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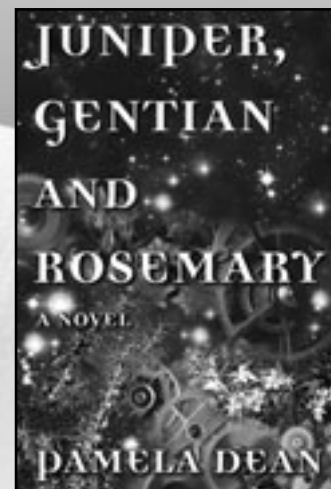
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Dear members of Minicon

by Geri Sullivan

Dear members of Minicon,
"You have the most interesting friends."

A client told me that eight weeks ago, after hearing yet another story involving someone I know thanks to Minicon and fandom. "Yes, I do," I replied with a smile, thinking not only of Bruce Schneier, the fan and crypto expert I'd just mentioned, but of all the other fans I've told her about in the two years we've been working together.

We *all* have the most interesting friends, and many of them are right here at Minicon 34. We've gathered this weekend to enjoy each other's company in celebration of our shared interests in science fiction, fantasy, and fandom. And, as always, we'll do it in that style that is uniquely Minneapolis, uniquely Minicon.

A year ago, this committee promised "Minicon 34 will be different." We hosted parties in last year's consuite, participated in programming, and did our best to spread the word about why the convention was going to scale back and how it was going to change.

As is usual with such things, it's wound up even more different than we imagined. Most noticeably, we're in a new hotel. (Please help us settle in with care.) We're also a lot smaller than Minicon has been in recent history, or even not-so-recent history. As of the close of pre-registration, it looks like we'll have around 1,375 members this year. That's about the size Minicon was the last time we were downtown, just a block away, where the Leamington Transit Center is now located.

You'll notice other changes this weekend as well. We believe the purpose of Minicon's convention-sponsored activities is to promote interaction among the membership in a manner that is both fun and sustainable. Fun as in providing opportunities to talk and laugh, to think and play together. Sustainable as in something the people coming to and working on Minicon can enjoy doing year after year, and that will attract new people to help run the convention. Perhaps even you.

Minicon also exists to help us all build and strengthen friendships with fans here in the Twin Cities, across North America, and around the world. I can tell you from personal experience that working on the convention can be a wonderful way to do that. (Yes, here comes the *Volunteer!* plug.) Please, find out for yourself. If you're not already working on Minicon, stop by the volunteers table and ask how you, too, can lend a helping hand and get one of those spiff volunteer ribbons for your badge. By doing so, you'll be helping create a convention that's here for us all to enjoy, and meeting a few new friends in the process.

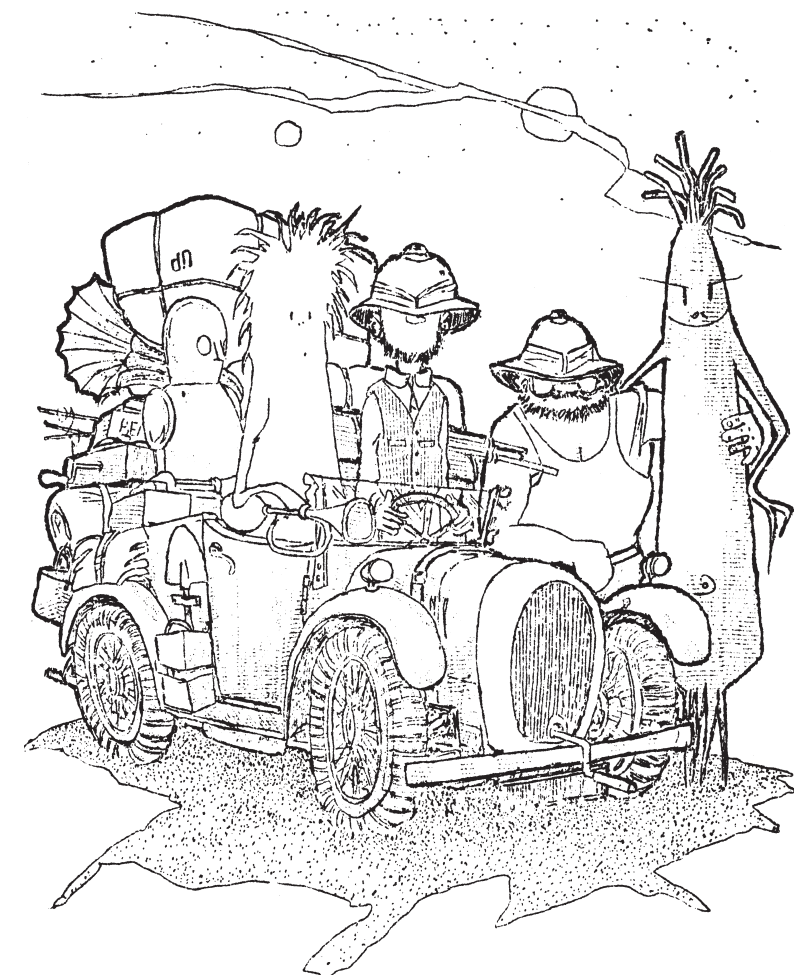
Speaking of new friends, I'd especially like to welcome those who are at their first science fiction convention, or their first volunteer-run SF convention, such as Rachael Lininger and Garnet Holmstadt. Enjoy! Ask questions! If you like it, please, don't wait an entire year until the next Minicon—ask us now how you can get more involved with

Minn-stf (the Minnesota Science Fiction Society, sponsors of Minicon) and fandom. We think Minicon is great, but it's only the beginning.

I'd like to welcome every other member of Minicon, too. Our Guests of Honor: Octavia E. Butler, Mark and Priscilla Olson, and David Nee. Those who have been to every Minicon, such as Fred A. Levy Haskell, Black (Don Nelson), Margie Lessinger, and Dr. Kuhfeld. Long-time fans like Jack Heneghan, who's here for his first. (I've gotten to know Jack at conventions in Tennessee, California, and Scotland. It's a delight to finally welcome him to Minicon!) Minneapolis natives, like Karen Johnson, and fans from across the Atlantic, like Bernie Peek. Writers and artists and musicians. Former and upcoming Worldcon chairs and those who have only recently discovered fandom via the Internet. And **you**, of course. Yes, **you**.

You have the most interesting friends... please, introduce me and the other members of Minicon to several more of them this weekend. I'll do the same.

Fannishly yours,
Geri Sullivan
Facilitator, Minicon 34



Octavia E. Butler and Her Many Kinds of Readers

By Janice Bogstad, longtime fan and librarian



Many years ago, before I entertained the revolutionary notion of an academic career, a friend gave me review copies of two novels by an unknown writer, Octavia E. Butler, which were published in fragile hardback editions by Doubleday. I was enchanted by them, and looked for others. They were Butler's *Mind of My Mind* and *Patternmaster*. This led me to suggest her as a guest for our fledgling WisCon.

We were in the first years of WisCon and of defining its sercon and feminist leanings. I had to meet her. We invited her, along with Joan Vinge, to be the Guest of

Honor at an early WisCon in 1978, and talking with her in that protected context confirmed my suspicion that explorations of gender and race were coming into their own in science fiction.

It has been immensely gratifying to watch her reputation increase and expand outside the SF community since those early years. Many of you who have encountered Butler's fiction have been similarly influenced, inspired, even haunted, by her landscapes of dystopia in which humans and near-humans cope with unbelievable odds and transform themselves in the process. While *Patternmaster* and *Mind of My Mind* were the first Butler I read, my favorite of that early period is still *Survivor* (hence a dissertation chapter on it), her least favorite of her own works. But even more enthralling are the later books. The Xenogenesis Trilogy caught many more people's attention, as it did mine. In fact, we are doing a faculty/student seminar on Butler and Haraway here at UW Eau Claire this semester and it's going strong.

The Parable books are of a whole different sort, and equally skillful, but I guess what draws me into Butler's work are her descriptions of characters with whom I empathize and sometimes identify, but who are also, human an alien alike, fascinating in their alienness. Her female characters like Lilith, in *Dawn*, and Lauren, in *Parable of the Sower*, are solitary thinkers, never quite in step with those around them, thinking and analyzing even as it sets them apart and makes them unpopular. But they are also actors, putting their beliefs and theories into their practice.

Now, I loved *Survivor* because the female hero insists on following her own belief system even when it alienates her from other humans. At the same time, she is attracted to an alien male who validates that belief system even though he tests her strength at the same time he investigates her adherence to it. I also loved it because it came out at a time when few SF authors dealt so openly with our developing ambiguities of sex roles and gender expectations. I think I could count the number on the fingers of one hand. In a little over 20 years, we have three distinct generations of SF writers

discussing these issues, lots more women and a few more male writers also. It's a pretty exciting time in the field, for all sorts of writers, Butler included.

