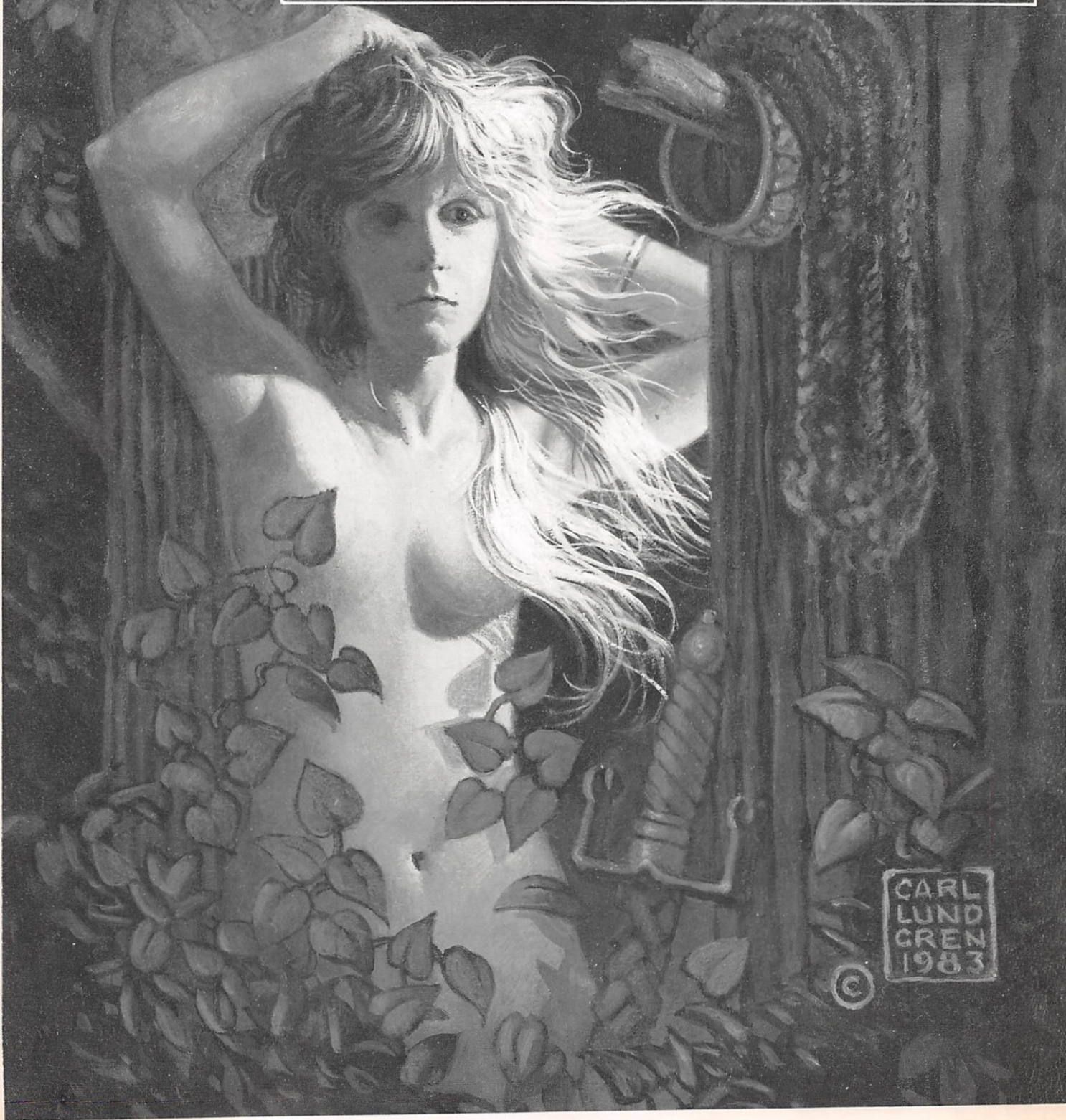


PhilCon 82.1

46th Philadelphia Science Fiction Conference



CARL
LUND
GREN
1983



AUTOGRAPHS

PhilCon 82.1

The 46th Philadelphia Science Fiction Conference

PRINCIPAL SPEAKER

C.J. Cherryh

GUEST ARTIST

Carl Lundgren

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ART CREDITS

Front Cover	Carl Lundgren
Back Cover	Don Maitz
Bob Walters	12,13,17
Janny Wurts	4,5,10,11,18,19
Carl Lundgren	8,14,16



1986

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CELEBRATE FIFTY YEARS OF CONVENTION FANDOM
IN THE CITY WHERE IT ALL BEGAN

ABOUT PHILCON AND PSFS

by Gary Feldbaum

Welcome to the Philcon 82.1, the 46th anniversary of the Philadelphia Science Fiction Conference. With our expansion to the larger quarters of the Franklin Plaza, we have expanded our efforts to provide a broad spectrum of activities. I encourage you to sample our varied offerings.

