

# *BALTICON 16*

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*APRIL 9-11, 1982*



*Johnny Darts*  
© 1980



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BALTICON 16 Program Book is published by BALTICON 16, Post Office Box 686, Baltimore, MD 21203.

Elaine Stiles - Editor

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Printing by Arcade Press, Baltimore, MD.

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Special thanks to all the members and friends of the Baltimore Science Fiction Society, Inc. who helped with BALTICON 16.

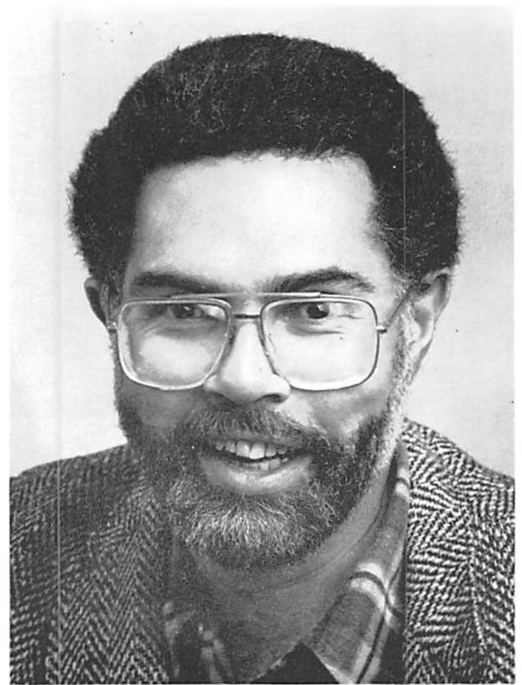


**BALTI** CON **16**

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# Guest of Honor: SAMUEL R. DELANEY

by DAVE HARTWELL



I have known and loved Chip Delaney and his writings for nearly 15 years now and so I feel qualified to introduce him to you. One of my treasured possessions is a portrait in oils, painted by Jack Gaughan, of the young Delaney seated at a desk in the act of writing (if my memory serves me right) "We, in Some Strange Power's Employ, Move on a Righteous Line". It hangs in my office across the room from where I sit at my typewriter. To know him is to be inspired: he is an uncompromising writer and intellectual. I do not always agree with him nor do I invariably like what he writes, but I find what he writes and what he says always worthy of respect and concentrated attention.

When he writes a sentence or a paragraph, an essay or a novel, no effort is spared in ordering and reordering each and every word so that a clear, concise effect results. He exercises control unsurpassed in the sf field and rarely equalled either in sf or in contemporary literature over his prose. And his critical insights, as evidenced in such books as The Jewel-Hinged Jaw, are impressive. His standards for quality in sf are the highest and most rigorous ever applied to works in the field.

In the sixties, when Chip's works began to appear, I didn't catch on right away. I bought Jewels of Aptor, Ballad of Beta-2, the Fall of the Towers Trilogy and Empire Star but kept them in my piles of unread paperbacks until Babel-17 came out in 1967 (there were a couple of Ace books unread in the pile, by Zelazny, LeGuin, Disch -- I didn't know what I was missing). Babel-17 continues to blow people away today the way it did me then and is a fine place to start reading Delaney if you are a neophyte.

After that, read Empire Star and Nova and Ballad of Beta-2, then Towers trilogy, then The Einstein Intersection and Driftglass (collected stories). You'll want to read Dhalgren, Chip's masterpiece to date, and Heavenly Breakfast, his autobiographical book about living in a city commune, as companion pieces. Triton and Tales of Neveryon and whichever of his essays you can find are his most recent and advanced texts, not a good place to start, unless you are an experienced reader of contemporary criticism and/or avant garde fiction and poetry.

He's different from most sf writers in that he has never written primarily for money or popular acceptance -- it's not too far from the mark to call him a bohemian and an idealist -- he's aware he writes to satisfy himself and often rereads his own work.

Dhalgren is his most popular novel, one of the top ten sellers in sf of the last decade (a fact which still manages to surprise some people) and he makes a perfectly decent income from his writing now, but he hasn't changed his lifestyle much. His greatest personal vice is a fondness for excellent meals (he's a fine cook), which he can now afford.

He has the greatest admiration for such sf predecessors as Better and Strugeon and prefers to read the Foundation Trilogy in the order in which it was written, not according to the internal chronology. Among his contemporaries, he admires Joanna Russ, Roger Zelazny, Thomas M. Disch and Gene Wolfe among others.

Chip is in the process of completing two novels for Bantam Books and both may appear this year. We are in for more good reading. In the meantime, we are all fortunate to have him among us. He stands for quality.





# A DELANEY BIBLIOGRAPHY

by MARK OWINGS

This bibliography lists only first and later significant editions (sometimes current paperbacks). It should be noted that the author feels the later editions are preferable, partly because some novels are revised more than is noted here.

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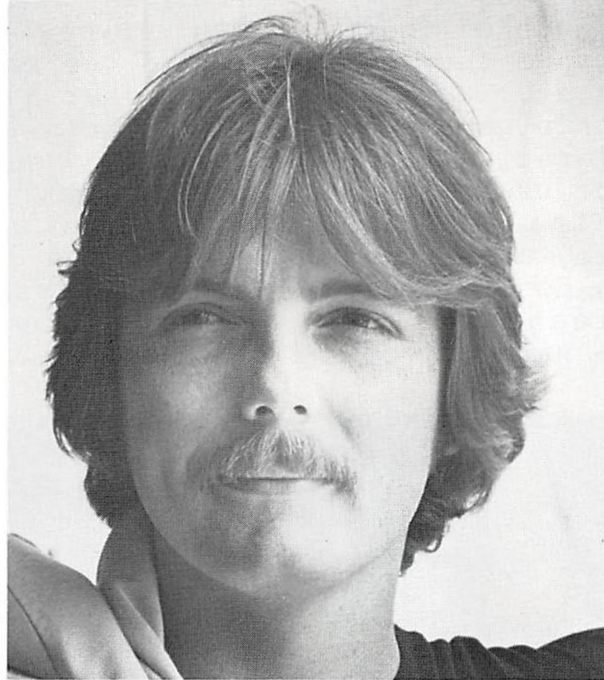
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Quark 3, Paperback Library, 1971.

