



PhilCon 83

The 47th Philadelphia Science Fiction Conference

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Principal Speaker

James Hogan

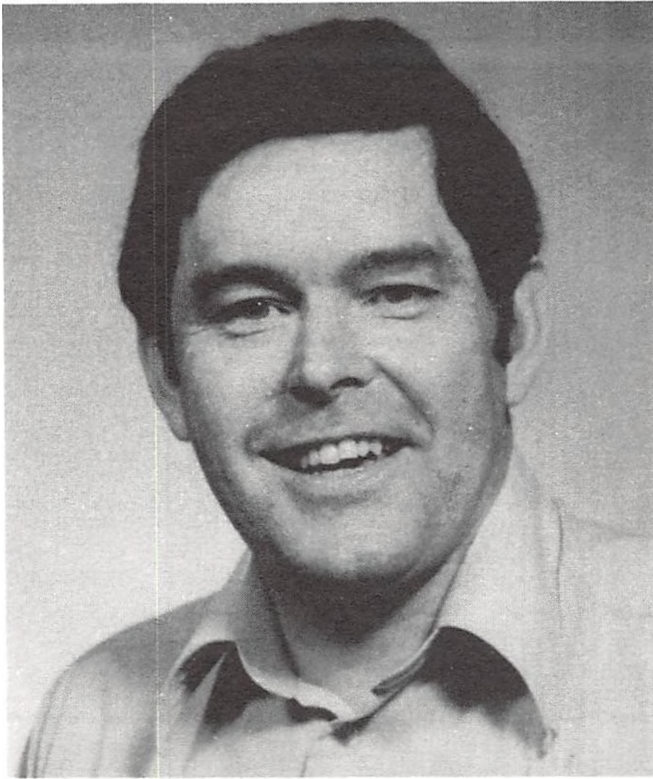
Guest Artist

Real Musgrave

Chairman	Gary Feldbaum
Vice Chairman	Joann Lawler
Treasurer	Ozzie Fontecchio
Hotel Liaison	T. Renner
Registration	Joni Brill, Todd Dashoff
Operations	Larry Gelfand, Joann Lawler, Steve Kistreff
Logistics	Cliff Bell, Ira Kaplowitz, Becky Kaplowitz
Personnel	Laura Paskman, Kathy Sullivan, Cyndi Palladino
Den	Wilma Fisher, Ron Faust
Programming	Sara Paul, Lynn Cohen, Rosemarie Freeman
Art Show	Yoel Attiya, Joe Mayhew, Dave Anderson, Claire Anderson
Huckster Room	John Syms, Mitch Botwin
Films & Video	Marc Kernes, Randi Millstein
Artist's Workshop	Janny Wurts
Writer's Workshop	Darrell Schweitzer
Game Room	Luke Thallmeyer
Hospitality	Mark Roth, Joe Hall
Information Services	Barbara Fontecchio
Press Relations	Terry Sisk
Publications	Mark Trebing, Jean Curley

Art Credits

Real Musgrave	Front, Back Cover, 6, 7
Joe Bergeron	12
Alexis Gilliland	11, 14
Freff	4
Janny Wurts	9, 10, 11, 15



Principal Speaker

James Hogan

James P. Hogan was born in London, England in 1941, and educated at the Cardinal Vaughan Grammar School, Kensington. He studied Electrical, Electronic, Mechanical, and Aeronautical Engineering at the Royal Aircraft Establishment, Farnborough, specializing subsequently in Electronics and Digital Systems. After working in the electronics industry for a number of years, he transferred to sales and later moved into the computer industry, spending some time selling scientific computer systems around Europe for ITT, Honeywell, and Digital Equipment Corporation. In 1977 he moved from England to the U.S.A. to take a position as a Senior Sales Training Consultant with D.E.C's scientific computing group at Marlborough, Massachusetts.

Hogan began writing science fiction as a hobby in the mid 1970's. His first novel, *Inherit the Stars*, was published in 1977 and enjoyed an enthusiastic response from within the professional scientific community as well as from regular s.f. readers. His subsequent books continued to gain in populari-

ty, and in 1979 he opted to become full-time writer.

His writing falls at the hard-science end of the s.f. spectrum and typically depicts shorter-term futures with background settings recognizably evolved from the familiar events of today. Hogan does not share the disenchantment with technology and disillusionment toward the concept of human progress that appears fashionable in some social circles, and feels that enough doom and gloom is being written already. His books reflect a positive attitude toward achievement and the ongoing process of scientific enquiry, and confidence in the ability of the human race to solve its problems and to continue creating progressively better tomorrows.

