



PHILCON: 85

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PHILCON 85: IN MEMORY OF

JACK McKNIGHT

1912 - 1984

MESSAGE FROM THE CHAIR

Welcome to Philcon 85, the 49th annual Philadelphia Science Fiction Conference. We are glad to see you all, new friends and constant ones both.

This year we welcome L. Sprague de Camp, one of the great names of science fiction, as our Principal Speaker, and his wife Catherine Crook de Camp as a Special Guest. Sprague and Catherine are well-known to Philadelphia phandom, being residents of the area. They have attended Philcon for many years, and we felt it was high time they had the honor.

Joe Bergeron, our Guest Artist, I first learned of at a Boskone, where two friends of mine were bidding furiously against each other in the Art Auction. When I saw what the fight was about, I was sorry I hadn't the cash to get in on it. (They finally compromised without bloodshed.) I hope you feel the same when you see Joe's exhibit, and get into some nice bidding wars yourself.

Joann Lawler, Chairman
Philcon 85

ONE THEME TO RULE THEM ALL

You should be seeing a lot of this at Philcon 85 and through the next year:

FIFTY YEARS OF S.F. FANDOM IN PHILADELPHIA

As you might guess, Philcon in 1986 will be the 50th anniversary of the first Philadelphia Conference, which was the first Science Fiction Conference or Convention in history. Since 1985 is the anniversary of the Philadelphia Science Fiction Society, we are now in the middle of a two-year celebration.

Part of the efforts of the Anniversary Programming & Special Events sub-committee will be evident in the programming at this Philcon. Others have been at our regular meetings, and will continue into the second year. The first "capstone," for the first year, was a banquet on October 5th, which honored the surviving founding members, and certain other early members, for their (ahem) foresight in creating our society. I would like to name them here for posterity:

FOUNDING MEMBERS

Milton Rothman, Ph.D.

Raymond P. Mariella, Ph.D.*

Oswald Train

John V. Baltadonis

Robert A. Madle

Charles Burt

ORIGINAL MEMBERS

Jack Agnew

Lex Philips

"VARIANT" (Fanzine) FOUNDER

Allison Phillips

Our thanks go out to all of them, for creating the Society which we now enjoy.

*Not present at the banquet.

HELDENDÄMMERUNG

*Hero Bigfeet, brave and brawny,
Seeks to slay the dragon Goofnir
For he craves the golden gewgaws
Goofnir guards through endless eons.*

*Bigfeet bares his burnished broadsword,
Fearsome Nothing, forged by goblins,
Razor-sharp and rune-embellished;
Thumbs it, sheaths it, straps it to him.*

*To the garth of Goofnir goes he;
Builds a blind and lurks behind it;
Casts a stone into the cavern;
With it roars a rousing challenge:*

*"Come ye forth, O lazy lizard!
"Come and fight, your weird to witness!"
With a Brobdingnagian bellow,
Goofnir from his sanctum shambles,*

*Fire from his nostrils flaring
Left and right his leer is ranging,
For his saucy foeman searching;
'Neath his tread the earth is trembling.*

*Past the hero's blind he blunders.
Bigfeet hastens out from hiding,
Drawing forth his deadly Nothing,
Falls upon the flank of Goofnir.*

*But, though the blade of brand is flawless--
Forged of finest fairy metal--
For the hilt, to hoard a ha'penny
Bigfeet got a cut-rate goblin.*

*Hilt and blade now break asunder;
Hilt in hero's hand is brandished,
While the blade, with runes bedighted,
Still abides in scabbard sticking.*

*Doom of Bigfeet; dragon sated.
Back into his lair he lumbers;
Belches, bends his scaly body
Round his hoard, and sinks in slumber.*

--L. Sprague de Camp

First published in **AMRA**, copyright © 1964 by L. Sprague de Camp.

MEET L. SPRAGUE DE CAMP

AND

CATHERINE CROOK DE CAMP

L. Sprague de Camp has won the World Fantasy Award for Lifetime Achievement and a special Nebula Award as a Grandmaster of science fiction. Few awards have ever been so deserved, for he has spent much of a lifetime making significant contributions to the fantasy field, and he is an acknowledged elder statesman of science fiction and the author of several proven classics -- all this in addition to his other achievements.