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# Art Guest of Honor: MICHAEL WHELAN

by C.J. CHERRYH



Michael Whelan and I came into the field at about the same time with, I believe, the same publisher, Donald Wollheim of Daw Books. Let me tell you what it's like getting your very first cover proof in the mail: I opened it on the porch and looked at it and looked at it and finally tried to think of a dozen casual excuses to go visit everyone I knew and show it to them -- Migosh, it was good; it was beautiful. That happened to be the Gate of Ivrel cover, and while I sat there in the sunlight going over and over the minute details of the work with an author's critical eye, I learned one thing about Michael Whelan; he reads books.

You can recognize, for instance, the individual characters of the hani in The Pride of Chanur cover -- and that's no mean trick, making non-humans into individuals. He makes the details work. And no one, let me tell you, could give him a photo of a hani or a kif to work from:

there's no way to shortcut that, and you can't find convenient live models...excepting perhaps the fairhaired and concerned-looking chap in the center.

Overheard (more than once) in bookstores: "I don't care who the writer is: I'll buy it for the Whelan cover." As a writer, understand, I'm not sure how I view the matter -- but I do a lot of the same thing. I like fine covers. And many a young writer has surfaced in the market and sunk like a stone because an unknown name was paired with an uninspiring cover -- it happens, it certainly does happen. Every young writer should be as lucky as I was, to have a cover by a fellow whose work draws people to pick books up, and to get caught up in the imagination of the art and the story -- because a good artist does that. After all, if I could toss out a few good words, a particularly well-crafted THE or a smashing WERE blazoned instead of a picture on a cover, neatly calligraphed,



well -- writers might be cover artists, mightn't they?

But you can't get a whole story there in one blink. So we depend on these very important people who can condense worlds of excitement into one frame. When they do it the way Michael Whelan does it, they deserve people buying books on the strength of their names, yes, they do, and they deserve cover credit for it.

Trademarks of this gentleman (besides the famous migrating monogram) are a brilliant use of color, attention to detail, use of from-scratch sketches, a grasp of narrative, striking design and a lot of things too technical for yours truly to put a name to, but

like many another art-watcher, I know it when I see it, and it's marvelous.

This is also a partnership: he goes accompanied by Audrey Price Whelan, whose inspiration in certain paintings is not to be denied -- a delightful pair who have created their own work of art in miniature, one Alexa Mari. Look around the art room (which any conventioner has found by now to be a trip worth taking over and over again). That's the best place to find them. They're nice people, moreover, and, not to pile on the adjectives -- gracious, articulate and possessed of a great many insightful opinions worth listening to. I like them. A lot.







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# Fan Guest of Honor: D POTTER

by AVEDON CAROL



There's this tall black woman with one blond shoe, see, and she has this crowded apartment in the same building where half of New York fandom lives. Stu Shiffman puts out Raffles there with Larry Carmody. Sue Rae Rosenfeld pubs from the same address. Convention fans, too, often the same people, can be found running off one last page before leaving to provide the quorum for a New York in '86 meeting.

D's apartment is so damned fannish that there ain't no place to sit. Stacks of apazines are piled up in the chairs and there are boxes of fanzines all over the floors. Fanzines spill from the shelves and smother the plants, leaving only enough space for the bed. She offers you tea, but you can't find a place to put the cup down amid all the scattered papers on the table.

But D Potter is the perfect host. So while she is brewing up the Red Zinger you can dig through the fanzines and find something to read. Maybe you'll find a copy of Raffles with Potter's article about her passion for trains. (She collects trains, you know. The real kind -- it's part of being a Traveling Giant. Besides, there's no space for the toy kind in her apartment.) Or maybe you'll discover mailings of the many APA's (Amateur Press Associations) she writes for, and all those zines she does. You'll see that she's the Official Editor of Mixed Company, a coed feminist APA (formed when the men were kicked out of A Woman's APA -- ask D about the horror stories), of ALPS (Amateur Long Playing Society), for music

fans, and of the elusive Subset (of which you will hear no more). You'll also see that she comes up with some very good lines. (If you're really lucky, you might get a chance to talk to her alter ego, Nina Razrushen, who appropriates D's best lines and her mimeo while the tea is being tended.)

Yet, unlike some fanzine fans, she's as comfortable with convention fanning as pubbing, mixing well with her old friends and making new ones. She's got a wide smile that spreads her warmth all over the room. Her witty remarks, cryptic comments and ready allusions are delivered in a low voice that is sometimes broken by bright laughter. You'll find her at any convention she can afford to get to, especially if she can get there by train.

I don't know where D gets the time to edit, type, duplicate, collate and write for all those APA's, any more than I know where she learned to be such a good listener and terrific cruising companion. But in between her sessions at the typer, Potter is a great person to hang around with at a convention, whether it's a good con or a bad one. Hell, she's a great person to walk down the street with. It sounds almost like a cliché to say it, but she's warm, witty and thoughtful -- just about everything you could ask for in a friend.

Unfortunately, she's not rich and famous -- yet.



# Featured Artist, JANNY WURTS

by JOE MAYHEW



"She's at sea, sailing some millionaire's yacht back north for the winter." That's what the Balticon committee was told when they called Janny Wurts' home to tell her she was wanted as featured artist for the 1982 Balticon. Sometimes it can be a little rough trying to keep up with Janny, still, when she's around you'll know it. She plays the bagpipes.

Janny has brought a wee touch of a haunted Scottish castle to many a con hotel and not the usual "might lak' a tune". Wonder of wonders, she can actually make people believe that the pipes are a musical instrument.

An accomplished musician, Janny says, "Music for me is fun, an escape and a means to pay the grocery bills." She's quite widely versed in ballads and plays them while singing in her own ideosyncratic way. A lot of fans sing. I've noticed some of them recording her on the sly. How often do you see that? She has also taken up a less traditional form of composition, multitrack synthesizer music.

She also writes. Janny's

first professional publication was a short story in Ace's Elsewhere anthology called "Renders". It showed some influence from LeGuin and Zelazny, but mostly it was Wurts, and as they say, "a good read". Her first novel will be published by Ace. It's called Time-splinters of Pendaire. Like many fans, she writes, but unlike most of them who only wish they did, she sells.