Butler's versatility was apparent to me early on, but I have been continually excited and gratified with her ongoing work. She is one of those writers who do not compromise with a novel in order to 'fit' it into someone else's preconceptions of what she should write and what they want to read. And it started to pay off in Hugos, Nebulas, and in 1995 in the McArthur Foundation Award, also known as the 'genius' award, a very rare distinction for a SF writer. Butler says, in a 1988 interview, that she has three distinct reading publics: SF fans, feminists and blacks. A brief review of the current critical work on her fiction shows that she has also a contingent of academic readers, and most of us fall into two or more of those groups. I think this is because, just as her characters apply theory and belief to practice, and this link is made directly in the novels, we as readers can apply her fiction to our everyday lives. One basis for her McArthur Foundation award was the way in which issues of race, gender and power articulated in her works serve to foreground and estrange those naturalized relations in our own culture. This is probably why she appeals to so many readerships who find different sets of her works compelling. If you look at the list of interviews, reviews and critical articles below it is apparent that her multifaceted work speaks to strongly to each group.

What is also apparent is her struggle to define herself as a black, woman writer of science fiction. As in other struggles in her life, Butler has made her own mold. I remember early conversations where she described the ambivalence of some family members when she decided she wanted to become a writer, and other black women telling her they didn't think there *were* any black writers of science fiction. In fact, she came into the field in the mid-1970s when there were very few women writers of SF either. Many of the names we are now familiar with just weren't available until the mid-1970s, and the few women writers I had heard of before WisCon included only Le Guin and Russ. I knew only of Samuel Delany who was a black writer of SF.

Butler also described her struggles to survive financially, her 'day' jobs in laundries, and other forms of routine labor, all of which sound very familiar to a struggling academic. I also remember descriptions of the small amount of money you receive for your books as a new author and the difficulties of breaking into a field which thought of its public as adolescent, white, middle-class boys even though we have begun to establish that SF readership included a significant number of women in the 40s and 50s. In the course of this long journey, Butler has probably been exemplary for a number of people who, reading her work, saw possibilities in their own lives as I did in mine. I can say wholeheartedly that I am glad she persisted and is here now for us to enjoy, whichever of her many publics we may identify ourselves with.

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(Not Exhaustive).

by Janice M. Bogstad, Ph.D

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A Short Introduction to Dave Nee

by Debbie Notkin

The first thing to know about Dave Nee is that he keeps empty jars of dry roasted Planter's Peanuts under his bed. But if you don't have any good way to bring that up casually in conversation, you might want some other opening. There's no shortage.

The second thing to know about Dave is that he runs The Other Change of Hobbit, a 22-year-old science-fiction bookstore. He does this for the same reason that he used to be a librarian, the same reason that he runs the Safety Subcommittee for the more-than-100,000-person San Francisco Gay/Lesbian/Bisexual/Transgender Pride Parade every year, the same reason that he'll stop tourists on the street and help them figure out which end of the map is up: because his deepest joy in life is helping people find out what they want to know. (There are also circumstances in which he thrives on hoarding information... but we won't go there. And those situations shouldn't apply to the average Minicon member...)

I have a theory about this. My theory is that he discovered this pleasure (you might even call it a vocation) at a very early age and, being a smart lad, made the next step pretty quickly. If you like sharing information, it's good to have a lot of information to share. Ergo, he set about *acquiring* information. And he did a world-class job.

Now, it's not too surprising that he knows an extraordinary amount about science fiction: you'd expect a science fiction bookseller to have that. (You might not expect him to have a near-complete collection of 1960s and 70s science fiction paperbacks filed by publisher and book number... but, as Dave will cheerfully explain to you, that's the most obvious filing system. (This, of course, only works if you're Dave and you remember books by who published them and in what order.) The book collection goes far beyond those paperbacks in a lot of directions.

It's not especially surprising that he has a wealth of information about comic books—lots of people love both science fiction and comic books. His comic book collection used to rival his book collection; these days, it's mostly been redistributed into other hands.

Perhaps movies and film could be considered a logical extension. They're popular culture, after all. Dave's laser disc collection is nothing like the books and comics, but it's significant. And he's the person I call when I want to know the trade gossip about a movie, whether it was released last week or in 1949.

Dave's encyclopedic information about music (classical, rock, folk, opera, you name it) is a little further afield, but it's extraordinary. (Yes, he also files his records by label and label number. And he was about the third or fourth person I knew to buy a CD player, but his thousands of CDs haven't replaced his love for vinyl. I miss the days when the little Russian émigré used to stop by the bookstore privately hawking decades-old European opera recordings, because he knew Dave was interested.) He's certainly the

only person I know who will play the seven or eight recordings he owns of a particular symphony and record the difference (in seconds) the various conductors and orchestras take for each movement, and analyze how that affects the performances. This wouldn't impress me anywhere near so much if he didn't manage to do it without ever losing track of the emotional power of the music.

Then there's gay history, both as it relates to science fiction fan history (if you didn't know, there's a huge overlap) and as a specialty in its own right.

And there's the history and current goings-on of the San Francisco Bay Area and environs. (Dave is that oddity, the native Californian. In fact, when he was born his parents were living at an address that has been immortalized by Anthony Boucher in "The Complete Werewolf." Dave claims this is a coincidence.)

And trains.

And good food, both home cooking and in restaurants.

And theater and ballet.

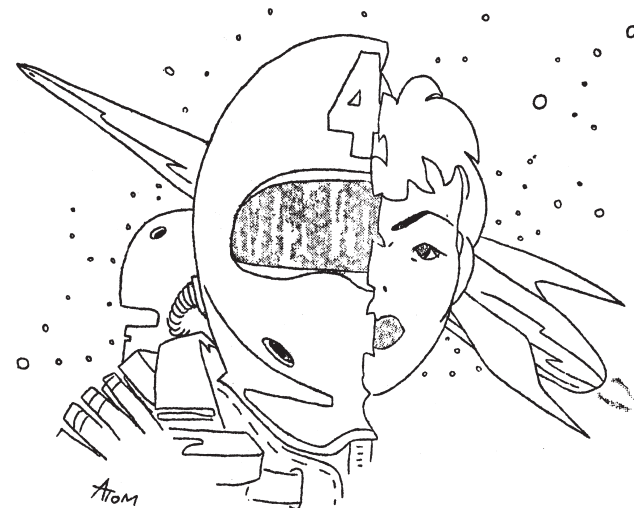
And the necessary knowledge and experience to fieldstrip any computer and restore it to a faster and more efficient version of its former self.

And bibliographies and databases.

And Tarot cards (especially the Crowley deck).

Finally, there's the mound of stuff generated by collecting all these things. Perhaps the last thing you need to know about Dave (and in some ways the most important) is that he has friends who care for him enough to help him move all his stuff every time he moves: books, records, comics, papers, computers, and the stuffed lesser panda (that's the brown one that doesn't look like a bear, not the familiar black-and-white panda), and even the occasional bit of furniture holding up a pile of bookstore records or a stack of books. No one gets those kinds of friends just from imparting information: Dave can listen, too, and share wisdom as well as knowledge.

You couldn't have a more knowledgeable, interesting, or entertaining guest of honor at Minicon. Don't miss your chance to let him point some of that information your way!



Mark Olson, FN and Priscilla Olson, FN

—An Incomplete Fannish C.V.

by Anthony Lewis

(Note: some of these details may not be factual. However, they are all true.)

Mark Olson—Minnesota; Priscilla Pollner—New York City. One a chemist, the other a zoologist. Where did two such disparate souls meet? Well, at SUNY-Binghamton, but that's another story that we're not going to tell here. After getting his Ph.D., Mark came to Boston, the land of Eternal Spring (well, it seemed that way to someone who grew up with Minnesota winters). Priscilla got her Master's degree and went off to work at the Bronx Zoo.

NESFA was a natural magnet and Mark joined. Priscilla joined too as a Subscribing Member and later left the wild animals of the Bronx for the Science Center in Worcester (pronounced Wisteh), Massachusetts where she got to play with tarantulas. They both became very involved with local fandom, each chairing a Boskone—Mark chaired Boskone 23 in 1986; Priscilla chaired Boskone 29 in 1992. (Ask Priscilla about "Institutionalized Whimsy" and the "No-Whimsy Zones".) Mark recently finished a three-year stint as NESFA Treasurer during which time he converted the record keeping from 18th-century technology to 20th-century technology. Having inherited the job, I appreciate the time and effort he put into it.

NESFA holds regular relaxacons. Priscilla chaired the 1994 Lexicon XXII; Mark and Priscilla chaired the 1002 CodClave XVIII.

In 1985 Mark was elected a Fellow of NESFA; Priscilla followed him in 1989. As such, both are entitled to use the postnominal abbreviation FN.

In addition to NESFA, both are members of Massachusetts Convention Fandom, Inc. (MCFI), and have held a number of offices over the years. Mark chaired SMOFCon 3 in 1986 at Lowell, Massachusetts. Mark chaired the 1989 World Science Fiction Convention, Noreascon 3. They were active in the 2001 bid for Boston (and later, Orlando).

Recently they helped to organize and run Ditto 11 (the non-serious fanzine convention) in Newport, Rhode Island.