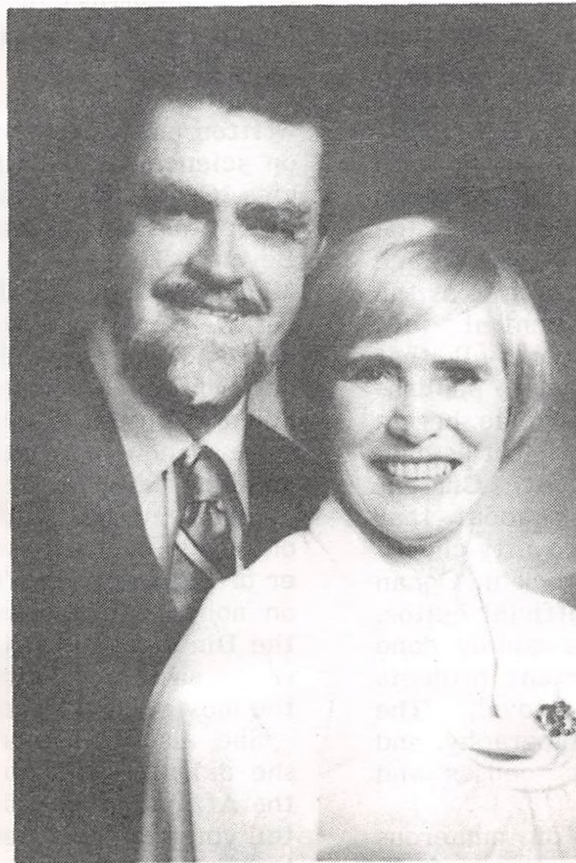
A classic is not a book some critic says in a classic, or one forced on the hapless reader as part of a curriculum, but one which, of its own accord, remains fresh and interesting decade after decade. Certainly Sprague's **Lest Darkness Fall**, **The Incomplete Enchanter** (the first of several celebrated collaborations with Fletcher Pratt), **Rogue Queen**, and several others, some published as far back as the late 1930s, are authentic classics. **Lest Darkness Fall** remains the definitive realistic treatment of the **Connecticut Yankee** theme. It's about a 20th Century man hurled back into King Arthur's time. But, since very little is known about England in

England in the early 6th century, Sprague had his hero land in Ostrogothic Italy on the eve of the Byzantine invasion. How the hero

started with modest 20th century innovations such as double-entry bookkeeping and ultimately managed to change history right at the crucial moment when the Dark Ages were about to begin, makes for lively reading. Isaac Asimov called **Lest Darkness Fall** the best historical novel he had ever read. But it is also clearly science fiction -- a logical extrapolation from an imaginative premise, which has something important to say on that most central of all science fictional themes, **how things work**.

...It is also a very funny book at times. For all his vast erudition, Sprague is anything but dry and

pedantic. He was one of the first science fiction writers to specialize in humor -- again of a logical sort. One of his early stories is about a mermaid who enters a swimming meet. There is, after all, "Nothing in the Rules," however startling the idea might be. Sprague is the P.G. Wodehouse of science fiction, and a direct



heir to the tradition of Thorne Smith. More recently he has turned to typically hilarious sword and sorcery, with the Jorian series, collectively entitled **The Reluctant King**. Jorian is this perfectly sensible adventurer, you see, who is just minding his own business one day, when -- plop! -- a severed head lands in his hands. Since it is the head of the previous king, Jorian now ascends to the throne, whether he likes it or not, certain to meet the same fate in five years, for in this particular kingdom, monarchs may not stand for re-election. What's an adventurer to do in a situation like that? Sprague knows.