Recently Janny was elected Vice President of ASFA (Association of Science Fiction Artists), but her calm, reasonable voice has long been a major asset to the organization, healing wounds, dispelling guff and being there when she was needed. Artists are, as a group, prone to fly off the handle from time to time, to rage, weep and go off on byzantine ego trips of vanity and pride. Janny, by way of contrast, is one of those rare level heads.

Perhaps it is all will power. A couple of years ago she decided to go professional. Janny suddenly leapt from being a talented amateur to her present level of distinctive and graphically polished

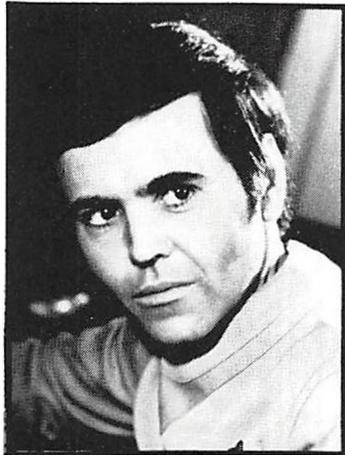
work. She says, "I am never satisfied with what I am doing because if I were, I would be dead creatively." Right now, she's damn good. She has already done a paperback cover for a Philip Jose Farmer book, Father to the Stars, done covers for Starship and Polaris One. She has also done interiors for works by Carver, Dutton, Mannix, de Camp, Schweitzer and Bushyager and is scheduled to illustrate Damon Knight, among others.

PhilCon has had artists' programming for two years thanks to Janny. In 1980 she organized a series of professional lectures and demonstrations for the artists attending PhilCon. Kelly Freas, Rowena, Darrell Sweet and several others spoke candidly about their techniques and ideas. The program was so well received by the art-

ists and others who attended that in 1981 she was asked to provide similar programming for the general attendees of PhilCon, and indeed, it was the highlight of the programming. She managed to get together quite a distinguished group of artists and tied in the activities at the con with a special gallery opening which took place at that time. Janny herself was mostly a blur as she raced from one thing to the next.

Usually the position of featured artist is offered to a promising young artist with few professional credentials, but with lots of talent. Because of her drive, Balticon is just a little bit late in Janny Wurts' case. I hope you'll get a chance to talk with Janny during Balticon, or even better, that you're one of the lucky people whom she counts among her friends.

## Join the Walter Koenig Fan Society



(authorized by Walter)

In addition to the membership packet, we publish journals and mini-journals on a tri-monthly basis. These are professionally typeset and printed to assure a consistently high quality. *All literature is mailed on schedule!* Contributions are welcome, particularly of Chekov/Koenig emphasis. (please, no obscene writings).

Dues are \$7/year (overseas air-\$12). Sample journals are \$3.75, prepaid. For more info, send a SASE to Candi Chase or Susan McCutchen at 7704 Random Run Ln., Apt. 203., Falls Church, VA 22042.







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But **ORIGINS** is more than just a chance to buy the latest games. Only here do you have a chance to meet many of the big names in the field. Hobby personalities are everywhere—be they manning exhibits, running tournaments, or giving seminars on their areas of expertise. **ORIGINS** is the best chance you'll ever get to meet the designer of your favorite game or rules system and converse with him at length. Demonstrations of new products or gaming categories will give the uninitiated a chance to experience first hand what other branches of the hobby have to offer. And for those who are more competition-oriented, **ORIGINS** will once again host a wide variety of tournaments sponsored by the manufacturers themselves for the best in friendly competition and tabletop glory with thousands of dollars in prizes to be won.

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Don't miss the biggest Adventure Gaming Show yet! For pre-registration information, send a 4" x 9½" envelope bearing first class postage to: **ORIGINS '82**, P.O. Box 15405, Baltimore, MD 21220.

# Balticon 16 Who's Who

by John Flynn

SPECIAL GUESTS

Terry Carr

Terry Carr has had the talent and opportunity to become distinguished as both an editor and a writer of science fiction. During the sixties, he wrote stories that were thoughtful and distinctive: "Brown Robert", "The Dance of the Changer and the Three" and "Ozymandias", which respectively examined time travel, alien myths and cryogenics. He also wrote several novels including, Invasion from 2500 (with Ted White), Warlord of Kor and Cirque.

During the late sixties and early seventies, he became an editor of Ace Books and was responsible for the highly successful "Ace Specials". He later went on to edit a series of the Year's Best in SF, which he continues today.

Catherine de Camp

Catherine de Camp is not only the wife of L. Sprague de Camp but his professional partner and collaborator as well. She has written numerous books with him including Science Fiction Handbook, Spirits, Stars and Spells and Tales Beyond Time. In addition, she is an established author on her own, as befits a former teacher of English and history with a degree in economics, including The Money Tree and Teach Your Child to Manage Money.

L. Sprague de Camp

L. Sprague de Camp's first science fiction story - "The Isolinguals" - was published in Astounding Science Fiction in 1937. He went on to contribute many more stories becoming one of John W. Campbell's favorite writers. His first novel Less Darkness Fall appeared in 1941 and is considered a classic today.

He collaborated with Fletcher Pratt during the late thirties and early forties to create the successful "Harold Shea" stories. He later went on to create (with Pratt) the humerously improbable stories from "Gavagan's Bar".

De Camp gained an interest - during the fifties - in sword-and-sorcery fiction through reading Robert E. Howard's Conan material. He went on to complete the unfinished stories, adding much of his own ideas to the mythos. He is the author of scores of books, ranging over dozens of areas of interest.

Paul Kelly Freas

Paul Kelly Freas is a science fiction artist whose work stretches across three generations. His work first appeared in the early 1950's and he quickly became, and still remains, the most popular illustrator in sf history. He has



painted covers for Astounding, Ace Books, Daw Books, Lancer Books, Laser Books and others and has won nine Hugos in the 17 times he's been nominated. He is also the founder and first editor-in-chief of Donning Books. Recently "roasted" at Hexacon, he remains, with his wife Polly, good-humored and an outstanding science fiction personality.

