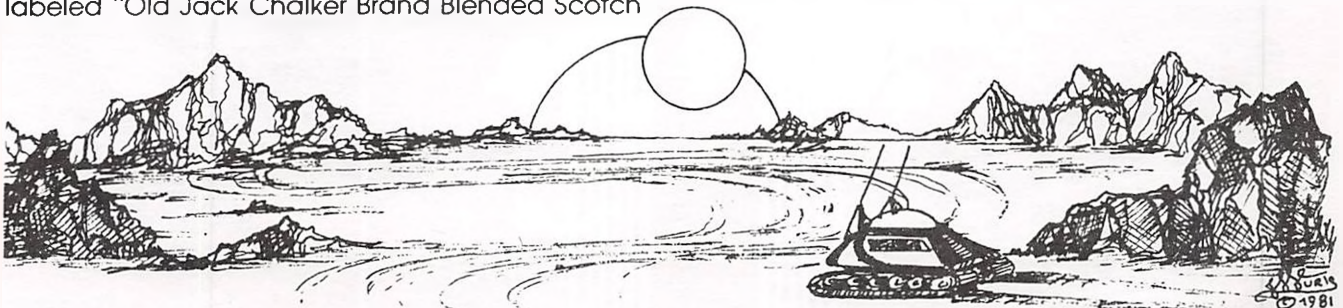
Darrell went on to do the covers for the three final Well World books, plus AND THE DEVIL WILL DRAG YOU UNDER, the latter probably a personal favorite with its demon sitting in back of a bottle of clearly labeled "Old Jack Chalker Brand Blended Scotch

Whiskey". Of course, if I remember correctly, this is also the man who depicted God in a Sturgeon cover as Lester del Rey ...

The man drips with so much sheer artistic talent it's amazing. Just on my covers he runs from epic (EXILES), to Tenielle-like creatures (QUEST), incredibly realistic and believable alien creatures (NATHAN BRAZIL), an oddly impressionistic yet visually captivating Well World (TWILIGHT) to the free-wheeling Cartier-like burlesque of DEVIL. Note even in my own sample the fact that no two are really alike; even the school of painting is different in each one. Yet each is in its own way brilliant, imaginative, and executed with tremendous talent and care. Now HERE'S the author's rarely realized dream — true art by a real master on the covers of his books that also (by the way) helped sell a ton of my books.

We finally met last year at Philcon, and I found him an amazing bear of a man full of life and energy, with a most charming wife and a son who, I suspect from talking to him, has managed to become the secret boss of the house. It's particularly wonderful (but rare) that people whose works you admire turn out to be the vital, intelligent, energetic folks you hoped they would be. I took an instant liking to the whole Sweet family and I'll bet you will, too. They are the rarest of rare — Good People instantly recognized as such. You can feel that boundless energy and just enjoy that there are still folks like this around. And when you also get a chance to see his paintings, before high-speed four-color rotary printing blurs their fine detail and reduces them to paperback size, you'll realize that here is somebody remarkable indeed.

I have three wishes, so far unlikely. First, I wish Darrell did ALL my book covers, but neither he nor I control that. Second, I wish I could be there with you all this weekend to talk with and enjoy this remarkable talent, but the impending birth of my own child makes that even more unlikely. And, finally, I wish I'd discovered Darrell just a little before he became so highly respected by noted eastern galleries, so I could afford to have some of those great paintings hanging on my wall ...



ABOUT DARRELL SWEET

Born in 1934 in Highland Park, New Jersey, Darrell Sweet attended Syracuse University on tuition scholarship, and graduated in 1956 with a B.F.A. in painting. In 1957, he entered U.S. Army service. Stationed at Fort Dix, his artistic background was utilized in production of visual training material.

After discharge in 1959, Darrell Sweet began freelancing, primarily in editorial illustration. His earlier work centered mainly on historical subjects from medieval and renaissance Europe and Scandinavia. He also did natural history illustration of 15th and 19th century American Indian cultures.

Darrell Sweet did his first book jacket for Bantam Books in the late 1960's under art direction of Len Leone. Since then, his paintings have been reproduced by virtually every major New York book publisher, as well as numerous national magazines, *READER'S DIGEST* and *NATIONAL GEOGRAPHIC* among them.