Modern sword and sorcery is practically a de Campian invention. He popularized the genre with several anthologies in the early '60s, and then went on to assemble the entire Conan saga, by a writer, then nearly forgotten, named Robert E. Howard, and take it around to paperback publisher after paperback publisher until it finally sold. The rest, as they say, is history. Sprague has since written numerous Conan stories and much commentary on what the members of S.A.G.A. (The Swordsmen and Sorcerers' Guild of America) refer to as the "sacred genre," but the central fact remains that if he hadn't done all that stumping around from publisher to publisher on behalf of Conan, the whole heroic fantasy boom, which continues to this day, might have never come about. Current fantasy authors should think about that every time they go to cash a royalty check.

Today he owns half the stock in Conan Properties, Inc. and is the official editor, although nowadays editing is mainly done by Robert Jordan. His current projects include a new fantasy novel, **The Incorporated Knight**, an autobiography, and a book on Civilization, "its causes and cure."

Sprague is also author of numerous non-fiction books on everything from archaeology to patents to elephants, a fine lecturer, a world-traveller (one of the few living persons who can tell you what it is like to swing on a vine, Tarzan-style, in an authentic African jungle), and a veritable fount of knowledge, anecdotes, and wit. He

is someone you should be glad you have come all the way from (wherever: New York, Boston, Krishna, 6th century Italy) to meet.

* * *

His "lovely wife Catherine," as Isaac Asimov often refers to her, is indeed that. She fits the Good Doctor's description more aptly than her own (in the introduction to the double-de Campian collection, **Footprints in Sand**, published by Advent) as Sprague's business manager, collaborator, "rewrite gal," and "dragon at the gate." The first three I know are the case, but for all she may sometimes guard the ivory tower of Sprague's inspiration from the slings and arrows of outrageous mundanity, I have never met a more outgoing and charming dragon.

Catherine is a former teacher, who has written and edited books for young people, on science fiction (three notable anthologies, **Creatures of the Cosmos**, **3000 Years of Fantasy and Science Fiction**, and **Tales Beyond Time**) and economics (**How to Manage Money** and **The Money Tree**). She has written short fiction for children and adults. You may well guess the content of her article, "Should Your Child Read Science Fiction?" which she has delivered as a speech in front of parents, teachers, and librarians.

Catherine has collaborated with Sprague on novels in the Krishna series, **The Prisoner of Zhamanak** and **The Bones of Zora**, and on non-fiction works such as **The Day of the Dinosaur** and **Citadels of Mystery**. She wrote sixty percent of the novelization of the movie, **Conan the Barbarian**.

She also is a world-traveller (although she did not succumb to the temptation of the African vine), a fine speaker, and (I can tell you from experience), an excellent hostess.

Philcon welcomes L. Sprague de Camp and Catherine Crook de Camp as Principal Speakers.

—Darrell Schweitzer

SELECTED BIBLIOGRAPHY

by L. Sprague de Camp

novels and story collections:

Lest Darkness Fall
Divide and Rule
The Wheels of If
Rogue Queen
The Hand of Zei
The Queen of Zamba
The Glory that Was
A Gun for Dinosaur and Other Imaginitive Tales
The Tritonian Ring
The Hostage of Zir
The Goblin Tower
The Clocks of Iraz
The Unbeheaded King
The Fallible Fiend

collaborations with Fletcher Pratt:

The Incomplete Enchanter
The Wall of Serpents
Tales from Gavagan's Bar

nonfiction:

Lost Continents
Literary Swordsmen and Sorcerers
The Ancient Engineers
Fringe of the Unknown

collaborations with Catherine Crook de Camp:

The Prisoner of Zhamanak
The Bones of Zora
The Science Fiction Handbook, Revised
Spirits, Stars, and Spells
Citadels of Mystery
The Day of the Dinosaur
Darwin and his Great Discovery
Dark Valley Destiny: the Life and Death of Robert E. Howard (also a collaboration with Jane Whittington Griffin)

by Catherine Crook de Camp
(as editor):

Creatures of the Cosmos
Tales Beyond Time
3000 Years of Fantasy and Science Fiction

(economics):

How to Manage Money
The Money Tree

Joe Bergeron is an artist. Joe Bergeron is a photographer. And an illustrator. And an amateur astronomer. And clever enough to make a career combining his various interests and talents.