Inspired by Boskone's discussion groups about neglected authors, Mark proposed that NESFA begin publishing collections of their works. The first book in the series was edited by Mark, *The Best of James H. Schmitz*. This was such a success that many more have followed. Mark and Priscilla co-edited *Ingathering*, a collection of Zenna Henderson's People stories, the first NESFA Press book to be picked up by the Science Fiction Book Club. Mark and Bruce Pelz co-edited James White's *The White Papers* for the 1996 Worldcon, LACon, at which White was Guest of Honor. More recently, Priscilla edited a Charles L. Harness collection, *An Ornament to His Profession*, and she has started work on a second volume of his stories. Meanwhile, Mark and Tony Lewis are editing a three-volume collection of Hal Clement stories; the first volume was published this February.

In addition to the Clement books, Mark is one of the book reviewers for *Aboriginal Science Fiction* (this is called cashing in on your hobby). He also handles the sales paperwork for NESFA Press.

Priscilla is putting together the program for the 25th World Fantasy Convention to be held this Fall in Providence, Rhode Island.

In their spare time, they garden and cook—and also eat, but that's a given for fans.

It's altogether proper that Minicon honor these two people—a Minnesotan by birth and by marriage.



Programming

by Teresa Nielsen Hayden

The program as imagined in advance can be found in the Pocket Program. You can read it there. The program as it actually occurs will be found in the various function rooms, and it will diverge in unpredictable ways from the items described in the Pocket Program. This is normal. While this is going on, notions of the program as it might be next year may occur to you. Please consider yourself encouraged to write down these notions and pass them on to us through our P.O. box or at <programming@minicon35.mnsthf.org>. We're already keeping a file of ideas for next year.

Thank you. Enjoy the convention.

San Francisco in 2002

Two Bids for the Price of One!

This is the background on our new bidding arrangement. Although we had a tentative agreement with the San Francisco Marriott, there were elements of the agreement which, when the Marriott insisted upon them, made it economically unfeasible to use them. We would have liked to have used the Marriott, but because of these problems we have had to take the unusual step of creating not one, but two replacement convention packages. The first is an alternate San Francisco bid using other, smaller hotels. The second is running the convention in San José, also in smaller, but less expensive, hotels. These are the best choices we can provide and we want you to help us decide how best to serve you.

Our first option is: San Francisco

Convention Center/Hotels

These are the other hotels within a 500-meter (about 1500 foot) radius of the San Francisco Moscone Center:

Argent (former ANA)
W (a new hotel chain from the Starwood group)
Sheraton Palace

In addition, there are other nearby hotels, too numerous to list.

Nearby Attractions

San Francisco's Moscone Convention Center is part of the Yerba Buena Gardens development, including:

Sony Metreon Entertainment Complex
<http://www.metreon.com/>
Museum of Modern Art <http://www.sfmoma.org/>
Center for the Arts
<http://www.yerbabuenaarts.org/>
Moscone Rooftop Center
<http://www.moscone.com/rooftop.htm>

Our second option is: San José

Convention Center/Hotels

The San José Convention & Visitors' Bureau has presented us with an extremely attractive offer, including sleeping room rates in the \$95-\$120 range, about two-thirds of the room rates we would expect to pay in San Francisco. Hotels would include these hotels within 400 meters (about 1300 feet) of the San José McEnery Convention Center:

San José Fairmont Hotel
San José Hilton and Towers
Hyatt Sainte Claire
Park Center Crowne Plaza
And other hotels in the area.

About half of the over 2000 hotel rooms available to us are within easy walking distance; the rest are accessible via the light rail system that stops in front of the convention center and runs 24 hours a day.

Nearby Attractions

San José's McEnery Convention Center is part of the San José Downtown Redevelopment Area, including:

The Tech Museum of Innovation
<http://www.thetech.org/>
Children's Discovery Museum
<http://www.cdm.org/>
The San Jose Museum of Art
<http://www.sjmusart.org/>

Other local sites of interest include:

The California Trolley and Railway Corp.
<http://www.ctrc.org/>
The Rosicrucian Egyptian Museum
<http://www.rosicrucian.org/mus-plan/0-museum.html>



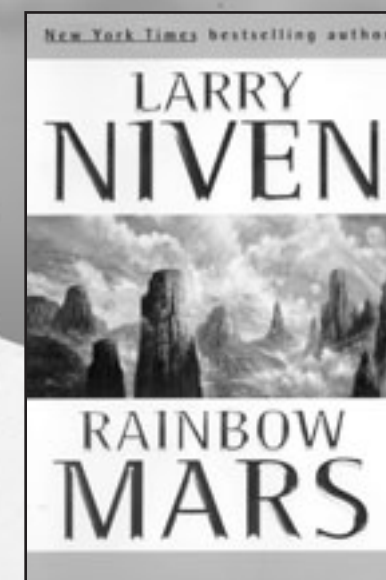
San José in 2002

BESTSELLING AND AWARD-WINNING AUTHORS FROM TOR

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Convention Services

by Mike Bakula

“Minicon will be different; Minicon will be the same.” Nowhere is this more evident than in Convention Services, “the department formerly known as Operations.” Convention Services is different; our change of name reflects a change of focus from operating the convention to serving the membership. (It’s the membership, after all, that makes a Minicon!) Yet the services we provide are the same. The information desk will still answer your questions, and if you need help, you can still always find it at the Bridge.

Bridge staff are now assisted by Troubleshooters, who have the authority to directly resolve any problems you may encounter. You will also see Troubleshooters out and about the convention; feel free to ask them for assistance. Also, any member of the concom (we’ll be wearing concom ribbons) can help if you have a problem, or connect you to someone who can. If for some reason you should not be satisfied with the help you get from us, ask for me personally; I will do my best to resolve the matter to your satisfaction.

Do keep in mind, by the way, that people wearing volunteer ribbons are helping make Minicon happen. Be nice to them. It’s possible you might not like some policy decision we’ve made, but don’t take it out on them; they probably didn’t make it. Of course, we’d like to hear from you directly.

We have a new hotel this year, the Hilton Minneapolis and Towers. In our new space, the Bridge is now on the third floor, in the Duluth room. We also have a new signage policy: **please post flyers and posters on the sign boards only!** These will be available in the third floor foyer, and on as many of the party floors as we can arrange. (Items posted in other places will be removed.) We’ll do our best to make the boards as big as possible so there’s room for everybody. Our other policies, below, are substantially the same as in previous years; please take a moment to read them.

Convention Policies

Reality Policy

- Minicon complies with all federal, state, and local laws.
- Minicon encourages our members to do the same.

Weapons Policy

- Use common sense.
- Actual firearms, class 3 or higher lasers, and projectile-throwing toys are not permitted at Minicon.
- For everything else, have a sheath, sling, or other container for it and keep it secured when you’re in a public space.
- The above notwithstanding, Minicon reserves the right to prohibit any prop or weapon at the sole discretion of Minicon.
- You kill it, you eat it.

Badge Policy

- Minicon uses badges to identify our members.
- Without your badge, you may be denied the benefits of your membership; please keep it with you at all times while at Minicon.
- If you find a lost badge, please bring it to the Bridge (the Duluth Room).
- If you lose your badge, please come to the Bridge. If we have your badge, we’ll return it to you once we’ve verified that it’s yours. If we don’t have it, for \$25 we’ll issue you a replacement.
- Minicon reserves the right to revoke any membership as we deem necessary, most likely in cases of extreme misbehavior.

We also have new badges; the new style should make them easier to read, so you won’t be stopped as often by badgers. Please wear your badge at all times; it’s how we know you’re a member. Also, be sure to keep the insert in the frame—it’s our only way of identifying a lost badge, and a replacement will cost you \$25. We’ve dropped the distinction between drinking and non-drinking badges this year; folks who are drinking will need to show ID to the bartenders, per Minnesota law.

We’re interested in your feedback! If you have comments about Convention Services or any other part of Minicon, let us know. There is a comment box near the Information Desk; email comments can be sent to: <services@minicon34.mnstrf.org >

See you on the funway!



Signage Policy

- Signs may be posted only on the sign boards.
- Only one sign per board per event, please.

Smoking Policy

- In accordance with the Minnesota Clean Indoor Air Act, smoking is permitted only in designated smoking areas.
- Designated smoking consuites are available on the third and 23rd floors; other smoking areas will be designated with appropriate signage.



Welcome to Minicon’s new hotel, the Hilton Minneapolis and Towers. We’re glad you’re here to help us explore the nooks and crannies as we settle in. Here’s a brief overview of what’s where:

The third floor is Minicon Central. It’s where you registered, and presumably picked up this souvenir book. The art show, hucksters room, smoking and non-smoking consuites, Minicon bridge, gopher hole, and program prep are all on the third floor, along with our largest and smallest programming rooms. Connecting them all is the “pre-convene” area, with the Minicon info desk, volunteers table, Minicon sales, freebie tables, and Minicon’s U.S. Post Office with our own postmark. There are also sofas, chairs, and tables for conversations, games, and other convention delights morning, noon, and night.