Hogan currently lives in California mountain country about 120 miles inland from San Francisco with his third wife, Jackie, and their sons, Alex and Michael. His three other daughters, Debbie, Jane, and Tina, live in Boston, Yorkshire England, and California respectively.

Guest Artist

Real Musgrave

Real Musgrave is an artist who follows a whimsical muse. A Texan in his thirties, he has an omnipresent grin and a twinkle that makes it clear he shares the optimistic outlook of his 'pocket dragons,' those magical, mischievous creatures who figure so prominently in his prints, drawings and paintings.

His work shows a fineness of detail combined with subtle coloring and delicately stippled grays reminiscent of the best Victorian illustration. But the aspect which makes his art memorable is the good natured humor exhibited by his subjects. It is this expression which gives such personality to his work.

After talking with Real, it becomes clear just how important the physical environment is to his work. Several years ago he decided to abandon the drive across town to a traditional studio/gallery and his commercial graphics office. In North Dallas, Real and his wife, Muff, found a wonderfully eccen-

tric if slightly run-down redwood and brick house buried under layers of pink and aqua paint. They immediately set about rescuing it and have built a creative atmosphere in which they can live and work together. Now Real and Muff have comfortable adjoining offices in front, where tiny flying dragons and assorted creatures peer over their shoulders as Real draws long into the night and Muff handles the business matters. Another room holds framing paraphernalia and behind the original house stands a studio for print making.

Real says, "I've worked in commercial art since long before college and still occasionally accept a 'fun' project, but I'm thrilled by the fact that I can make a very comfortable living just producing my particular kind of fantasy art and selling it through galleries or directly to individuals. I've never actually starved in a garret, but I did get very hungry in the cheapest hotel in Barcelona once, so I feel entitled to whatever success comes my way."



About James Hogan

By Darrell Schweitzer

Our principal speaker is a rather old-fashioned sort of writer. Algis Budrys has compared him to the super-science writers of the 1930's, but there are differences. Had he come along ten years, earlier, he would have been a natural for John Campbell's *Analog*. Campbell was always looking for working scientists who just happened to be writers on the side. He wanted people who had some interesting technical background that they could share with the readers. Hogan certainly has the background. The contrast is striking today, when very little of the SF being published today has any grounding in science at all. If Hogan is old-fashioned, this helps explain his success. He is writing something that is very much in demand, even if very few people are producing it.

Real science is the real element of Hogan's fiction. Like the old super-science writers, he delights in technological extravaganzas, but he doesn't make up his physics as he goes along. So, while he may share many of the characteristics of E.E. 'Doc' Smith, for example, he is considerably more convincing. Smith would blow up several planets before breakfast in an intergalactic war. Hogan has blown up at least one planet, perhaps more that we don't know about, but never before breakfast. There is a genteel way to go about these things.

Ideas are the real attraction of his fiction. In this

sense, his fiction resembles that of Isaac Asimov, whose stories largely consist of people talking about something interesting. A Hogan plot develops by answering questions: Whose theory is right? What is really going on? There is very little action, but this doesn't make it any less enthralling.

And let's not forget characters. One other way that Hogan differs from the super-science writers of the past is that he is able to present real people, working scientists, in his stories, rather than Mad Scientists and supermen from Standard Casting.

Hogan's first novel, *Inherit the Stars* begins, typically enough, with an enigma. A human skeleton wearing a spacesuit is found on the Moon. The only problem is that it's been there for over a million years! We get the answer to this riddle eventually, and more questions, and more answers, and the wonders increase in a geometric progression. The book made a considerable impact, and has since become part of a trilogy. The other two volumes are *The Gentle Giants of Ganymede* and *Giant Star*.

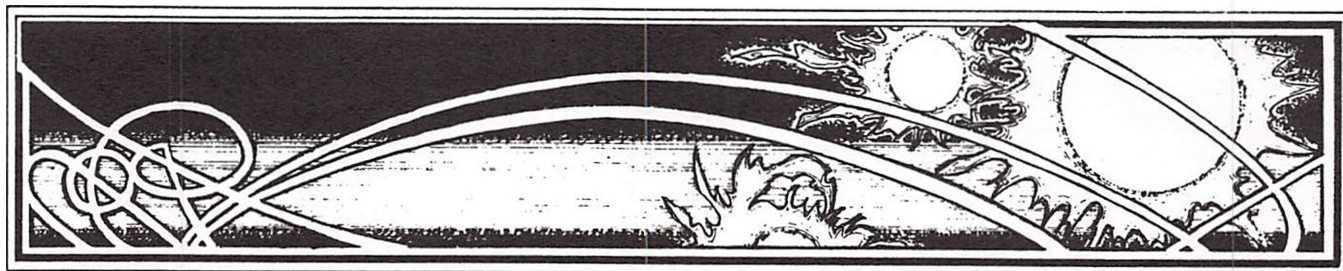
His other novels include *The Genesis Machine*, *The Two Faces of Tomorrow*, *Thrice Upon a Time*, and, most recently, *The Code of the Lifemaker*, all published by Del Rey Books.

