

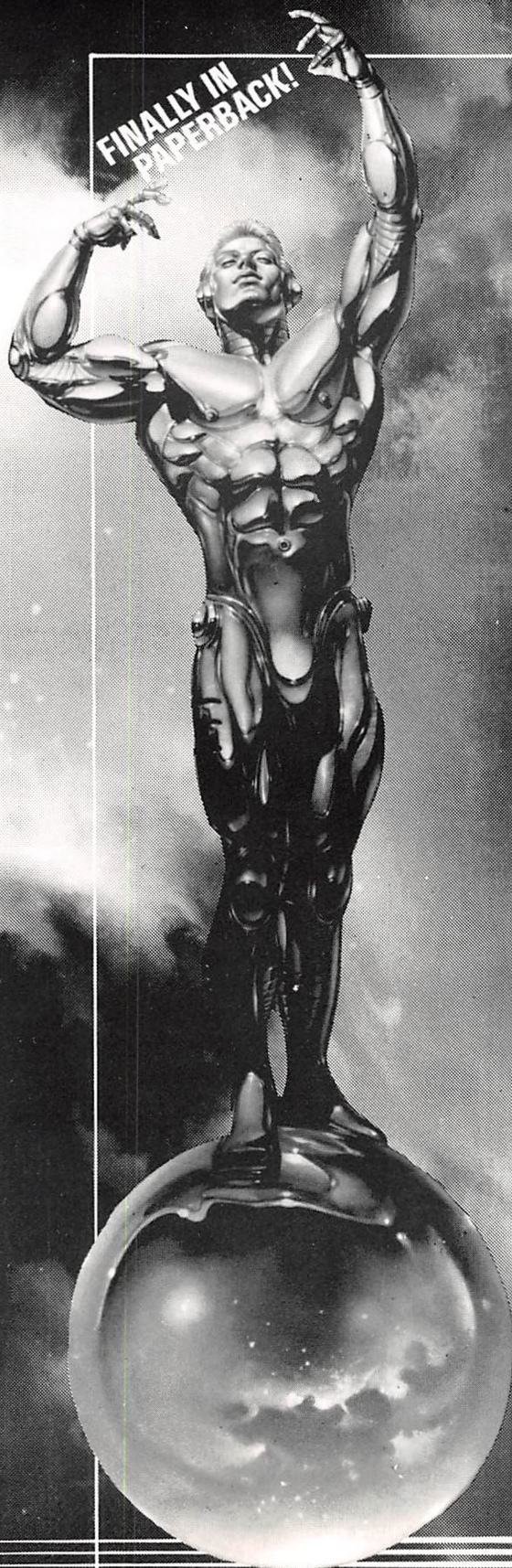


PHILADELPHIA

The 50th Philadelphia Science Fiction Conference

68

**FINALLY IN
PAPERBACK!**



The foremost scientific writer of our time takes us on a wondrous tour of our home world to the very edge of the universe, from Archimedes to the distant future.

ISAAC ASIMOV

THE EDGE OF TOMORROW

When high-energy physics meets quiet revenge, is the result murder?

Can three mathematicians disagree on a basic principle of science—and ALL be right?

"In these pages, you'll find some marvelously curious things, and meet some fascinating people. For Asimov has chosen to write about scientists—real ones of history and imaginary ones from the realm of science fiction."

—Ben Bova

"[*The Edge of Tomorrow*] may just achieve Asimov's intent of touching both his fiction and nonfiction fans."

—Booklist

July 1986

480 pages ★ \$3.50 ★ 0-812-53122-1



TOR

Distributed by Warner Publisher Services and St. Martin's Press

PhilCon 86

The 50th Philadelphia Science Fiction Conference

Principal Speaker

Isaac Asimov

Guest Artist

Michael Whelan

Special Guest

Frederik Pohl

November 14-16, 1986

The Philcon 1986 Committee

Chairman.....	Ozzie Fontecchio
Vice-Chairman.....	Ira Kaplowitz
Secretary.....	Joyce Carroll
Treasurer.....	Todd Dashoff
Hotel Liason.....	Gary Feldbaum, Deborah Ferree, Stephen Witmore
Programming.....	Yale Edeiken, Michelle Weinstein, Margaret Phillips, Mark Trebing, Michael Fisher
Art Show.....	Barbara Higgins, Joni Dashoff
Dealer's Room.....	John Syms, Janis Hoffing
Registration.....	Joann Lawler, Joyce Carroll
Operations.....	Laura Syms, Lew Wolkoff, David Kowalczyk
Logistics.....	Becky Kaplowitz, Gene Olmsted
Artist's Workshop.....	Michele Lundgren
Writer's Workshop.....	Darrell Schweitzer
Costumer's Workshop.....	George Paczolt
Green Room.....	Sara Paul, Rosemarie Freeman
Films.....	Stacy Tecker
Video.....	Mark Kerns
Masquerade.....	George Paczolt
Filking.....	Crystal Hagel
Gaming.....	Steve Bennett
Con Suite.....	Mark Roth, Richard Kabakjian
Den.....	Carol Clawser, John Prenis
Information.....	Mark Levin, Crystal Hagel
Personnel.....	Kirsten Pickering, Wayne Houseknecht
Publicity.....	Terry Sisk
Committee Nurse.....	Barbara Higgins
Morale Officer.....	Margaret Phillips
Signs.....	Jean Yarsawich, Wayne Zimmerman
Publications.....	Mark Trebing, Joann Lawler, Margaret Phillips, Lew Wolkoff, Crystal Hagel

Art Credits

Michael Whelan.....	Front Cover, Back Cover, 9, 15
Bob Walters.....	10, 23,32
Steve Fox.....	19, 24, 29,31
Jay Kay Klein.....	4, 12

Copyright © 1986 by The Philadelphia Science Fiction Society.
Rights returned to contributors after publication.

A Message From the Chairman

It all started when Milton Rothman, president of the fledgling Philadelphia Science Fiction Society, told the other five club members that some fans from the New York area were coming to Philadelphia for the weekend. The date for the proposed trip was October 11, 1936. Over an excited weekend, Philadelphia fans renewed acquaintances with the New York group and engaged in a spirited debate about the future of the literature they all loved. On Sunday, Oct 13, 1936, it was decided to make a record of the historic occasion. This year's special guest, Frederik Pohl, was elected Secretary of the Conference and asked to record minutes of the proceedings. Everyone attending what came to be known as the first Philcon (short for Philadelphia Conference) agreed that they had had so much fun that the event should be repeated the next year.

Out of a desire to share their common interests, the eleven attendees of the first Philcon had created the first science fiction convention ever held.

Philcon 86 was conceived as an opportunity to celebrate the finest aspects of this 50 year tradition. To enumerate the contributions of our Principal Speaker, Dr. Isaac Asimov, and our special guest, Frederik Pohl, to the literature of the genre would fill the rest of this program book. When dealing with writers of their stature, one should more properly await the verdict of later historians. With respect to our artist guest, Michael Whelan, it is a tribute to his enduring mark on the field that in accepting the Best Artist Hugo at this year's

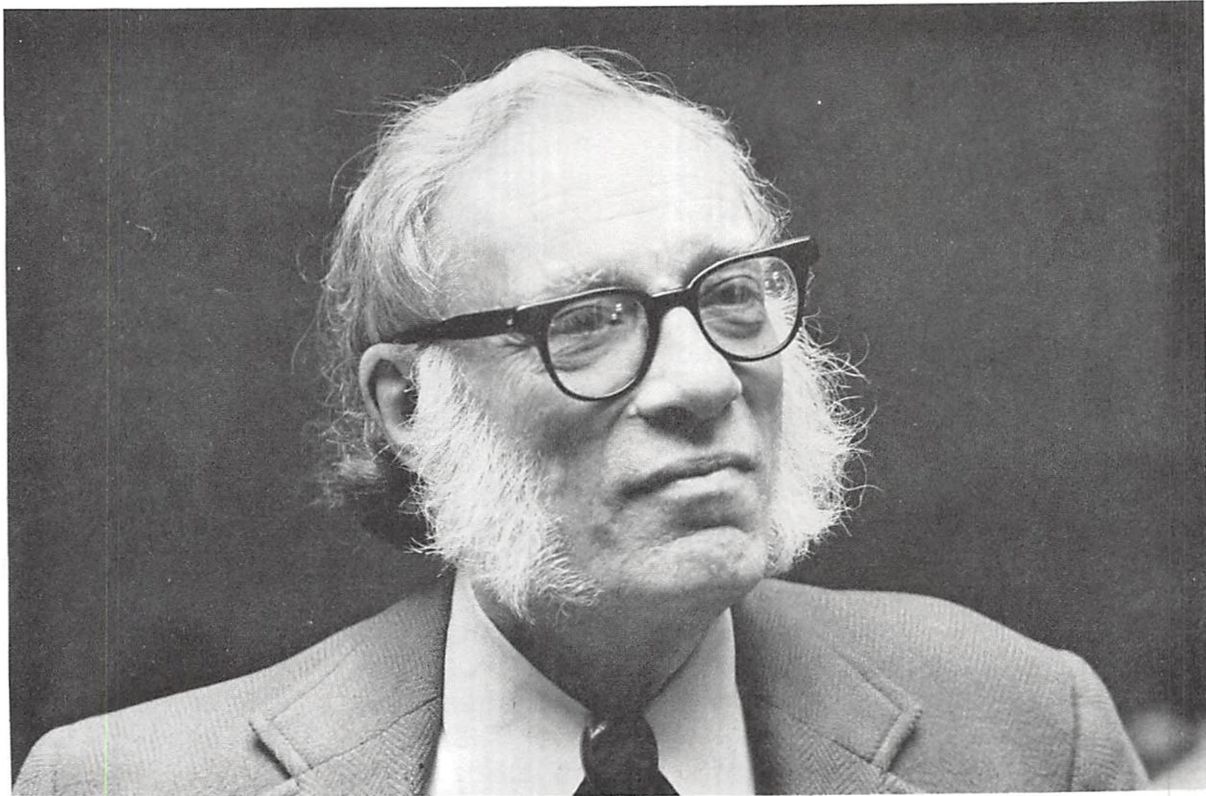
WorldCon he took his name out of the running for next year, to permit others to share the limelight.