The second floor has three more programming rooms, and the hotel’s health club with pool, whirlpool, sauna, and exercise room. Pool hours are extended until 2:30 AM during Minicon. The second floor also connects to the Skyway, which is the indoor way to get around downtown. (See the Minicon restaurant guide for more information.)

The Presidential Suite on the 24th floor is the upstairs nonsmoking consuite and bar, and there’s also a smoking lounge on the 23rd floor. Look for the signs on the Minicon sign boards.

Check the hotel maps in your pocket program for specific room names and locations. There are also maps of the function space near the escalators on the second and third floors.

Late Check-out

Room check-out time has been extended to 4 PM on Sunday and Monday. Checkout time is 12 noon all other days.

A friendly reminder

Minicon encourages members to generously tip the maids and other hotel service workers.

Not a morning person?

On Saturday and Sunday, the Hilton is setting up a breakfast cart on the third floor. You can buy juice, fruit, muffins, and other continental breakfast items until 2 PM, or a quick sandwich over the noon hour. The Minicon consuite will also have bagels, fruit, and coffee available.

Harmony’s restaurant (on the 1st floor) is serving an elaborate Easter Brunch from 11 AM to 4:30 PM Sunday. Reservations recommended.

Please don’t break the hotel...

...we’re looking forward to returning next year, and the year after that. Practice safe elevators; they’ll beam you up faster if we don’t overload them. In addition to the obvious laws pertaining to vandalism and such, the Hilton and Minicon remind you that individuals are responsible for any damage to registered sleeping rooms and furnishings. Minicon in specific and science fiction conventions in general have historically done minimal or no damage to our hotels. All volunteer-run sf conventions

Here at the Hilton

Rather inspiring view of Marquette Avenue, Isn’t It?

by Geri Sullivan

benefit from this particular fannish tradition and we encourage Minicon members to pay the good will forward and treat our new home with care.

Signage

The Hilton permits Minicon signs to be posted only on our sign boards and easels. Look for signage kiosks on the third floor, and for sign boards near the elevators on the upper hospitality floors. (Remember, “start at the top and walk down.”) Open room parties can be announced in the *Bozo Bus Tribune* as well as through flyers on the sign boards. Yes, this a more restrictive environment than we’re used to. Thanks in advance for helping make it work anyway.

Parking

There are several surface lots within two to three blocks of the hotel that have weekday rates of \$6-8/day and weekend rates around \$3/day. If you find a particularly good deal, tell the *Bozo Bus Tribune* so other Minicon members can take advantage of it, too.

Please don’t play “freak the mundanes”

Minicon encompasses all of the function space, but we’re sharing the rest of the hotel (including the elevators) with other Hilton guests as well. We wouldn’t dream of asking Minicon folks to be anything other than their extravagant fannish selves, but we also expect that our members, class acts that they are, won’t be going out of their way to make non-Minicon people uncomfortable. Quite the contrary, we expect we’ll all be doing what we can to make the weekend pleasant and fun for Minicon members and non-members alike. And we thank you all for your thoughtfulness, too.

Looking forward to next year

Hotel reservation information, room rates, and other specifics for Minicon 35 will be included in PR#1, which will be mailed in late summer. If you liked how the process worked this year and/or have suggestions for improvements, please talk with a committee member during the convention, leave comments at the Minicon info desk, or send email to <hotel@minicon35.mnstrf.org>. Comments in writing are most likely to withstand the rush of other convention realities, but we’ll do our best to remember everything. We look forward to hearing what you think of our new hotel.



Volunteers

by Betsy Lundsten

You've probably noticed those cool ribbons that people are wearing. You want one? It's easy.

1. Go to the third floor, and head for the escalators.
2. Look for the volunteers desk.
3. Talk to the nice people behind the desk.
4. Sign up for a shift (or two or six) as a volunteer.
5. Take your spiffy ribbon and stick it to your badge, or pin it to your shirt.
6. Wear it while you volunteer, and all the rest of the time, too!



Hospitality

by Liz Cooper and Slugger

We are Liz Cooper and Slugger, and we'll be your Hostesses for the weekend. We would like to take this opportunity to cordially welcome you to this year's Minicon. As we are the Hospitality Department, it seems only, well, hospitable.

In an effort to help you feel more comfortable, we're trying to make things as convenient for everyone as we can and hope that these guidelines will help you on your way.

One. Valid IDs are an absolute *must* this year. Don't leave your room without one. (At least, that is, if you want beer.)

Two. The Con Suites will be a little spaced out, this year, but we're trying to stay flexible. (The Rochester Room on the 3rd Floor and the Presidential Suite on the 24th Floor are both non-smoking. Salon G, 3rd Floor, is smoking, and there will also be a smoking lounge on the 23rd floor.) If you notice that someplace is a little jammed up, or the elevators are taking forever to get you to the beer, or pretty much anything like that, please, come up and talk to one of us

Post Office

by Scott Imes

This year, Minicon's U.S. Post Office will feature a Minicon 34 pictorial cancellation with art by William Rotsler, thanks to Jim Odbert, Jeff Schalles, Geri Sullivan, and Scott Imes.

At Minicon 34, the Post Office encourages you to put first class postage (33 cents) on anything (c'mon, you know what they mean!) and the clerks will happily cancel the stamp(s) with the Minicon 34 pictorial cancellation and sell you more stamps. If you wish to send regular mail rather than keep the commemorative cancellation, the Post Office

will deliver the mail in its usual, efficient manner.

hang out, find out what's going on, relax and talk to other volunteers, and (every once in a while) check out the yummy refreshments. We're looking for people to be badgers, gophers, and twinkies (not the kind you eat, the kind that help out in the Con Suite); and people to work at the Volunteers Desk, the Info Desk, and in Convention Services. If you want to write for the Bozo Bus Tribune, or if you want to help get people registered for the convention, we're interested in talking to you. Please stop by and check in, and see if there's something that sounds like fun.

One of the things we're trying to do this year is to keep closer track of how many people work how many hours to make Minicon happen. We'd really appreciate it if you checked in, and let us know who you were and what you did, so that we can see how this works, and whether or not anything the Volunteers department is doing needs to be changed.

Stop by, check in, chat with us, and let's go have some fun making Minicon happen!

and we'll see if we can do something about it.

(Since this is our first year here, we know things like this are likely to come up, *and we really would like to hear about it*. Don't be shy! We'll do our best to fix it, then and there, and at the very least we'll try to make sure it doesn't happen next year. We will most likely be found in one of the Con Suites, but if we're not there, just ask someone with a volunteer ribbon, and they can probably help.)

Three. Speaking of volunteers...we would be more than happy to accept any and all helping hands. If you would like to volunteer, please, see one of us, or talk to someone at the volunteers table. We'd love to see you participate, too!

We will also be Hostessing a few "themed" parties that you might be interested in. The Farewell to Blog Party (directly after the Costume Reception) is one we're really excited about. The exact times and locations are in the pocket program and we'd love to see you there!

will deliver the mail in its usual, efficient manner.

The cancellation is also available for 30 days after each Minicon date by mail via the usual USPS philatelic request channels. For more details on this and other philatelic questions, ask at your local U.S. Post Office.



Fans have been hauling dupers and typers to cons since the beginning of fan time. This is probably because the SF conventions of the late 1930's grew out of written and published fanac, and mimeographs and hektographs and typewriters were comforting things to have on hand for the more shy fans to hide behind when they made that big step and actually got together to *meet* each other.

We've matured. The technology, of course, has changed. But we have too. We have evolved our own idiosyncratic yet sophisticated culture of oral and written history, infamous incidents, inside jokes, and secret handshakes, but we're more than happy to share the fun with those of you who are new to all of this. That's one of the reasons we publish daily news fanzines at conventions like this one. Science fiction fanzines have nearly been lost in the shuffle of this growing shebang, hidden back behind the potted palm or mistakenly placed in the same category as these "zine" things you read about in *Time Magazine* and find on racks down at your

Minicon is pleased to continue what has become a tradition for the convention, with the presentation of live science fiction radio. The *Mark Time Radio Hour* will include the presentation of the Mark Time Awards for the Best Science Fiction Audio Productions of the year, and the Ogle Awards for the Best Fantasy/Horror Audio Productions. (Charles Ogle was the star of Edison's 1910 film of *Frankenstein*.) The presentations will be followed by two live original radio plays written and produced just for Minicon. (See your Pocket Program for the exact day and time of the Radio Hour.)

This is the nineteenth year that Minicon has offered live radio SF to its members. Many of MinnStf's most talented writers, musicians and other performers contributed to the original Shockwave radio shows. In recent years, Minicon has brought in some of the nation's best SF audio writer/producers to perform live. Recent Audio Guests David Ossman and Phil Proctor of the Firesign Theatre, and Tom Lopez, creator of Ruby the Galactic Gumshoe at ZBS, have all said how much fun it is to do a gig at Minicon. We, of course, already knew that. It is fitting that the Mark Time and Ogle Awards are presented here.