In 1974, the Del Reys of Ballantine Books turned

Darrell's talents as illustrator to fantasy and science fiction paperback covers. His paintings have enhanced the works of an impressive list of the genre's finest authors, among them Jack Chalker, Stephen Donaldson, Poul Anderson, Alan Dean Foster, Patricia McKillip, Frank Herbert, Anne McCaffrey, James Blish, Fritz Lieber, Peter S. Beagle, Phillip Jose Farmer, Roger Zelazny, and Robert Heinlein. Recently, Darrell Sweet was chosen to illustrate the 1982 Tolkien Calendar.

Away from his easel, Darrell's interests range from classical and baroque music, to western pre-expansion paintings, the study of birds and raptors, and photography. He also collects, builds, and competitively shoots American muzzle-loading firearms from the 18th and 19th centuries. Vacations are spend outdoors camping, hunting, and backpacking.

Darrell and his wife Janet have a seven year old son, Darrell R. Sweet.

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THE LASFS PAPERS

2. THE INDEPENDENCE OF THE LASFS

By 1940, new "international" SF clubs were being created: the Science Fictioneers, the Weird Tales Club. Los Angeles fans wanted to affiliate with all of them equally, rather than remaining a subdivision of a single club. The Science Fiction League had itself become moribund, and the LASFL did not want to remain dependent upon a dying club. At its 28 March 1940 meeting, the LASFL voted to secede from the Science Fiction League and become the independent Los Angeles Science Fantasy Society, the name it still bears today.

NEWS WHILE IT'S HOT!	FANTASY-NEWS the sciencefiction weekly newspaper	PRICE: THREE ISSUES TEN CENTS.
VOLUME 4 NUMBER 16	SUNDAY, APRIL 7, 1940	WHOLE NUMBER 94
LOS ANGELES SCIENCE FICTION LEAGUE CHANGES NAME		
OTHER CHAPTERS REPORT GOOD PROGRESS		
<u>REMARK SFL ORGANIZES:</u>		
By Charlie Hornig and Sam Moskowitz		
<p>At a regular meeting held on Mar 28, 1940, the Los Angeles Science Fiction League adopted the new name of "THE LOS ANGELES SCIENCE FANTASY SOCIETY". This new title was adopted in order to avoid any conflict with either the SCIENCE FICTION LEAGUE or the S-F'EERS. The club will continue to act as a local representative for both national organizations.</p> <p>The LA group are planning big things under the leadership of Walter J. Daugherty, the most active worker that ever hit Los Angeles fandom. Chief among these activities is a plan for a Science Fiction Award Society. Public sciencefiction dinners are also planned and numerous social events. Easter Sunday a dozen members had a big picnic in Griffith Park, largest municipal park in the world. At the end of April, between 15 and 30 will spend the weekend on the beach at a fine San Diego Hotel.</p> <p>The club is planning to have some lecturer at every other meeting. Last talker gave an excellent lecture on gliding-past, present, and future-propounding the theory that gliders will soon be able to cross the entire nation, without power. Next week, Joseph R. Scherer, the nation's leading (next col.)</p>		
<p>Esperantist-president of the Esperanto Society of North America, and the Los Angeles Esperanto Society-world traveller (he has visited 48 countries of the world, and 40 states of the Union) will give a travel talk-including the progress in the world, its likelihood of becoming the world tongue of the future. Eric Temple Bell (John Taine) is on the list for a future talk, as well as other local scientists.</p> <p>The LA group now issues seven fan publications-"The Rocket" having just been finished on Saturday night (or rather morning) at about 3:00 A.M.</p> <p>Robert A. Heinlein is the newest member.</p>		
<u>SEVEN PRESENT AT CINCINNATI S. F. L.</u>		
<p>The regular membership meeting of the Cincinnati Science Fiction League was held on Mar 29, 1940. The meeting opened at 9:00 P.M. at the home of member Ingolf Otto. After being awed by, and very appreciative of, Ingolf's home, which is of the vigorously aged and roomy type, we inspected his well-equipped library, which contains many sciencefiction classics. We then repaired to the dining room, enjoyed delicious cake and coffee prepared by our host's mother. Then, our faces illumined solely by candlelight, which seemed to give significance to the merest word, we discussed everything (Con. P. 2, Col. 2)</p>		

In 1984, the Los Angeles Science Fantasy Society, Inc. will celebrate its 50th anniversary. We would like to invite all of SF fandom to share these celebrations with us, and we have an ideal opportunity to do this if the World Science Fiction Convention comes to Los Angeles in 1984. The LASFS joins with the LA in '84 Bidding Committee to invite you to:

VOTE LA IN '84 / L.A. con II

ASFA

Association of Science Fiction Artists, Inc.