Although Philcon is the major activity of the Philadelphia Science Fiction Society each year, the Society is active year round. We hold monthly meetings on the second Friday of each month at the YWCA, 2027 Chestnut St., in room 201. We have a guest speaker, involved in some aspect of the SF/Fantasy genre (writers, editors, artists, etc...) at each meeting except the annual election meeting held in January. In addition we have a very active Special Events Committee which schedules group outings to science fiction movies, plays, museums and other places of interest to fans. Our Book Discussion Group conducts a lively debate on an SF/Fantasy book every month. In short, PSFS attempts to appeal to the broad range of tastes comprising the world of science fiction fandom. If you would like to be placed on our mailing list, or obtain further information about the society, please write us at:

P.O. Box 8303
Philadelphia, PA 19101

On behalf of all of the members of the 50th Anniversary Philcon Committee, we wish you an enjoyable Philcon!

Ozzie Fontecchio
Chairman, Philcon 86
President, Philadelphia Science
Fiction Society



Principal Speaker **Isaac Asimov**

About himself, Isaac Asimov says that his latest novel, *Foundation and Earth*, has been published this year, bringing his total to 350 books so far, with 15 in press, and that he is as young as ever. For those who'd like to know a bit more about the remarkable phenomenon that is Isaac Asimov, we add the following:

Isaac Asimov was born in a small village in the Soviet Union in 1920, the son of a candy maker. He was brought by his parents to the United States when he was three and has been an American citizen since 1928. Destiny found him at the age of nine when he discovered his first science fiction magazine. After a few years of scribbling (and, later, pounding the keys) in quiet corners, he submitted his first story. Four months and seven tries later he got it right, and "Marooned off Vesta" was published in the March 1939

issue of *Amazing Stories*. His classic short story, "Nightfall", regarded by many as among the top ten SF stories of all time, was published in 1941. As of now, his stories and articles number in the uncountable, and his 300+ books range in subject from the Bible to Organic Chemistry to raunchy limericks.

He was educated at Columbia University, pausing briefly for World War II, which he spent working at the Philadelphia Naval Yard (which also boasted such notable employees as Robert H. Heinlein and L. Sprague de Camp.) He earned his Ph.D. in Bio Chemistry in 1948, and has been Professor of Bio Chemistry at Columbia University since 1949.

Dr. Asimov is married to psychiatrist and writer Janet Jeppson and has two children. He currently resides in New York City.

About Isaac Asimov

by Frederik Pohl

Isaac Asimov's birth, in a small Soviet village not far from Smolensk, occurred somewhere between pumpkin-picking time in the year of 1919 and 1920's first transient January thaw. That's about as close as Isaac can come to identifying his birthdate, because nobody thought the event important enough to write the date down.

That was the first time in Isaac's life that he was made to feel humble, and very likely it was also the last. Now all the world knows his name, for Isaac Asimov is not just a Hugo winner, not even just a best-selling writer. He is a full-fledged C*E*L*E*B*R*I*T*Y who does TV commercials and gives testimonials and signs charity-drive appeals. If there is anyone in the country who hasn't heard of Isaac Asimov, that person must have lived the last twenty years inside a giant clam. He isn't just ours any more. He belongs to the world.

We look at the phenomenon called "Isaac Asimov" today and we see a happy and prosperous man, secure in the esteem of his fellows and possessed of a devoted and delightful wife, Janet Jeppson, who adores him and is adored right back.

It was not always thus. Time was, fifty years ago or so, when Isaac Asimov was a skinny (yes, skinny), bashful (you heard me, bashful) young kid from the corner candy store. I won't say that teen-aged Isaac wasn't popular, for that would be untrue. But what endeared young Isaac most of all to his fellow fans and Futurians of the 1930s was not his charm and urbane wit, for he didn't then know that he had any, but rather the fact that his mother made the best malted milks in Brooklyn, and was perfectly willing to give them away to her son's fannish friends.

In some ways, Isaac was not like the rest of us Futurians. For one thing, he was an education junkie. He not only went to

college, he even stuck with it until they gave him a bachelor's degree, and then went on to a master's and even a doctorate. The degrees didn't come quickly. World War II slowed him down. He didn't get drafted then, because the first couple of degrees made him a scarce intellectual resource, and so he went to work in a Navy research installation right here in Philadelphia—along with L. Sprague de Camp and Robert A. Heinlein. He spent the war as a civilian, but the Army is not mocked. As soon as the war was over the draft board discovered Isaac's card in the file, noted that his deferment had expired with hostilities and snatched him into the Army forthwith. (Fortunately for Isaac, and for the defense of our country, they soon realized their mistake and set him free again.)

And all that time, Isaac was writing. There probably was never a time after he learned the art of penmanship that he wasn't writing. It was all aimed at John W. Campbell's *Astounding Science Fiction*, but, unfortunately Campbell didn't realize that at first and so, after Campbell had bounced them, the first couple of sales, "Marooned off Vesta" and "The Weapon Too Dreadful to Use", went to *Amazing Stories*. Shortly after that, Campbell smartened up, and so for the next decade, whatever else he was doing, Isaac was sitting at the typewriter and pounding out stories like "Foundation" and "Nightfall" and the positronic robot series first collected in the book, *I, Robot*.

Other editors began to notice this human word factory, and Sam Merwin, Editor of *Startling Stories*, commissioned a novel from Isaac. When finished, it was called *Grow Old Along with Me*. Merwin thought the title un compelling for a magazine whose readers' average age was around fourteen, and then when he read the text he hated that, too. John

Continued on Page 15

Guest Artist

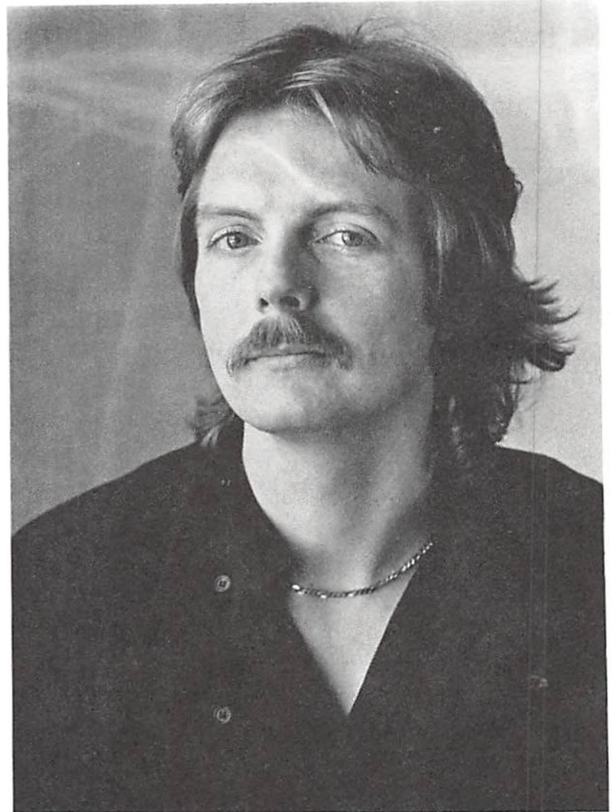
Michael Whelan

by Joanne E. Brooks

To paraphrase a quote by Frank Kelly Freas, Michael Whelan hit the science-fiction and fantasy art field ten years ago at a dead run, and hasn't slowed down since. The thirty-six-year-old artist is perhaps the most popular and successful artist today in his chosen field. Seven time winner of the prestigious Hugo Award for Best Professional Artist, he has also received several Howard Awards (World Fantasy Convention) as well as numerous other acknowledgements of his ability. Although he has withdrawn his name from consideration for next year's Hugo, his fans hope for the opportunity to vote for him in 1988.

Michael's paintings have graced the covers of such books as Isaac Asimov's *Foundation's Edge*; Arthur C. Clarke's *2010: Odyssey Two*; *Firestarter*, by Stephen King; and all three covers for the recent reprinting of Asimov's *Foundation Trilogy*. He has also produced the imaginative covers for the *Dragonriders of Pern* series, by Anne McCaffrey; the popular *Etric* series (Michael Moorcock); the *John Carter of Mars* series (Edgar Rice Burroughs); the *Fuzzy* books (H. Beam Piper, et al), as well as the Jackson's *Victory* album cover.

A native Californian, Michael Whelan became interested in science fiction and fantasy art at the tender age of three, by studying his father's magazine covers. At five, he "ran away from home", but was apprehended at the nearest supermarket. When delivered home by the police, Michael went to the family garage and angrily began pounding away with plywood and nails. When questioned as to what he was doing, he replied that he was building a "spaceship" and was going to Mars. Well, Michael hasn't gotten to Mars (yet) but you might think he had been there. His soaring imagination and metic-



ulous attention to detail have painted pictures of other worlds for his myriad fans, inviting belief in telepathic dragons, princes with mystic powers and magical swords, civilizations on the rim of the galaxy, and ethereal castles in the clouds.

Originally, Whelan began college to pursue the medical profession, taking the usual pre-med courses. Anatomy classes and part-time drawing for medical books perfected his faultless depiction of the human form in his paintings. However, his creativity drew him to painting, and he changed his major, graduating from San Jose State in 1973 as a President's Scholar, with a B.A. in Painting. Because he didn't yet feel confident enough to embark on a career as a professional artist, he spent the next nine months in the Art

Center College of Design in Los Angeles, after which time he felt he was prepared to go on to something else. At this point, fate stepped in. A poster for a Fantasy and Science Fiction Art Show in San Diego prompted him to attend, taking his art work with him. He sold every piece he had with him. Encouraged, he attended the 1974 World Science Fiction Convention, and entered his work in the Professional Artist category, receiving first place. After that, job offers abounded and his professional career was on its way.

Since then, it has been onward and upward, garnering more honors along the way. He always has more book cover commissions than he has time for, and must necessarily limit his attendance at science fiction conventions to only three or four a year.