I met Joe at my first convention ever -- Noreascon II -- a convention large enough and overwhelming enough to overshadow all subsequent conventions. His were the first paintings I ever tried to bid on, and, of course, I did not succeed in buying either of the two I so badly wanted. As a result, I learned about commissions and tried to commission a painting by the artist who rendered those beautiful visions in shades of blue -- snow scenes, wildlife, fantastic mist-shrouded towers, and astronomical wonders.

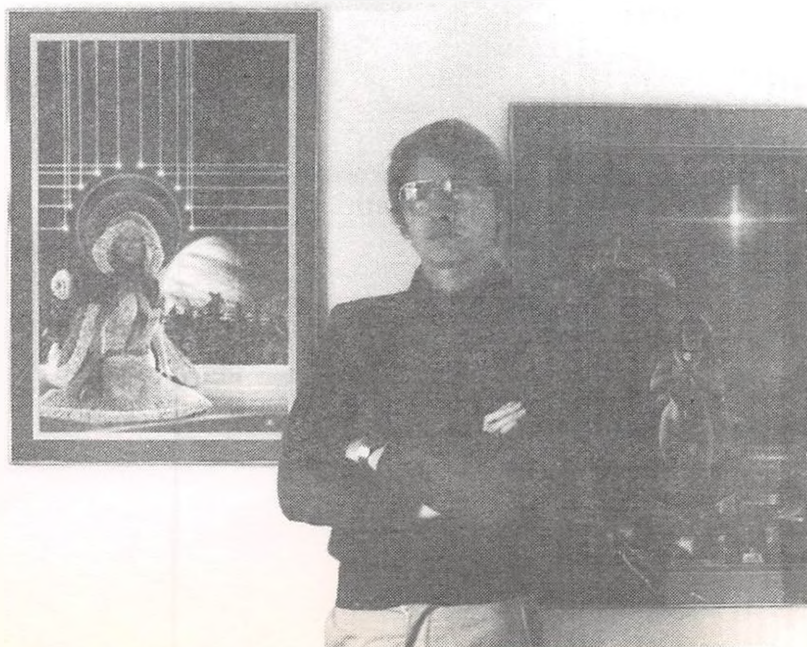
In conversations at that and later conventions, I learned that we shared an interest in Jack Vance's work; that Joe painted those visions so beautifully because he lived and walked in areas with many of the elements of his paintings. Binghamton, New York is a wonderful place for long winter hikes where you can see wildlife not forced out by civilization and look through your telescope at the marvels of the sky. At that point Joe was supporting himself primarily through private sales of his paintings (he has sold more than 200) and only beginning to market his work to publishers.

Since that time, Joe has gone on to a dual career -- he has knowledge that makes him

MEET

JOE BERGERON

GUEST ARTIST



a natural employee for planetariums -- and currently he is Staff Artist/Photographer at the Morehead Planetarium in Chapel Hill, North Carolina. He has also worked for the Roberson Center for the Arts & Sciences in Binghamton, N.Y. Now he sells his artwork in increasing numbers to publishers. From 1981, when he first appeared in the **Starlog Space Arts Calendar**, he has gone on to do the cover for **Analog: Reader's Choice** in 1982 (Stanley Schmidt, ed., Dial Press); in 1984 the cover for **Escape Plus**, by Ben Bova (TOR Books); and this year covers for **Star Swarm**, by Brian Aldiss (Baen Books), **The Memory of Whiteness**, by Kim Stanley Robinson (TOR), **Anthology**, by Piers Anthony (TOR), and **Brightness Falls From the Air**, by James Tiptree, Jr. (TOR). These are just the published works -- wait till you see what else is in progress!

Joe's skills as an artist are widely known, and ever-increasingly appreciated. What is not as well known is his generosity with time and talent. I am a fledgling amateur artist and Joe has patiently (and impatiently) advised and counseled me on my work. He has taught classes. He writes for publications like the **Association of Science Fiction Artists' Newsletter**. He is also a remarkable photographer and has always done his own work not only for his photo prints, but also for reference materials and just plain beautiful photographs.