ARTISTS!

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official artist's suite



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1981 A.S.F.A./PhilCon Artist's Workshop



JILL BAUMAN — Both illustrator and designer, Jill's varied career began with teaching art and dealing antiques, to agenting for her mentor, Walter Valez. Recent credits in the fantasy field include an interview and portfolio in STARLOG magazine, a record cover for Grateful Dead, and cover for Charles L. Grant's A GLOW OF CANDLES published by Berkeley.

THOMAS CANTY — Best known for his exquisite drawings in graphite, watercolor, and oils, Tom is predominantly interested in creating pictures which augment or illuminate a mood, rather than a moment in a story. His work has been exhibited at Kent State and New Britain Museum, and been published by Archival, Black Lotus, Underwood/Miller, and Donald M. Grant.

DUNCAN EAGLESON — A rising talent in the field of SF and Fantasy illustration, Duncan has worked as a commercial designer and art director for New England agencies. His paintings have appeared as covers for the MAGAZINE OF FANTASY & SCIENCE FICTION, LORD OF THE DEAD by Robert E. Howard, A RHAPSODY IN AMBER by Zelazny, and the First World Fantasy Convention anthology.

CARL LUNDGREN — Having studied at the University of Southern California, Hollywood Art Center, Famous Artist's Course, and Art Student's League of NY, Carl has published covers with most NY paperback publishers, and exhibited paintings in four museum shows. His recent work has been predominantly for Pocket Books, including trilogies for Kate Wilhelm and Nancy Springer, as well as the Heinlein series for Berkeley Books.

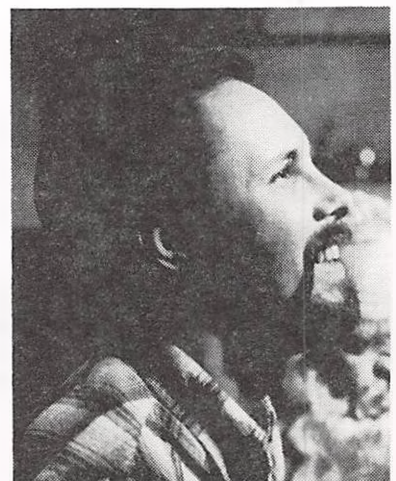
DON MAITZ — After graduating first in his class from Paier School of Art, Don's oil and acrylic paintings have appeared as covers of over seventy-five paperback books by major publishers. He has received a silver medal from the Society of Illustrators, and the Howard Award for Best Fantasy Artist in 1980, and exhibited at New Britain Museum, Kent State, and Headquarters Gallery. Recent covers have included Gene Wolf's NEW SUN series, Lustbader's SUNSET WARRIOR trilogy, and numerous titles by Tanith Lee.



JILL BAUMAN



DUNCAN EAGLESON



CARL LUNDGREN

a brief who's who

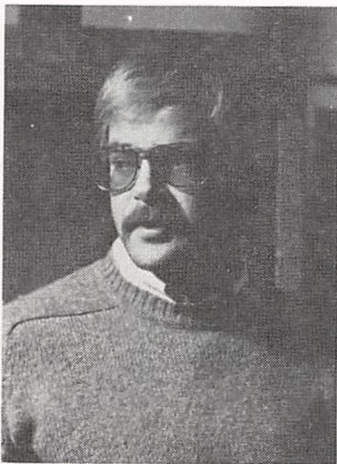
TOM MILLER — Invited to PhilCon to demonstrate airbrush techniques, Tom's background includes experience as a typographer, an assistant art director for Flynt Publications, and staff artist with Factors, Inc., which specialized in T-shirt designs on themes from STAR WARS EMPIRE, SUPERMAN II, and FLASH GORDON. Freelance since 1980, Tom's covers have appeared with Doubleday SF Bookclub, and interiors for Jake's BRAK books and Saberhagen's BERSERKER WARS.