Philip Klass (William Tenn)

Philip Klass is an Associate Professor at Penn State where he teaches writing and sf. His first story was "Alexander the Bait" published in Astounding in 1946. He soon became known for his comic, incisively written short fiction. His only novel was Of Men and Monsters was published in 1968.

Despite his outward zaniness, Klass, a true satirist, is underneath it all a pessimist. His serious core is devoted to his academic pursuits and the debunking of pseudo scholarship, such as the book he wrote exposing the holes in UFOlogy not as William Tenn but as Philip Klass. Although his output has not been as prolific recently, he remains one of sf's respected contributors.

Harry Clement Stubbs (Hal Clement)

Harry Clement Stubbs is truly a renaissance man. He paints as George Richard, teaches science as Harry Stubbs and has distinguished himself as Hal Clement, science fiction writer. Mission of Gravity typifies his highly scientific approach. First published in Astounding in 1942, his work is characterized by a complex and compelling exposition of ideas.

## GUESTS

Gary L. Bennet

Gary Bennet is a PhD in physics who is now Chief of the Safety and Isotope Fuels Branch in the US Department of Energy's Space and Terrestrial Systems Division. It's his job to manage the department's production of nuclear heat sources for space applications.

Dave Bischoff

Dave Bischoff has had work published in Fantastic, Analog and Chrysalis. His books include Nightworld, Tin Woodsman (with John Martin) and Forbidden World (with Ted White). A resident of the DC suburbs, he has been Secretary of the Science Fiction Writers of America (SFWA).

Jack L. Chalker

Jack Chalker is well known as both a distinguished writer and art show auctioneer and remains active in local fandom. His best known work is the popular "Well World" series. Other works include And the Devil Will Drag You Under, Lilith, book one in the "Four Lords of the Diamond" Series, and the historical novel The Devil's Voyage.

C(arolyn) J(anice) Cherryh

C.J. Cherryh's first novel Gate of Ivrel was published in 1976. Since then she has written more than a dozen books of heroic fantasy. Last year, she published an incredibly high tech science











fiction novel, Downbelow Station.

Clam Chowder

Clam Chowder's distinctive blend of traditional and modern folk music has become a tradition at Balticons. They have a way of getting their audiences involved.

Jack Dann

Jack Dann is best known as an editor of several important anthologies, including Wandering Stars, Faster Than Light (with George Zebrowski) and Future Power (with Gardner Dozois). He has also written short stories and the novel, in 1977, Starhiker.

Ellen Datlow

Ellen Datlow is highly regarded for her work as Omni Fiction Editor which continues to present original science fiction material.

John Douglas

John Douglas is the Science Fiction Editor at Pocket Books and has been highly instrumental in the development of their "Time-scape" series.

Alexis Gilliland

Alexis Gilliland proves that government workers can excel when given the chance. Long known as a fan artist, he has had several books published including a collection of his cartoons, The Iron Law of Bureaucracy, and an sf series, The Revolution from Rosinante.

Stephen Goldin

Stephen Goldin has built a reputation as a distinctive stylist with a sharp eye for detail since the publication of his first story in If in 1965, "The Girls on USSF 193". His short story "The Last Ghost" was a Nebula run-

ner-up in 1971. However, he's best known for his EE "Doc" Smith spinoffs, the "Family D'Alembert" series.

Charles L. Grant

Charles L. Grant won the Nebula in 1976 for his short story "A Crowd of Shadows". He is distinguished as both a science fiction and occult writer as well as being a successful editor.

Curt Harpold

Curt Harpold is a local magician who will amaze all who see him with his feats of prestidigitation.



THE MILWAUKEE SCIENCE FICTION AND FANTASY CONVENTION  
MAY 21, 22, 23, 1982 — THE ASTOR HOTEL  
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David S. Hartwell

Dave Hartwell is an editor at Pocket Books. As John Douglas' mentor, he has laid the groundwork for their successful science fiction line.

Dave Kyle

Dave Kyle, a member of first fandom, has been active since 1933. He established Gnome Press, has designed book jackets and has written two "coffeetable" books, A Pictorial History of SF and The Illustrated Book of SF Ideas and Dreams. His first story was "Golden Dreams", published in 1941.

Craig Miller

Craig Miller runs his own film promotion company and has

worked as a representative for 20th Century Fox, Paramount and George Lucas Films.  
Thomas F. Monteleone

Tom Monteleone has written short stories, two of which were nominated for nebulas and novels. His first book, Seeds of Change launched Laser Books. A Secretary of SFWA for three years, he has also written, among others, The Time Connection and Time Swift City and recently collaborated with Dave Bischoff in Analog.

Janet Morris

Janet Morris is not only a successful writer but a professional singer and bass guitarist. Her first novel, published in 1977, The High Couch of Silistra, details an intricately designed, primitive world. Others in the series include The Golden Sword, Wind from the Abyss and The Carnelian Throne.

Alan Ryan

Alan Ryan has written several short stories for Jim Baen and has recently published a non science fiction novel, Panther.

George Scithers

George Scithers, who until recently was editor of Isaac Asimov's Science Fiction Magazine began in sf by creating a Hugo winning fanzine, Amra. Later, with L. Sprague de Camp, he coedited two anthologies of stories from Amra.

Charles Sheffield

Charles Sheffield is author extraordinaire of some of the best high tech science fiction in recent years, including Vectors, Sight of Proteus and The Web Between the Worlds. He also has his light side as typified by the satire in his "Henry Carver/Waldo Burmeister" stories. He is pre-

sident of the American Astronomical Society and vice president of the Earth Satellite Corp.

Kathleen Sky

Kathleen Sky, who is married to Stephen Goldin, published her first novel Birthright in 1975. She has written two "Star Trek" novels, Vulcan and Death's Angel.

Somtow Sucharitkul

Somtow Sucharitkul, a member of the Thai royal family who was educated at Cambridge, is a composer and writer who turned to science fiction in 1979 with a series of stories for Isaac Asimov's Science Fiction Magazine. This first effort earned him the Campbell Award. His first novel, The Haiku and the Starship was published last year. His "Mall World" stories were recently collected in one volume by Donning Press. He is currently secretary of SFWA.