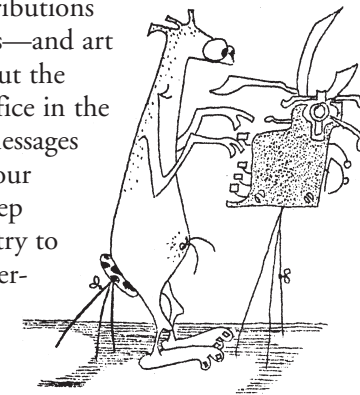
Come! See and be seen! Show off your plumage. Or your weirdage. Join all manner of species, beings, and creatures at a Diplomatic Reception on Saturday afternoon. Assemble at the hallway foyer near the con suite for an Ambassadorial Mingle from 4 PM to 6 PM. Wear your finery, your trappings, your glitz.

The Bozo Bus Tribune

by Jeff Schalles

local CD store. We fanzine fans don't publish "zines." We publish *fanzines*.

The *Bozo Bus Tribune* is the twice-daily newspaper of Minicon. In it you will find a mixture of fannish humor, program updates, party listings and reviews, maudlin philosophical ramblings, and special announcements. We will be soliciting written contributions from the convention members—and art and cartoons, too!—throughout the weekend. Stop by the BBT office in the Duluth room, or drop your messages and party announcements in our inbox at the info table. We keep irregular office hours, but we try to have our morning and late afternoon issues out by morning and late afternoon. Keep watching the skies!



Mark Time Radio Hour

by Jerry Stearns

This is the third Mark Time Awards presentation at Minicon. Presenters of the awards this year are Jerry Stearns, a long time MinnStf fan and writer/producer of SF audio himself, and Richard Fish, an audio producer and voice talent and president of the country's best distributor of SF audio, LodesTone Media. Both were founders of the Mark Time Awards competition, along with David Ossman.

Be sure to look for tapes and compact discs of audio SF in the dealer's room, and call your local public or community radio station and ask them to put it on the air.

If you'd like to know more about the Mark Time SF Audio Hall of Fame, look on the World Wide Web at <<http://www.mtn.org/~jstearns/MarkTime.html>> and find SF audio tapes and CDs available at <<http://www.lodestone-media.com/>>.

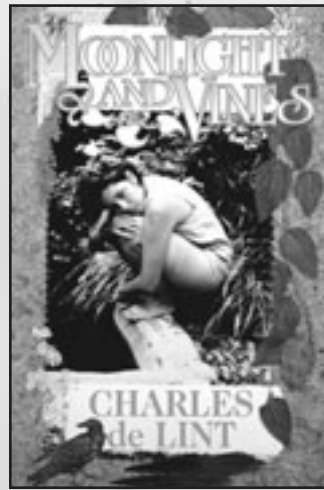


Costume Reception

by Marci Malinowycz

You can pose, you can promenade, you can be presented by our MC, or you can be part of the admiring throng. Didn't prepare a costume? Be instantly adorned by our assistants. Give public acknowledgement to the costume effort you most admire. Then go off to your evening, aglow with the recognition given to your costuming accomplishment.

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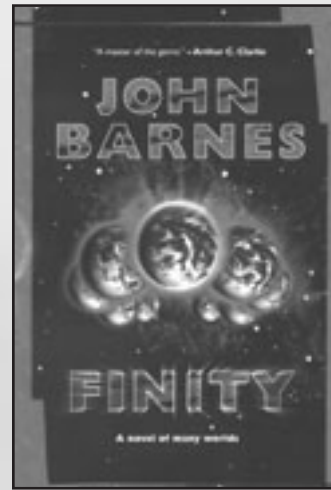
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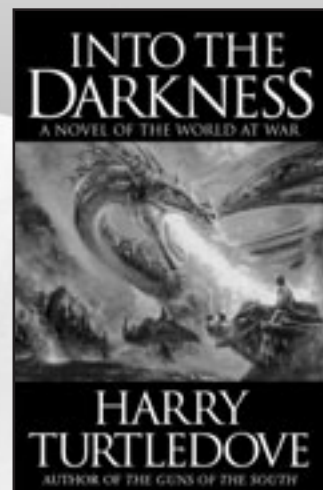
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Harry Turtledove

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Location:
Minneapolis Ballroom, Salons E & F

Open Hours:
Friday: 2 PM - 7 PM
Saturday: 10 AM - 6 PM
Sunday: 10 AM - 3 PM

Artist check-in hours:
Thursday 6 PM - 10 PM, Friday
10 AM - 7 PM and Saturday
10 AM - 11 AM (if space is available)

Artist check-out hours:
Sunday 10 AM - 3 PM

Tour of the Art Show:
Friday night, 9 PM - 10 PM

Art Auction:
Saturday night, 9 PM - 11 PM in the
Minneapolis Ballroom, Salon D

Art Show teardown: Sunday
3 PM - 6 PM. Volunteers needed!

We Need You!

It takes up to 10 people per hour to run the Art Show and we would be glad to have your help. If you would like to volunteer, please contact the Volunteers Department or talk to the Head of the Art Show.

Art Show Awards

We will give awards for the best original professional and amateur works of art in the Art Show. In addition to awards given by our panel of judges, members can vote for the best professional and amateur works in the show on Friday and Saturday. The Head of the Art Show will also give an award.

Art Show Rules

No cameras, bags, packs, food, drink, smoke, voluminous cloaks, coats, jackets, canes or such items not necessary for walking, long swords, batlets, etc. are permitted in the Art Show area due to the danger of damage to or theft of art. A coat check area will be provided for you to check in such items when entering the Art Show. No electronic or photographic imaging of displayed artwork is allowed. The whim of the Head of the Art Show is final, as usual.

How to Buy Art

All attending convention members have the opportunity to bid on art in the art show and/or buy prints from the Print Shop. A bid is an offer to buy and is legally binding. All bids must include the bidder's name, the bidder's badge number, and the amount of the bid.

Written bids are accepted during the art show's regular hours on Friday and Saturday. Pieces that have the required number of written bids by different people will go to the art auction. (The required number will be posted in the Art Show when it opens on Friday.) Pieces with fewer than the number of bids required to send it to auction will go to the highest written bidder when the art show closes on Saturday. There are no special Sunday prices or Sunday sales of art except from the Print Shop. On Sunday you can pick up artwork on which you have successfully bid. Bids must be in whole US dollars. The first bid must be at least the posted minimum bid. All subsequent bids must be higher than all previous bids. If someone bids more than you do and you wish to outbid them, write your bid on the next open line of the bid sheet.

About the Quick Sale of art: If a piece has no bid on it and you want to buy it, go to the sales register and say you wish to buy it at the Quick Sale price. An art show staff member will go with you to verify the sale and write "Quick Sale" across the bid sheet if everything's O.K. They will take the top part of the bid sheet to data entry and record the sale. The buyer will be given a copy of the bid sheet, which

may be used to claim the piece. The piece will remain on display and can be paid for and picked up on Sunday.

Bidding at the voice auction: Bids again must be in whole US dollars. When bidding please remember that facial twitches and nods are *not* sufficient to indicate a bid, so speak up clearly! Bidding on a piece will continue until the auctioneer announces it is sold to the highest bidder. Please keep in mind that the auctioneer can't read your mind (besides, Vulcan mind melds aren't fair play), so if you hesitate too long you may lose the piece. Winning bidders will be given a copy of the piece's bid sheet by the runner indicating who the buyer is and the final sale price. The piece can be picked up on Sunday by presenting your copy at the sales register.

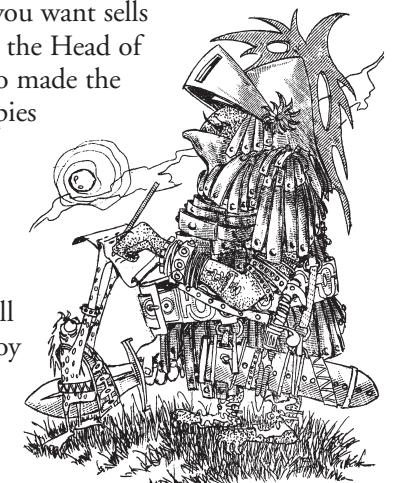
The Print Shop: A part of the art show is set up for the direct sale of prints. If you want to buy a print, take it to the sales register in the art show and pay for it. After the purchase the print must be taken out of the art show or checked at the coat check.

All artwork is sold "as is." (Don't even *think* about what the meaning of the word "is" is, okay?) No warranties are expressed or implied by Minicon. Minicon reserves the right to resell unclaimed art to recover its costs.

Minicon will accept payment for art by cash (US only), personal check (ID required), traveler's check, money order, and MasterCard/VISA. Gold bullion subject to approval by Treasury. Minicon reserves the right to refuse personal checks and/or credit. Please remember that you must pay state and local sales tax (7%) in addition to the amount of your purchase.

FYI: some of the pieces in the art show are limited edition prints. If the print you want sells to someone else, contact the Head of Art Show. The artist who made the print may have more copies of the work available for sale. Keep in mind that the price of the print may be higher because of shipping costs.

Thanks for reading all this, and I hope you enjoy the Art Show as well as the rest of Minicon!