As you might suspect from the number and complexity of his astronomical paintings, Joe is also a fine amateur astronomer. He owns a number of telescopes (which he names things like Telescopium, Borgil III, Remmirath II, Telumehtar, Tyger Tyger, and Impulse II) and spends a lot of time looking at the stars he paints.

He is also, surprisingly, an aspiring author, now well along on his first novel. He has special interests in such diverse areas as space flight and aviation, birds, wildlife & nature in general, computer graphics, classical and electronic music, hiking, ancient history, archaeology, and figure photography. He, of course, reads endless amounts of science fiction and fantasy, noting that his five favorite authors are: "Jack Vance, Arthur C. Clarke, Piers Anthony, J.R.R. Tolkien, and Jack Vance!" Two cats keep him company during those long painting sessions -- Wookie and Arcturus.

I would be remiss if I didn't note that he's always winning awards (see below) -- in fact, Boskone has seen such a pattern in his award-winning (and always being the high-

sales artist there) that they gave him a special award -- "Mr. Boskone" -- with the biggest and longest ribbon any of us had ever seen!

For the facts, look below. But if you get a chance, talk with Joe and, by all means, go stare at his work. I personally have bought a lot of it and feel lucky to have so many beautiful works. Go look at his paintings and let your spirit feel refreshed as well.

-- Terry Steiner Sisk

Recent Awards and Honors:

1985 -- Artists Guest of Honor, Philcon. Best Color Painting, Boskone. Mr. Boskone Art Show, Boskone.

1984 -- Most Erotic Painting, Best Science Fiction Painting, and Best Astronomical Painting, Lunacon.

1982 -- Chairman's Choice Award, Boskone.

1981 -- Best Fantasy Painting, Best Blizzard, and Best Astronomical (Second Place), Boskone.

1980 -- Best Artist, Novacon Convention.

1979 -- Best Color Painting, World Fantasy Convention. Best Fantasy and Best Astronomical Paintings, Boskone.



QUESTIONS FOR AN AUTHOR

*What is it that I ought to write?
How do I set about it?
If knowledge is the magic key,
Can I succeed without it?
I see you gravely shake your head
To tell me that you doubt it.*

*You write of love on distant worlds
Twixt android and transported scholar.
Why can't I make absurd ideas
Earn me an honest dollar?
Your gentle and indulgent smile
Makes me just want to holler!*

*I daily breast the jostling crowds;
You quietly sit at home all day.
While fame and fortune seek you out,
My life, unnoticed, slips away.
Why don't you work like other folk?
Why do you smile that way?*

--Catherine Crook de Camp

CLOTH OF LOVE

*On strands of laughter and song and stars
Time weaves the silver threads of care
Shot through with gold of an infant's hair.*

*Yes, love is woven of tenuous stuff--
For some smooth-textured; for others rough.*

*Whether a shroud or a mantle fair,
Love is a fabric a word may tear
Though the warp be stronger than prison bars.*

--Catherine Crook de Camp

First Published in **Footprints on Sand**, copyright © 1981 by
L. Sprague de Camp and Catherine Crook de Camp.

NO LAAGON II



NEW ORLEANS IN '88

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New Orleans, LA 70182

Artists' Workshop

Again this year we're presenting our ever-popular day of seminars, talks, demonstrations, and slide shows by some of today's top professional artists and illustrators.

Programming runs hourly on Saturday. The following participants will speak:

Janet Kofoed -- a local fantasy jewelry-sculptress who has sold her work at many conventions and galleries.

Karl Kofoed -- a former SF-cover-artist turned art-director, who does alien landscape painting for museums and galleries in his spare time.

Carl Lundgren -- who recently retired to Philadelphia after twelve long years of doing close to 250 SF/Fantasy book covers. His first-hand experiences could fill a book.

Ron Walotsky -- who started doing SF covers in the mid-1960s and hasn't let up yet! Not only has he flooded the SF field with his work, he has also worked just about every other kind of art-related job imaginable.

Bob Walters -- a Philadelphia artist, has done many SF interior illustrations and covers, but is principally known as a paleontological reconstruction artist. He is currently director of exhibits for the "Discover Dinosaurs" show at the Philadelphia Academy of Natural History.