In addition to the annual (more or less) Philcon, the major activity of the Philadelphia Science Fiction Society is its monthly meeting, held currently on the second Friday of every month at the YMCA, 20th and Chestnut Sts. in Center City Philadelphia. Each meeting except the annual election meeting features a speaker, panel, or similar program. Past speakers have included the editorial staff of Amazing SF Magazine, Samuel R. Delany, David

Hartwell, and Marvin Kaye.

Other groups contributing to the Conference and science fiction community of Philadelphia are the Philly in '86 Bid Committee, and the Writers Workshop. Philly in '86 Bid is trying to bring the World SF Convention to Philadelphia for the 50th anniversary of the first SF con held here in Philadelphia in 1936.

The Science Fiction and Fantasy Writers Workshop meets on a regular basis to read and discuss manuscripts of its members.

If you are interested in joining or finding out more about any of the above groups, write to them at these addresses.

Philadelphia Science Fiction Society: P.O. Box 8303, Phila., PA 19101

Writer's Workshop: c/o PSFS, P.O. Box 8303, Phila., PA 19101

Philly in '86: P.O. Box 5814, Phila., Pa 19128

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Photo by —Andrew Porter

PRINCIPAL SPEAKER

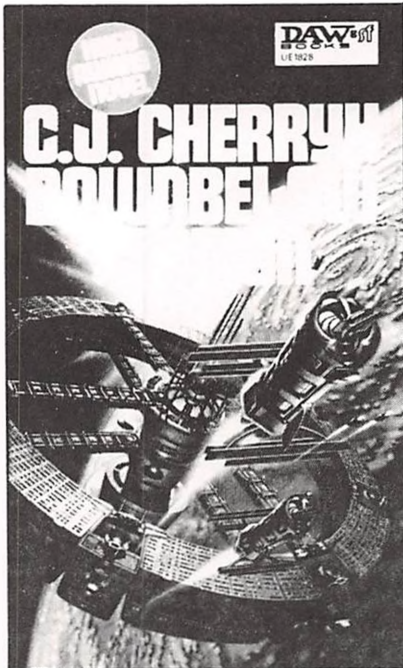
C.J. Cherryh

I've followed the space program (I was hooked from the first moment I saw one of those shaky earliest rockets wobble aloft and go every which way, including basically up) on the movie newsreels. I want to go. At one time I wanted to be a test pilot. Gender and eyesight were against me. I understood that in the same week I lost Flash Gordon off the airwaves for the last time, which double trauma sent me forthwith to procure a writing tablet and a pencil (I was ten); I wrote the first chapter of my first novel that night and I haven't stopped since. My ambition is to earn enough to afford a *commercial* ticket on a shuttle to our first space station. So you see it's a long planned trip; I can be very stubborn.

I write—a lot of the time I'm home. From dawn (with numerous breaks) till the wee hours daily. This sounds dreadful when some interviewer asks what I *do* . . . ummn . . . recreationwise. And if I say I don't do anything else, they look at the cats and the isolation and say mmmn and write me down as a poor sedentary exschoolmarm. Then



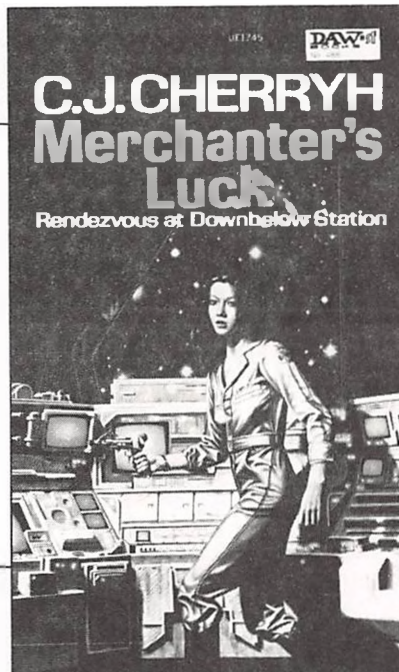




WINNER OF THE 1982 HUGO AWARD FOR BEST NOVEL

C. J. CHERRYH

Philcon's Guest of Honor, C. J. Cherryh, is this year's Hugo winner for her science-fiction tour-de-force, **DOWNBELOW STATION**.



DAW Books publishes all of C. J. Cherryh's novels, including her sequel to **DOWNBELOW STATION**, **MERCHANTER'S LUCK**, and her most recent novel, **PORT ETERNITY**.