Within the brief ten-year span of Michael Whelan's professional career, he has produced nearly 300 illustrations, primarily in the field of book cover art. Today his home in Connecticut is a whirlpool of non-stop creative activity. Manuscripts and screenplays arrive from film makers seeking his talents for costume design or the creation of an "alien". Book cover commissions arrive almost daily. His wife Audrey Price, coordinates a great deal of this, as well as managing the details of their mail-order business in limited-edition prints of Whelan's works.

When Michael receives a commission for a book cover, he reads the book through, sometimes more than once, then mulls over various concepts and discusses them with Audrey. When he arrives at the image he wishes to portray, he seldom uses anything as a model, but uses his imagination and creative abilities to provide the world he paints.

Michael is his own agent, and deals personally with his publishers, thereby keeping firm control over his career and his talents. He has been able to remain flexible in his choice of subjects, because he is not averse to speaking his mind on what he wants to paint. He will not be dictated to by art directors, and will often refuse to paint anything he feels will

compromise his integrity as an artist. On occasion, he has declined to illustrate books to which he has personal objections on moral grounds, a fine line to which many artists do not hold today.

He is very interested in educating the general public and art world about the quality of science fiction and fantasy art. He and many other artists in the field feel that their work should be critiqued and appreciated, as are other types of art. He cites Fred Remington and Norman Rockwell as examples of artists whose work was not originally considered fine art, but which is now exhibited and collected along with other great pieces of art. The quality of science fiction art has changed with the times, he says, and is no longer in the category of "space women with ray guns fighting off the bug-eyed monsters". Of illustrators in the field of fantasy and science fiction art, Whelan says, "We still have a long road to travel before we gain critical acceptance ... but it will happen".

Michael Whelan is First Vice President and active participant in the National Hall of Fame of Science Fiction and Fantasy Art, being built in Houston Texas, appropriately near the NASA Space Center.

He currently resides in Danbury, Connecticut, with his wife, Audrey Price, who is his number one fan, and their daughter, Alexa.

About Michael Whelan

by Joanne E. Brooks

I've been asked to write an "appreciation" of Michael Whelan and his art for this program book, and that in itself is a great pleasure to me. I'm not exactly sure what comprises an "appreciation", but I do know that I appreciate Michael Whelan, for several reasons.

My first personal encounter with Michael Whelan was at the 1982 World SF convention at Chicago. I was, of course, familiar with his work, as it appeared with regularity on many of the covers of the books I had been reading. When I saw his name listed on the convention program, I decided to sit in. Taking a seat on the far right in the second row of the panel room, I presently saw a tall, slim young man approaching the podium with a box of slides under his arm. The slide show he presented gave me new insights to the paintings I had seen on my book covers. His unassuming manner and handling of questions from the audience impressed me, so I mentioned him as a prospective guest of honor at our Indianapolis convention to our Art Show director, who was also in attendance at the convention. I then learned that he and his wife were also admirers of Michael Whelan's art, and we headed for the huckster room, where Michael was to sign autographs. Upon meeting Michael and his vivacious wife, Audrey, we all decided they would be ideal guests for our convention.

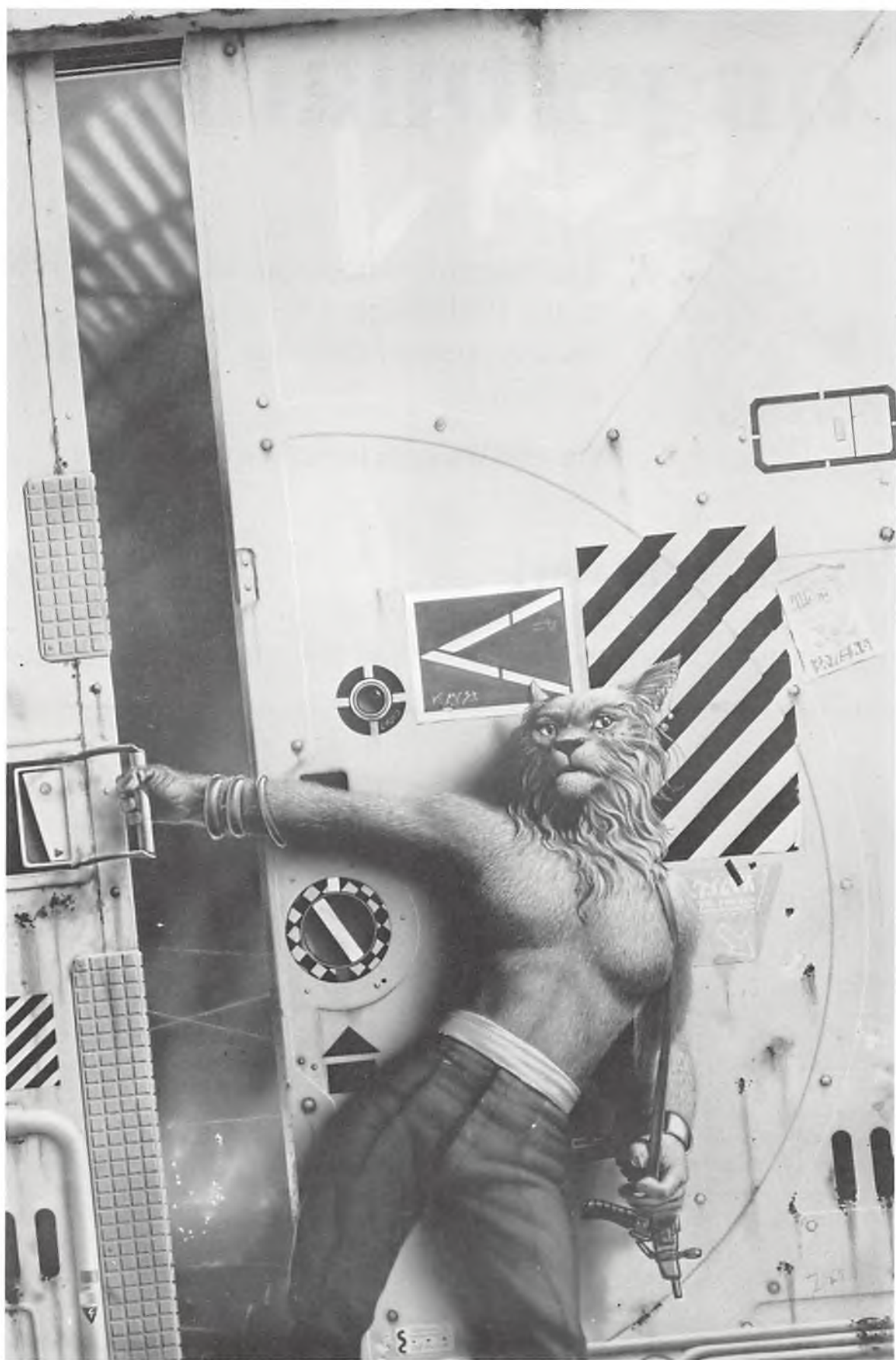
For various reasons, arrangements could not be made until 1986 for Michael and Audrey to visit Indianapolis, for what turned out to be our most successful convention yet. The Whelans subsequently were put on our list of "favorite guests", along with Kelly and Polly Freas, and Catherine and Sprague De Camp.

Michael and I met personally very few times during those four interim years, but I always felt closer to both him and Audrey than our actual acquaintance would warrant. A large part of this was because Audrey is such a lovely, friendly lady, but I also think it might be due to the way so many of Michael's paintings seemed on my "wavelength". A few have impressed me deeply. All, however, are painted with such skill and imagination, that one cannot help but admire the young man who has accomplished so much in so short a time.

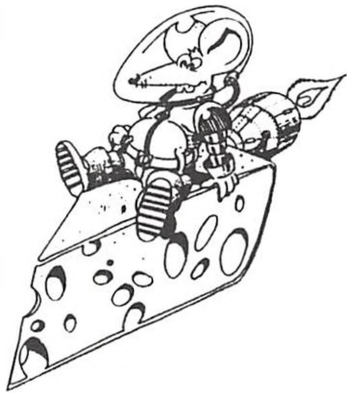
As for Michael himself, I can't claim to have intimate knowledge of his personality. I have picked up on a few things by observing him on occasion. Michael is a mystic, he has a subtle sense of humor, he likes to dance with his wife, he's an adoring daddy who is wound tightly around all ten of his daughter's fingers, and he's kind to older ladies like me. He's a devout romantic, whether he admits it or not. He's interested in so many things he will never have time to do them all. As a dedicated artist, he gives his best to every painting. After several years of study, he recently reached black belt level in karate. He wants to have time to write. He's a musician. There isn't the space to list everything about this multi-faceted man.

Basically, I'd say that Michael Whelan is an articulate, highly-educated, exquisitely creative artist. He's one of the few people we know who makes a successful living doing what he would do for nothing (but don't tell his publishers).

Over the few years I have known Michael, I have progressed from the viewpoint of a mediocre artist toward a gifted one, to respectful admiration for his work and a genuine affection for himself and his family. He's a nice young man. I like him.



Congratulations!



And greetings too, from Holland in 1990 to the Philadelphia SF Society on the occasion of the 50th Anniversary of Philcon.

The 1990 Worldcon in Holland Committee

Go Dutch – our way!

Presupporting membership **\$ 5.00**

WORLDCON 1990, P.O. BOX 95370, 2509 CJ THE HAGUE, HOLLAND.



SOU BOOK FIVE: RIDER

CHILDREN
OF FLUX &
ANCHOR
—BY—
JACK L.
CHALKER

*The triumphant conclusion
to a bestselling epic!*

The last great battle of the Hellgates has been won. Flux and Anchor are at peace. But someone has found the key to unlock the magic of Flux. If they succeed in unleashing this awesome power, the delicate balance between dual worlds could be destroyed...and there will be hell to pay.