A Bird of Rare Plumage

by Suford Lewis

Tuesday, 14 July 1998: we drifted in to the Roger Funeral Home between noon and 2:00, old ladies gossiping about illnesses and family doings, various acquaintances who had not been acquainted with each other, old school friends. Some had come to support Jane and Larry Moore, the bereaved sister and brother-in-law—her friends from work, his family who had missed his mother's funeral two weeks before.

It had taken a month, but it had still been a sudden, unwelcome surprise. Ann Layman Chancellor—Chance—dead at fifty, lay in her open casket, in a white suit and blue blouse, too still. Chance was never a still person—unless she was in her Maleficent character, pretending to be a statue then suddenly turning to look at you. Her Maleficent was magnificent.

I kept thinking she had moved. Of course, she hadn't. She wasn't there at all, only mortal remains with a derby-blanket-of-roses over the lower half of the casket. Floral tributes stepped up the wall behind her and extended onto the floor and a couple of tables; remembrances from Gordy Dickson, Cliff Simak's kids, the Dorsai Irregulars, Krissy, Sue, Gail and David in Worcester, relatives and in-laws...

"Ho yo to ho-o, ho yo to ho-o!" and the sound system orchestra zinged and trumpeted. That seemed right.

I met her cousins and second cousins, her friends from high school: Billy who had been her rival on the debating team and her best friend—now Judge William Graham; Edgar Hume who had dated her in her senior year and continued to be a close friend.

Her fannish friends were represented by Cliff Amos, semi-gafiated founder of Rivercon; Mike Sinclair, a Louisville fan who had campaigned vigorously for New Orleans; Vicki Lynn Roberts—previously Vicki Webb—of Indianapolis who had met Chance in New Orleans and lately was on Chance's route between her house in Carver MN, near Minneapolis, and her house inherited from her father in Frankfort KY; Jane and Scott Dennis from Lexington, KY, and myself, Suford Lewis from Boston. Chance had always been inviting all of us to come to The Derby with her. This year, Vicki had done so. I remember Chance telling me about it and about past derbys and warning me off the mint juleps at the track where "they don't have time to bruise the mint properly."

Judge Graham was the principal speaker. He reminisced and read poetry. He told of when he just started to practice law. Whenever he got too full of himself, his mentor would ask him if his parents thought he was a bird of rare plumage and that would bring him back to earth. However, he had never had any doubt that Chance was a bird of rare plumage. Neither did the rest of us, but we were all pretty inarticulate about it. Dave Wixon and Larry Moore managed a few words, but the rest of us couldn't find any.

The sky was weeping appropriately as we drove out to the cemetery. The Chancellor family plot is at the top of a hill overlooking the Kentucky River. On the way there is a sign for Daniel Boone's grave, though I understand Tennessee and Kentucky have a dispute over whether he is really buried there. Chance was buried between her parents and her aunt and uncle. We didn't all quite fit in the tent, but enough had brought umbrellas that no one got wet.

We all anticipated the appearance of her friend from college, Jeff Whittaker, whom we expected to pipe, and attributed his non-appearance to his duties for the FBI. It turns out there was a communications disconnect as Larry Moore thought Dave Wixon was calling him, and Dave thought Larry was calling him. We expect he will pipe there sometime. Judge Graham read some more poetry, Dave Wixon said something and Larry Moore bravely led us in "My Old Kentucky Home" which we all sang whether we knew the words or not. We really needed "Amazing Grace" or another pipe lay but I didn't have the courage to sing it myself, nor was I comfortable with the words.

We disbanded to re-form at Larry Moore's mother's house. I talked to Chance's sister, Jane. Ann had wanted it like this and like this. There were cold cuts, cheese, breads, and crackers, there were frosted brownies from Chance's favorite Frankfort bakery, Chance's favorite cookies (Pepperidge Farms Pirouettes); there was champagne, soda, iced tea and lemonade. People had brought things; someone had made a German chocolate cake. It was a party just such as Chance liked to throw: good conversation and good food, but it needed more laughter and more singing.

Ann Layman Chancellor

(1948 Frankfort, Kentucky – 1998 Minneapolis, MN)

Ann Layman Chancellor (Chance), died 9:30 AM CDT, Saturday 11 July 1998, at the Hennepin County Medical Center, Minneapolis, MN, following a hospitalization of about two months. Chance was 50 years old. She was residing in Carver, MN, at the time of her death.

Chance's fannish activities centered around NESFA, the Cincinnati Fantasy Group, costuming, and filking. She was the author of the Noreascon 2 chapbook *Costumes, Creatures and Characters*. Her humorous paintings of proposed NESFA

uniforms hang in the NESFA clubhouse.

Chance worked extensively with the committee for NolaCon II, the 1988 Worldcon; her art can be found in many of the Progress Reports and the Program Book as well as on the Nolacon II giveaway medals. She was the dust jacket artist for the NESFA Press Donald A. Wollheim book for Nolacon II, *Up There and Other Strange Directions*.

She won several Worldcon masquerade awards, and was involved with the masquerades of many smaller conventions. Along with her art and costuming activities, in recent years she had worked with Gordon Dickson in Minneapolis.

Chance grew up in Frankfort, KY. She graduated in Classics, Phi Beta Kappa, from the College of

William and Mary in Virginia and earned her MFA at Boston University School of Theater Arts in Massachusetts. She was an instructor and costume designer at Emerson College, and a designer and then Assistant Professor of Design at the University of Iowa at Iowa City, and Assistant Professor of Design at the University of New Orleans and at the State University of New York in Oneonta, NY. In these academic positions she taught the art and history of costume and theatre while designing and supervising various aspects of theatrical productions. She was a Parade Artist for the New Orleans Mardi Gras, an Assistant Costume Director for the Guthrie Theatre in Minneapolis, and built full-body costumes, heads, hardware and motion systems for Sesame Street characters.

Introducing Crystal Marvig to Minicon

by Joyce Scrivner

I made sure she was introduced to several of the local artists like Ken Fletcher, and I went through the program book with her talking about various items I thought she'd find interesting, such as an art jam the following day.

Early Saturday evening, I found Crystal sitting at a table in the lobby with some drawings from the art jam. I was on my way to set up for the first auction (Minicon that year had two.) I sat down to talk to her about what she'd been seeing and doing. She was unhappy that she hadn't met more people, so, on the spur of the moment, I took her with me over to C.J.Cherryh (the Guest of Honor that year) and I introduced them. (I'd interviewed Carolyn earlier in the day for the convention.) A couple other fans joined our group as well. I suggested to Crystal she spend some time talking for a bit. She turned to me and said she wished she could, but just before I had found her, she'd called her parents to pick her up.

The final day of the convention, I checked her art out, and all but one of the canvas envelopes was refilled. Blue Petal, a local fan, had purchased one of the fantasy pictures. I talked a little further with her and pressed her to return to the convention even if it hadn't been everything she expected. She was still enthusiastic about fandom and told me next time she'd sell more art, now she knew more about what could be done. She still planned to purchase an airbrush.

Crystal became a staple of Minicon. And after she'd graduated from high school she lived for a while in the Twin Cities and, I think, attended one of the art schools in Minneapolis. Several years later, she was artist guest of honor at the 1988 Minicon.

This past year she had an accident while driving home from Minicon and was found two days later in the Fargo area, still in her car, in a slough along the road.

When I first moved to the Twin Cities, I worked on Minicon. The first year I was here (1979), I helped Denny Lien in the huckster room; for the following three years, I was head of the Minicon art show.

In 1980, my first year of organizing the art show, I was very interested in watching all the pieces of the production come together at the convention. I had talked to many people outside the area about what made art shows effective, but I was particularly interested in how to create a local art show that involved new artists. So I especially noticed when two unknown artists from Fargo arrived during Friday's art check-in.

The first of them, a gentleman (call him David), had a single huge framed work depicting a large barbarian-with-sword-and-half-naked-lady. He paid the hanging fee, selected a panel and hung the picture "just so" on the board. He rehung it, and rehung it, checked other panels, rehung it, and finally left the art show area to register for the convention.

The second of the artists was Crystal Marvig. She arrived with her mother, father, brother, and 28 canvas envelopes, each envelope containing two framed acrylic paintings separated by a board. She explained to me, as I helped her fill out the art show forms and select panels to display the art, that her mother had made the canvas envelopes to protect her art.

She told me how her brother had helped run the first Valleycon, in the Fargo area, the previous autumn. It had been a one-day affair and Crystal, at fifteen, had sold enough of her art to purchase materials to make and frame the pieces she was now showing at Minicon. Her parents were so proud of their daughter's efforts! They scheduled special vacation arrangements to stay with friends in "the cities" while Crystal attended Minicon and sold her art.

Crystal borrowed one of the tables along a wall and recorded each picture as she pulled it from the canvas cases. Her father brought the cases into the art show in bundles of two or three at a time. Both of her parents made a brief tour of the pictures already on display before helping Crystal to hang her art on the panels under the best lights she could find.

