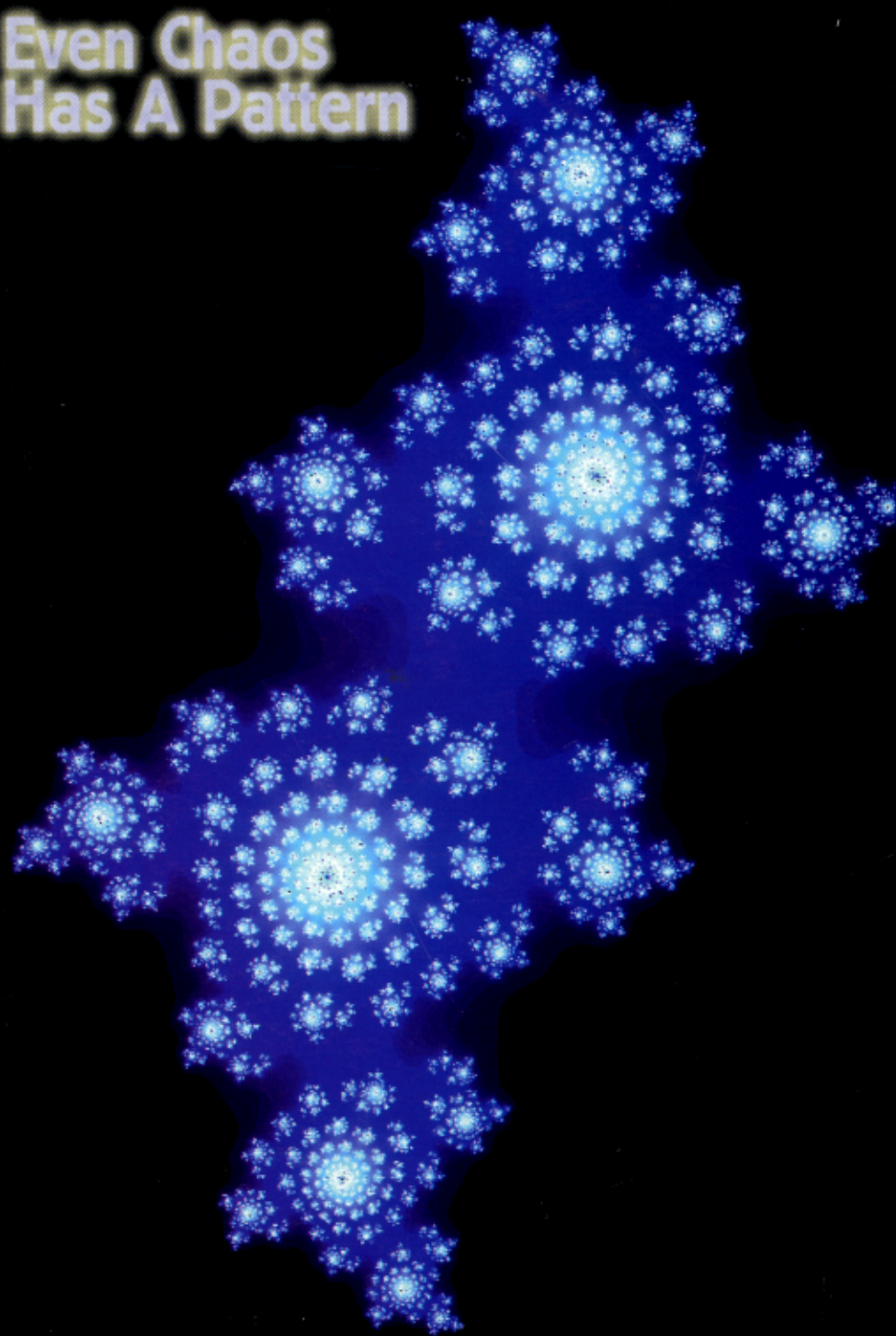


**Even Chaos
Has A Pattern**



Minicon 32

Minicon 32

Sponsored by the Minnesota Science Fiction Society

Even Chaos has a Pattern

March 28th thru March 30th, 1997
Radisson South, L'Hotel Sofitel, and Holiday Inn Airport #2
Bloomington, Minnesota

with

Algis Budrys, Author Guest of Honor

C.J. Cherryh, Author Guest of Honor

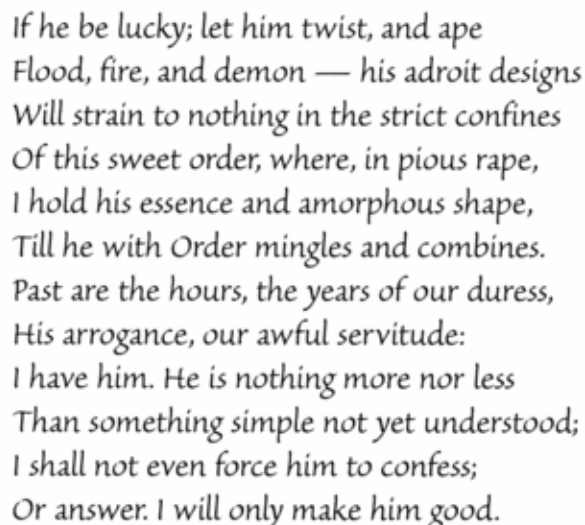
Tom Doherty, Publisher Guest of Honor

Patrick Nielsen Hayden, Editor Guest of Honor

Teresa Nielsen Hayden, Editor Guest of Honor

Tom Lopez, Audio Guest of Honor

Michael Swanwick, Author Guest of Honor



If he be lucky; let him twist, and ape
Flood, fire, and demon — his adroit designs
Will strain to nothing in the strict confines
Of this sweet order, where, in pious rape,
I hold his essence and amorphous shape,
Till he with Order mingles and combines.
Past are the hours, the years of our duress,
His arrogance, our awful servitude:
I have him. He is nothing more nor less
Than something simple not yet understood;
I shall not even force him to confess;
Or answer. I will only make him good.

— Edna St. Vincent Millay

About the cover and our registration badges

compiled by
Thomas Juntunen

The theme for Minicon 32, 'Even Chaos has a Pattern' naturally led to thoughts of chaos theory and their most prevalent icons — fractals. In the search for decent fractals, I stumbled across the home page of Rob Berry who dabbles in fractals as one of his hobbies.

He has a Gallery page and the following statement from it caught my eye: 'I try to stay away from the cliches of the fractal image genre, such as centered Mandelbrot sets surrounded by swirls, well-known fractals such as the Koch curve, and gaudily colored fractals which look as though the artist had just discovered 24-bit color and was trying to use all 16 million colors in the same image.'

This seemed to be what I was looking for, so after examining the images in his gallery, I contacted Mr. Berry and he kindly consented to let MNStF and Minicon use his images for our program book and membership badges. He asked that the following disclaimer be published, so here it is:

'Foliage', 'Forest Fire', 'Frost on the Windshield', 'Galactic Prologue' (cover art), 'Midnight in the Burial Grounds', 'Mindscape', 'Shrubbery', 'Solar Cradle', and 'Sunlight in the Trees', are provided courtesy of Rob Berry (berry@coil.com). Copyright 1997, all rights reserved. Used with permission. These images are available on the World Wide Web at Rob Berry's home page: <<http://www.coil.com/~berry/home.shtml>>, in the 'Gallery' section. ☛

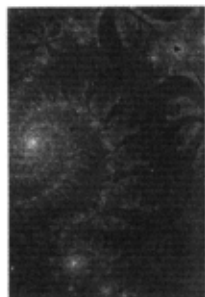
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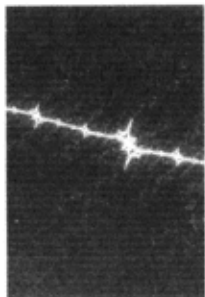
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For further information about Minicon, The Minnesota Science Fiction Society (MNStF), or any of our activities write: P.O. Box 8297, Lake Street Station, Minneapolis, MN 55408-8297.

You may also call the MNStF Hotline at 612.824.5559 or the Minicon Voicemail at 612.333.7533.