Ted White

Long-time fan Ted White won a Hugo as best fan writer in 1968. In 1970 he published By Furies Possessed. However, he is best known as an editor for Amazing Stories, Fantastic and Heavy Metal. Ted's record label, "New Decayed Productions", has just released its first single, "Scandals" by Jim Altman.

Are birds really

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A hand-drawn advertisement for "THE DRAGON'S DEN". At the top is a detailed illustration of a dragon with large wings, horns, and a beard, perched on a stone archway. Below the archway, the text "THE DRAGON'S DEN" is written in large, bold, block letters. Underneath this, it says "A D&amp;D, FANTASY, AND WARGAMING PARLOR". The hours are listed as "HOURS: 6PM to 12 AM" and "DAYS: WED-SAT", with a note "(Other times available)". The admission is "\$2.00 (includes popcorn &amp; character sheets)". The address is "2531 ENNALLS AVE. (rear) (enter thru alley)" and "WHEATON, MD. (301) 949-5557". In the bottom right corner, there is a small signature "85 Freeman" and the date "3/82".



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***The UNICON Committee wishes you a good time at BALTICON  
and cordially invites you to our party here  
(see bulletin board)***

# Baltimore, A Reemerging City

by SCOTT DENNIS

You know about the aquarium, about the frigate Constellation. You've been to the Science Center and eaten crabs at Harborplace. Fine. You still hardly know a thing about Baltimore. But if you've got a couple of hours to invest, or just want to take a long walk, or plan to come back to see the city when the con's over, you're in luck. If you don't want to put your own itinerary together from scratch, here are a few starting points.

The newest place in Baltimore is McKeldin Square. Just walk out the Hyatt to the Harborplace pedestrian bridge and, halfway across the street, get off. This multi-million dollar triangle is the city's latest park, designed at the apex of inner harbor development to carry through the modernistic theme of the new downtown development and give pedestrians some respite from the relentless traffic.

Go stand on the red brick plaza near the fountain and gaze around you. This is the city of Frank R. Paul, the crisp metropolis of the future depicted on the covers of magazines, with its all-encompassing expanse of towers looming above and around seething humankind. This science-fictional concrete dream has become the tourist attraction of downtown Baltimore.

Tourist brochures won't tell you how the city's "shadow government" has been crucial to the redevelopment of the harbor basin, as well as throughout Baltimore's many neighborhoods. It may be boring, but it's why all this is down here. The trustees' ability to act quickly has salvaged several private development projects. Forgive us if we like to show the place off.

Crossing to the harbor you skirt the Harborplace pavilions and pass the Constellation. This

is all in the tourist brochures. On past these a large, forlorn brown brick building looms up from the pier beyond the aquarium. This may one day itself be in the brochures, since the city has been trying to develop it for several years. In its glory this building (or rather these, for it is a group of three separate, connected buildings) was the streetcar powerhouse. Once it was scheduled for demolition, now there's talk of turning it into a winery for Maryland's burgeoning vineyards.

Further along, past the parking piers, there is another large, old building in refurbished red brick with handsome copper cupolas. Three guesses wouldn't tell you it was a sewage pumping station if you didn't already know.... Across from it on pier six is a new summer concert pavilion, built in a month last year from the City Trustees' Development "bank" of recycled federal and local bond issue cash.

Turn around and follow the brickwalk back around past Harborplace. East of the Science Center is Rash Field, and above it, Federal Hill Park, overlooking the south end of the innerharbor basin. From here, to the north, is the best panoramic view of our new downtown Baltimore, especially magical by night as the myriad lights of the harborside pavilions, the neon-banded aquarium and endless streams of traffic dapple the restless water. From this one spot, you can see all that there was of Baltimore just 50 years ago, and then some. That is certainly worth thinking about.

Sloping west and south down from the hill is the partly renovated neighborhood of Federal Hill, so called by the gentrifying middle class, or South Baltimore, of the native working class. Where the restless boundary lies is a



mystery as much to the inhabitants as to us; only the real estate agents pretend to know.

Should you find Harborplace just a bit too too, if you get my drift, you'll probably enjoy a stroll on down Montgomery or Warren Street to Light Street, and south (left) on Light to the Cross Street Market. Here is the mixing pot of the real Baltimore, where South Baltimore ethnics, project dwellers from a few blocks west under the new expressway and upscale homesteaders mix in a swirl of seafood, Polish sausage, trendy pubs and check-cashing establishments. Listen to the natives and hear rill Bawlamer tok.

One block west of Charles Street is Hanover Street. Go back north on Hanover for a walk through the heart of upper middle class renovation in the city, Otterbein. Avoid the torn-up street and wander through the alleys and courtyards to see what can be done to the city with enough money. Contemplate that the city sold the gutted houses just a few years ago for a dollar each, and it was considered a big gamble to be involved. Now, new, smallish houses here start at \$100,000.

Following Hanover Street through Hanover Square and angling under the new red brick apartment building brings you back to the rear of the Hyatt. Return to the hotel if you must, but why not wander up to Pratt Street and go west along the Convention Center promenade? The daffodils may still be out, and if the weather's nice you shouldn't be inside all day anyway!

The Convention Center on your left (it's probably not open, but you can try at the Pratt Street lobby doors) is almost a perfect building. Severely functional, it is a pleasing contrast to the taller buildings around it. It acquires its geometric decoration directly from its structural requirements. The pair of large, sloped concrete walls which cover two of

the four main halls are bridge structural elements which have been adapted to solve the problem of roofing over a large column-free interior with a low profile while carrying a further roof load (in this case more meeting rooms and a roof terrace). It works much better than a truss. This is the only building which has it.

Cross Pratt Street to the hideous concrete building to the north. Welcome to the Edward Garmatz Federal Courthouse, where Edward Garmatz was indicted for election fraud, which goes to show what trouble you get in naming something after somebody who isn't safely dead (he was later acquitted). It was the cheapest building built by the Federal Government (cost per square foot) in 1977 -- where else but Baltimore, of course.

Close up it is more interesting than from a distance. Pass the statue of Thurgood Marshall, first Black Supreme Court Justice, into the tunnel under the building. Feast your eyes as you pass by the whirring, throbbing bowels of the building exposed by the architects for all the world to see. As you exit the short tunnel gaze in disbelief at the frigid, multi-colored sculpture(?)-benches defacing the plaza... raise your eyes to the IBM-card Federal Office building across the street, another candidate for the ugliest building award....