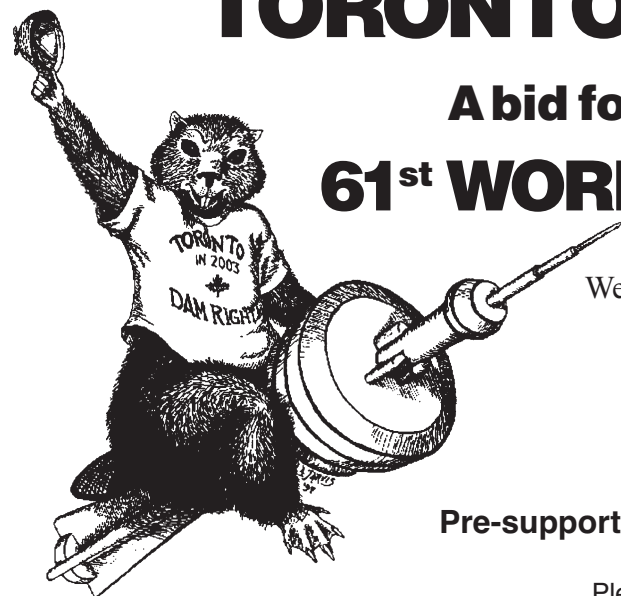
Crystal also explained that David (the other Fargo artist) had first shown his art at Valleycon the previous fall as well. She was a little astounded at the few panels we had already hung, featuring Linda Michael's detailed fairy watercolors and some other fantasy art. I think we had some prints from Michael Whelan's Glass Onion Graphics that year as well. Crystal was hoping she'd sell enough art at her prices (ranging in the \$40 to \$60 range) to purchase an airbrush.

David returned to the art show during the artist reception with his girlfriend. They quickly scanned the entire show, then sat in front of his single portrait and stared at it in seeming content. Crystal, though, was tongue-tied at meeting some of the other artists, and shyly walked around looking at the panels and listening to artists standing in their area describing how they created. She stood on the edges of groups of people and listened.



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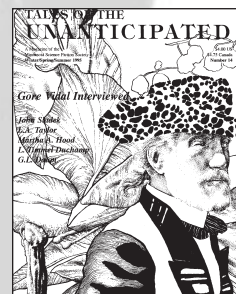
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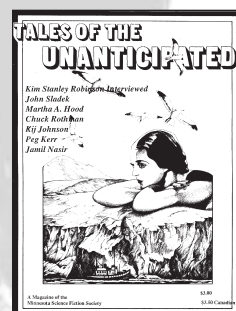
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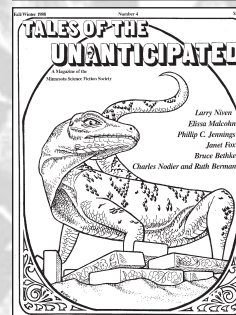
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For each issue of TOTU you buy at Minicon 34, you get another issue of equal or lower cover price for free! Applies at Minicon Sales Table. And/or come to our Tales of the Unanticipated 2nd Annual "Not-a-Publication Party" Friday, 9 p.m.-2 a.m., party floor (see signage) Meet lots of TOTU contributors & staff!

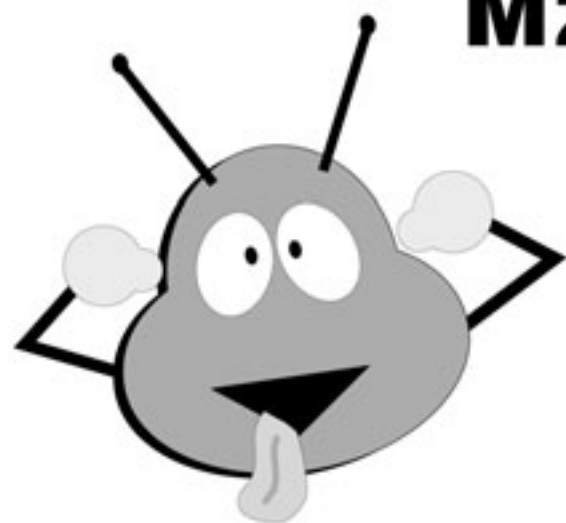
TOTU #20—including an essay by Maureen F. McHugh and fiction by Neil Gaiman—will be out in August 1999. Send an SASE this summer for contributors' guidelines & to find out when we're reading for #21. Or contact Eric this summer: 612-825-9353, ehaideman@uswest.net

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Minicon History

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	Date	Attendance	Location	Guests	Theme
Minicon 1	January 6, 1968	60	Coffman Union (Men's Lounge), University of Minnesota	Guests of Honor: Gordon Dickson, Charles DeVet, and Clifford Simak	—
Minicon 2	April 4–6, 1969	102	Andrews Hotel	Guests of Honor: Gordon Dickson, Charles DeVet, and Clifford Simak	—
Minicon 3	1970	130	Dyckman Hotel	Guests of Honor: Poul Anderson, Gordon Dickson, and Clifford Simak	—
Minicon 4	1971	150	Curtis Hotel	Guest of Honor: Lin Carter	—
Minicon 5	1971	100	Andrews Hotel	Guest of Honor: Volsted Gridban (*Joke, Moshe)	—
Minicon 6	1972	175	Hyatt Lodge	Guest of Honor: Ruth Berman	—
Minicon 7	1973	220	Hyatt Lodge	Larry Niven, Pro Guest of Honor, Rusty Hevelin, Fan Guest of Honor	—
Minicon 8	1974	350	Dyckman Hotel	Kelly Freas, Pro Guest of Honor Bob Tucker, Fan Guest of Honor	—
Minicon 9	October 11–13, 1974	190	Minneapolis Public Library /Dyckman Hotel	Guests of Honor: Judy Lynn and Lester del Rey	—
Minicon 10	April 18–20, 1975	510	Holiday Inn	Poul Anderson, Pro Guest of Honor Gordon Dickson, Fan Guest of Honor Lester del Rey, Toastmaster	—
Minicon 11	April 16–18, 1976	500	Leamington Hotel	Edmond Hamilton and Leigh Brackett, Pro Guests of Honor Leigh and Norb Couch, Fan Guests of Honor Jackie Franke and Rusty Hevelin, Toastmasters	—
Minicon 12	April 8–10, 1977		Leamington Hotel	Ben Bova, Pro Guest of Honor Buck and Juanita Coulson, Fan Guests of Honor Joe Haldeman, Toastmaster	<i>The Dododecacon</i>
Minicon 13	March 24–26, 1978		Leamington Hotel	Samuel R. Delany, Pro Guest of Honor Spider Robinson, Fan Guest of Honor Bob Tucker, Artist Guest of Honor Krissy, Toastmaster	<i>Nothing is as it seems</i>
Minicon 15	April 13–15, 1979		Minneapolis Radisson	Theodore Sturgeon, Pro Guest of Honor Tom Digby, Fan Guest of Honor Rick Sternbach, Artist Guest of Honor Bob Vardeman, Toastmaster	—
Minicon 16	1980		Minneapolis Radisson	C.J. Cherryh, Pro Guest of Honor Jon Singer, Fan Guest of Honor Ken Fletcher, Artist Guest of Honor Nate Bucklin, Musician Guest of Honor Wilson (Bob) Tucker, Toastmaster	<i>Déjà Vu</i>
Minicon 17	1981		Minneapolis Radisson	Jack Vance, Pro Guest of Honor Jerry Boyajian, Fan Guest of Honor Kathy Marshall, Artist Guest of Honor Reed Waller, Musician Guest of Honor	—
Minicon 14	April 4–6, 1982		St. Paul Radisson	John Varley, Pro Guest of Honor Cliff Simak, Fan Guest of Honor Spider Robinson, Musician Guest of Honor	<i>Forward, Into the Past</i>
Minicon 19	April 1–3, 1983		St. Paul Radisson	Larry Niven, Pro Guest of Honor Pamela Dean and David Dyer-Bennet, Fan Guests of Honor Dave Sim, Artist Guest of Honor Spider John Koerner, Musician Guest of Honor Steven K. Zoltan Brust, Toastmaster Nostradamus, Proxy Guest of Honor	<i>Backward, Into the Future</i>
Minicon 1984	April 20–22, 1984	1,450	Leamington Hotel	Chelsea Quinn Yarboro, Pro Guest of Honor Dave Wixon, Fan Guest of Honor Steve Hickman, Artist Guest of Honor Somtow Sucharitkul, Musician Guest of Honor Rusty Hevelin, Toastmaster Bob Tucker, Smooth Guest of Honor	<i>We know what we're doing and you don't. Trust us.</i>
Minicon 20	April 5–7, 1985	1,525	Radisson Hotel South	James P. Hogan, Pro Guest of Honor Permanent Floating Riot Club, Fan Group Guests of Honor Stu Shiffman, Artist Guest of Honor Bob Berlien & the White Women, Musician Guests of Honor Kara Dalkey and Jerry Stearns, Toastmasters	<i>Let's you and I get normal for a change</i>
Minicon 21	March 28–30, 1986	1,600	Radisson Hotel South	Damon Knight and Kate Wilhelm, Pro Guests of Honor Denny Lien, Fan Guest of Honor Ken Fletcher, Artist Guest of Honor Ann Passovoy, Musician Guest of Honor Diane Duane, Toastmaster Special Guests: Phyllis Eisenstein, Terry Windling, John M. Ford, and P.C. Hodgell	<i>Now we're just immoral and fattening</i>