Foliage



Forest Fire



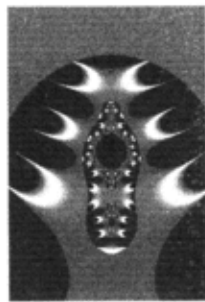
Frost on the
Windshield



Mindscape



Shrubbery



Solar Cradle



Midnight in the
Burial Grounds



Sunlight in the Trees

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A Note from the Exec

by Thomas Juntunen

Welcome to the 1997 edition of Minicon. Since you are likely reading this at the convention, I'd like you to look around. Do you see ten people? According to our statistics, on average, one of those ten people has never been to Minicon before, and seven of them have never been to a Minicon held at a hotel other than the Radisson South. Minicon is a middle-aged tradition, brought to life in 1968, but most of its members are new; new to Minicon, new to science fiction conventions, and new to each other. Anything that isn't static needs an influx of the new to avoid stagnation, but evolution's bottom line is change and change is often painful.

Minicon, like any other evolving entity, is enduring growing pains. Attitudes toward science fiction (or in today's sexier nomenclature, speculative fiction) have changed toward a broader acceptance of the genre. The earlier joy of finding fellow rebels has faded leaving different generations of fans (for we are all fans in Webster's sense) eyeing each other, unable to understand why those others just 'don't get it'. Since Minicon is organized by fannish volunteers, those fractures are reflected in Minicon's substance — throwing fuel on the fires of intolerance.

What can we do about this? The answer is concealed in the question — we the membership can do much more than just the organizing committee can. You, a member of Minicon, can make a difference which, when added to other individual efforts, will snowball and make our convention something greater than the sum of its parts.

I don't mean you necessarily have to be a con volunteer. While we need volunteers, simply picking up after yourself, always remembering your badge, or maintaining courtesy in crowded conditions helps more than most people realize. Put yourself in other people's shoes and remember you're not the only one at Minicon. Make your volunteer effort a matter of making the con more pleasant to the people standing next to you.

Acknowledgements

Cat Ocel and I as the co-chairs of Minicon 32 would like to say thank you to all the volunteers who organized, and all those who operate the con — it wouldn't happen without you. See the Dramatis Personae section to find out who did what this year. We would also like to thank the Radisson South staff, the L'Hotel Sofitel staff and the Holiday Inn Airport #2 staff for being our hosts.

On a more personal note, I would like to thank Pamela Dean for proofreading and offering valuable editorial suggestions for much of this program book. I would also like to thank Jody Wurl, Anna Bliss and Stephanie Lindorff for their efforts to bring order to a department with a chaotic history and produce an exciting program schedule — despite being brand new to the job. And kudos to Kathy Routliffe and Eric Heideman for producing engaging essays about fandom and science fiction conventions.

May your Minicon experience be an enjoyable one. ♣

*The earth is like a tiny
grain of sand, only
much heavier.*

Important Times & Locations

24-hours per day

| | |
|----------------|-----------------------------|
| The Bridge | Atrium 2, Plaza Tower |
| First Aid | Room 102, Garden Court |
| Consuite | Rooms 215-220 Poolside |
| Dark Star Café | Rooms 115-119, Garden Court |

Registration

| | |
|----------|-----------------------|
| Thursday | 4:00 p.m.-12 midnight |
| Friday | 9:00 a.m.-12 midnight |
| Saturday | 9:00 a.m.-2:00 p.m. |

ConServices/Info Desk

| | |
|----------------------|----------------------|
| Grand Ballroom Foyer | |
| Thursday | 4:00 p.m.-10:00 p.m. |
| Friday | 10:00 a.m.-8:00 p.m. |
| Saturday | 10:00 a.m.-8:00 p.m. |
| Sunday | 10:00 a.m.-6:00 p.m. |

Volunteers

| | |
|----------------------|-----------------------|
| Grand Ballroom Foyer | |
| Thursday | 6:00 p.m.-8:00 p.m. |
| Friday | 10:00 a.m.-10:00 p.m. |
| Saturday | 10:00 a.m.-10:00 p.m. |
| Sunday | 12 noon-6:00 p.m. |

Dealers' Room

| | |
|----------|----------------------|
| Friday | 2:00 p.m.-7:00 p.m. |
| Saturday | 10:00 a.m.-6:00 p.m. |
| Sunday | 11:00 a.m.-5:00 p.m. |

Art Show Viewing

| | |
|--------------------------|----------------------|
| Plaza 4 & 5, Plaza Tower | |
| Friday | 2:00 p.m.-10:00 p.m. |
| Saturday | 10:00 a.m.-5:00 p.m. |
| Sunday (Print Shop only) | 10:00 a.m.-3 p.m. |

Krushenko's

| | |
|-------------------------------------|----------------------|
| Room 2214, South Tower (22nd floor) | |
| Friday | 2:00 p.m.-2:00 a.m. |
| Saturday | 10:00 a.m.-2:00 a.m. |
| Sunday | 10:00 a.m.-2:00 a.m. |

Minneapolis in '73

| | |
|--------------------------|--|
| Room 882, Plaza Tower | |
| See Pocket Program Guide | |

Media Theatre

Veranda 3 & 4

See Pocket Program Guide or schedule posted at site

Masquerade Registration

Friday 1:00 p.m.–7:00 p.m.

Masquerade on Saturday:

Orientation 11:00 a.m.–12 noon
Tech Rehearsal 12:30 p.m.–5:00 p.m.
Green Room opens 6:00 p.m.
Masquerade starts 7:00 p.m.

Gaming

LHotel Sofitel

Bozo Bus Tribune

Atrium 2, Plaza Tower

Fan Faire

Garden Court Area

Saturday 11:00 a.m.–1:00 p.m.

Blood Drive

Friday 12:30 p.m.–5:30 p.m.

Post Office

Daily 12 noon–4:00 p.m.

Consuite Bar

Daily 7:00 p.m.–3:00 a.m.

Radisson Swimming Pool

Friday until 2:00 a.m.

Saturday until 2:00 a.m.

Sunday until 12 midnight

Shuttle service

Friday Noon–3 a.m. (Sat)

Saturday 7 a.m.–3 a.m. (Sun)

Sunday 7 a.m.–6 p.m.

MNStf Sales Table

Grand Ballroom Foyer

Friday 3:00 p.m.–6:00 p.m.

Saturday 11:00 a.m.–5:00 p.m.

Sunday 11:00 a.m.–5:00 p.m.

Hotel Information

Radisson Parking

There is a lot of parking around the hotel but not always enough during peak hours, and we suggest planning accordingly. The shuttle will serve all three Minicon hotels, therefore you may wish to leave your car at your hotel and take the shuttle(craft) to the Radisson.

Radisson Elevators

We have always wanted to post signs in the elevators that say, 'Absolutely, positively no more than SIX people over the weight limit of this elevator.' This, however, would be wrong. Please be nice to the elevators and do not crowd them with too many people. In addition, PLEASE make room (i.e., get off the elevator if necessary) for fellow fans in wheelchairs—do NOT stand and stare. Be polite, and offer to help them.

Please note: absolutely no smoking on the elevators.

Radisson Pool

Please note that in the Garden Court the pool is fenced off, and happy fronds and plants festoon the area. This means the closing times for the pool area are no longer 'fuzzy'—when the pool closes, so do the gates. Please be nice, and don't use the fence as a jungle gym. We've listed pool hours in the **Important Times & Locations** portion of this book, so find out what they are before going for a VERY late night dip.

Radisson Check-In/Out

The Radisson has asked us to inform you that, while you may be able to check in as early as 10:00 a.m., your room may not be available immediately. We have arranged late checkout for Saturday, Sunday and Monday.

Saturday and Sunday late checkout is until 4 p.m.—as opposed to 12:00 noon. Monday late checkout is until 2 p.m. Please try to be out by checkout time. The Radisson is very nice to us, but may charge you if you are not out on time.

Overflow Hotels

Hotel Sofitel is Minicon's primary overflow hotel. It is located just across the south parking lot of the Radisson. The Hotel Sofitel Front Desk phone number: 835-1900.