James Hogan is one of the people who are helping to put science back in science fiction.

Books by James Hogan

Inherit the Stars
The Gentle Giants of Ganymede
Giant's Star
Voyage from Yesteryear

The Genesis Machine
Thrice Upon a Time
The Two Faces of Tomorrow
Code of the Lifemaker



About Real Musgrave

by Stephanie Donaldson

5

I suppose that I should start by explaining that I was asked to write this rather indirectly. Steve is working on several things which need his immediate attention, and he decided that this was one job that I could handle. He offered to edit whatever I wrote and put his name on it, but after a brief but decisive struggle we settled on amend and comment.

Not that I don't have my instructions, but they do come from a slightly hairier source. There's this dark, bearded guy who wants me to be sure to mention that he spent the summer in Australia, and to describe certain events that happened there. What he doesn't realize is that these events explain stories that have their beginnings back in antiquity and deliver a deeper meaning than any of us can fathom.

The first time we visited the Musgraves in Dallas we weren't alert to the signs of Real's true nature. Steve used the excuse of having an autographing in Fort Worth to get us there, and Real and Muff offered to take us where we needed to go.

Real bouyantly climbed into the driver's seat, admitting in passing that he had only occasionally been to the wilds of Fort Worth and didn't really know where we were going. Muff cheerfully agreed, and it was only when we were out on the freeway that Real seemed to suddenly need something. He was not comfortable not knowing where he was going, he claimed. He wanted, he said, to look at a map. Muff immediatly produced one, but somehow it transpired that she didn't know where we were to begin with, so she couldn't figure out where we needed to go. Finally Real pulled off the freeway into unknown Fort Worth territory and checked the map. He seemed to figure out what we needed to do, and did it, but when he tried to point out where we were and where we wanted to be, the rest of us were in awe. The squiggles on the map didn't really seem to follow the squiggles on the roadway we were on. I tried to see if the names were different, but they all seemed to be in a sort of arcane Texan dialect.

We survived that one. But years later, without really knowing what had happened, we found ourselves back in the car with Real and Muff, this time out in the boonies of Texas, being guided by Muff with Real at the wheel. It wasn't until we

spent an hour going west when we should have gone north that Real suddenly noticed that we were not where we should be. Muff disavowed all knowledge of how we had gotten there, although she was clutching the map in her hand. Once again Real poured over the squiggles, and, holding the map in both hands, announced that he had a solution. Somehow, by a route that probably only Truckers and Armadillos understand, we arrived safely back in Dallas, in time to actually catch our plane.

It was in Australia this summer that I finally had a revelation about Real's relationship with paper and squiggles. Real and Muff, Pat McKillip and Steve and I had all gone up the Hawksbury River in a cabin cruiser. Muff and I, in full agreement about foreign germs, had decided to take a less active role in most of the activities, unless they included lying down. So, when we pulled into a cove on our way home, I stayed in my bunk and slept. My first intimation of danger was mild. Steve, who had been elected captain while he was out of the room, asked Real to look at the plexiglass-covered map and figure out which way we needed to go when we exited from the cove. "Left," said Real cheerily (he always says things cheerily), and Steve saw no reason to doubt him.

An hour or so later we pulled up into an unfamiliar dock with unfamiliar boats and unfamiliar people. It was getting dark quickly, and it took us just one minute to find out that we had turned up the wrong river. Real had mistaken one squiggle for another, and we had to try to find our way back without the help of any light, since the boat had no running lights. Steve tried to peer through the gloom until Pat and Real decided to be helpful. They climbed out onto the front of the boat and started yelling directions.

Steve: Which way should I go?

Pat: What do you think, Real?

Real: Left?

Pat: Right, I think...

Steve: I can't hear what you're saying!

Muff: He said Left.

Steve: That looks like a bank.

Muff: Left or right? Steve can't hear you.

Pat and Real: Left! Left! no, wait! Right! Right!

Steve: What do they want? That looks like a bank in front!

Real: Go Right!