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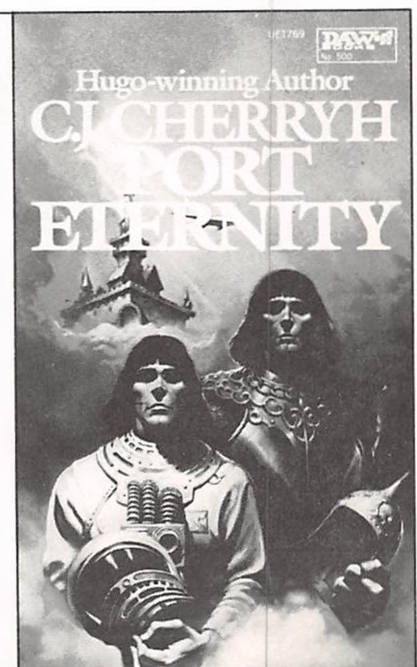
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C.J. CHERRYH—continued

I learned the pat answer: *I try out things*. This seems to be a fairer statement. Things that I have done . . . well, let me see: I've taught fencing; owned and cared for a horse; tried javelins, shields; archery; firearms; donkeys; know livestock of all sorts from guineafowl to cattle; kept lizards, exotic fish, birds, frogs in various stages; raised butterflies, wasps, turtles; taught a hawk to fly; had cats, dogs; raised all sorts of plants from orchids to the carnivores to violets; studied ecology and the construction of the habitat; collected leaves, bark, bugs; hiked untold miles through wilderness, and no few over dunes; done survival training; can make a pole and do fish from line to pan; have done alpha sailboats; can take machines apart and get them back together again working; have taken out windows and done elementary wiring; am a passable artist when in the mood; see worlds of geological history in a streambank, of human history in a potsherd; can find my way cross country from almost anywhere; can construct and reconstruct topological maps; can do first aid; extricate a car from amazing predicaments; use a variety of tools; sew; needlepoint; sculpt; model clay; keep my own business records; refinish antiques; this year I learned to boil an egg. I read a great stack of technical publications monthly; use a computer; play video games and have ideas cooking for writing one.

I have broken bones, come within a hairsbreadth of drowning, been mauled by various beasts, been kicked by a horse from one side of a barnlot to the other (my mistake, not his), been thrown in several interesting ways,

have fallen down rockslides; and of my teaching days I can tell things perhaps more hazardous to one's health.

I've driven a car through downtown Rome, Athens, London, through mountains, over trails and switchbacks; travelled Europe and into Asia Minor doing photographic studies, Pompeii, Brindisi, Naples, retraced Caesar's routes of march; hiked the hills about Thebes and Delphi and Mycenae and Sparta and Olympia; visited Istanbul and the bazaars; Troy; Ephesus; Pergamum; Gnosso and the back hills of Crete with a drunken taxi driver; Scotland—ah, Scotland!—England . . . Stonehenge, Bath, Nottingham; Rouen; wound up in a riverman's cafe in Lyons; watched oxen threshing grain and slept on deck in the Adriatic. I've housed in an incredible hotel in Turkey; over a garage in a French village; narrowly escaped dogs in the hills of Thebes, slipped on a muddy chute in Zeus' cave (and fetched up on the edge of a very deadly drop); I've fended off merchants in a tent in Anatolia; ridden camels, incredible ferryboats, a bit of the Orient Express, odd airlines, private planes, donkeys, hovercraft, lately an elephant (once around the ring). I've waded in two oceans and four of the seven seas.

I was on site to see Columbia's first flight. And she landed in my city on the way home. You can bet I was there.

So here's to all the folks who ask me where I get my ideas.

Oh, the cats and I dream them up.

In Memoriam:

Berta Attiya

PSFS Member

Philly in '86 Bid Committee

ABOUT C.J. CHERRYH by Darrell Schweitzer

It was only a few years ago, perhaps five or six, that Donald Wollheim spoke on a convention panel about an exciting new writer he'd found, who was, to use one of the highest compliments in his vocabulary, "of Le Guin quality." The newcomer was named C.J. Cherryh. After her meteoric rise to the top of the field, it became evident that Wollheim (who discovered Le Guin also, and published the first novels of Roger Zelazny, Thomas Disch, Samuel Delany, etc.) has a definite knack for this sort of thing.

C(arolyn) J(anice) Cherryh was born September 1, 1942 in St. Louis, Missouri. Her family moved every few years, mostly in the Missouri/Oklahoma area, though she lived in Baltimore briefly. She now resides in Edmond, which is ten miles north of Oklahoma City, and near a place much more science fictional—"Tinker Space Port," actually Tinker Field, where the Space Shuttle lands.