The second overflow hotel, the **Holiday Inn Airport 2** (not 1), is located at 5401 Green Valley Drive, Bloomington, MN 55437, and the phone there is 831-8000. It is actually closer than the Wyndham Garden, and is just south of 494 and 100, on the west side of Normandale Blvd.

Please note, the **Wyndham Garden Hotel** is willing to provide a convention rate (ask at the desk) for Minicon members. There is no shuttle service, but the hotel is less than a mile from the Radisson South.

Shuttlecraft Service

We have arranged with **Medicine Lake Lines** to provide shuttle service between the Radisson, the Sofitel, and the Holiday Inn. The shuttle will be a standard passenger bus, and will be handicapped-accessible. We hope to run the shuttle every twenty minutes during peak hours, departing from the Radisson on the hour, and at 20 and 40 minutes past the hour.

See your Pocket Guide for shuttle service hours. Shuttle schedules will be updated to reflect demand, and an updated schedule will be available at the front desk of each hotel and at the InfoDesk.

There will be a Blood Drive at Minicon 32, sponsored by the **Memorial Blood Center**.

A mobile van will be parked curbside from 12:30 to 5:30 pm Friday, outside the west door of the Radisson (for those of you who gave last year, it should be the same place as you gave last year). Sign-up will open with M32 Registration on Friday morning (approximately 10:00 am), and will be in the Grand Ballroom Foyer, near Registration. ♦

Blood Drive

by Page Appelbaum

Room Parties

by Ishmael Williams
and Shannon Leslie

Hello. We are the Suite Ghoddesses. Yes, that's plural; ask Ishmael. We hope that you're enjoying your convention and, most important to us, your room(s). Here's the important stuff to know; please read this boring stuff so you can go on to having fun.

If You're A Party Hound

You can find out about open room parties by reading signs in the elevators, by checking at the Info Desk, by reading issues of the *Bozo Bus Tribune*, and by cruising the poolside area on Friday and Saturday evenings.

If You're A Host

If you will be throwing parties and fun in the cabanas and suites, please stop down to see us. We'll be at the Radisson front desk Thursday and Friday until 7:00 pm. We can tell you where to get party packs.

Even if you don't want a party pack, please stop and see us anyway. We need you to pick up a release form if you are throwing a party. It's basically a form we need you to sign saying you're aware of the rules of the convention and the laws of Minnesota and are going to enforce them in your party. What happens in a room is the responsibility of whomever the Radisson had sign for the room. This means someone had better be able to recognize drinking versus non-drinking badges. If you have any questions, please contact the Bridge (7215 on any house phone) or the Hotel staff, usually found at the concierge desk in the lobby.

We hope your convention is fun and you enjoy your rooms. ♣

The Bridge is located in the Radisson Atrium II, on the second floor of the Plaza Tower. Look for the signs pointing that way. The Bridge staff are the problem-solvers and path-smoothers of Minicon; the Bridge is open noon Thursday, March 27th, through noon Monday, March 31st.

What you can do on the Bridge

- ❖ **Obtain first aid.** We have excellent medical support coverage just seconds away. Do not hesitate to come to the Bridge in Atrium II or the First Aid station in Suite 102, Garden Court. In case of emergency dial 7215 from any Radisson in-house or room phone (in one of the other hotels, dial its front desk).
- ❖ **Report special health problems** or mobility needs. Example: If getting around the con with a wheelchair is presenting difficulties—such as getting on or off elevators—there are things we can do to make it easier for you to get from here to there in the con hotels.
- ❖ **Report and replace lost badges.** When Registration is closed—and after talking to Convention Services in the Great Hall Foyer—this is the place to replace lost badges. ID and \$20.00 required.
- ❖ **Lost & found.** Turn in lost things you have found or possibly find things you have lost.
- ❖ **Contact convention staff.**
- ❖ **After-hours registration.** Yes! This is the place. See a Bridge Officer. ID will be required.
- ❖ **Volunteer for the Bridge!** We need lots of runners. We can also use specialized help. For example, if you're interested in helping out with First Aid and have training at the First Responder level or higher, or would like to know what that means, stop by either the First Aid Station (Suite 102, Garden Court), or the Bridge, and introduce yourself.

Convention Policies

Smoking

If you smoke, please be considerate of other attendees and obey the state statutes. Smoking is permitted indoors only in spaces clearly posted as designated smoking areas. Smoking areas include the hotel bar and lounge, designated rooms, parts of the Consuite, and other areas as posted. Remember: ashtrays are provided at the elevators for you to conveniently snuff your combustibles.

Federal and State Laws

That which applies outside, applies inside the hotel and the convention.

Animal Policy

Pets and other animals (working animals such as guide dogs are exceptions) are NOT permitted in any of the hotels. DO NOT bring your cats, dogs, reptiles, ferrets, goats, birds, or other animals. If you ignore this policy you will be asked to leave without refunds from the hotel or convention.

Adhesive Posts (Stickers) Policy

Neither the Radisson nor Minicon will tolerate the application of 'stickers' to hotel surfaces. Incidents of this kind will be treated as vandalism.

You can still post signs that aren't adhesive-backed. Signs are a tradition of fandom and Minicon; we'd like to keep it that way. Please use only low-tack tape, and post only on surfaces that won't be damaged when your sign is removed (tile and metal—good; wallpaper—bad). If you have no low-tack tape, check with the Bridge.

Weapons Policy

We want everyone to have a safe and enjoyable time at Minicon. We therefore have established the following policy on weapons at the convention.

- 1) Use good judgment. Even if it complies with the remaining rules, if it is unsafe or would reduce the enjoyment of other attendees, please don't do it.
- 2) No projectile weapons.
- 3) No stun guns.
- 4) All weapons must be carried in a sheath, sling, or container of some kind at all times.
- 5) Lasers: only Class II or lower are considered safe and acceptable.

Definitions

- I. Weapons include actual weapons (they do what they look like), facsimile weapons (close copies of actual weapons), anything actually used as a weapon (please don't), and anything an otherwise ignorant observer would have reasonable grounds to think is a weapon.
- II. Projectile weapons include tasers and any devices that fire or throw particles or substances, or are thrown themselves.

Note: Squirt guns with liquid are projectile weapons, and are not allowed. Bubble makers are not considered projectile weapons.

Note: Peace-bonding is required on all weapons.

Convention Services

by Cindy Barwin

Convention Services will be back in the Grand Ballroom Foyer on the second floor of the Radisson, right next to Volunteers. We will also be coordinating the information services for the Bridge in Atrium II. Stop by for:

Information

- Photocopying
- Pre-registration for Minicon 33
- The Con Survey
- Information

The motto of Convention Services is, 'If we don't know it, it's not worth knowing.' We'll do our best to have all the latest information on the who/what/where/when/why of the convention. There will be information on special Minicon 32 events, programming highlights, and other activities going on over the weekend. Check with us for programming updates, room changes, schedules, locations, and more.

Is your group hosting a room party or holding an open meeting? Stop by the Grand Foyer table and let us know, so we can pass the word on to others who might be interested! Drop off a flyer, or let us know when, where, and what. The Info Desk is there for that purpose - but if you don't tell us about your event, we can't tell anyone else.

Photocopying

There will be a photocopier available in the Atrium 2 location this year for all those last minute flyers. Copies will be 10 cents a page, and service is available on a first-come, first-served basis. (Please note: The copier may be unavailable during certain periods due to official convention copying needs, such as the Bozo Bus Tribune.)

Pre-Registration for Minicon 33

Convention Services will again coordinate pre-registration for next year's convention. Stop by the Grand Foyer location from 4:00 p.m. to 8:00 p.m. on Saturday, or from 12:00 noon to 5:00 p.m. on Sunday to get in on the best rates possible for Minicon 33. The registration rate at the con is \$25 - after the con, a membership to Minicon 33 will go up to \$30 until Labor Day. So, pre-register at Minicon 32 for next year and save \$5 plus a stamp! **Please note:** Pre-registration is available only by check or money order. **We cannot offer cash receipts at the convention.** We are able to accept checks drawn on Canadian banks. The exchange rate will be posted at Convention Services prior to the start of pre-registration.