Muff: Go Right!

Steve: (bashing his head against the glass in an attempt to see) WHAT ARE THEY DOING OUT THERE! I CAN'T SEE PAST THEM THEY'RE BLOCKING MY VIEW!

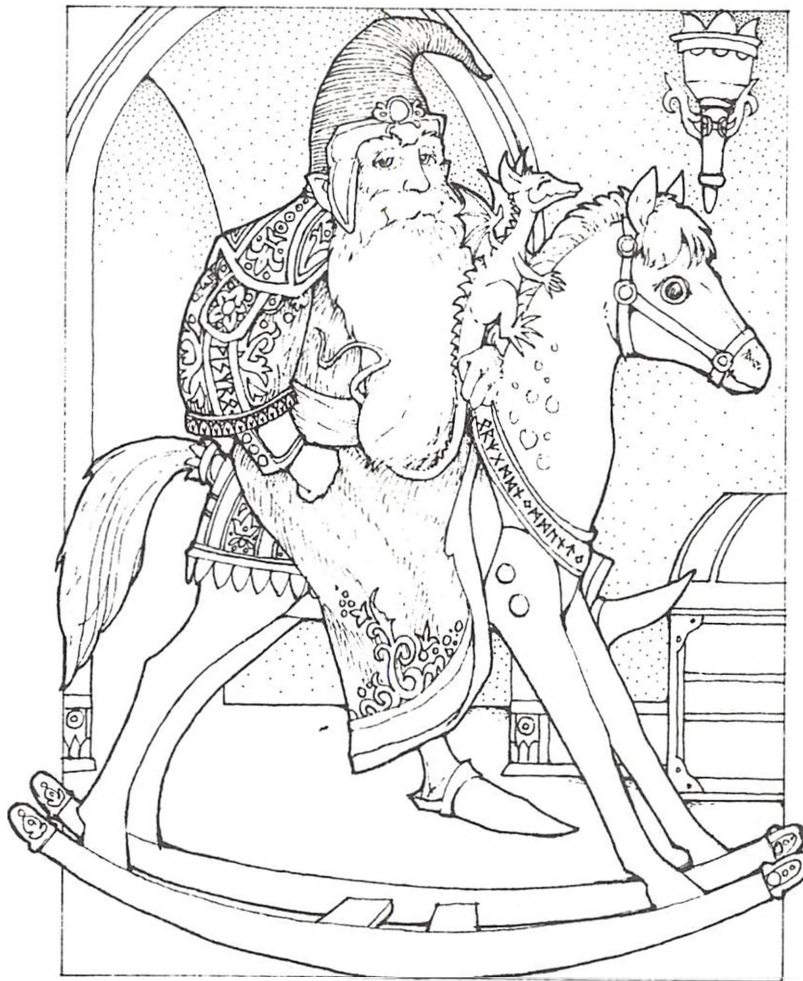
Muff: REAL AND PAT SIT DOWN!!

Real and Pat: TURN LEFT!

The evening ended with our getting to the right place by accident, running into the wall at the dock, and me wanting to go to the hospital but being too chicken to say so.

It was during my delirium that I had the sudden revelation as to Real's true nature. The reason that

Real couldn't figure out the map was because it was in that plexiglass frame so he couldn't take it down and hold the paper and squiggles between his hands. I finally decided that Real needs direct contact with paper and squiggles in order for him to make sense of the universe. And because it looks a little odd for a grown man to constantly run around with maps clutched between his hands, he became an artist so that he could make his own squiggles. It's lucky for us that the universe he's ordering is so magical - his dragons are wise, his wizard is kindly, and his gargoyles contented. Once Real has contact with paper his view of the world is righted so that he can finally come to grips with, er, Reality. It's also lucky for us that Real had Muff. Otherwise, we'd never get to see his world.



About Philcon and PSFS

by Gary Feldbaum

Welcome to Philcon, the 47th anniversary Philadelphia Science Fiction Conference. Now that we have settled into the expansive quarters of the Franklin Plaza, we have room to provide a broad variety of interesting and thought-provoking activities, as well as many just for fun. It will not be difficult to find something suited to your tastes.

In addition to the annual Philcon conference, the major activity of the Philadelphia Science Fiction Society is the monthly program and meeting. The meetings are held, as required by tradition, on the second Friday of every month. We are currently located at the YMCA, 20th and Chestnut Streets (second floor) in Center City Philadelphia. The program begins at 9 pm., preceded by a business meeting at 7:30 pm.