She has a strong background in general science, most of it where it intersects with her archeological studies (her speciality in that field being Bronze Age myths as related to archeology). Her formal educational background is in classics. She has a B. A. in Latin from the University of Oklahoma (1960), an M. A. in Classics from Johns Hopkins (1965), and she has done additional language studies

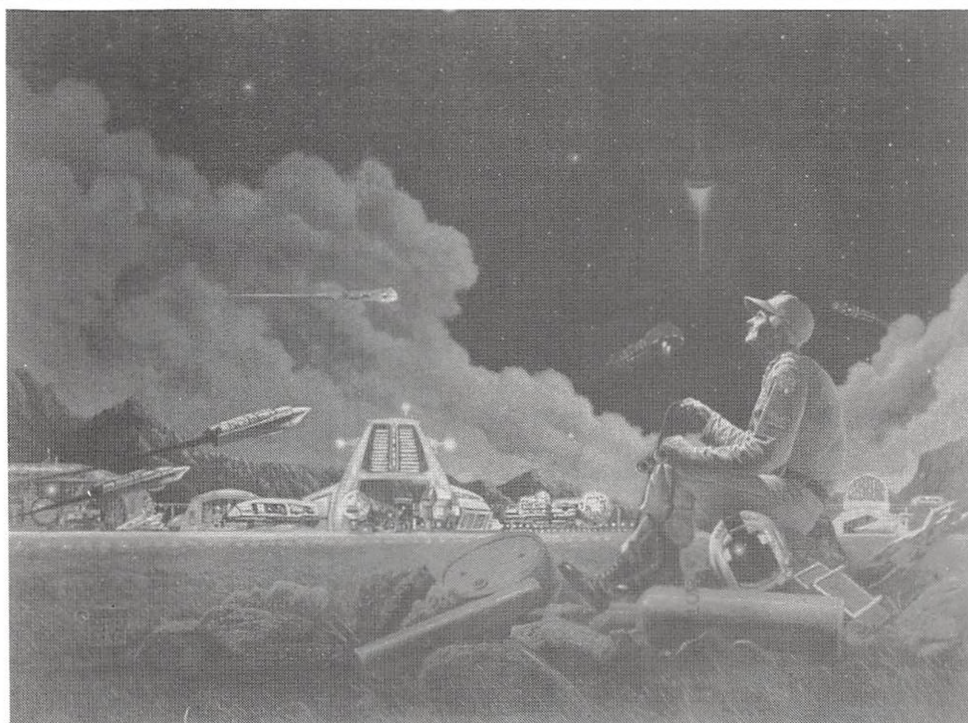
at Oklahoma University. She is an expert on the law of the early Roman Empire. Additionally, she is fluent in French and translates French literature professionally (including science fiction).

All these influences are there in her science fiction. She can create rich backgrounds because she knows more than most people do about how societies go together. Her linguistic ability has obvious applications. And she has now mentioned many times how Virgil is a major influence on her writing.

She also paints, and once told an interviewer that she sometimes starts a story by painting a landscape and writing about the figures that seem to find themselves there.

Her collection of awards is already impressive. She has some scholarly ones—Classical League Scholarship in 1965, Phi Beta Kappa, Woodrow Wilson Fellowship in Classics for 1964-65—and has been winning in science fiction as long as she has been publishing there. She received the John W. Campbell Award for best writer in 1977, the Hugo for a short story, "Cassandra," in 1979 (this story was also a Nebula finalist), a Balrog for another short story, "A Thief in Koriath," in 1982, and a Hugo in 1982 for the best novel, *Downbelow Station*.

And this is just the beginning.



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 —MARCUS TULLIUS CICERO

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GATE OF IVREL (1976, DAW Books)
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(1978, DAW Books)
FIRES OF AZEROTH
(1978, DAW Books)
BROTHERS OF EARTH
(1976, DAW Books)
HUNTER OF WORLDS
(1976, DAW Books)
THE FADED SUN: KESRITH
(1977, DAW Books)
THE FADED SUN: SHON'JIR
(1978, DAW Books)
THE FADED SUN: KUTATH
(1979, DAW Books)
SERPENT'S REACH
(DAW Books, 1980)
HESTIA (DAW Books, 1979)
SUNFALL (DAW Books, 1981)
WAVE WITHOUT A SHORE
(DAW Books, 1981)
DOWNBELOW STATION
(DAW Books, 1981)
HUGO AWARD NOVEL 1982
THE PRIDE OF CHANUR
(DAW Books, 1982)
MERCHANTER'S LUCK
(DAW Books, 1982)
PORT ETERNITY (DAW Books, 1982)
THE DREAMSTONE
(DAW Books, 1982)
THE TREE OF SWORDS AND
JEWELS (DAW Books, 1983)