James Warhola -- a New York City artist whose meticulous paintings can be found on the covers of many SF books, including *Neuromancer*, by William Gibson.

Dawn Wilson -- who holds the distinction of being the youngest illustrator working successfully in the field today. Dawn recently decided to pursue a fine art career in fantasy after a phenomenally successful year with the New York publishers.

Janny Wurts -- a remarkable local woman of many talents, not the least of which are her book covers and paintings.

The Philcon Artists' Workshop is held in conjunction with A.S.F.A., the Association of Science Fiction Artists.

Writers' Workshop

So you want to be a writer? Very many fans do, and a lot of them have succeeded in the past -- Ray Bradbury, Frederik Pohl, Isaac Asimov, and Harlan Ellison, to name just a few active fans who went on to become professional writers. It is entirely possible that you can, too, and the writers' workshop we hold at Philcon every year is designed to help.

There are no easy answers, no secret formulae by which **anyone** will immediately achieve fame and fortune. Ultimately writing is something you learn on your own.

Then why a workshop? Because when writers and would-be writers get together, they can exchange information, give new perspectives, and sometimes save the beginner years of futile repetition of what, to the professional, are obvious mistakes. We offer a variety of panels, and a session in which stories by the participants are criticized by professional writers.

This year's workshop includes:

*A special exercise on developing characters in fiction, in which you, on the spot, create your own.

*A panel on writing and selling novels.

*A panel in which prominent editors tell you what they're looking for -- and what they're not.

Professionals participating on the panels include Lee Rowland (characterization); Gregory Frost, John Gregory Betancourt, Marvin Kaye, Esther Friesner, and Joel Rosenberg (novels); and George Scithers, Gardner Dozois, Ellen Datlow, Alan Rodgers, Ginjer Buchanan, and Chris Miller (editors). The manuscript critics include Hal Clement, Gregory Frost, Tim Sullivan, John Gregory Betancourt, and Darrell Schweitzer.

The whole workshop track of programming is hosted by Darrell Schweitzer.

Workshop Programming begins 10 AM on Saturday and runs until we are done with the last story.



PHILCON 1985 COMMITTEE

Chairman: Joann Lawler
Vice-Chairman: Ozzie Fontecchio
Assistant: Donna Smith

ADMINISTRATION

Contract: Gary Feldbaum
Hotel Liason: Becky Kapowitz
Assistant: Barbara Fontecchio
Operations: Laura Paskman Syms
Assistant: David Kowalczyk
Assistant: Lew Wolkoff
Program Book: John Gregory Betancourt
Registration: Todd Dashoff
Secretary: Joyce L. Carroll
Signs: Mark Trebing
Treasury: Joni Brill Dashoff

EXHIBITS

Art Show: Mike Fisher
Assistant: Michele Lundgren
Dealer's Room: John Syms
Assistant: Ira Kapowitz