October 1986 • 0-812-53286-4 • \$3.50 • 352 pages



Distributed by Warner Publisher Services and St. Martin's Press

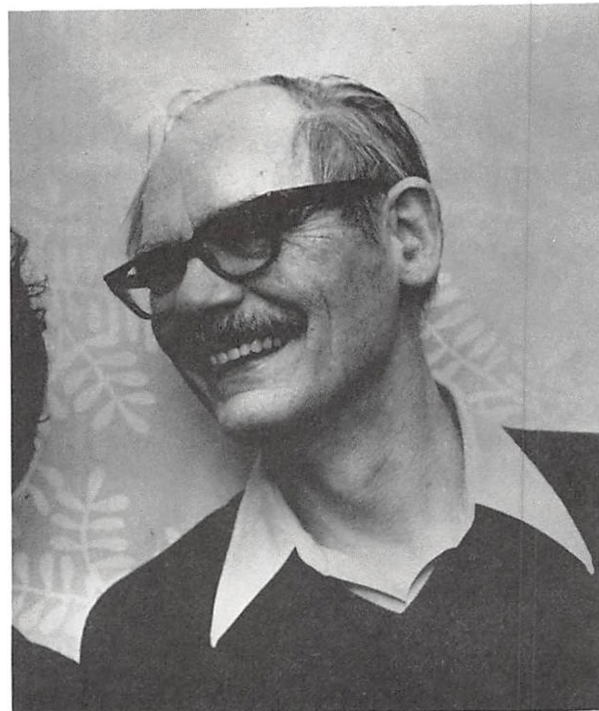
Special Guest **Frederik Pohl**

Frederik Pohl has been about everything that it is possible to be in the field of science fiction, from consecrated fan and struggling poet to critic, agent, teacher, book and magazine editor and, above all, writer.

Called by Kingsley Amis (in Amis's critical study of science fiction, *New Maps of Hell*) "the most consistently able writer science fiction, in its modern form, has yet produced," Frederik Pohl is clearly in the very first rank of writers in the field. He has won most of the awards the science-fiction field has to offer, including the Edward E. Smith award, the International John W. Campbell award (twice), the French *Prix Apollo*, the Yugoslavian *Vizija*, the American Book Award, the annual award of the Popular Culture Association, the Nebula (twice) and the Hugo (six times—he is the only person ever to have won the Hugo both as writer and editor.) Other honors include election as a Fellow to both the British Interplanetary Society and the American Association for the Advancement of Science.

Apart from the field of science fiction, he is a noted lecturer and teacher in the area of future studies, and is the author of, among other non-fiction works, *Practical Politics*, a how-to-do-it manual of the American political process, as well as a number of works in science, technology and history. (He is the Encyclopedia Britannica's authority on the Roman Emperor Tiberius.)

Many of Fred Pohl's works have been adapted for radio, television or film, beginning with the two-part Columbia Workshop of the Air version of the classic *The Space Merchants* in 1953. In Europe, a number of his stories have been televised by the BBC, and his famous novella, *The Midas Plague*, became a three-hour special on German television. The 1981 NBC two-hour film, *The*



Clonemaster, was based on an original concept of his, his award-winning novel, *Gateway*, has been dramatized for theatrical production and his novelette, *The Tunnel Under the World*, became a feature film in Italy.

He has traveled widely, sometimes to lecture on behalf of the United States State Department (in places as widely separated as Singapore, the Soviet Union, New Zealand and many countries in Eastern and Western Europe) or to attend international conferences on science or science fiction in places like the Republic of South Korea, Canada, the People's Republic of China, Australia, Brazil, Yugoslavia, and most of Western Europe. He is a past president of both World SF and the Science Fiction Writers of America and is currently Midwest Area Representative to the authors guild, having served for nine years as a member of its council before moving to the midwest. He currently makes his home in Palatine, Illinois, with his wife, Dr. Elizabeth Anne Hull.

About Frederik Pohl

by Isaac Asimov

Fred Pohl and I were born a few weeks apart a little over a year after World War I ended, he in Brooklyn, I in the Soviet Union. (Feeling the mystic attraction of a soulmate, however, I arrived in Brooklyn three years later.)

We have stayed even in the aging race ever since and, as you read this, both Fred and I are uneasily aware that we are approaching our 67th birthday. To be sure, he looks older than I do, partly because he is nowhere near as good-looking as I am (not his fault, poor soul) and partly because he has been chain-smoking for half a century (that *is* his fault), and these things take their toll.

He and I met on Sunday, September 18, 1938 (I keep a diary) when we were eighteen years old. This was just after the "Futurian Science Literary Society" had been formed and I had been invited to attend the first meeting because one of the members had gone to high-school with me. It was a most unusual organization, for also included among the members were such people as Donald Wolheim, Cyril Kornbluth, Robert Lowndes, Damon Knight, Richard Wilson and so on. (if we knew how important we would all someday become, there would have been no speaking to us—although, to tell the truth, there was no speaking to us even without that knowledge. We all knew we were unusual.)

Of them all, however, I admired Fred Pohl the most. Although he was no older than I, and was very quiet and soft-spoken, it was clear that he knew a great deal more than I did about the Real World and, especially, about the science fiction world.

I was then already trying to sell science fiction and, indeed, one month after my meeting with Fred I made my first sale. Fred took a great interest in my writing and he was the only person to whom I was willing to show my manuscripts. He always gave me sound,

technical advice on writing that I found admirable and tried to follow. How he could know so much about writing when he was no older than I was puzzled me, but I listened.

When my second published story "The Weapon Too Dreadful to Use" came out (a real stinker), Fred pointed out the terrible hole in my ending. When I wrote my first robot story, which I called "Robbie", Fred predicted that John Campbell would reject it and told me why, and he was correct—right on the nose.

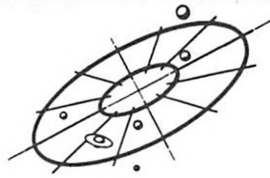
But don't think his criticisms were always negative. He read over my rejected stories when I had accumulated about half a dozen of them and said, "These are the best rejects I've ever seen" and that delighted me. He offered to be my agent for any stories Campbell rejected, but they were so bad that I couldn't make a cent out of them and it followed that he couldn't even make a tenth of a cent.

After a year of attempting to sell stories, I had sold only three stories, and I was feeling rather down in the mouth. It's hard to imagine it now, but I think I might have given up if something didn't turn up fast. And it did.

On October 27, 1939, Fred Pohl showed up at my apartment, soaking wet because it was raining, and announced he was editor of *Astonishing Stories* and offered to buy one of my till-then rejected stories. Naturally, Fred had been trying to write stories too, so that, before he was twenty, he had already tried all three aspects of science fiction entrepreneurship in which he afterward showed such success: writing, agenting, and editing.

And, to tell the truth, he was also a success as a fan, and achieved his greatest fame in this respect in a rather negative way. On July 4, 1939, when the First World Science Fiction Convention was held in New York, Fred Pohl was the leader of the

Astrological Services



Astrology is very old, but its message is still news: coming events cast their shadow on the present. What then are the signs of the times we live in? What were the signs at the time of your birth and can you read them? Need a roadmap? Your heavenly portrait is ready when you are.

I'll calculate your personal horoscope and provide a detailed written report of what your stars say about your love life, your career and much more. Each page is about your unique horoscope. The charts are computer-accurate, with interpretations based on years of astrological consultation. Just \$10. Send date and place of birth (time too, if known) to:

LEAVENTON PUBLICATIONS, RD1 BOX 449A, MACUNGIE, PA 18062
SEND \$10 POSTPAID IN CHECK OR MONEY ORDER

About Frederik Pohl

continued from page 15

remained my agent from 1950 to 1953, when he gave up the agency.

Since then, Fred has had remarkable success. About the time he quit his agency, he serialized "Gravy Planet" in *Galaxy* and attained his first major success as a science fiction writer. (The serial was eventually published in book form as *Space Merchants*). He has since edited *Galaxy* with skill and he has continued to write important science fiction, winning innumerable awards, including both Nebulas and Hugos.

Fred is one of the most important figures in science fiction over a period of nearly five decades. I am proud to have been his friend for all that time, and grateful for all the help he gave me. How delightful that we are both here at the Philcon as special guests.

Hexacon 9

January 9-11, 1987

GoH: Christopher Stasheff

Art GoH: Barbi Johnson

Fan GoH: Harry Stubbs

Special Guests

Marvin Kaye John Betancourt

Darrell Schweitzer

Sunday Brunch: \$7.50 / person
11am til 12:30pm
Send to Flo Newrock, registrion

Brunswick Motor Inn

N. Prince & Chestnut Sts.
Lancaster, Pa., 17603
(717) 397-4801

Room Rates

\$38 Single
\$42 Double
\$46 Triple
\$50 Quad

Registration

\$10 until 12/22/86
\$15 At the door

Lifeguards Needed

Send to:
Flo & Bruce Newrock
Box 270-A, Rt 2
Flemington, NJ 08822

Dealer's Tables

\$25 / Table (includes 1 membership)

Art Show

Russell Bowers
1015 Overbrook Rd.
Baltimore MD 21239

About Isaac Asimov

continued from page 5

Campbell was having none of some other editor's rejects, and no other magazine was buying stories that long, so the manuscript of *Grow Old Along with Me* languished unpublished in Isaac's reject file, until Walter I. Bradbury conceived the notion of bringing out a line of hard-cover science-fiction books for Doubleday & Co. He read *Grow Old Along with Me*. He commanded Isaac to rewrite large chunks of it. He changed the title to *Pebble in the Sky*, and he published it.

That was the very first Isaac Asimov book that ever appeared in print anywhere in the world (not counting part of a biochemistry text) ... and, oh, my lord, where will it ever end?

For Isaac Asimov has a physical need. He has never seen a piece of paper

he didn't want to write on, and he cannot get through a day in which the tips of his fingers don't make contact with the keys of at least one typewriter or word processor. Of course, he is a human being, after all (no, really he is), and so there are times when production slows down a little (there have been years in which he published as few as half a dozen new books), and he even suffers from that terrible author's affliction known as "writer's block". I remember he had a block like that just a couple of years ago; it lasted from a quarter past eleven one morning almost until lunch.

But most of the time there are no such problems. The words go onto the paper, the books come off the printing presses and we are all enriched thereby ... especially Isaac.

And we wouldn't have it any other way!

About Frederik Pohl

continued from page 13

six fans who were kept *out* of the convention as inveterate troublemakers.