SHORT FICTION

- "The Dark King" YEAR'S BEST
FANTASY No. 3, Lin Carter, Ed.,
DAW Books
- "Cassandra" F&SF, Oct. 1978;
WORLD'S BEST SF, Daniel A.
Wollheim, Ed., DAW Books; Nebula
nominee; HUGO AWARD SHORT
STORY 1979
- "The Dreamstone" AMAZONS! Jessica
Amanda Salmonson, Ed., DAW Books
1980
- "Ealdwood" Donald M. Grant publisher,
1981, (novelette) (hc)
- "Willow" HECATE'S CAULDRON,
Susan A. Shwartz, Ed., DAW Books
- "Sea Change" ELSEWHERE, Terry
Windling, Ed., ACE Books, 1981
- "Ischade" SHADOWS OF
SANCTUARY, (Thieves World
Series) Robert Asprin, Ed., ACE
Books, 1982
- "Downwind" (Theives World Series) TBA
- "The Only Death in the City"
SUNFALL; YEAR'S BEST
FANTASY, Art Saha, Ed., DAW
Books, 1982
- "Ice" SUNFALL
- "The General" SUNFALL
- "Highliner" SUNFALL; WORLD'S
BEST SF, Donald A. Wollheim, Ed.,
DAW Books, 1982
- "A Thief in Korianth" FLASHING
SWORDS No. 5, Dell Books, 1981;
BALLROG AWARD 1982



GUEST ARTIST

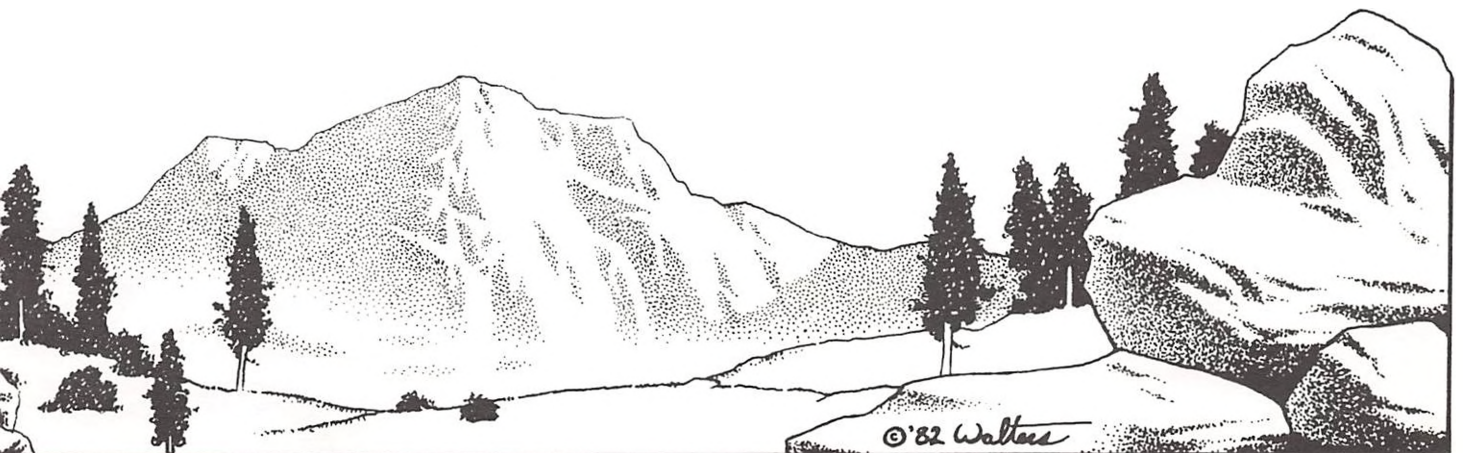
Carl Lundgren

AN APPRECIATION

by Janny Wurts

Most artists have closets full of drawings and paintings from their early years which they won't even show to their wives, because someone might discover their gifts are only part talent, and two thirds hard work. Then, there are childhood scribbles in the family scrapbook they'd kill their own moms to get back, and burn in the late night secrecy of their studios. But not Carl Lundgren. With pen in hand, and an ideal opportunity to belittle the superior competition, I find this man has sold his early work to covetous fans who will protect his reputation at any cost, and his later credits are, maddeningly, nothing short of brilliant.

I can recall an earlier PhilCon, when I was a newcomer to conventions, and trying desperately to learn the necessary skills to become an illustrator. In the art show, beneath a neatly lettered sign, I discovered Carl Lundgren's artwork, including the painting for THE FACE IN THE FROST. I stood transfixed. This was the first time I had seen



AN APPRECIATION—continued

professional calibre work in original form, and it gave me an immediate grasp of how far my own drawing would have to develop before I became competent.

Later, I sat in the convention auction and watched the sketch for the same painting sell for a figure in the *hundreds*. That's impressive, when you know from bitter experience that fans are seldom big spenders.