	Date	Attendance	Location	Guests	Theme
Minicon 22	April 17–19, 1987	1,950	Radisson Hotel South	David Brin, Pro Guest of Honor Fred Haskell, Fan Guest of Honor Erin McKee, Artist Guest of Honor Jerry Stearns, Musician Guest of Honor Robert Bloch, Toastmaster Special Guests: Diane Duane, Jane Yolen, and Ellen Kushner	<i>Still Crazy After All These Years</i>
Minicon 23	April 1–3, 1988		Radisson Hotel South	Eleanor Arnason, Author Guest of Honor Eric Heideman, Fan Guest of Honor Frederick Pohl, Editor Guest of Honor Crystal Marvig, Artist Guest of Honor Richard Feynman, Science Guest of Honor (posthumous) Special Guests: Jane Yolen, David Hartwell, and Algis Budrys	<i>Spring Forward, Fall Over</i>
Minicon 24	March 24–26, 1989		Radisson Hotel South	Guests of Honor: Harry Harrison, George "Lan" Laskowski, Fritz Leiber, and Barry Longyear Special Guests: Patrick Nielsen Hayden, Teresa Nielsen Hayden, P.C. Hodgell, Larry Niven, and John Sladek	<i>Zen and the Art of Fan Maintenance</i>
Minicon 25	April 13–15, 1990		Radisson Hotel South	Jane Yolen, Guest of Honor Kim Stanley Robinson, Author Guest of Honor Patrick Price, "Arthur" Guest of Honor David Thayer a.k.a. Teddy Harvia, Artist Guest of Honor David E. Romm, Fan Guest of Honor Earl Joseph, Science Guest of Honor Special Guests: Dave Clement, P.C. Hodgell, Dr. Joseph Romm, and Art Widner	<i>The Silver Edition</i>
Minicon 26	March 29–31, 1991		Radisson Hotel South	George Alec Effinger, Author Guest of Honor David Cherry, Artist Guest of Honor Al Kuhfeld, Ph.D., Science Guest of Honor Suzanne V. Tompkins and Jerry Kaufman, Fan Guests of Honor Jon Singer, Lunch Guest of Honor	<i>Think of it as Evolution in Action</i>
Minicon 27	1992		Radisson Hotel South	Lois McMaster Bujold, Writer Guest of Honor Ctein, Artist Guest of Honor Dave Van Ronk, Musician Guest of Honor	<i>Don't Ever Be A Dodo</i>
Minicon 28	April 9–11, 1993		Radisson Hotel South	Susan Allison, Editor Guest of Honor Diane Duane and Peter Morwood, Author Guests of Honor Kathy Mar, Musician Guest of Honor Don Fitch, Bless His Sweet Heart Guest of Honor John M. Ford, Interesting Person Guest of Honor	<i>Suite, Savage Minicon</i>
Minicon 29	April 1–3, 1994	3,300	Radisson Hotel South and Wyndham Garden Hotel	Tom Doherty, Publisher Guest of Honor Jack Williamson, Author Guest of Honor Rusty Hevelin, Fan Guest of Honor Phil Foglio, Artist Guest of Honor	<i>It seemed like a good idea at the time</i>
Minicon 30	April 14–16, 1995	3,500	Radisson Hotel South, Wyndham Garden Hotel, and L'Hotel Sofitel	Vernor Vinge, Author Guest of Honor Dr. Robert Forward, Science Guest of Honor Jody Lee, Artist Guest of Honor The Bhigg House, Fan Group Guest of Honor Glen Cook, Honored Guest	<i>Some Assembly Required or "Would You Like Fries With That?"</i>
Minicon 31	April 5–7, 1996	3,564	Radisson Hotel South, L'Hotel Sofitel, and Holiday Inn Airport 2	Suzette Haden Elgin, Guest of Honor Ed Emshwiller, Memorial Artist Guest of Honor Joe Siclari and Edie Stern, Fan Guests of Honor David Osman, Audio Guest of Honor James P. Hogan, Science Guest of Honor L.A. Taylor, Honored Guest	<i>Coming to a Galaxy Near You</i>
Minicon 32	April 28–30, 1997		Radisson Hotel South, L'Hotel Sofitel, and Holiday Inn Airport 2	Algis Budrys, Author Guest of Honor C.J. Cherryh, Author Guest of Honor Tom Doherty, Publisher Guest of Honor Tom Lopez, Audio Guest of Honor Patrick Nielsen Hayden, Editor Guest of Honor Teresa Nielsen Hayden, Editor Guest of Honor Michael Swanwick, Author Guest of Honor	<i>Even Chaos has a Pattern</i>
Minicon 33	April 10–12, 1998	3,431	Radisson Hotel South, L'Hotel Sofitel, Holiday Inn Airport 2, and Wyndham Garden Hotel	Gardner Dozois, Professional Guest of Honor Dave Langford, Fan Guest of Honor John M. Ford, Toastmaster Phil Proctor, Mark Time Award Presenter	<i>Heisenberg Probably Slept Here</i>
Minicon 34	April 2–4, 1999		Hilton Minneapolis and Towers	Octavia E. Butler, Writer Guest of Honor Mark and Priscilla Olson, Fan Guests of Honor Dave Nee, Bookseller Guest of Honor	—

NOTES:

Dates: Yes, there were two years we had two Minicons—1971 and 1974. And there are a few years for which we have yet to track down the exact dates. (No, it's not been Easter weekend every year, just most years....) Minicon Numbering: Yes, we know the numbering was a bit non-sequential between 1978 and 1985. It's a long story, and really not *that* shaggy. This information is correct as of February 22, 1999 to the best of our ability, documentation, and recollection. Documented additions or corrections will be warmly welcomed.

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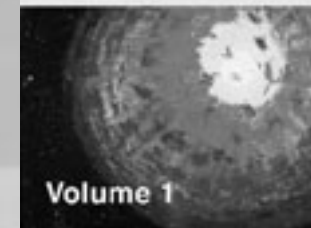
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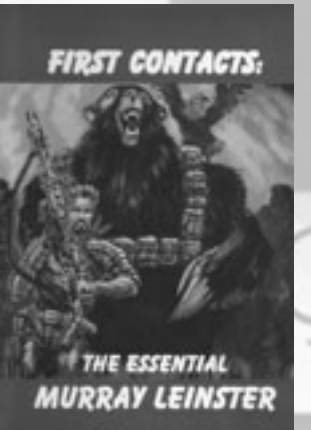
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Terminology note: executive council and concom members have taken on responsibility for the entire convention. They're the people working together year 'round, setting policies and hashing things through for the innumerable organizational details behind each Minicon. Most council and concom members also have specific departmental duties. Staff members are responsible for specific jobs within departments, some of which are very large jobs indeed. Our advisors cheer us on or, alternately, shake their heads in appalled amazement. They also lend a helping hand here, there, and wherever. Volunteers help out with work parties during the year, but their primary role is at the convention. Volunteers are the lifeblood of Minicon!

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Minicon 34

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Maureen F. McHugh burst into the consciousness of the SF world in 1992 with her debut novel *China Mountain Zhang*, a stunningly well-realized coming-of-age tale set in a future dominated by a resurgent China. It won the Tiptree Award, the Locus Award, and the Lambda Literary Award, and was a finalist for the Hugo and the Nebula. Since then she has published two further novels, *Half the Day is Night* and *Mission Child*, and a variety of short pieces. She won the Hugo Award in 1996 for her story "The Lincoln Train." We're delighted to bring this engaging, friendly, and outstandingly talented writer to Minicon 35.

Lenny Bailes, Fan Guest of Honor

Lenny Bailes first entered fandom as a teenager in 1960. Within just a few years, he had become active in both New York and Los Angeles fandoms, co-edited such notable fanzines as *Shangri L'Affaires* and *Quip*, and had his brain changed by the advent of psychedelic music and new memes. Following a period of relative gafiation, Lenny re-emerged in the 1980s as a reinvigorated fan, editor of the intermittent but excellent *Whistlestar*, a gentle but trenchant online commentator, and an organizer of small, high-quality SF conventions. In another but adjacent life, he is a computer journalist and inexhaustibly helpful tech advisor to the masses, and author of several books, most recently *Maximizing Windows 98*. We're amazed to be the first convention ever to ask this major longtime fan to grace us as Fan Guest of Honor.

John Berkey, Artist Guest of Honor

John Berkey has been creating some of science fiction's greatest cover art for the past 35 years. His impressionistic style is trademark Berkey and his depiction of hardware is second to none. While not as well known to fans as many newer artists in the field, Vincent Di Fate credits Berkey as "one of the most innovative and influential of science fiction artists." This is the first time John Berkey has been a guest at an SF convention. We're looking forward to honoring him and exhibiting his works at Minicon 35.

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