Each meeting, except for the annual election meeting, features a speaker, panel or similar program. Past speakers have included Thomas Disch,

Janet Moms, Parke Godwin, Vincent DiFate, and Diane Duane. The Society also issues a number of publications, including the clubzine, the *New Variant*.

Other related groups contributing to the Conference and the Science Fiction community of Philadelphia are the Philly in '86 Bid Committee (the Phanadelphia Corporation) and the Writer's Workshop. The Philly in '86 Bid Committee has been working to bring the World Science Fiction Convention to Philadelphia in 1986 to celebrate the 50th anniversary of the first SF Conference, which was held in Philadelphia in 1936. The Writer's Workshop meets on a regular basis to read and discuss manuscripts prepared by its members.

If you are interested in joining or finding out more about any of these activities, write to them at the following 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



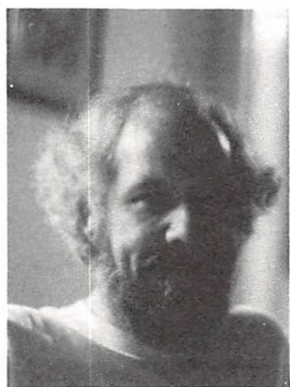
A.S.F.A./ PhilCon Artist's Workshop



Photo by Andrew Porter

Duncan Eagleson

Jill Bauman - Both illustrator and designer, Jill began her varied career with teaching art and dealing antiques, and then moved up agenting for her mentor, Walter Velez. Best known credits include her cover for *Carisle Street* and *The Kill*, though she has worked for a variety of NY publishers. She also exhibited in the 1983 Society of Illustrator's Annual Show.



Carl Koefed

Duncan Eagleson - from his beginnings in science fiction/fantasy illustrations, Duncan has worked both as a Commercial Designer and as Art Director for several agencies in New England, and has done air brush, type design, and T-shirts for several New York firms. His paintings have also been covers for books and the *Magazine of Fantasy and Science Fiction*.

Bill Fawcett - Bill approaches art from the angle of a commercial designer. He worked as an Art Director for several major companies before leaving to form his own company, Mayfair Games. Mayfair Games, founded two and half years ago, is the major user of science fiction art in the gaming industry.



Tom Kidd

Steve Hickman - After studying Fine Arts in Richmand, VA, Steve worked as freelancer in Tshirt 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. Resently he illustrated the *Throme of the Erril of Sherill* by Patricia McKillip.

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 last years World Fantasy Convention. Recent credits include *Frost*, *Dark Valley Destiny* and *Time Patrolman*.



Jill Bauman



Kevin Johnson



Steve Hickman

a brief who's who

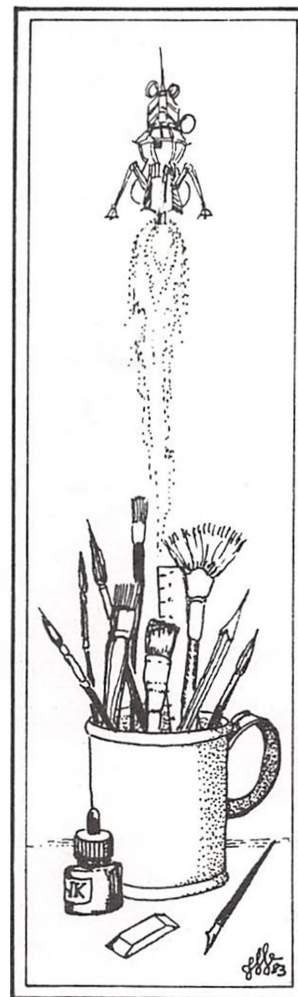
Tom Kidd - Recently established in the field, Tom completed two years of study at Syracuse University. For the past three years he has freelanced as a paperback illustrator for six major NY publishers, and exhibited at the Museum of the Surreal and Fantastique. Credits include *Outposter* and covers for *Analog*.

Karl Kofoed - currently works as art director for one of the largest ad agencies in N.Y.C. As a freelance illustrator, his work has appeared in *Heavy Metal* (Galactic Geographic), *Isaac Asimov's SF Magazine* (covers), and *Output* (Music of Other Worlds). His paintings have been exhibited at the Bronx Museum of Art and the Earthlight Gallery.