(That just meant they disagreed with the views of the three fans who organized the convention, Sam Moskowitz, Will Sykora and James Taurasi. Fred Pohl wanted fandom to be aware of the outside world of depression, fascism and threatened war; the others wanted to live in a never-never land. Naturally, I was on Fred's side. In fact, in all the 48 years I've known Fred, I have never read any views of his on any subject with which I've found I had to disagree. He and I see eye to eye always. (That's how I know he is fearsomely intelligent.)

Fred's magazine (plus a sister magazine) didn't survive the early years of World War II and Fred himself was drafted (so was I, eventually). Still he bought a number of stories from me, and that carried me through to the point where I finally learned how to write well enough to get a Campbell acceptance every time. Next to Campbell himself, I owe more to Fred Pohl than to anyone else for the success of my career.

In fact, my debt to Fred increased further after the war. In 1947, I had written a novella for *Startling Stories* (at their request) and they had rejected it. So did Campbell, and I retired it. But then, in 1949, Doubleday & Company decided to start a line of science fiction novels and they had to find suitable novels.

Fred heard about this, came to me, and told me about it. I shrugged and said, "I don't have anything for them, Fred."

He said, "How about that *Startling* novella?"

I demurred. It wasn't long enough. It wasn't good enough. Fred insisted. I let him have the manuscript. He took it to Walter Bradbury, the science fiction editor at Doubleday, and Brad said if I would expand the novella to 70,000 words, he would take it. I did and he did, and it became *Pebble in the Sky*, my first book. Had Fred not chivvied me into getting in on the ground floor, would I have written all my other books? Perhaps not.

Fred Pohl had meanwhile taken over the "Dirk Wylie Literary Agency" from a friend who had died young, and after what he had done for me, I couldn't refuse to have him serve as my agent. He

DAVID DRAKE

FORTRESS

A harrowing tale
from the author of
Skyripper,
Cross the Stars
and *Birds of Prey*

"Drake is one of the most
gifted users of historical
and military raw material
at work today in science
fiction and fantasy."

— *The Chicago Sun-Times*

Fortress is a fearsome arsenal of
laser weapons and nuclear mis-
siles, the orbiting space shield
America dreamed would protect
her. Now it may become a
nightmare.

Ex-CIA man Tom Kelly is pressed
into service for his former
employer when strange — other-
worldly — events unfold amid
conflict in the Middle East. Trust-
ing no one, he's on a one-man
mission to prevent ruthless
terrorists from turning Fortress
into an engine of unending
global horror.

January
0-512-92001-1 * \$19.95
320 pages

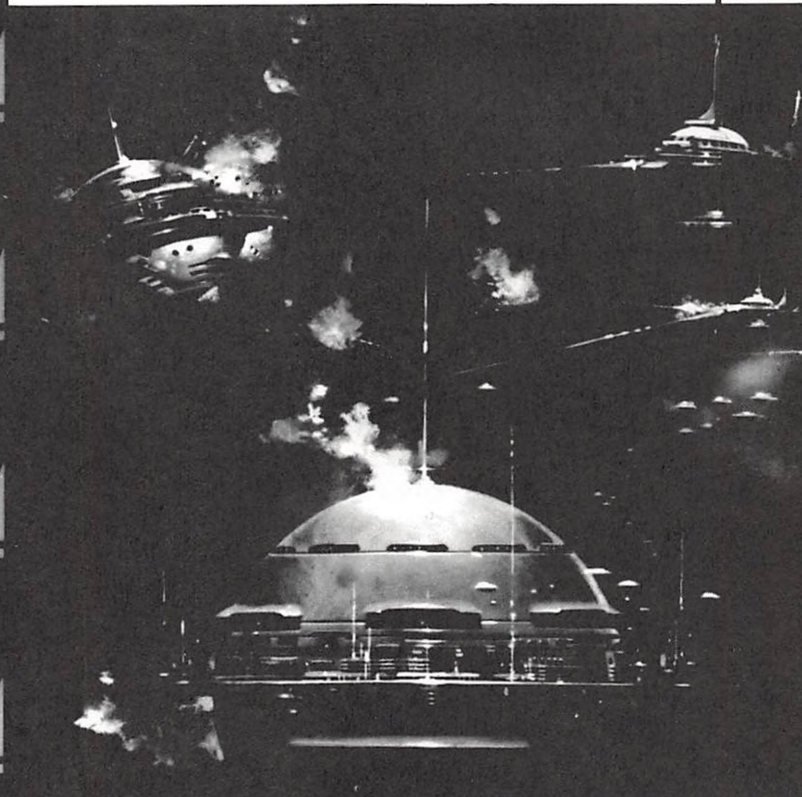


Nationally distributed in the U.S. by Warner Publisher Services and St. Martin's Press

"One of Bova's best." — *Kirkus Reviews*

BEN BOVA PRIVATEERS

It is the early 21st century. The USSR controls the heavens through their monopoly on space. Only one American, expatriate and multi-millionaire Dan Randolph, stands between a weakened United States and Soviet world domination.



"Swashbuckling action, a likeable—if macho—hero, and down-to-the-wire plot." — *Library Journal*

"*Privateers* triumphs in its main objective—conveying a strong political message against a thriller backdrop."

— *Wall Street Journal*

June 1986 ★ 432 pages ★ \$3.50 ★ 0-812-53223-6

Distributed by Warner Publisher Services and St. Martin's Press



Books by Isaac Asimov

NOVELS

Pebble in the Sky, 1950
The Stars, Like Dust, 1951
Foundation, 1951
David Starr: Space Ranger, 1952
Foundation and Empire, 1952
The Currents of Space, 1952
Second Foundation, 1953
Lucky Starr and the Pirates of the Asteroids, 1953
The Caves of Steel, 1954
Lucky Starr and the Oceans of Venus, 1954
The End of Eternity, 1955
Lucky Star and the Big Sun of Mercury, 1956
The Naked Sun, 1957
Lucky Starr and the Moons of Jupiter, 1957
Earth is Room Enough, 1957
Lucky Starr and the Rings of Saturn, 1958
Fantastic Voyage, 1966
The Gods Themselves, 1972
Foundation's Edge, 1982
The Robots of Dawn, 1983
Robots and Empire, 1985
Foundation and Earth, 1986

COLLECTIONS

I, Robot, 1950
The Martian Way and Other Stories, 1955
Nine Tomorrows, 1959
The Rest of the Robots, 1964
Nightfall and other Stories, 1969
The Early Asimov, 1972
The Best of Isaac Asimov, 1973
Tales of the Black Widowers, 1974
Buy Jupiter and Other Stories, 1975
The Bicentennial Man and Other Stories, 1976
More Tales of the Black Widowers, 1976
The Beginning and the End, 1977
Casebook of the Black Widowers, 1980
The Complete Robot, 1982
Laughing Space, 1982 (with J.O. Jeppson)
The Winds of Change and Other Stories, 1983
Robot Dreams, 1986

Books by Frederick Pohl

NOVELS

Slave Ship, 1957
Drunkard's Walk, 1960
A Plague of Pythons, 1965
The Age of the Pussyfoot, 1969
Man Plus, 1976
Gateway, 1979
Jem: The Making of a Utopia,
1979
Beyond the Blue Event Horizon,
1980
The Cool War, 1980
Syzygy, 1982
BiPohl, 1982
Heechee Rendezvous, 1984
The Merchants' War, 1984
Black Star Rising, 1985
Terror, 1986

With C.M. Kornbluth

The Space Merchants, 1953
Search the Sky, 1954
Gladiator-at-Law, 1955
Wolfbane, 1959

With Jack Williamson

Undersea Quest, 1954
Undersea Fleet, 1956
Undersea City, 1958
The Reefs of Space, 1964
Starchild, 1964
Rogue Star, 1969
Farthest Star, 1975

As Edson McCann, with Lester

Del Rey
Preferred Risk, 1955

The Abominable Earthman, 1963
The Frederik Pohl Omnibus, 1966
Digits and Dastards, 1966
Day Million, 1970
The Best of Frederik Pohl, 1975
In the Problem Pit, 1976
Critical Mass, 1977 (revised ed. of
The Wonder Effect)
Survival Kit, 1979 (partial reprint of
The Frederik Pohl Omnibus)
The Early Pohl, 1980
Midas World, 1983
Years of the City, 1984
Pohlstars, 1984

COLLECTIONS

Danger Moon, 1953 (as James
MacCreigh)
Alternating Currents, 1966
The Case Against Tomorrow, 1957
Tomorrow Times Seven, 1959
The Man Who Ate the World, 1979
Turn Life at Thursday, 1961
The Wonder Effect, 1962 (with C.M.
Kornbluth)

DEL REY BOOKS SALUTES

3 of Science Fiction's Most Prominent Stars

ISAAC ASIMOV

Author of
ROBOTS AND EMPIRE
FOUNDATION
AND EARTH



MICHAEL WHELAN
COVER ARTIST
EXTRAORDINAIRE

FREDERIK POHL
Author of
BLACK STAR RISING



#1 in Science Fiction and Fantasy
Published by Ballantine Books

Mayfair Games Inc. Presents:

THE ELFQUEST™

BOARDGAME

Journey with the Elf tribes in their search for Elf Home, the place holding the answer to their lost past. You'll discover its secrets, only if you can thwart the schemes of the evil Troll.

Plot and scheme, as the Troll, to stop the Elves from fulfilling their destiny.

Play this intriguing game of strategy and tactics on our unique board, which you build as you play. With this versatile game system, the game never repeats itself.

Based on the bestselling comics and graphic novels of Wendy and Richard Pini, and featuring terrific original art, this boardgame for 2-5 players is sure to be a hit.

The Elfquest Boardgame includes:

- † 49 game board tiles. †
- † 56 playing cards, including character cards, featuring artwork from the Elfquest series. †
- † 4 page introductory rules folder. †
- † 8-page basic game rules folder. †
- † Game board surface sheet. †



The Elfquest Boardgame will be released this Summer.