My quest for knowledge took me to bookstores where I spent long hours studying the covers on the paperback racks. At the time, Carl was doing the artwork for Berkley's reprints of the Heinlein series. The signature in the little box became an increasingly familiar sight as I floundered about, trying to understand what makes a good illustration. Carl evidently has the secret down pat. If I hadn't been broke, I'd probably have bought Heinlein instead of hotdogs. If you own the series, look carefully at the central figure from *STRANGER IN A STRANGE LAND*. It's Carl's self portrait. He's also been known to use his wife and daughter as models.

In 1979, my aspirations landed me at Lunacon's artist's party. While someone there was thumbing through photos of my paintings, a bystander said, "That one isn't bad." The bystander was Carl Lundgren. I have since discovered one of his strengths is championing starting artists. Certainly, my own course would have been considerably more rocky without Carl's critiques, advice, and encouragement. Success has not made him any less friendly. And he somehow manages to teach as well as paint. If I wasn't so indebted to Carl, I'd certainly be jealous.

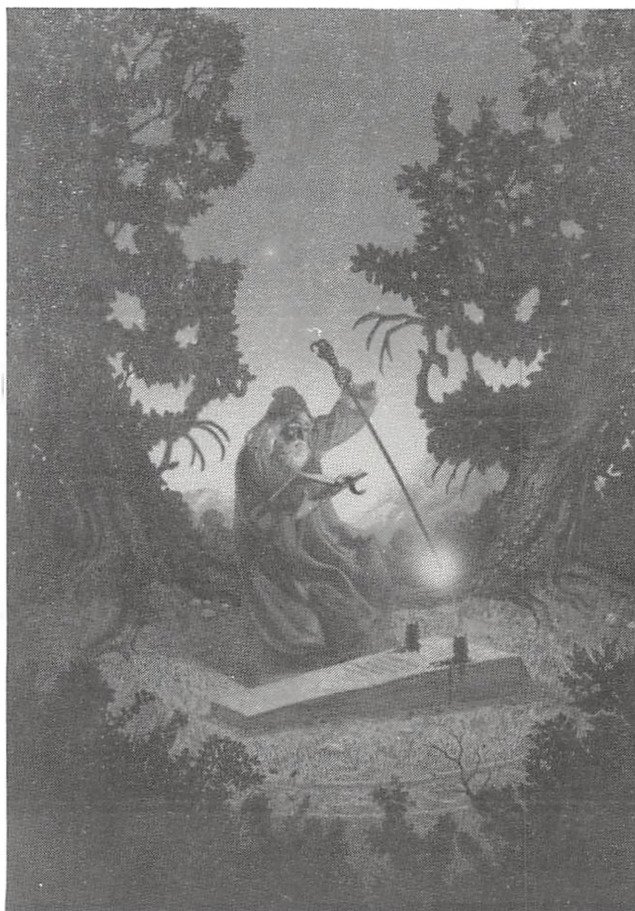
In 1980, when the Lundgrens tried out the California lifestyle, Carl stayed two days at my studio during a visit east. I was busy with my first paperback cover at the time, and keeping an impossible schedule. Yet Carl, who had no deadline, matched my time at the drafting table by improving two of his paintings which had already been published. One was the cover for *THE WHITE HART*, the first of Nancy Springer's series, and a highlight of Carl's career. Not only is this man a success, he's a dyed-in-the-wool perfectionist. An artist. I'd turn green, but I don't want to be picked up as a martian.

Perhaps no one will ever guess how much Carl's success is due to talent, and how much was hard work. But the illustration profession demands a degree of dedication only a rare individual can sustain. Carl has this quality. He paints incessantly. His studio has white walls, and is stripped of anything which might distract his concentration. He's also a stickler for accuracy. In addition to using human models, he creates castles, aliens, and spacecraft

out of clay or paper before sitting down to draw. "Use real reference," he once scrawled on the margin of a sketch I sent for critique. "You can't improve on God."

In the past three years, I have worked with many artists while arranging workshops, exhibits, and print sales. When it comes to mundane things like answering letters, sending insurance information or stats of artwork, most artists have a "pay on Tuesday" attitude which creates headaches for organizers. I know. I've gone through cases of aspirin. But not on Carl's account. His creative passion doesn't prevent him from replying to letters and phone calls, or taking time away from the studio to attend his colleagues' gallery openings.

Beside being tempted to steal his right hand, it gives me great pleasure to introduce Carl to anyone who hasn't yet met him. I have a plaque on my wall (instigated by Carl) expressing the appreciation of last year's PhilCon workshop artists. Let me publicly share my appreciation for a first rate artist and fast friend. I hope others find the discovery of Carl Lundgren as rewarding as I have.



FROM THE ARTIST . . .