Minicon 33 Rates

\$25 at Minicon 32
\$15 supporting
\$30 until Labor Day
\$35 until March 1, 1998
\$70 at the door
\$15 children 12 and under

The Con Survey

Introduced last year, the Minicon survey will be back at Convention Services. It only takes a minute to answer, and a completed survey will qualify you for a drawing for prizes on Sunday afternoon. (Check with Convention Services at the con for a list of this year's prizes.) The information provided on these surveys helps the Minicon staff make the convention better for everyone, so please stop by and participate. The responses are completely confidential, but we need YOUR input. Thanks for helping!

Help Wanted

In order to provide these services at Minicon 32, we need help (lots and LOTS of help). If you can donate a little time to the convention, please consider a shift at Convention Services. Be in the know about everything at the con. (Remember, if we don't know it, it's not worth knowing.) Learn things about Minicon, meet great people, have fun, and earn your hours toward the great volunteer rewards at the same time. ●

Volunteers

by Teresa Chaney

Minicon is here again and there is lots to see and do. There are parties to attend, programming to see, and old friends to spend time with. But there are many other important and fun things to do as well... when you volunteer.

The Volunteers department is looking for fun and energetic people to help out around the convention. There's plenty to do, and we can't do it without you. So, if you find yourself bored by the pool side, or if you have some free time, stop by the Volunteers Desk or talk to our Press Gang (which will be wandering around the convention looking for you)!

Volunteering is fun. You make new friends and get to work with the people who help put the convention on year after year. Your help doesn't go unnoticed, either. There are T-shirts, towels and beverage glasses you can earn for helping out. Not to mention that each Department will be giving out Stellar Awards to its best volunteers. (If you receive one, please stop by the Volunteers Desk and let us know! The names of all of our award winners will be posted on the Minicon 32 web site after the convention.)

If you work 3 hours, you receive an enameled lapel pin; for 6 hours a pilsner-style glass; for 8 hours you receive this year's Minicon Volunteers T-shirt; for 12 hours you get a beach towel; and if you work 20 hours, you get it all!

If you would like to volunteer, but the desk is closed, please go to the Bridge and let them know. They will contact us and someone from Volunteers will be there shortly to help you.

The Volunteers Press Gang (our recruitment team) will be returning this year and will have brightly colored T-shirts so they are easily identifiable. Please feel free to talk to them if you would like to volunteer. The press gang will be operating from 9:00 a.m. to 2:00 a.m. Friday and Saturday and 11:00 a.m. to 6:00 p.m. on Sunday

So, come and have a good time! Volunteers needs you! ●

Once again we have a wonderful dealers' room. No, we don't have exactly the same dealers so you'll have to come down and check out the merchandise. Oh, and bring your money. I'm sure you'll find something you can't live without. In case you're looking for a specific dealer, here's the line-up:

| | |
|--------------------------------|---------------------------|
| 20th Century Books | Karen Kays |
| Artifactory | Kyril's Cavern |
| Atomic Possum Enterprise | Leo Watrin |
| Black Dragon Books | Leopard's Leap |
| Bronze Age Ent | Maiden Mongolia |
| Celtic Myth and Fantasy | Martin Creations |
| Cloak and Dagger | Maxine's Mysteries |
| Creations by Bobbi | Mere Dragons |
| Crossroads Bazaar | Miracles Pending |
| Dancing Wolf Studio | Mo'r Designs |
| Darlene P. Coltrain | North Central Cards |
| Dodeka Records | Northern Sky Merchandise |
| Dragonspawn Craffthall Ltd. | Odalisque |
| Dreamhaven Books | Offworld Designs |
| Dreamscape Designs | Omega Artworks |
| Dreamstitcher Custom | P.J. Silversmith |
| Elemental Clay | The Painted Unicorn |
| Emerald's Fashions | Philip Kaveny Book Seller |
| Equine Customs & Embroidery | Ravenwing |
| Erin McKee | Rose & Pentagon Designs |
| Evenstar Bookstore | The Roving Thistle |
| Fantasy Art Shop | Something Different |
| Fantasy Crafts | Source Comics and Games |
| Fantasy Fashions | Stephanie Lasley |
| Felix Needleworthy | Steve Scherer Glassworks |
| For Collectors Only | Tarot by Annie & Graffice |
| Forest Gate Creations | 3rd Dimension Artistic |
| Gemini Dreams | Tie Dye |
| Gemini Glass | Uncle Hugo's Bookstore |
| Giovanna Fregni | Whimsey Winks |
| Graphxpress | Willow Jewelry in Rough |
| Honeck Sculpture | The Wizard's Wagon |
| | Wonderous Realms |

Dealer's Room

by Kelly O'Donoghue

Art Show

by Kris Spiesz

Basic Mechanics

No cameras, bags, packs, food, drink, smoke, voluminous cloaks, coats, jackets, canes or other such items unless necessary for walking, long swords, quarter staves, longbows, battleth, etc. are permitted in the Art Show area due to the danger of damage to the art. A claim check area will be provided. No electronic or photographic imaging of displayed artwork is allowed, ever.

The whim of the Art Show Head is final.

Buying the Stuff

All attending convention members will 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 when accepted on behalf of the artist. All bids must include the bidder's name, the bidder's badge number, and the amount of the bid.

Written bids will be accepted during the Art Show's regular hours on Friday and Saturday. No bids will be accepted after the auction. There is no Sunday price or Sunday sales outside of the print shop.

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. (Okay, it might seem obvious, but we have seen pieces where the 4th bid was less than the minimum and all the other bids.) If someone bids more than you do and you wish to outbid them, then add your new bid as a new line on the bid sheet.

Quick Sale: If a piece has no bids on it and you wish to buy it through a quick sale, then find someone working in the Art Show as security or sales. The Art Show staff will make sure all sales info is on the bid sheet and write 'Quick Sale' across the remaining space. They will then peel off the top layer of the bid sheet and take it to data entry. The patron will then pay the full quick sale price for the piece. The piece may be picked up Sunday. No one else may bid on a piece once it is marked as a quick sale.

Art with five or more written bids by at least two different people will go to voice auction Saturday evening. Art with fewer than five bids is sold to the highest bidder when the Art Show closes Saturday to prepare for the auction.

Part of the Art Show is a print shop. Artwork in the print shop is sold by direct sale at the Art Show desk.

No art work may be removed from the Art Show until after the voice auction Saturday night. Art must be removed from the Print Shop whenever it is purchased.

Artwork is available for viewing and inspection. Artwork is sold 'as is' (most artists are good about repairing any damage that may have occurred during shipping). No warranty is expressed or implied by the Art Show, Minicon, or the local Gremlins union #14792.

Minicon will accept payment in cash (US only), check, travelers check, money order, Visa, or Mastercard. Gold and silver may be taken only by special arrangement in advance with Minicon's Treasury.

If you buy art and fail to pick it up, Minicon will retain the art and send Guido and Nunzio to contact you about payment. Minicon reserves the right to resell unclaimed art to recover its costs.

Some of the works in the Art Show are limited edition prints. If the print that you want sells to someone else, contact the head of Art Show. The artist who made the prints may have more copies of the work available. Please note that the cost may be higher due to the necessary postage and handling.

We Need You!

It takes about 10 people each hour to successfully run an Art Show of this scale. (Around 500 volunteer hours total). The Art Show and auction are run entirely by volunteer help. Contact the Head of Art Show if you want to volunteer. ♦

*Art Show Schedule
on page 22*

Art Show Schedule

Thursday

12 noon-1 p.m.

Art Show setup. Volunteers wanted.

1 p.m.-10 p.m.

Walk-in artist check-in. Mail-in art hung.

Friday

10 a.m.

Walk-in artist check-in begins.

2 p.m.-10 p.m.

Open for viewing. Print shop open.

Saturday

10 a.m.-11 a.m.

Walk-in artist check-in if space permits.

10 a.m.-5 p.m.