LOS ANGELES

IN THE YEAR 2000



but for you,

1990

L.A. con III

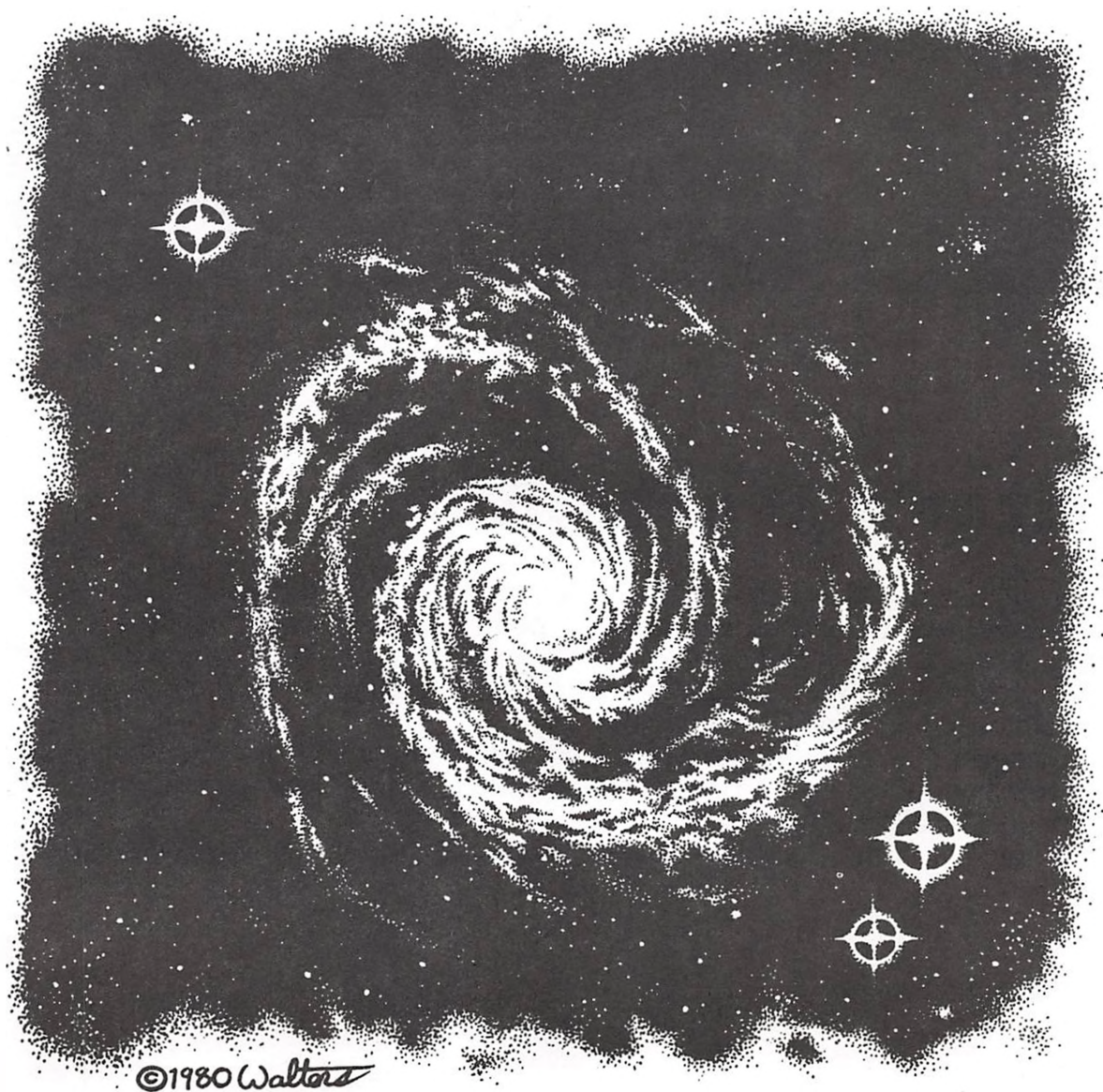
P.O. BOX 8442 • VAN NUYS, CALIFORNIA 91409

Artist's Workshop

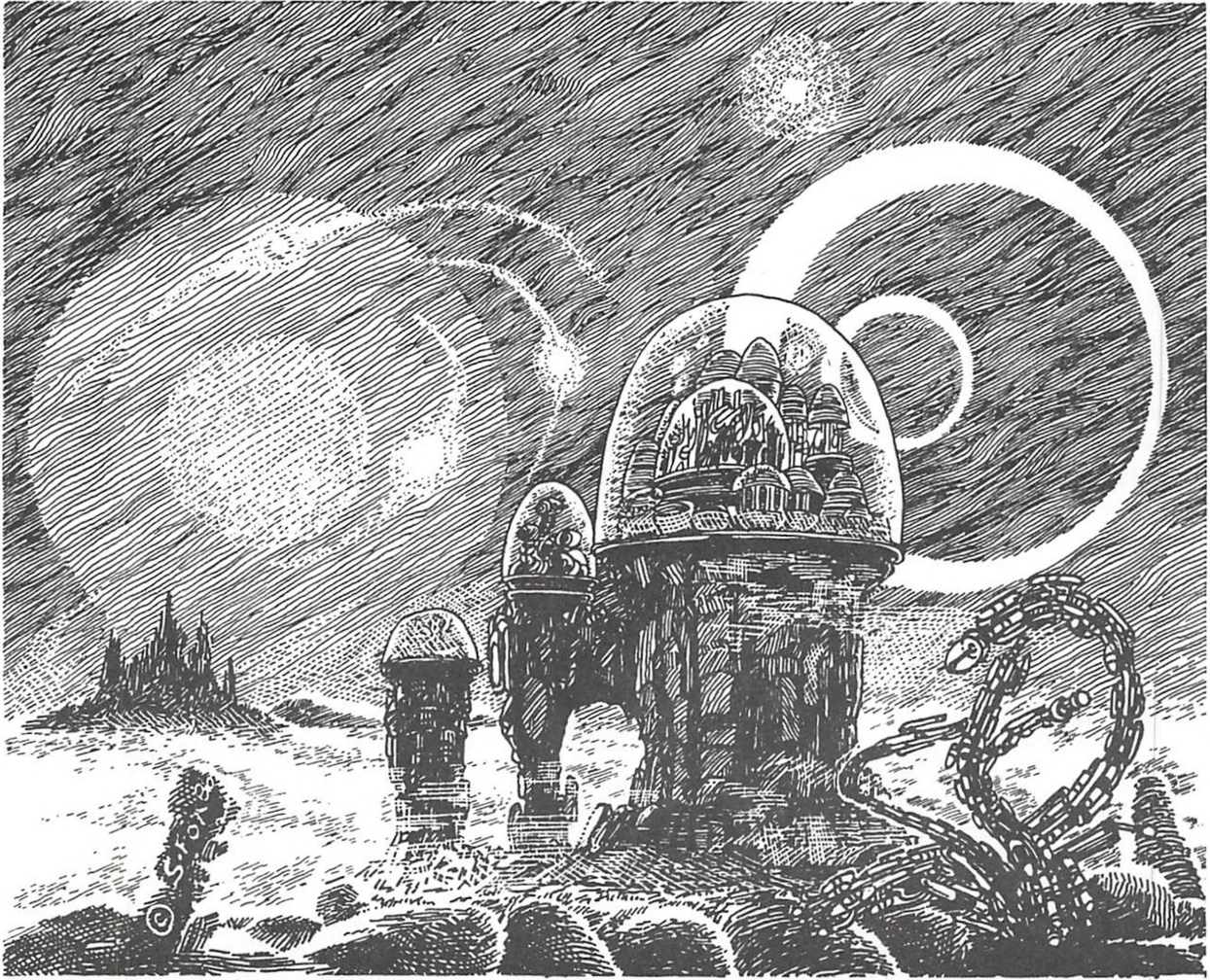
The Artist's Workshop, sponsored by Philcon, has been an ongoing tradition for over five years. Originated by Janny Wurts in conjunction with A.S.F.A. (The Association of Science Fiction Artists), Philcon's Artist's Workshops are an important part of the convention and have influenced other science fiction conventions all over the United States to institute similar workshops. Artist's Workshops utilize the expertise of some of the top working science fiction and fantasy illustrators in the world as well as that of up-and-coming young professionals and artists who consider themselves mainly "fans." Bonding together with the common interest of sharing their knowledge, these artists, through small, informal group presentations, will be available in their designated time slots for the duration of the convention. It is advisable to bring along material for taking notes.

Some of the artists participating in this year's Workshop include: Boris Vallejo, Carl Lundgren, Bob Walters, Ron Walotsky, Jill Bauman, Dexter Dickinson, and Don Maitz. Please consult the official program for complete information.

An informal "Meet the Artist" reception, co-sponsored by A.S.F.A., will be held Friday, November 15th, 9-11pm. Please check in the Art Show for the correct room number.



©1980 Walters



Writer's Workshop

Every year, the Philcon Science Fiction Writer's Workshop provides informal, but incisive criticism of the stories submitted by people who want to be published writers. The panels and other features change from year to year, but the core of the workshop remains the manuscript criticism session. Here is your opportunity to learn whether or not you have the potential to become the new Isaac Asimov!*

Some of this year's Writer's Workshop participants include: Gardner Dozois, Ellen, Datloww, Esther Friesner, John Betancourt and Darrell Schweitzer. A complete listing can be found in the official program.

If you live in the Philadelphia area, inquire about the monthly, on-going workshops.

*We exaggerate slightly.