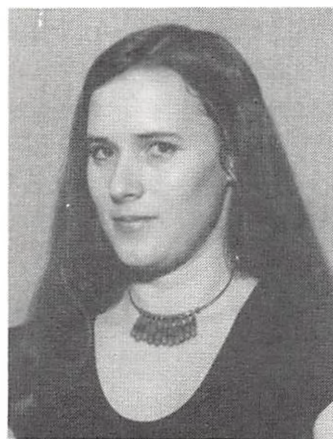
Carl Lundgren - studied at the Hollywood Art Center, Famous Artist's Course, and the Art Student's League of N.Y. He has exhibited his paintings in four museum shows and has published covers with most N.Y. paperback publishers. Among his best known works are his Nancy Springer and his Heinlein covers.

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.

Victoria Poyser - Since her move to the east coast two years 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 two years ago. She has also exhibited paintings in the Canton Art Institute, and the Pendragon Gallery. Recent credits include the cover of *The Emperor of Eridanus*.



Carl Lundgren



Victoria Poyser



Joe Miller

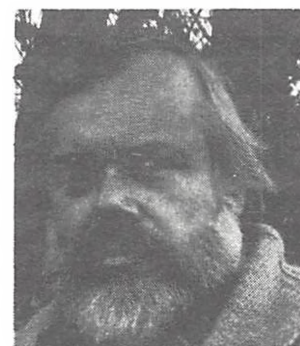
Kirk Reinert - Graduated from the Cooper School of Art with a degree in Production Design. Kirk has work for Warner Magazines, producing covers for *Creepy* and *Vampirella*. He received the Cover Artist of the Year Award in 1979. Recent credits include the paperback covers for *The Lost Prince*, *King Chondo's Ride* and *The Blue Sword*. He is currently working on the conceptual design art for a major motion picture.



Kirk Reinert

Sean Spacher - creates three-dimensional art. Born in 1942, he went Cornell where he studied Electrical Engineering. He went to an art Academy in England and later attended the Ecole du Louvre. Living in Chicago, many examples of his fine art may be seen at conventions throughout the Midwest.

Darrell K. Sweet - is best known for his Del Rey covers for Stephen Donaldson's 'Thomas Covenant' series, Jack Chalker's anthology, Patricia McKillip's fantasy trilogy, and illustrations for the 1980 Tolkien calendar. Besides the major N.Y. paperback publishers, his work has appeared in *Reader's Digest* and *National Geographic*.



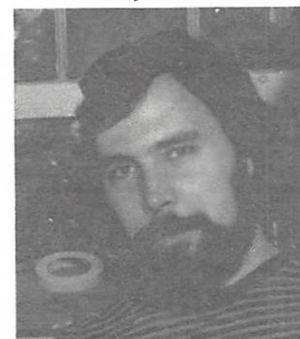
Darrell Sweet

Murray Tinkleman - studied at the Cooper Union and the Brooklyn Museum Art Schools; he is presently a professor at Syracuse University. He has illustrated paperback covers of Matheson, Lovecraft, Brunner, Pohl, and Herbert. He is predominantly published by Ballantine and Berkeley Books. Murray has won over 200 major professional awards; over 80 from the Society of Illustrators, including gold medals from the Society of Illustrators, the New York Art Directors Club, and the Society of Publication Designers. *Starlog* magazine ran a feature article on the artist in October, 1983.



Murray Tinkelman

Bob Walters - Born in Wilmington, DE, he lives in Philadelphia where he graduated from the Pennsylvania Academy of Fine Arts. He has worked for *Isaac Asimov's SF Magazine*, *Amazing*, and *Analog*. He is an expert in paleo-ontology and recently illustrated a book on dinosaurs. Recent works include the covers for *Eye of the Comet*, *Subspace*, and *True Name*. He is now working on the soon to be released *Dune Encyclopedia*.



Bob Walters

Dawn Wilson - born in Maryland, Dawn considers herself a native of Delaware. She graduated from the Moore College of Art and has been seen at many conventions. Her next releases will be the covers for *Golden Grove* and Jack Chalker's *Spirits of Flux and Anchor*.

Photo by Fred Benner

Photo © '83 David Gelb

Art Show Rules

The following information is to help you find your way around the art show.

The art show cannot take responsibility for checking your belongings. We also cannot allow obviously large bags, briefcases, backpacks, portfolios or extraneous artwork into the show, and we reserve the right to look into any bag as it is leaving the show. These rules are to protect the artwork, and we request your co-operation.

The art show will not allow photographs to be taken in the art show room except with the permission of the artist and the show director. If you carry a camera into the show, we will request you to put it into a stapled paper bag.

Before you can bid on any art work, you must register at the art show desk. You will be assigned a special bidder's number, which you will use each time you bid. We will take your name, address and phone number. Bids may not be withdrawn once made. Once you have registered, you may bid on any item that is for sale before Sunday at 11:30 am., simply by writing your name, number, and amount bid on the bid sheet. Bids must be in even dollar amounts, and may be more than the minimum bid.