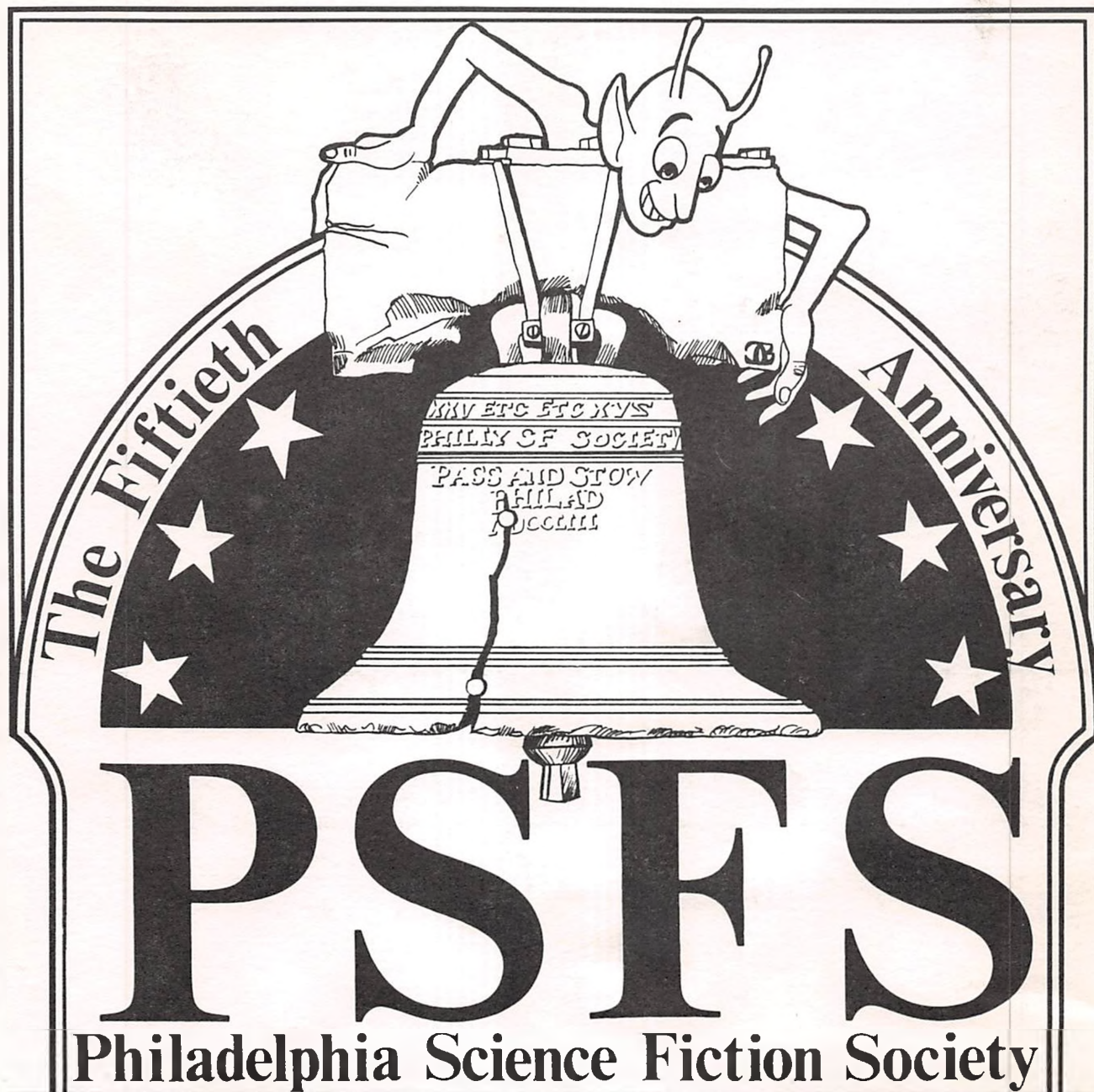
PROGRAMMING

General: Steve Kistreff
Green Room: Sara Paul
Assistant: Rosemarie Freeman
Filksinging: Crystal Hagel
Films: Stasy Tecker
Video: Mark Kernes
Masquerade: George Paczolt
Costume Workshop: George Paczolt
Writers Workshop: Darrell Schweitzer
Gaming: Luke Thallmayer and Steve Bennett

FIXED FUNCTIONS

Con Suite: Chris Jarvis
Assistant: Rich Kabakjian
Assistant: Mark Trebing
Den: Janis Hoffing
Information: Mark Levin
Assistant: Sunshine Roth
Logistics: Gene Olmstead
Assistant: Cliff Bell, Jr.
Personnel: Kirsten Pickering
Assistant: Wayne Houseknecht
Assistant: Pat Barron
Publicity: Terry Sisk

AUTOGRAPHS



HELP US CELEBRATE

OUR 50th ANNIVERSARY YEAR:

- ★ A Special Philcon 1986
- ★ PSFS Feb. 21 Program: John Ford "*SF & Gaming*"
- ★ PSFS Mar. 14 Program: Bob Walters "*Artistic License—
The Difference Between Scientific & Science Fiction Illustration*"
- ★ 50th Anniversary T-Shirts and Much More