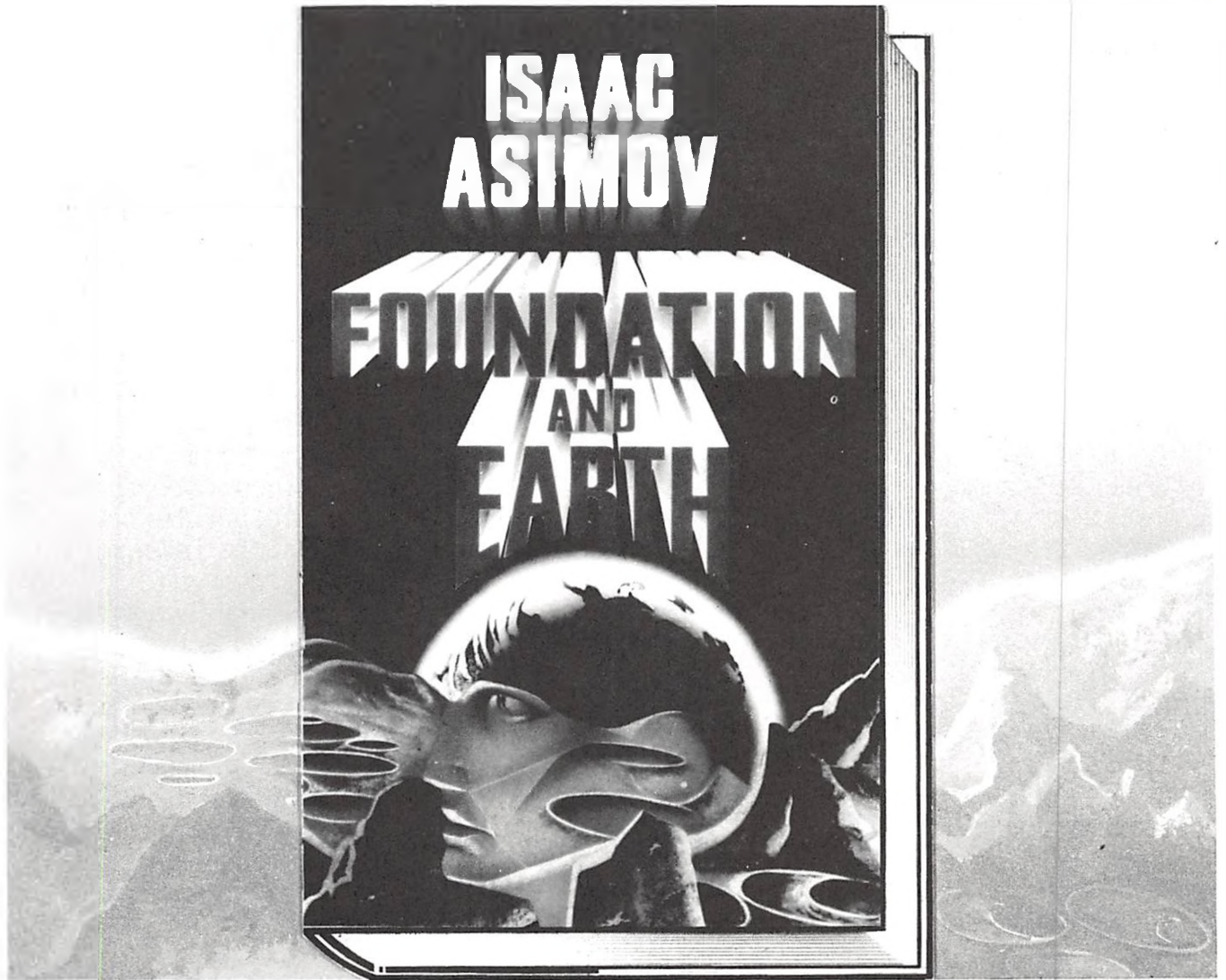
Guests of Philcon 1986

Robert Adams
Jack Agnew
Wanda June Alexander
Roger McBride Allen
Philip Anderson
Ellen Asher
Isaac Asimov
David Axler
John Baltidonis
Jill Bauman
Joe Bergeron
John Gregory Betancourt
Joe Bergeron
N. Taylor Blanchard
Barbara Bova
Ben Bova
J. Hartley Bowen
Arthur Breyer
Ginjer Buchanan
Irwin Bush
Linda Bushyager
Sue Caspar
Jack Chalker
Linda Cerise
Hal Clement
Roger Crouch
Angelo D'Allessio
Ellen Datlow
L. Sprague de Camp
Catherine Crook de Camp
John DeChancie
Mark DeSousa
Dexter Dickinson
Charles Dougherty
John Douglas
Gardner Dozois
Bob Eggleton
Harlan Ellison
Raymond Feist
Tony Finan
Grey Frechette
Sharon Frechette
Esther Friersner
Greg Frost
Russ Galen
Raymond Z. Gallun
Alexis Gilliland
Doll Gilliland
Val Gonzales

Sharon Green
Kurt Griffith
Heather Griffith
Gay Haldeman
Kathy Hannon
David Hartwell
Steve Hickman
Susan Honeck
Morris Hornick
Richard James
Janet Jeppson
Sue Johnson
David Katz
Marvin Kaye
Tom Kidd
Andrea Kidd
Tess Kissinger
Robert Koch
Janet Kofoed
Karl Kofoed
Yoji Kondo
Brian Kramer
Rich Kolker
Haviva Kushner
Dave Kyle
Charles Lang
Sharian Lewitt
Barry Longyear
Jean Longyear
Carl Lundgren
Michelle Lundgren
Robert Madle
Billie Madle
Don Maitz
Raymond Mariella
Joe Mayhew
Shawna McCarthy
Keith Minnion
Janet Morris
Chris Moris
Sam Moskowitz
Christopher Neal
Gary Oleson
Gene Olmsted
Les Pardew
Charles Pelletin
Alexander Phillips
Allison Phillips
Frederik Pohl

Marianne Porter
Michael Potter
Thomas Punnett
Tom Purdom
Sara Purdom
J. F. Rivkin
Milton Rothman
Susan Schwartz
George Scithers
Charles Sheffield
Beth Sheligo
Thomas Small
Nick Smith
Wendy Snow-Lang
Tim Standish
Christopher Stasheff
Manny Staub
Amy Stout
Somtow Sucharitkul
Charlene Taylor
Charles Tellerian
Tim Sullivan
Michael Swanwick
Darrell Schweitzer
Charlene Taylor
Ozzie Train
Boris Vallejo
Doris Vallejo
B. Versandi
Steve Vertlieb
Joan Vinge
Jim Frenkle
Ron Walotsky
Bob Walters
Sharon Webb
Robert Weinburg
Michael Whelan
Richard C. Weisenberg
Eva Whitley
Dawn Wilson
Lew Wolkoff
Janny Wurts
Vicky Wyman
Heather Young

FANTASTIC!



Heralding the fifth novel in Isaac Asimov's immortal Foundation series...



Kurt Muller

Foundation... Foundation and Empire... Second Foundation... Foundation's Edge. It's a universal phenomenon forged from the singular imagination of sf Master Isaac Asimov. With this latest addition to his Hugo-winning series, Asimov now expands his universe once again with the most thrilling Foundation novel yet. FOUNDATION AND EARTH. The epic saga continues!

...And celebrating his 100th book in Doubleday print!

SPECIAL SUBSCRIPTION OFFER

From The Publishers Of America's Leading Science Fiction Magazines

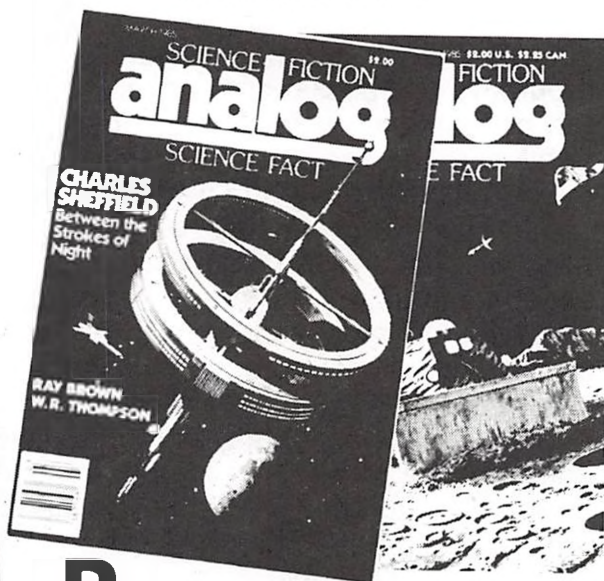
INCREDIBLE VOYAGES IN SPACE * IN TIME * IN IMAGINATION * IN FACT

ISAAC
ASIMOV'S
SCIENCE FICTION



Powerful, provocative stories by award-winning writers who'll keep you on the cutting edge of today's science fiction and fantasy... from worlds of myth to futures beyond imagination. Plus warm, witty, and thought-provoking editorials and award-winning stories by Isaac Asimov himself, exciting Viewpoint articles by today's leading scientists and literary figures, award-winning illustration, book reviews, a fantasy gaming column, up-to-date information on SF events, letters... and much more, in every issue, every month.

SCIENCE FICTION
analog
SCIENCE FACT



Penetrating, absorbing science fiction and science fact from award-winning authors and scientists that have guided the paths to the future for over 50 years. From the earliest and continuing visions of computers and cybernetics to our ultimate growth in space—*analog* is the forum of the future, today. Each monthly issue also brings you information on current books and events, a column on gaming, a dialog with our readers and insightful editorial that keeps you in touch with tomorrow.

SAVE 25%

SAVE 25%

Send me 8 issues of **ISAAC ASIMOV'S MAGAZINE** for just \$11.97—25% off the cover price.

CONVENTION SAVINGS OFFER

Send me 8 issues of **ANALOG MAGAZINE** for just \$11.97—25% off the cover price.

NAME _____

NAME _____

ADDRESS _____ APT. _____

ADDRESS _____ APT. _____

CITY/STATE/ZIP _____

CITY STATE ZIP _____

MAIL CHECK OR MONEY ORDER TO:
ASIMOV, P.O. BOX 1933, MARION, OH 43306

MAIL CHECK OR MONEY ORDER TO:
ANALOG, P.O. BOX 1936, MARION, OH 43306

V6PH1-7

V6PH1-7

How to Enjoy Philcon

A guide to your first convention.

If this is your first science fiction convention, the multitude of offerings at Philcon 86 may at first seem a little bewildering. To help you have a good time, here are a few suggestions:

The convention packet given out at registration contains the program book, a list of the films and video being shown at the con, a guide to the restaurants in and near the hotel, a map and list of the hucksters in the dealers room and a pocket program. The pocket program is the key to the convention. It contains a map of the hotel and the schedule of all the official events occurring over the weekend.