CARL LUNDGREN

Seventeen years had lapsed in my life since my birth in the midwest before I even learned how to pick up a paintbrush. I've been trying to make up for that lost time ever since.

My artistic beginnings were greatly influenced by the "avant garde." I favor no particular techniques; my work is my own and I strive to perfect it every waking hour of the day.

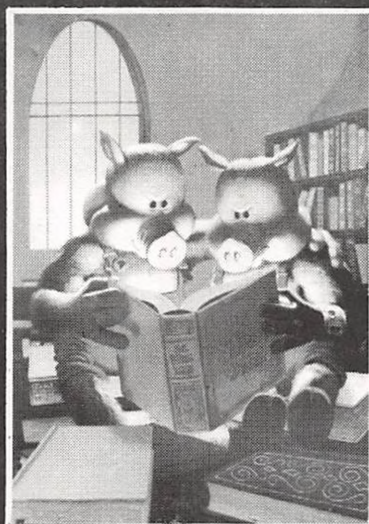
When I paint a picture, my ultimate goal is to have an effect on the people who see it; I want to communicate. My most successful paintings are the ones that create a

reaction, either positive or negative. The more realistic I can make my pictures the better, no matter how fantastic the subject.

I've attended several major art schools throughout the United States but I consider myself largely "self-taught." My paintings have been displayed in many galleries and museums and have been the recipients of numerous awards. My wife and daughter, and the Hudson River flowing beneath my studio window serve as constant inspiration.



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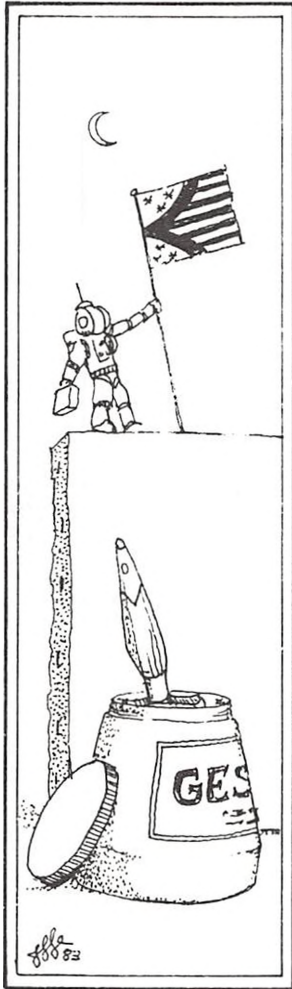
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A.S.F.A./ PhilCon Artist's Workshop



JILL BAUMAN—Both illustrator and designer, Jill began her varied career with teaching art and dealing antiques, and then moved up to agenting for her mentor, Walter Velez. Best known credits include her cover for *BURIED BLOSSOMS* and *THE KILL*, though she has worked for a variety of NY publishers. She will exhibit in the 1983 Society of Illustrator's Annual Show.

DON BRAUTIGAM—Popularly known as illustrator of King's *THE STAND*, which won the Cover of the Year award from *Best Sellers Magazine*, Don studied at the School of Visual Arts. During eleven years as a freelancer, he has done covers for the major NY publishers. He has exhibited paintings at Society of Illustrators and the Art Director's Club in NY, which also granted him the Andy Award of Merit.

STEVE HICKMAN—After studying Fine Arts in Richmond, VA, Steve worked as a freelancer in T-shirt designs, posters, paperback covers, and private commissions. His work appeared in 1980 in the SF painters exhibit at the New Britain Museum of American Art.

KEVIN JOHNSON—Originally a native of Washington state, Kevin quickly established himself in the paperback field with his slick style. He has done covers for many major NY publishers and exhibited at the Canton Art Institute. His work won an artshow award at this year's World Fantasy Convention. Recent credits include *DHAMPIRE* and *FIRES OF PARATIME*.

TOM KIDD—Recently established in the field, Tom completed two years of study at Syracuse University. For the past three years he has freelanced as a paperback illustrator for six major NY publishers, and exhibited at the Museum of the Surreal and Fantastique. Credits include *OUTPOSTER*, by Dixon, *KNIGHT OF DELUSION*, and currently the *GODS ON EARTH* series for Berkeley.