Open for viewing. Print shop open.

5:01 p.m.

Art Show closes. All pieces with bids not going to voice auction are considered sold.

8 p.m.-10 p.m.

Voice auction.

Sunday

10 a.m.-3 p.m.

Art pickup. Artist check-out. Print shop open.

3 p.m.-6 p.m.

Mail-in art taken down and packed. Artist check-out continues. Art Show closes down. Volunteers wanted.

Where

Rooms 480, 482, 484 in the Plaza Tower

When

Friday 8:00 a.m.-10:00 p.m.

Saturday 8:00 a.m.-one half-hour after
Masquerade

Sunday 10:00 a.m.-6:00 p.m.

How much

One hour of your time per four hours of childcare.
There is a twelve-hour limit during the convention.

Who

Any children aged 16 months through 12 years.

What

We will not provide meals. Children will not attend events unless their parents bring them. We will provide a place for children to play safely for a few hours at a time.

Contact

Dawn Marinaro, Liaison

Please arrange with me when you will be able to donate time, I can be contacted through the Bridge. Forms are available at Childcare and the Info Desk.

Cooperative Childcare at Minicon 32

by Dawn Marinaro

Parties

by Shannon Leslie

Corp. Bheer. Blog. Fresh Fruits. People. Chocolate. Bagels. Polite Fruits. Chips & Dip. Caramel Corn. Soda Soda Soda. Neat Stuff. Cool Crowd. Oobleck. Bathtub Surprise. Cream Cheese. Smoked Blarney. Kosher Nibbles. Over 4,000 assorted Condoms.

Hospitality 24 Hours a Day.

Hello and welcome to the beautiful Minicon Parties Department! The purpose of the Parties Department is to provide the convention members with free food and drink. In specific, there is soda, milk, juice, and St. Paul-style blog (fruit punch sort of stuff) for con members under the age of 21. For members over the magical age of 21, there is also bheer and Minneapolis-style blog (fruit punch sort of stuff with vodka).

There are also numerous opportunities to volunteer in the Parties Department. You can be a Room Host, Supply Room Wrangler, Bartender, Bar Supervisor, or Relay.

For further descriptions of these positions, please speak with the Volunteers people (they operate a table in the Grand Ballroom Foyer), or with the Parties Head on Duty. ☸

What To Do Here

- ☸ Do Have Fun.
- ☸ Do Pay Attention to the Smoking Arrangements and Keep them Wholly Pure.
- ☸ Do Not prepare Waffles in the Consuite.
- ☸ Please Do keep in Mind that, if it's illegal outside of the Hotel, it is also illegal inside the Consuite. Use Thy Head.
- ☸ Do Not procure Alcohol for the Underage, lest we Boot You from the Convention.
- ☸ Do Volunteer to be a Room Host, that we may Shower You with Gratitude Forever.
- ☸ Do Not Damage the Consuite.
- ☸ Do Not Play Card Games involving more than 52 Cards (there is a gaming suite elsewhere!), lest we feed you to the Weasels.
- ☸ Do Not Snooze/Crash in the Consuite, lest the aforementioned Weasels begin to get Fat.
- ☸ Do Have Fun!

The Bozo Bus Tribune

by Sharon Kahn,
Editor-in-Chief

The *Bozo Bus Tribune* is the Minicon newszine; there are generally four or five issues per con. Look to the *Boz* for schedule changes, party listings, masquerade results, late-breaking news, and our infamous Editor's Choice Awards. You can also 'contribute' to the paper — personals, letters to the editor, cartoons, short reviews of con events, and the ever-popular Out of Context Quotes.

The publication schedule is by editorial whim, but it usually turns out to be: once on Friday, twice on Saturday and once or twice on Sunday. Actually, I don't think we've ever quite managed the second Sunday edition, but we've thought about it!

Look for piles of *Bozos* throughout the Radisson South as the weekend progresses. Collect them all!

The origins of the BBT are murky, reportedly stretching back at least 20 years to the legendary Bozo Bus Building, an entire apartment building full of fans, situated in the heart of south Minneapolis. Minneapolis fans back then all seemed to publish fanzines, or at the very least, apazines. If nothing else, they published the clubzine, *Rune*. Many of them had their own ink-encrusted mimeographs and solvent-fume-spewing spirit duplicators—bought for 20 bucks in local thrift stores—and practically everyone at one time or another got active in the local and worldwide amateur press associations, or apas, like *StippleApa* and *Minneapa*. Hey, these guys were so fannish they even perfected a truly revolutionary group technique for unclogging Gestetner ink guns.

So, anyway, we hope you enjoy this year's *Boz*. We encourage you to submit news, short articles, and artwork—especially cartoons for our Sunday Morning edition. We'll also be looking for volunteers during the con—you can seek out news, distribute fresh copies, or even help with the layout (if you have a little experience).

Our office is in Atrium II, on the second floor of the Plaza Tower; but you can also drop off contributions at the Info Desk. ♦

Post Office

by Scott Imes

This year Minicon's U.S. Post Office will feature a Minicon 32 pictorial cancellation featuring art by Derrick Dasenbrock, thanks to Jim Odbert, Derrick and Scott Imes. At Minicon 32, the Post Office encourages you to put first class postage (32 cents) on 'anything' (c'mon, you know what they mean!) and the clerks will happily cancel the stamp(s) with the Minicon 32 pictorial cancellation and sell you more stamps. If one wishes to send regular mail rather than keep the commemorative cancellation, the Post Office will deliver the mail with the nifty cancellation in its usual efficient manner.

The cancellation is also available after Minicon by mail. The Minicon 32 pictorial cancellation for U.S. postage will be available for 30 days subsequent to each date of cancellation: requests for the March 28 cancellation must be postmarked by April 27, for the March 29 cancellation by April 28 and for the March 30 cancellation by April 29. Requests should be addressed to: Minicon 32 Station, Attn: Postmaster, 200 South 1st Street, Room 200, Minneapolis, MN 55401-2039. As with other philatelic cancellations, the Post Office requires sufficient postage on articles to be cancelled to return them by mail. (That is, if you want a postcard cancelled, put the proper stamp for a postcard on it; if you want a regular envelope cancelled, put a first-class stamp on it, if you want a three-ounce hunk of cardboard cancelled, put three ounces worth of postage on it. And so on.) Enclose the material to be cancelled inside another envelope, addressed as above, and include a cover letter requesting a philatelic cancellation using the Minicon 32 pictorial cancellation. The mail will then be delivered as addressed and will carry Minicon's cancellation.

Note: Requests must be postmarked by the above schedule. If one wishes to protect an individual item,

or avoid multiple returns of items addressed to the same locale, include a self-addressed stamped envelope with sufficient postage, correctly addressed to the intended recipient of the item(s). ☼



MINICON 32 STATION



30 MARCH 1997 • BLOOMINGTON MN 55439

Back in the late 1960s, there was a 'real' Minneapolis in '73 Worldcon bid, chaired by Jim Young and supported by fans near and far. Minicon itself started as a result of that Worldcon bid. But the bid was dropped before voting occurred, and the group gave its support to the Toronto fans who eventually hosted Torcon.

Minneapolis fans decided they didn't want to run a Worldcon, but throwing bid parties had been a lot of fun. Bev Swanson Elmshouser and Chuck Holst are widely credited with the continuation of the Minneapolis in '73 bid, post-supporting variety. They led the first such party at Torcon, and Minn-stf fans have been holding Minneapolis in '73 parties around the world ever since.

In 1990, Minicon began sponsoring a Minneapolis in '73 hospitality suite as one of the 'conventions within a convention' you can find at Minicon. The suite provides a place for oldpharts to hang out, while also serving as an entry point for newer fans who sometimes find the consuite just a tad loud or overwhelming.