The programming at Philcon is broken into several tracks devoted to various interests. There are workshops to help you develop your artistic or writing skills. There is also programming focusing on making costumes, hard science, science fiction and fantasy, etc. Look at the names of the panelists in the programming items for favorite writers and artists and note especially the names of the moderators. Do leave yourself time to eat; check out the restaurant guide for places. Also make sure you have some time to visit the huckster room; nowhere else will you find such a variety of science fiction and fantasy merchandise—from rare books to costumes to ceramic dragons.

Of course there's also an Art Show, displaying works by our guest artist, Michael Whelan, as well as many other professional and amateur science fiction and fantasy artists. Much of this art is for sale, but don't miss it whether you're buying or not. See the Art Show rules, elsewhere in the program book, for details on buying art.

Then there's the game room where round the clock gaming goes on all weekend. Choose one there or bring your own.

If you'd like to get an insider's view of what goes on at a con, or just help out,

you can volunteer at the Personnel table and help us staff Philcon for a few hours.

The con doesn't close down at night. There are late night panels, usually focusing on horror or offbeat subjects. Films and video are shown into the wee hours. There are also some rooms set aside for till-dawn filksinging. Filksinging, if you've never heard the term, is a slight twist on "folksinging"; songs, generally set to familiar tunes, and sometimes to original music, with science fictional, fantasy, or media themes. Description doesn't do it justice. If you enjoy satire, puns or singing silly songs, check it out.

The "con suite" is a room provided by the convention for the attendees. It is open to everyone at the convention and is stocked with free snacks, soda and beer. The Con Suite is a great place to meet people and hobnob. Besides Philcon's official bash in the con suite, other parties will be thrown each night of the con by various groups. Those parties that are advertised (flyers or notices will be put up in various parts of the hotel, generally in the lobby) are open to everyone. Party-hopping is a traditional nighttime convention activity.

Finally, the most important advice; enjoy yourself! Relax, meet people, make new friends and have fun. Welcome to the world of science fiction conventions. See you at next year's Philcon!



Art Show Rules

The art show is an exhibit of original SF, Fantasy and Fannish art in two-dimensional (e.g. sketches and paintings) and three-dimensional (e.g. sculpture) form, executed by both professional and amateur artists. All artwork other than that marked "NFS", for "Not For Sale" is for sale by competitive (written and voice) bidding. There is also a Print Shop for direct sale of photoprints and lithographs, which is located at the back of the Art Show exhibit area.

To bid on artwork you must:

- 1) Be a registered member of Philcon as evidenced by your Philcon badge.
- 2) Register at the Art Show Control Desk to receive your bidder number.

Each piece of artwork is tagged with an ID/bid sheet which lists the title of the piece, the medium and the name of the artist. The color of the bid sheet indicates the sale status of the artwork:

Blue: Artwork for display only, not for sale.

Yellow : Limited edition photoprint or lithograph for sale at a preset price only. A print with a yellow bid sheet will have a single line for a written bid. The first written bid, equal to the preset sale price, buys the print. Usually the artist will have submitted additional copies of the print for direct sale in the Philcon Print Shop at the same preset price.

White: Original art for sale to highest bidder, beginning at minimum bid price. Original art with a white bid sheet will have several lines at the bottom of the sheet where the bidder can write down the amount he/she wants to bid for that item. The amount of the bid must be at least as much as the minimum bid specified by the artist and more than any preceding bid on the sheet. Write your name, bidder number, and bid, legibly, on the bid sheet. Do not cross out any written bids.

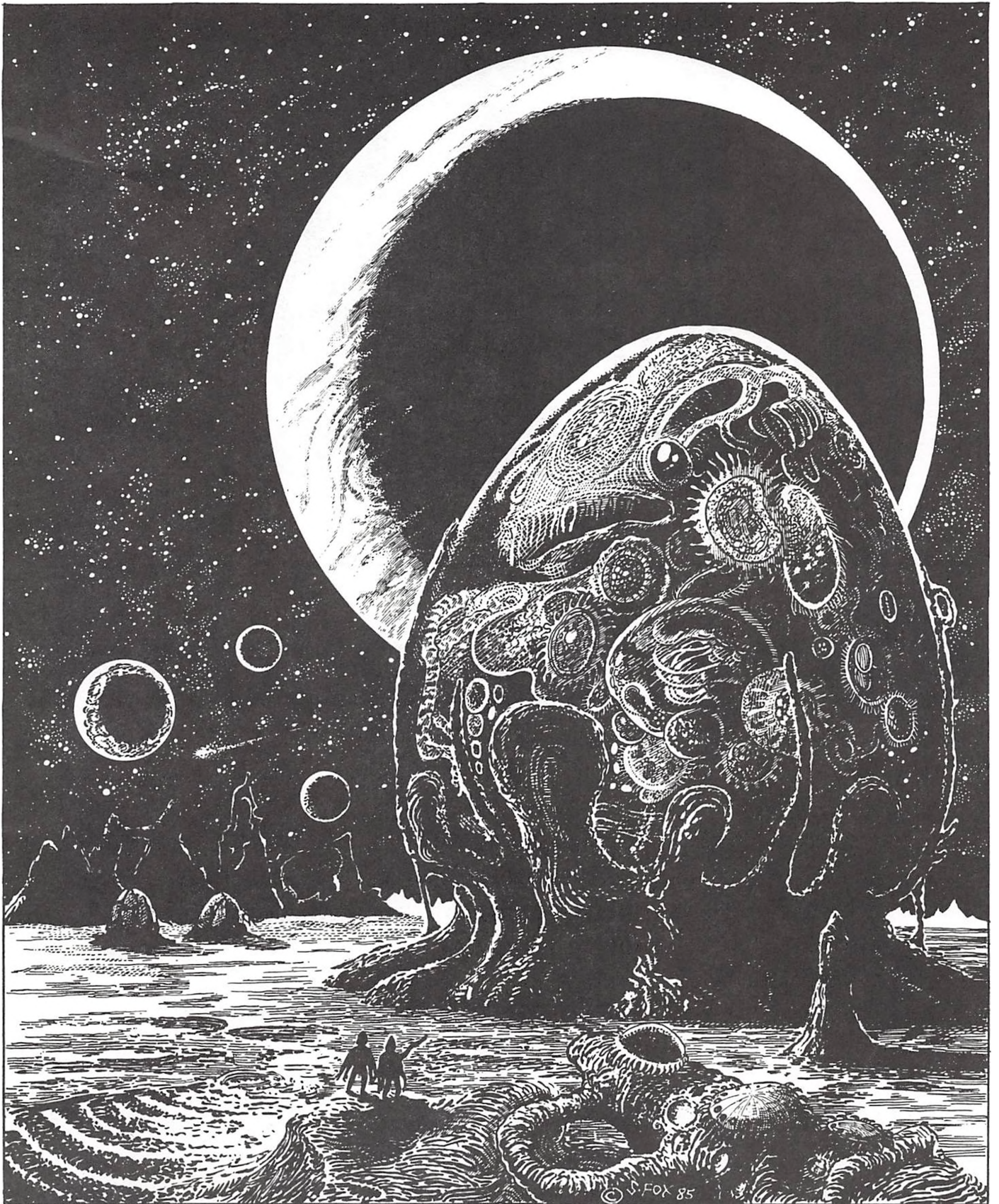
Written bidding will close at noon on Sunday. The Art Show will be cleared at that time. Any artwork with less than three written bids will be sold to the highest bidder. Artwork with three or more written bids will be entered in the voice auction.

The voice auction will be Sunday afternoon from 1pm to 3pm in Grand Ballroom E,F. At the auction, the art is open to further bids by other people. Therefore the bidder should attend the voice auction to make further bids on pieces he/she is still interested in buying. The bidder making the highest bid by voice will buy the art at that price. If there are no voice bids, the art will be sold to the person who made the highest written bid.

Several words of warning: Keep track of all the bids you make; when placing a written bid on items, assume you will be the winning bidder on ALL of them. This way you can avoid buying more than you can afford. If you have reached your limit for Art Show purchases, wait until you have lost an item to a higher bidder before bidding on another item. Also, return to the Art Show before its closing (Sunday, noon) to check the bid sheets to see what items, if any, you have won by written bid and which items will be going to the voice auction.

Art Show Sales will be Sunday afternoon from 2pm to 4pm in the Delaware Rooms. At this time you must pick up and pay for all items of art you have won by written bid or voice auction. Cash, Visa or Mastercard, traveller's checks, and personal checks with ID will be accepted for payment as per rules set by the Philcon Treasurer. Proof of ID will be required of all buyers at time of payment. You must pick up and pay for your own purchases. We **WILL** track down anyone who fails to collect and pay for artwork they have bought at Philcon.

Remember: you bid, you buy. Be serious. Do not make a bid unless you mean it. A bid is a legal obligation to buy the art you bid on at the price you bid.

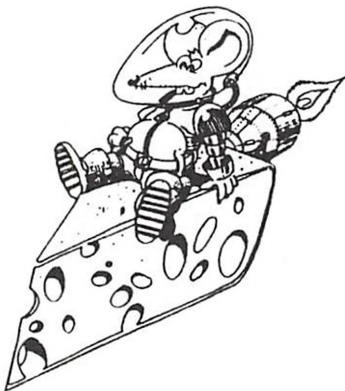


© W. FOX 85



©1979 Bob Walters

Congratulations!



And greetings too, from Holland in 1990 to the Philadelphia SF Society on the occasion of the 50th Anniversary of Philcon.

The 1990 Worldcon in Holland Committee

Go Dutch – our way!

Presupporting membership **\$ 5.00**

WORLDCON 1990, P.O. BOX 95370, 2509 CJ THE HAGUE, HOLLAND.



Space to Work

Writers and readers of science fiction recognize space as the next frontier. You have the unique opportunity of becoming one of its pioneers. The **L5 Society** wants to make space settlement a reality. Your support of our non-profit, educational activities will make that possible.

Write us for free information or simply send \$30 for annual regular membership and show your commitment. It really is up to you.

L5

L5 Society

Dept. P, 1060 E. Elm St., Tucson, AZ 85719

Space for Everyone to Live, Work, and Play

Artwork by Mark Maxwell