JILL BAUMAN



KEVIN JOHNSON



JOE MILLER

a brief who's who

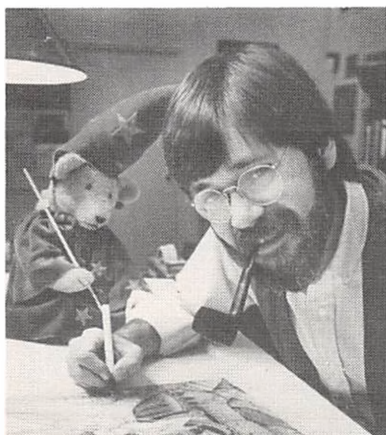
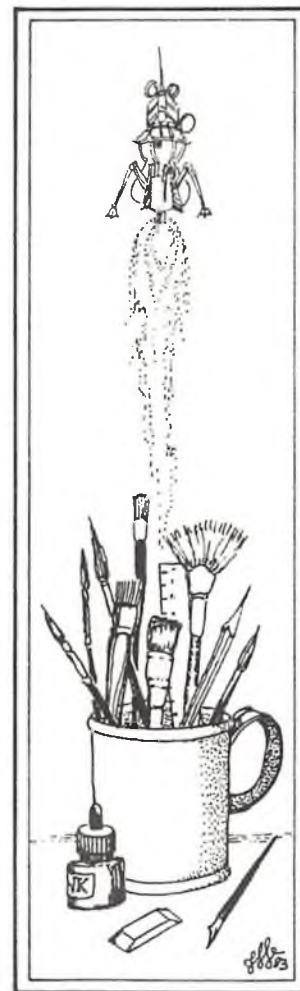
GARY LaSASSO—Hallmarked by an unusual technique involving automobile lacquer and airbrush, Gary did the covers for Bantam Books' NEBULA WINNERS series. He has also worked for Doubleday's book club division. PhilCon is his first exhibit.

JOE MILLER—Currently, Joe works as Senior Art Director and Project Group Head for Doubleday & Co., where he supervises all literature for six book clubs. After graduating in advertising from Pratt Institute, he held positions as art director and designer of book jackets and trade magazines for five NY firms. He won two design awards in 1975, for work at Reddy Kilowatt, and another in 1980 while at Doubleday.

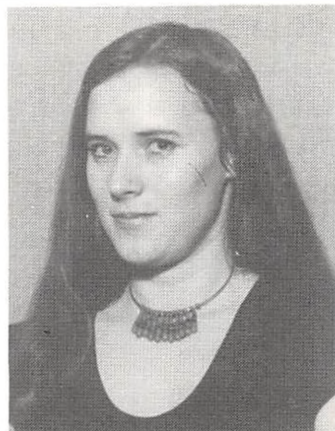
REAL MUSGRAVE—Although Real seldom attends conventions, his work is a familiar sight at an astonishing number of artshows. His graphics and illustrations have graced publications for Renaissance and GrecoRoman Festivals in Texas. He also does greeting cards and record covers, and he illustrated the children's book RIDIN' THE RAINBOW. Exhibits have included shows at Mandala Gallery, Pendragon Gallery, and Canton Art Institute. In 1982, Real received the Balrog Award for Best Fantasy Artist.

VICTORIA POYSER—Since her move to NYC one year ago, DAW, Timescape, Doubleday, and Tor Books have all recognized Victoria's talents as an illustrator. A mother of two, she discovered artshows in 1978 and went on to win the Hugo twice for Best Fan Artist before becoming professional last year. She has also exhibited paintings in the Canton Art Institute.

BORIS VALLEJO—Born in Lima, Peru, Boris began at the age of sixteen in freelance advertising. In 1964, he emigrated to the US, and for the past ten years has become a prominent fantasy illustrator. He has juried as well as exhibited in the Society of Illustrator's annual show, and was selected for a bicentennial exhibit on American Illustration, which toured the US and abroad. His recent collection of paintings, titled MIRAGE, has just been released.



REAL MUSGRAVE



VICTORIA POYSER



BORIS VALLEJO

(photo by MARK FELDMAN)

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Association of Science Fiction Artists, Inc.



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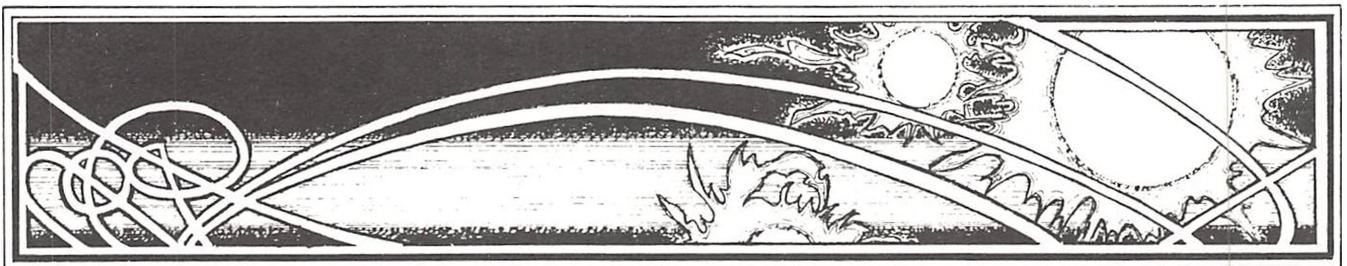
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