Artwork with two or more bids on Saturday before 6 pm. will go up for voice auction at the Saturday auction. Art work with two or more bids by Sunday at 11 am. will go up in the Sunday auction.

You may pick up the artwork that you have won at the Saturday auction after the auction in the art show sales area until 10:30 pm. or on Sunday after the auction. You can pick up the artwork that goes on the Sunday auction and any piece that has one bid on it at the same time.

You must pick up all artwork by 4 pm. on Sunday. If you do not, you will be liable for the amount of the bid and all costs in shipping and tracking you down.

You can pay for your artwork by MasterCharge, Visa, cash, or by check with two or more forms of identification.



Stop! I see you there - trying to hide behind the program book again! Well, this time it's *not* going to work!



**PSFS
WANTS
YOU!**

Every month, PSFS members get together to meet new people and old fans, providing a wide range of interesting, amusing, and thought-provoking ideas. Each month, PSFS provides its members with the chance to attend meetings featuring a guest speaker, a panel, or other exciting programs. Whatever fannish facet captures **your** soul, you can now meet others who share your interest. Join us for our monthly meetings now and find out what's really been happening behind the pages.

For more information, write: PSFS, P.O.Box 8303, 30th St Station, Phila., PA 19101

The Writers' Workshop

by Darrell Schweitzer

This year we are having our third Philcon Writers' Workshop, so it is now officially a tradition. The Workshop is a more elaborate manifestation of an area group which meets all year, roughly monthly, to read and criticize one another's manuscripts. The key to the whole thing is giving feedback. You can learn a lot from it. It is possible to teach yourself to write in isolation, but you may be making the same mistake for years before anyone tells you about it. And even after you begin to sell stories, you still find uses for a workshop. A captive group of sample readers is too valuable to let get away. We are having a workshop at Philcon largely so you can see how it is done. Take the idea home with you and start your own.

Additionally, we have something a local group can't have. Each year there is a special track of writer-oriented programming, in addition to the Workshop itself.

This year's panelists and pro workshop participants include:

Darrell Schweitzer. Director of the Workshop programming, Darrell has published two fantasy books, *We Are All Legends* and *The Shattered Goddess* (both Starblaze), in addition to numerous non-fiction volumes, interviews, stories, essays, etc. He is an assistant editor of *Amazing*.

Hal Clement (aka Harry C. Stubbs) has been writing and publishing SF for almost forty years. He is the author of the classic "hard science" novel, *Mission of Gravity*, and numerous other works.

Barry Longyear, Hugo, Nebula, and Campbell-winning author of "Enemy Mine" (soon to be a motion picture), the "Momus" series, *The Tomorrow Testament*, *Manifest Destiny*, and others had enormous impact when he first entered the field in 1977. He has been published in ISAAC ASIMOV'S, ANALOG, OMNI, and other places. He has even written a book for beginning writers called *Science Fiction Writer's Workshop #1*.

Janny Wurts is the author of *Sorcerer's Legacy*

(Ace) and is a professional artist of some note. She has painted covers for paperback covers, the gaming industry, and the Science Fiction Book Club, and has also written other novels, one of which will appear from Ace fairly soon.

Kevin O'Donnell has been widely published in the top SF magazines, and has sold eight books, including *Mayflies* and the "Journeys of McGill Feighan" series (Berkeley).

John De Chancie is a new author, whose first novel has been sold but not yet published.

Michael Swanwick had two of his first three stories on the final ballot for the Nebula Award. He has been published in PLAYBOY, *New Dimensions*, *Universe*, *Amazing*, and other leading markets. He often collaborates with Gardner Dozois and Jack Dann.

Diane Duane is the author of the enormously successful *The Door Into Fire* and *So You Want To Be A Magician?* She has worked extensively for television and is now writing a Star Trek novel.

George Scithers is the editor of *Amazing*, the world's first science fiction magazine, and was also the founding editor of *Isaac Asimov's Science Fiction Magazine*, the publisher of AMRA and Owlswick Press books, and the author of a few stories in ANALOG and IF. He has won four Hugos.

Thomas M. Disch is the author of *Camp Concentration*, *334*, *Fun With Your New Head*, *On Wings of Song*, and many others, inside the science fiction field and out. He is also a poet of note.

John Betancourt is the former publisher of the writer's market newsletter, RISING STAR. He has sold his first story recently and completed his first novel. He is an assistant editor of AMAZING.