To get out of here quickly, walk west to Hopkins Plaza/Sharp Street (the name changes here) and cross Lombard Street to the north to follow Hopkins Place around the IBM-card. Go up half a block and duck into the tree-shaded walkway leading to Hopkins Plaza, one of the hearts of Charles Center, Baltimore's first downtown renewal effort. Sit and enjoy the breeze and the fountain (if it's on); this is one of the best results of the downtown renewal programs which ruined so many other cities. For the people belong here; it's comfortable just to sit and watch

the world stumble by.

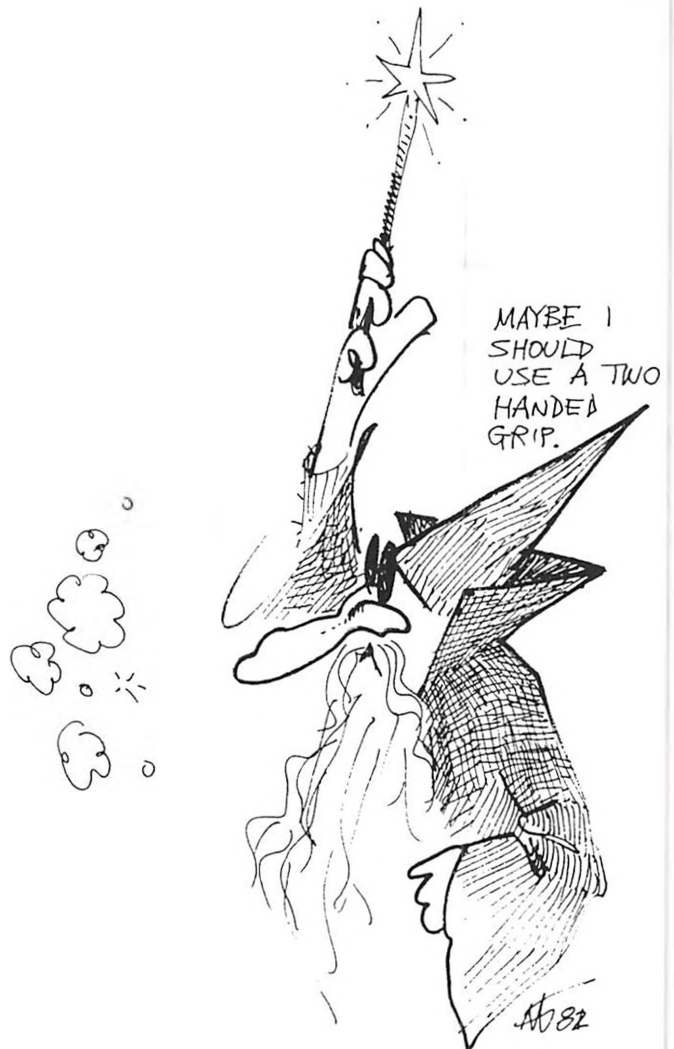
The architectural contrasts help, from the sleekness of the squat, black and silver Sun Life building and the jumbled sandy concrete of the Mechanic Theater on the east around past the old and new hotel towers to the slightly in-bowing Mercantile Bank slab with its contrasting horizontal and vertical elements. The gray slate of the plaza, the ordered formality of the trees and the fountain all reinforce the pleasantness.

Cross the plaza to the pedestrian bridge and follow it between the Lord Baltimore and Hilton Hotels. (Maybe you're staying in the Lord Baltimore or want to check out the alternate con suite there.) The excavation in Baltimore Street is the city subway, inaptly named (Ugh! Yecch!) Metro. Take the escalator up to the next level of walkways and cross Fayette Street; presto, you are above Charles or Center Plaza. The tall, gold and black sculpture in the center is "Energy"; the high-rises bracket another squashed oval pedestrian plaza of intelligent design.

If you still have time and energy, you might continue up Charles Street from the east end of this block to Mount Vernon, a delightfully beautiful cross-shaped plaza with George Washington's other monument at its crown. Or you can go from the northwest corner of the plaza to the Lexington Street Mall, and thence three blocks to the Lexington Market, which is even better than Cross Street Market and certainly cheaper and with more variety than Harborplace (not much room to sit down, though, unless you go to the International Bazaar in the west building). This area will become a focus of more building and renewal, mixing what we can save of the past with the city of the future.

It has taken years of mistakes, years of sacrifice and expense and support from business,

the city's politicians and the voters to build this downtown into what you can now enjoy at Balticon. It will take years more, and great effort, and cooperation from a hostile national government, to complete it. Wander where you will, but keep your eyes open for the whys and the hows as much as the oohs and ahs -- and you'll get a lot more out of old Baltimore town.



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# CHIP DELANEY'S FIRST BALTICON

by JACK L. CHALKER



It's really hard to believe, but Balticon was actually an accident that grew out of an election of officers. The original Baltimore Science Fiction Society was formed in 1963, in the back of a Trailways bus coming from Washington to Baltimore, by five Baltimore sf fans, all then in their teens, who were commuting to Washington SF Association meetings on Friday nights. The club that grew out of that was an odd one, but its membership grew in the mid-sixties until it actually passed the older WSFA. Its marathon parties (and marathon meetings, which sometimes lasted 18 hours of combined party and business) are the stuff for another story, but that old club never took itself seriously and that was the key to Balticon.

BSFS election meetings in the old days were party-type occasions. They usually were either uncontested or barely contested, but that never mattered. Elections were excuses to hold even bigger parties, and got to be enough of a phenomenon that folks from New York, New Jersey, Philadelphia and DC started coming. Meetings in those days were held in members' homes, most of which

were barely able to hold the membership we had. When the elections started growing with out-of-town guests, we simply outgrew anything we had. By 1966 we had to take a function room in the downtown Holiday Inn, and the crowds and party were the biggest and grandest yet. Out of that came the idea that perhaps a party should not be tied to elections and should, instead, be a weekend long.