This year, the Minneapolis in '73 suite remains in the Plaza Tower (that's the short one). Come on up to room 882 for a taste of Minneapolis in '73 hospitality. Smoking and non-smoking areas are provided, as usual, as are munchies and drinkables. But we hope you'll stay for the company... ♦

Minnesota Fandom is more than Minn-Stf. To find out how much more, visit Minicon 32's Fan Faire. See the Pocket Guide for details. Various local groups, from literary discussion clubs to Federation fleets, will be present to share information with you (and each other). ♦

Minneapolis in '73

Fan Faire

by Art Johnson

Masquerade

by Kat Pepmiller

Arrive early to get the best seats for seeing the splendid, humorous, well-crafted, and delightful costumes on parade!

The Masquerade and Awards Ceremony will be simulcast on the Minicon Channel.

We'd like to thank our judges: Warren Barrows, Diane Rhode, Brook Johnson, John Lewin, Angela Kozel, and Judi Kaper.

Compete!

Now is the time to strut your stuff. Whether you're a professional, or an amateur, or just like to get dressed up, this is the show for you. We don't just emphasize performance, construction is also important, and so is having a lot of fun.

There are several different categories to compete in, from Novice to Master/Professional. For more information stop by the Masquerade registration desk in the Grand Ballroom Foyer and ask us how you can participate. We'd love to have you.

Competing in the Masquerade requires advance registration and attendance at the rehearsal. See your Pocket Guide for a schedule.

Purchase Videotapes

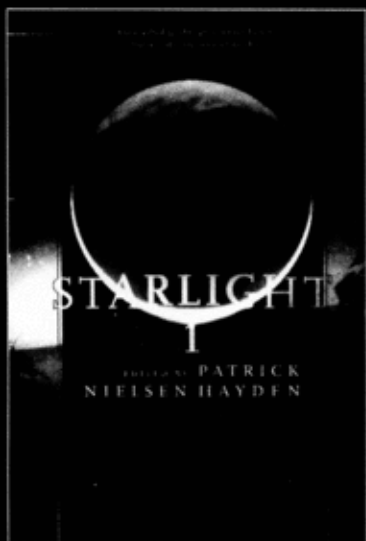
Videos of the Minicon 32 Masquerade will be available on Sunday by the convention close. However, pre-orders are strongly encouraged. Videos for the 1996 Masquerade will also be available for sale at the Masquerade registration table.

Other Costuming Events

If you love to talk costuming, to learn more about how it's done, and what makes a winning costume, plan to attend the Masquerade Post Mortem, programming item #218 on Sunday (see your Pocket Guide for time). It also pays to keep an eye out for room parties hosted by costumers. ♦

STARLIGHT

Patrick Nielsen Hayden, editor



"The best original science fiction anthology of the year, with little real competition, clearly was *Starlight 1*."

—Gardner Dozois, editor,
The Year's Best Science Fiction

"Without doubt, the best SF original anthology of the year."

—Charles N. Brown, editor, *Locus*

☆ "This auspicious debut for a new SF anthology series edited by four-time Hugo Award finalist Nielsen Hayden gathers some of the genre's finest talents . . . Unlike many other anthologies that try to impress by their bulk, this has only 12 stories. But each one is stellar, and together they show the fullest range of writing in the field."

—*Publishers Weekly* (starred review)



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Tom Doherty

*collected by
Thomas Juntunen
with assistance from
Patrick Nielsen Hayden*

Tom Doherty has been in publishing for thirty-five years. He started as a salesman for Pocket Books and rose to Division Sales Manager. From there, he went to Simon and Schuster as National Sales Manager, then became publisher of Tempo Books. He was Publisher and General Manager of the Ace and Tempo divisions of Grosset & Dunlap before founding his own company, Tom Doherty Associates, in 1980.

In its first years, Tom Doherty Associates published mostly paperbacks, and most of those under its Tor Books imprint. In 1986, Tom sold the company to St. Martin's Press, and continued as its President and Publisher. In the years since, Tom Doherty Associates has expanded, and now publishes many hardcovers and paperbacks under a variety of imprints. The Tor imprint has become pre-eminent in the field of science fiction and fantasy; its books have won all of the major awards in the field. The company also publishes classic SF and fantasy in backlist trade paperback editions under the Orb imprint, and a wide variety of fiction outside the SF and fantasy genres under its Forge imprint.

In 1993, Tom Doherty was the recipient of the Skylark, awarded by the New England Science

Tor SF & Fantasy award winning works

Hugo Award

ENDER'S GAME by Orson Scott Card: Best Novel, 1986
SPEAKER FOR THE DEAD by Orson Scott Card: Best Novel, 1987
A FIRE UPON THE DEEP by Vernor Vinge: Best Novel, 1993

Nebula Award

ENDER'S GAME by Orson Scott Card: Best Novel, 1985
SPEAKER FOR THE DEAD by Orson Scott Card: Best Novel, 1986
THE FALLING WOMAN by Pat Murphy: Best Novel, 1987
MOVING MARS by Greg Bear: Best Novel, 1994

World Fantasy Award

SONG OF KALI by Dan Simmons: Best Novel, 1986
THE DARK DESCENT ed. David G. Hartwell: Best Anthology, 1988
THOMAS THE RHYMER by Ellen Kushner: Best Novel, 1991
THE PRESTIGE by Christopher Priest: Best Novel, 1996

Fiction Association for outstanding contributions to the field of science fiction.

No book publisher has closer ties to science fiction fandom than Tom Doherty. He has been a devoted reader of the stuff since childhood, and his professional involvement goes back to the 1960s, when he and Ian Ballantine worked together to make J.R.R. Tolkien a mass-market success. Since taking over the Ace line in 1976, Tom has been personally involved in the field on a constant basis; he has missed precisely one Worldcon in the years since. His commitment to SF and fantasy is reflected in the trust he has earned from the field's writers and in the applause of readers: Tor Books has been voted 'Best Publisher' in the Locus poll for the last nine years in a row. More than that, in a publishing world increasingly dominated by an impersonal corporate style, Tom stands out as a genuinely kind, approachable, and interesting person; a natural storyteller and teacher; and a true believer in the power of science fiction and the imagination. We're happy to have him back at Minicon, and we commend him to you. ●

Locus Award

SPEAKER FOR THE DEAD by Orson Scott Card: Best SF Novel, 1987

SOLDIER OF THE MIST by Gene Wolfe: Best Fantasy Novel, 1987

SEVENTH SON by Orson Scott Card: Best Fantasy Novel, 1988

RED PROPHET by Orson Scott Card: Best Fantasy Novel, 1989

PRENTICE ALVIN by Orson Scott Card: Best Fantasy Novel, 1990

MAPS IN A MIRROR by Orson Scott Card: Best Collection, 1991

CHINA MOUNTAIN ZHANG

by Maureen F. McHugh: Best First Novel, 1993

GUN, WITH OCCASIONAL MUSIC

by Jonathan Lethem: Best First Novel, 1995

ALVIN JOURNEYMAN

by Orson Scott Card: Best Fantasy Novel, 1996

EXPIRATION DATE by Tim Powers: Best Dark Fantasy Novel, 1996

Best Publisher, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996

Continued on page 32

**Tor SF &
Fantasy
award
winning
works**

continued

**American Library Association
Best Books for Young Adults**

THE WOMAN WHO LOVED REINDEER by Meredith Ann Pierce
ENDER'S GAME by Orson Scott Card
SPEAKER FOR THE DEAD by Orson Scott Card
THE EYE OF THE WORLD by Robert Jordan
BLACK UNICORN by Tanith Lee
BRIAR ROSE by Jane Yolen
JUMPER by Steven Gould
FINDER by Emma Bull

**Science Fiction Chronicle
Reader Award**

ENDER'S GAME by Orson Scott Card: Best Novel, 1986
David Hartwell: Best Editor, 1987
THE URTH OF THE NEW SUN by Gene Wolfe: Best Novel, 1988
David Hartwell: Best Editor, 1988
Beth Meacham: Best Editor, 1990
A FIRE UPON THE DEEP by Vernor Vinge: Best Novel, 1993
Beth Meacham: Best Editor, 1993
MOVING MARS by Greg Bear: Best Novel, 1994
Beth Meacham: Best Book Editor, 1994
David Hartwell: Best Book Editor, 1995