ROWENA MORRILL — From beginnings in an army family, Rowena began painting at the age of twenty-three, graduating from University of Delaware with honors. She moved from Philly to NY in 1975, and rapidly became among the most sought after fantasy illustrators. Recent publications have included illustrations for the 1981 Tolkien Calendar, Sturgeon's DREAMING JEWELS, and Ace anthology BASILISK.

BARCLAY SHAW — Initially a part-time student in Boston, Barclay did his first magazine cover for the MAGAZINE OF FANTASY & SCIENCE FICTION in 1979. Since then, he has illustrated paperbacks for Berkeley, and is currently working on a reprint series of thirteen Ellison books for Ace.

RON WALOTSKY — Since graduation from the School of Visual Arts in 1966, Ron's artwork has covered a broad spectrum, from fabric design and record jacket sleeves, to book covers. Exhibits have included galleries in NY as well as the U.S. Cultural Center in Paris. His best known work includes covers from Zelazny's Amber series, Piers Anthony's trilogy, and LORD VALENTINE'S CASTLE.

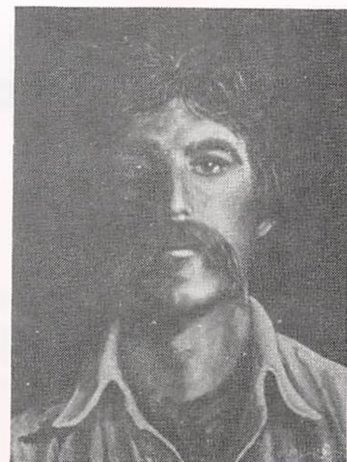
MICHAEL WHELAN — Winner of the 1981 Hugo Award, and the Howard Award for Best Artist, Michael's art has become widely known since he abandoned study of medicine and medical illustration to pursue imaginative painting. Exhibits have included the Bronx and New Britain Museums, Kent State, and the Museum of the Surreal & Fantastique in NY. A showcase of his work, titled WONDERWORKS, was issued by Donning, and recent titles include Delany's DISTANT STARS, and McCaffrey's WHITE DRAGON.



DON MAITZ



TOM MILLER

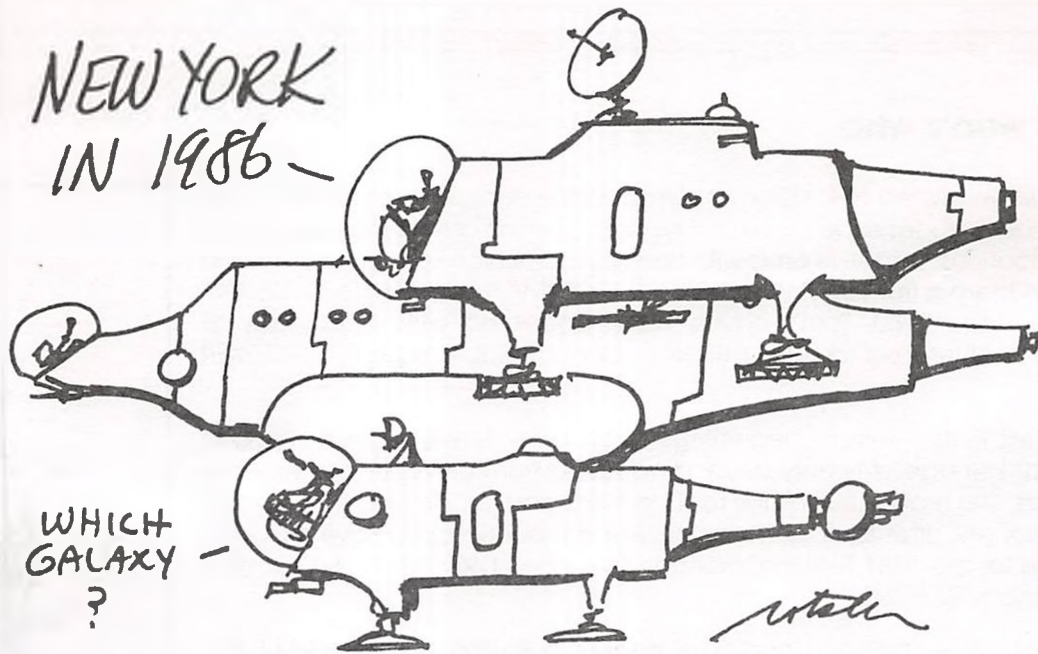


BARCLAY SHAW

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