So it was that, in 1967, over Washington's Birthday weekend, we rented the penthouse of the old Emerson Hotel and declared Balticon. I mostly giving it a name so we could charge admission to defray expenses (something we couldn't do if it were an official meeting). That penthouse was sumptuous, all that penthouses should be, complete with giant bar in a living-room area, balconies with a nice city view and full kitchen. The party that year was a big success -- it broke even and about 75 people attended. It was decided to not only repeat it but to add a measure of program.

I don't remember whose idea it was, but there was a general feeling at the time that conventions were already becoming too big and too crowded. It was getting particularly difficult to find and sit down and talk with your favorite writer or artist. Out of these general complaints (after all, regional cons were drawing several hundred and the world conventions approached a thousand people) and a sense that we wanted to do something different, the original Balticon program concept evolved.

What we would do is invite a specific pro we all wanted to meet and talk to, and tailor a one-day program around him (while keeping



the party going, of course). The con would be kept in February because we wanted a small attendance -- we always aimed at 150 or so -- but also invited were local east coast professionals who also might like a relaxing time and would fill out the program.

Samuel R. Delaney was Balticon's first Guest of Honor. It was also the first time he had ever been GOH at any kind of convention. We picked him because he was interesting to the bulk of BSFS. He had been writing since 1962 and his nine books and assorted short stories by this Balticon had already established him as a major and unique creative talent. Yet few had met him in the sf community and our curiosity was both undeniable and understandable. Delaney and Roger Zelazny (a BSFS member) seemed to be the leaders of the new generation of sf writers. We knew Roger well -- what was this Delaney like?

I'm not sure if we disappointed him, but he certainly did not disappoint us. He was charming, an excellent and approachable conversationalist and the 125 or so sf fans from the area and along the east coast really enjoyed him. The Balticon concept worked -- one on one with somebody you didn't see all that often -- and, I suspect, our choice of GOH had a lot to do with establishing the format.

Balticon 2 was in the Lord Baltimore; the Emerson had inadequate meeting facilities for a program format and was slated to be torn down to make way for a bank parking lot. We did not, needless to say, get the Lord Baltimore's largest ballroom; we used a meeting room on one side of the lobby level for almost everything. I remember the acoustics were ridiculous -- we had our few hucksters in the back of the hall and you could hear any sound made by anybody anywhere in the hall. About the only real quiet was when Delaney spoke.

I'm vague on the rest of the program, but there was an old-timer's panel headed by former sf mag-

azine editor and anthologist Hans Stefan Santesson, as well as a fantasy panel chaired by Lin Carter. Considering the small attendance all program items were very well attended indeed. We took a party suite on the mezzanine level for the bulk of the con, with a half-keg of beer at its center. I recall our bar was unusually stocked, including "vodka" from Allied Chemical, a potent "blog", dry ice and all, and nuclear fizzes (this was a day when cointreau didn't cost an arm and a leg).

A good time was had by all, although I also remember we barely made our room commitment and lost around a hundred bucks overall, made up by me, Mark Owings and Roger Zelazny out of our own pockets (the club was poor and couldn't afford it itself). Still, I particularly remember it for a number of reasons -- it was the first, it was the first GOH position for Delaney and only three days later I shipped out for basic training.

Samuel R. Delaney went on, of course, to Hugos, Nebulas and well-deserved international acclaim. It's always been a point of pride with me that we recognized his unique sf genius first.

Balticon, too, went on, surviving the original BSFS, but it could not survive its enjoyable format. It was too expensive. Indeed, it was mostly sf fans in the area who discovered Balticon who decided that the convention had to change direction, and restarted BSFS to do just that. It is Balticon, then, that is the continuity between the old and the new BSFS groups. It's kind of ironic, though, that a con founded because conventions were getting too large should grow into the largest regional sf convention in the world. The convention that prayed for 150 people -- but not many more -- now announces 3,000 member cutoffs. That's not to say that the present Balticons are not good conventions, but, looking back on Balticon 2 and Delaney's last sf experience here, I can't help but wonder....

Anybody warn him we've grown a bit these past 15 years?

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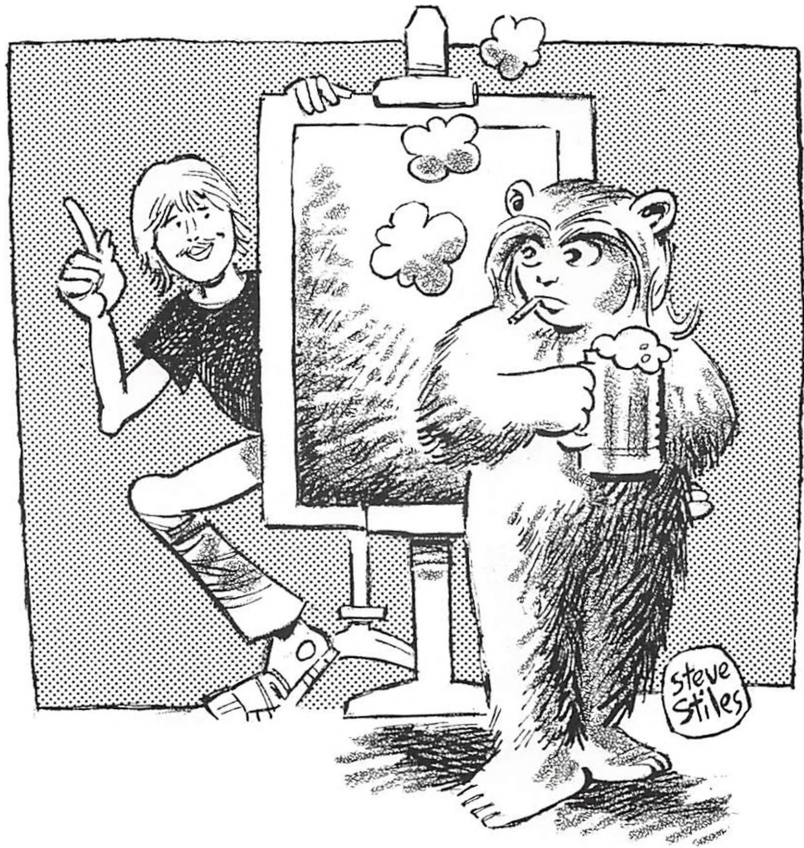
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# ART SHOW

by MARTY GEAR



The Art Show, located in the Maryland Suite on the second floor of the Hyatt, will spotlight the works of Michael Whelan, the Art Guest of Honor, Janny Wurts, the Featured Artist, and Frank Kelly Freas, one of the deans of fantasy and sf art and a Special Guest. Also on display will be the works of many other professional and talented amateur artists well known to con goers.