John W. Campbell Memorial Award

American juried award, for best SF novel

PACIFIC EDGE by Kim Stanley Robinson, 1991

James Tiptree, Jr. Memorial Award

American juried award, for best SF novel on gender issues

WHITE QUEEN by Gwyneth Jones, 1991

CHINA MOUNTAIN ZHANG by Maureen F. McHugh, 1992

Mythopoeic Fantasy Award

American juried award, for best fantasy novel

THOMAS THE RHYMER by Ellen Kushner, 1991

BRIAR ROSE by Jane Yolen, 1993

Crawford Award

American juried award, for best first fantasy novel

FLYING IN PLACE by Susan Palwick, 1992

GUN, WITH OCCASIONAL MUSIC by Jonathan Lethem, 1994

Philip K. Dick Award

American juried award, for best SF paperback original

SUBTERRANEAN GALLERY by Richard Paul Russo, 1990

ELVISSEY by Jack Womack, 1993

Lambda Literary Award

Multi-genre award for novels of gay interest

THE DARK BEYOND THE STARS

by Frank M. Robinson: Best SF Novel, 1991

CHINA MOUNTAIN ZHANG

by Maureen F. McHugh: Best SF Novel, 1993

TROUBLE AND HER FRIENDS by Melissa Scott: Best SF Novel, 1995

SHADOW MAN by Melissa Scott: Best SF Novel, 1996

C.J. Cherryh

by Loren Botner

Sixteen years ago Minicon had the pleasure of C.J.'s company, and now she is with us again. This is an excellent opportunity for us all. For those who are familiar with her and her writing it's a chance to renew acquaintance and enjoy a fine mind. For those new to Minicon and/or science fiction literature, this is a chance to see why many of us work throughout the year to make Minicon happen: to mingle with some of the best and brightest involved with science fiction.

Her writing will always be one of my touchstones in science fiction. C.J.'s work was my first experience of what science and speculative fiction could be. I was young, filled with the excitement of having spent the last year learning from one of my most memorable mentors. He opened my mind to new perspectives and offered concepts that challenged my thinking. Then over that summer, while discussing books with several friends, they urged me to read C.J.'s *The Faded Sun* trilogy. At that time, my experience with science fiction had been one forgettable book, after which I returned to my usual reading: ancient history, archaeology, mythology, and anything to do with people and their cultures. I valued the opinions of these friends, so I read the trilogy. To my astonishment, I experienced an odyssey so strange, and wrestled with questions so familiar—not from humans—but from aliens! I was enthralled, and still am. This was pure mental ignition. I had found something really special.

With each succeeding story, particularly her science fiction, C.J. has offered us a different perspective on ourselves, and our possible futures. She has a talent for reflecting us in a mirror of alien culture, whether it is through human interaction or interaction between different species. She takes one point of view within the context of an unfolding event, and through that, continually challenges us to think, and question our human assumptions and definitions. C.J. continues to explore everything from inter-personal relationships of individuals, to the structure of societies and civilizations.

After several years of following her thought-provok-

ing stories, and a couple of opportunities to hear C.J. speak upon topics in her writing. I had a strong desire to meet her, as much to seek answers to questions, as to learn more of her nature. I learned that her education has a foundation in the Classics, and she earned a Masters in Ancient History. I was unsure how to reconcile this with the author whose thoughts are obviously for the future, rather than in the past. I finally had the opportunity to meet C.J. when she was scheduled to be the Guest of Honor at Keycon in Winnipeg, Manitoba. I took some time before the con to prepare my questions, and in retrospect, I'm very glad I did. The opportunity arrived following one of her many panels. It was like a storm, with a swirl of people moving and talking excitedly about a calm and gracious C.J. I joined the people as they slowly exited the hall. By persevering, I was finally able to ask one question. However, I wasn't quite prepared for her look. C.J.'s gaze is very direct, and there is no question that behind those eyes resides a keen intellect.



After a brief pause she extended an invitation to continue the conversation in the comfort of the hotel bar. I was elated. When I arrived at the bar, I realized I would be the only man joining a group of women. This doesn't bother me, but when I sat down there was silence. Then C.J. politely turned the conversation to me. 'Brain don't fail me now,' I thought. However, my trepidation was unfounded. The conversation lasted until the bar closed; at turns serious, then humorous, sometimes raucous, but always entertaining. And even though I had the luck of a second conversation the following night, I'm not yet satisfied.

C.J. Cherryh is a fascinating woman, self-assured and gracious, open-minded and eclectic in interests. Her dry wit and patient conversational style make her altogether a wonderful person to meet. She has an energy for learning, and an obvious appreciation of diversity, and likely enjoys the zoo of humanity as much as any collection of aliens. ♦

Books by C.J. Cherryh
on page 36

**Books by
C.J. Cherryh**

Science Fiction Novels by C.J. Cherryh

The Alliance/Union Universe

The Company Wars

Heavytime
Hellburner
Downbelow Station

The Era of Rapprochement

Cyteen
Serpent's Reach
Forty Thousand in Gehenna
Merchanter's Luck
Rimrunners
Tripoint

The Chanur Novels

The Pride of Chanur
Chanur's Venture
The Kif Strike Back
Chanur's Homecoming
Chanur's Legacy

The Mri Wars

The Faded Sun: Kesrith
The Faded Sun: Shon'jir
The Faded Sun: Kutath

Merovingen Nights

Angel With The Sword

Merovingen Nights Anthologies

Festival Moon
Fever Season
Troubled Waters
Smuggler's Gold
Divine Right
Floodtide
Endgame

The Age of Exploration

Cuckoo's Egg

The Hanan Rebellion

Brothers of Earth
Hunter of Worlds

Rider Universe

Rider at the Gate
Cloud's Rider

Ateví Universe

Foreigner
Invader
Inheritor

Heroes in Hell Universe (with Janet Morris)

Kings in Hell
Gates of Hell
Legions of Hell

Philosophical SF Novels

Voyager in Night
Port Eternity
Wave Without a Shore

Unrelated SF Novels

Hestia

Unrelated Short Story Collections

Visible Light
Sunfall
Glass and Amber

Fantasy Novels by C.J. Cherryh

Faery Novels

The Dreamstone
The Tree of Swords and Jewels
Arafel's Saga (contains both)
Ealdwood (in Britain)
Goblin Mirror

The Russian Novels

Rusalka
Chernevog
Yvgenie

Morgaine Novels

Gate of Ivrel
Well of Shiuan
Fires of Azeroth
Exile's Gate
The Book of Morgaine

Caith Novels

Faery in Shadow

Ylesuin Novels

Fortress in the Eye of Time

Various Unrelated Fantasies

The Paladin
Soul of the City (with Janet Morris and Lynn Abbey) a
Thieves World Novel

**From Atlantis
to the Stars,
by Zeppelin:
The
Minnesota SF
Community,
1882-1997**

by Eric M. Heideman

Ignatius Donnelly (1831-1901), champion of the farmer and laborer and advocate of many progressive reforms, had a tempestuous 40-year political career, including service as Minnesota lieutenant governor, a Congressman, and a member of both houses of the state legislature. Basically an independent, he was variously nominated for office by the Republicans, the Democrats, and several other parties, ending his career as the People's Party nominee for vice president in 1900. He was a spellbinding speaker, popular on the educational lecture circuit.

He was also Minnesota's first writer of speculative fiction (SF).

At the same time that Jules Verne was flourishing in France, Donnelly produced the pre-New Age book *Atlantis: The Antideluvian World* (1882), arguing that Atlantis had existed and had spawned the ancient world's high cultures. He followed this with *Ragnarok: The Age of Fire and Gravel* (1883), in which he argued, long before Von Daniken, that a great comet might have struck the Earth, a cataclysm recalled in the world's myths; and in which he urged Americans to lead more spiritual lives in a universe where such catastrophes were possible. In *The Great Cryptogram* (1887), he searched Shakespeare's plays for cryptographic clues that the plays had been written by Sir Francis Bacon.