Keith Minnion has been published in ISAAC ASIMOV'S and elsewhere.

Philcon 1983 Invited Guests

Robert Adams
 Ellen Asher
 Jill Bauman
 John Betancourt
 Dainis Bisinecks
 Tom Bledsoe
 J. Hartley Bowen Jr.
 Ginger Buchanan
 Irwin Bush
 Chris Casper
 Sue Casper
 Hal Clement
 Lynn Cohen
 Tim Daniels
 Jack Dann
 Ellen Datlow
 John DeChancie
 Marc DeSouza
 John Douglas
 Sprague & Catherine De Camp
 Fred D'Ignazio
 Tom Disch
 Gardner Dozois
 Diane Duane
 Duncan Eagleson
 Lloyd Eshbach
 Bill Fawcett
 Gillian Fitzgerald
 Andy Finkel
 Phil Folio
 Jim Frenkel
 Jim Gilpatrick
 Alexis & Doll Gilliland
 Mary Graham
 Joe Haldeman
 David Hartwell
 Rusty Hevelin
 Neil Harris
 Paul Herkart
 Steve Hickman
 James Hogan
 Morris Hornick
 Barbi Johnson
 Kevin Johnson
 Michio Kaku
 Marvin Kaye
 John Kessel
 Tom Kidd
 Karl Kofoed

Jay K. Klein
 Michael Kurland
 Ellen Kushner
 David Kyle
 Henry Lazarus
 Jacqueline Lichtenberg
 Barry Longyear
 Carl & Michele Lundgren
 Ro Lutz-Nagy
 Don Maass
 Robert Madle
 F. Gwynplaine McIntyre

Jack McKnight
 Craig Miller
 Joe Miller
 Keith Minnion
 Judith Mitchell
 Rowena Morrill
 Janet Morris
 Real & Muff Musgrave
 Kevin O'Donnell
 Jim Odbert
 Sheila Oranch
 Alexi Panshin
 Peter Pautz
 Alex Phillips
 Meg Phillips
 Charles Platt
 Mark Poliner
 Nick Pollotta
 Andy Porter
 Dick Preston
 Victoria & Kennedy Poyser
 Tom Purdom
 Kirk Reinert
 Ray Riddenour
 Jim Rollhauser
 Joel Rosenberg
 Milt Rothman
 Art Saha
 Darrell Schweitzer
 George Scithers
 Charles Sheffield
 Dr. Sheridan Simon
 John Sivicik
 Sean Spacher
 Emanuel Staub
 Somtow Sucharitkul
 Tim Sullivan
 Michael Swanwick
 Darrell Sweet
 Charlene Taylor
 Murray Tinkelman
 Ozzie Train
 Joan Vinge
 Michael Walsh
 Bob Walters
 Dawn Wilson
 Lew Wolkoff
 Janny Wurts
 Ben Yalow





Illustration from *Though All the Mountains Lie Between* by J. Carver.

J. Carver © 1981

Your Philadelphia in 1986 Worldcon is for Everyone!

It's all here in black and white.



Philadelphia has **good convention facilities:**

- The luxurious Franklin Plaza Hotel (jacuzzi, pool, health club) with TV hookups of special events to your room.
- The modern Philadelphia Centre Hotel with an excellent Dealers Room near the Loading Dock on the same floor.
- A large well-lighted Art Show.
- The staffs know us and like our business since we have held many Philcons at these hotels.

We're **Restaurant Mecca!**

- Food available every hour of every day or night - several twenty-four hour restaurants nearby.
- Only 4 blocks from Chinatown
- Restaurants to suit every budget - elegant and gourmet food to Fast Food
- Large variety of food - Mexican, Thai, Italian, French, German, Greek, Hungarian, Japanese, Indian and American

We have **superior hotels** to suit every type of taste such as:

- Plush hotels like the Palace Hotel of Philadelphia (wetbars & refrigerators in every room)
- Standard hotels like the Holiday Inn Center City (pool, free parking)
- Inexpensive hotels like the Benjamin Franklin Motor Lodge (pool, presently only \$35 / night / single)

We have the **people to run a good worldcon.** Leadership - Larry Gelfand, Chairman; Wilma Fisher and Gary Feldbaum, Co-Vice-Chairmen. Philly also has a large number of fen who can work at the con. We like people - we're friendly, cohesive and work well together.

For more information, please pick up our **Philadelphia In 1986 Information Packet** at our bid parties. Please join us as a pre-supporting member by sending \$2 to: **Philly in '86, P.O. Box 5814, Philadelphia PA 19128**