Balticon 16 has initiated a special track of Art Related Programming to be held in the Chesapeake Suite on the third floor starting at 10 am on Saturday (see the schedule for program titles and times). This programming is aimed at the art collector as well as artists who may wish to gain familiarity with other techniques (air brush and stained glass techniques will be among the subjects featured).

Michael Whelan will be presenting the Art Guest of Honor Speech in Hall D of the Constellation Ballroom at 3:30 pm Saturday, immediately following Chip Delaney's

speech. As usual, there will be two Art Auctions, the Saturday Night Auction will begin at 9 pm in Constellation D, while the Sunday Auction will be in the same hall starting at 1 pm. There will also be a "Meet the Artist Cocktail Party" in the second floor foyer starting at 8 pm on Saturday, prior to the beginning of the Saturday Auction.

If you have questions about the Art Show or about how the Art Auctions are run, there will be an Art Information Table inside the Art Show in the Baltimore room portion of the Maryland Suite. The information table will be operational when the Art Show is open.

While "prints" per se won't be exhibited nor will they be eligible for the auctions, many prints will be available in the Dealers' Room and there will be a "Cooperative Print Table" in the Art Show itself. Our special art guests will also have sales tables in the Art Show itself. Because of our innovations, we feel that the Art Show will be better than ever.

# Masquerade

by Marty Gear

The Masquerade at Balticon 16 will be held from 9 pm to midnight Friday April 9th in Sections A and B of the Constellation Suite (the movie room). Taking our lead from the Worldcons, judging will be by the following categories: Young Fan (under 13); Novice (first masquerade ever entered); Journeyman (has entered masquerades previously, but has won less than twice) and Master (has won two or more major prizes in masquerades at regional cons or has won a prize at a Worldcon).

Registration for the Masquerade is separate from the general con registration. You must have registered no later than 7 pm Friday in order to compete.

Judges for the Masquerade will include Michael Whelan, our Hugo Award winning Art Guest of Honor, and five-time Worldcon Masquerade winner, Sally Fink. Your host will, as usual, be Baltimore's favorite vampire. Also, you need not wait to receive your prize if you win, Masquerade Award Certificates will be given out at the con.

During the judges' deliberation, we will feature the auction of a Kelly Freas portrait of the high bidder and the Baltimore Premier Performance of Somtow Sucharitkul's "The Isaac Asimov's Science Fiction Magazine March".

## FILMS BY GARY SVEHLA

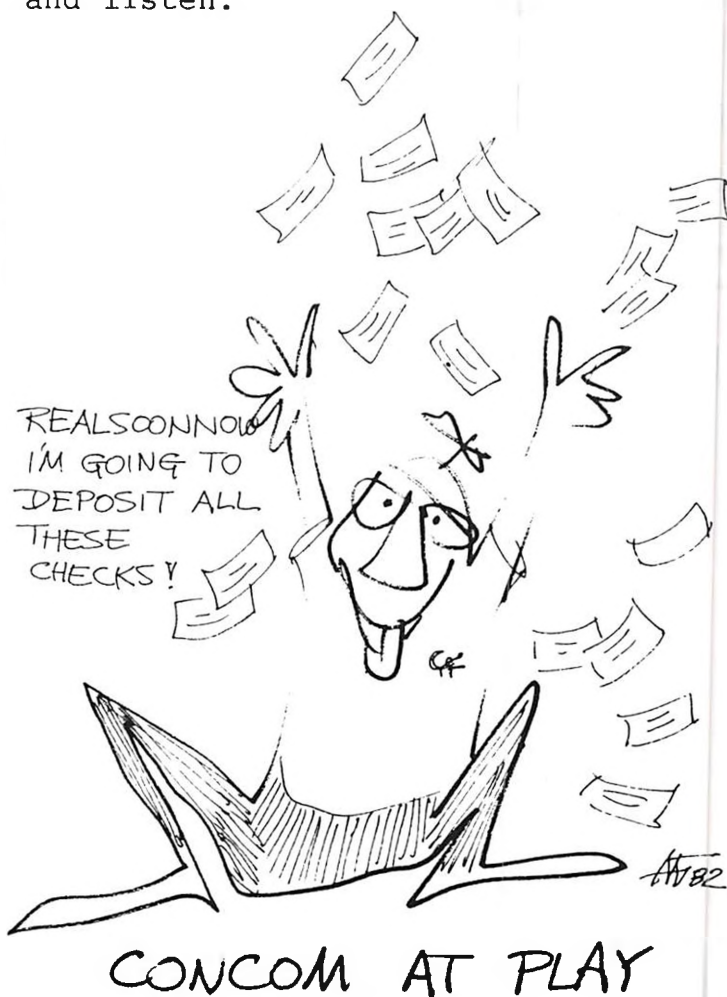
Balticon again brings you SF, fantasy and horror films old and new, serious and comic, good and good/bad. There's romance, time travel, monsters, super heroes and more. In short, just about anything you could want in a film program.

Among the offerings will be the modern monster/outer space shock classic Alien and that mar-

vellous sequel, Superman II. Also shown will be some rare films such as The Twonky, an early 50's light fantasy about a talking TV set and Dr. X, an early 30's Lionel Atwill mystery/horror movie. Both of these are seldom seen on TV.

As in the past, I've tried to insure that the Balticon film program provides interesting cinema to a wide variety of attendees. Somewhere in the wide selection is at least one film for you.

Thrill to the special effects created by your own mind as you relax away from the crowds in the Balticon listening room. Enter a world of sound where you can relive the golden days of the past or discover the wonders of today's radio. This year, we are again, thanks to the private collection of David Easter, bringing you a well rounded selection of audio programming, both local and international, from the Golden Age to the Best of Today. Please stop and listen.





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