Turning from speculative non-fiction to SF proper, Donnelly produced *Caesar's Column* (1890), in which the oppression of the working class by the rich leads to a second American revolution in 1988. Donnelly biographer Martin Ridge writes of the book, 'As a seer of the technological wonders of the future, Donnelly rivalled Jules Verne in anticipating airships, great metropolitan centers with incredible communication and transport systems, and a world of abundant physical comforts. His story...was as melodramatic as a Dumas novel...' *Doctor Huguet* (1891), a fantasy in which a white man and a black man exchange bodies, is sharply critical of the mistreatment of Southern blacks. And in *The Golden Bottle* (1892), a man uses a liquid that changes base metals into gold to combat the

corrupt business practices Donnelly felt were oppressing farmers and urban laborers.

In England in the 1890s and early 1900s H.G. Wells produced his major stories, setting a new standard of quality for SF. Beginning in 1911, the Californian Edgar Rice Burroughs turned out his wild science fantasy adventures. And, early in this century, Amateur Press Association publications (APAs) created much of the superstructure that would later lead to SF fandom. Around 1915 Ray Nixon, a young Minneapolis APA enthusiast, began a correspondence with a Rhode Island enthusiast named H.P. Lovecraft.

Another early author, Gertrude Barrows, was born in Minneapolis in 1884, moving to Philadelphia on her marriage in 1910. When her husband was lost at sea, leaving her with an infant daughter to support, Barrows turned to writing, as Francis Stevens. Between about 1917 and 1923, Stevens produced several science fiction and fantasy stories for the pulp magazines, notably the dystopian novel, *The Heads of Cerberus* (1919), and the lost-world tale, *The Citadel of Fear* (1918). In a profile of pulp adventure writer A. Merritt, Sam Moskowitz writes, '*Citadel of Fear* was the work of Francis Stevens, a woman whose stories displayed such beauty of style and narrative skill that for years it was thought that Merritt had written them under a pen name.' Stevens' later years are lost in mystery. In 1939, after not hearing from Stevens for several years, Stevens' daughter received a letter from her with a California postmark, but her daughter's subsequent efforts to locate her were unsuccessful. Perhaps Francis Stevens lives on an island with Ambrose Bierce and Amelia Earhart.

Early in their careers noted Minnesotans Sinclair Lewis and F. Scott Fitzgerald both dabbled in supernatural writing. Lewis in short stories and Fitzgerald in plays. Lester Del Rey (1915-1993) spent much of his childhood until age 16 in several small Minnesota towns. He went on to be an influential SF writer, editor, and critic, and to found Del Rey Books with his wife, Judy-Lynn Del Rey. The stunningly original fantasy artist Hannes Bok (1914-1964) attended Duluth High School. C.C. Beck (1910- 1989),

continued on page 40

who was born in Zumbrota, Minnesota and attended the University of Minnesota (U. of M.), went on to become the chief artist and de facto story editor for the original *Captain* (Shazam!) *Marvel* comic book.

On the macro scale, in SF the pulp supernatural horror magazine *Weird Tales* appeared in 1923. In 1926, electrical inventor Hugo Gernsback launched *Amazing Stories*, a pulp magazine specializing in what Gernsback initially called 'scientifiction' (hence the 'StF' in MN-StF). Then in 1929, in an editorial in *Science Wonder Stories*, Gernsback coined the term 'science fiction.' He printed the addresses of readers who wrote, in his letter columns; they started corresponding with each other, giving birth to SF fandom.

Mabel Seeley (1903-?) was born in Herman, MN, and graduated from the U. of M. in 1926. She wrote stories for *Terror Tales* magazine, and published novels with such evocative titles as *The Whistling Shadow*, *The Whispering Cup*, *The Beckoning Door*, *The Crying Sisters*, and *The Chuckling Fingers*. Though labeled as mystery or romance novels, these tales, often set in Minnesota, had strong elements of horror and terror.

Between about 1926 and 1933 a remarkable bunch of people attended the University of Minnesota and worked together, in various combinations, on the *Minnesota Quarterly*, the *Minnesota Daily*, the humor magazine *Ski-U-Mah*, and a self-published book, *Broken Mirrors*. The group included Harrison Salisbury, who went on to become a distinguished journalist, and three budding fantasy writers: Carl Jacobi, Donald Wandrei, and Howard Wandrei.

Carl Jacobi (1908-), who has spent his life in Minnesota, wrote elegantly crafted, atmospheric fantasy and science fiction stories for *Weird Tales* and other pulps, including many stories set in the Carver-Chanhassen area of Minnesota. Donald Wandrei (1908-1987), who divided his time between Minnesota, New York, and California, wrote grand stories of cosmic gloom for such markets as *Astounding*, *Unknown*, and *Weird Tales*. His brother Howard (1909-1956) wrote ironic, spicy, character-centered fantasy and detective stories, and was

also an excellent, original fantasy artist, although only a few of his drawings saw print during his lifetime. In 1939 Donald Wandrei and August Derleth of Wisconsin cofounded Arkham House, a distinguished small press dedicated to publishing the works of Lovecraft and of other writers in his tradition. In recent years the Twin Cities small-press publisher Fedogan & Bremer has produced a Donald Wandrei collection, *Colossus* (1989), a Carl Jacobi collection, *Smoke of the Snake* (1994), and two Howard Wandrei collections, *Time Burial* (1995) and *The Last Pin* (1996).

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Meanwhile, the first science fiction convention occurred in 1936 [*this claim is widely made and also widely disputed—ed*] when a few New York fans took a trip to meet a few Philadelphia fans. The first World Science Fiction Convention—Worldcon—happened in New York City in 1939. Gernsback, in his ongoing efforts to promote interest in SF and in his magazines, began chartering 'Science Fiction Leagues' in the '30s. At least one of those, the Los Angeles Science Fantasy Society (LASFS), is still going strong. Around 1937 about four people met to charter the Minneapolis Fantasy Society. They didn't meet again for about three years.

Clifford D. Simak was born in southwestern Wisconsin in 1904 on a hill farm overlooking the confluence of the Wisconsin and Mississippi Rivers. There he had an enchanting boyhood of meaningful chores alternating with swimming, fishing, exploring caves and roaming the woods. The enchantment settled into his pores and grew in his imagination. After a brief foray into teaching, Simak turned to journalism. Between 1929 and 1939 he worked as a reporter or editor for small-town papers in Michigan, Iowa, North Dakota, Missouri, and



Photo taken at the 3rd official meeting of The Minneapolis Fantasy Society, Jan. 10, 1941 at the home of Clifford D. Simak. Pictured are: (seated, left to right) Arder Benson (holding, Squanchfoot), Charles Albertson, Oliver Saari, Ken Peterson, Sam Russell; (standing, left to right) John Chapman, Clifford D. Simak, Carl Jacobi, Cyril Eggum, Douglas Blakely, Phil Bronson. Squanchfoot was the club mascot and authored biographies of club members that appeared in *Fantasite*, the club 'zine.

Worthington and Brainerd, Minnesota. Meanwhile, he published half a dozen stories in the SF magazines beginning with 'World of the Red Sun' in 1931. He quit fiction writing a couple of years later when the SF markets appeared to have dried up.

Then in late 1937 noted space opera writer John W. Campbell, Jr. assumed the editorship of *Astounding Stories*. Between 1938 and 1949, Campbell would transform American science fiction (and American fantasy, in his shorter-lived magazine, *Unknown*), by insisting on high technical standards and by discovering or developing such superstars as Theodore Sturgeon, Robert A. Heinlein, Fritz Leiber, and Isaac Asimov. Simak, believing that Campbell would take more innovative work, reentered the field in 1938. Over the next several years, the 'Simak story' gradually took shape, as Simak wrote naturalistic, increasingly well-crafted tales about ordinary, down-home people touched by cosmic events.

In 1939, Simak joined the copy desk of the *Minneapolis Star*. From then until 1976, he would work for the *Star* or the *Tribune* in several positions, including news editor, and as one of the finest science editors ever to work for an American newspaper. In November 1940, Simak and his wife Kay hosted the second meeting of the Minneapolis Fantasy Society. This time the group jelled. The Minneapolis Fantasy Society had about two dozen active members. The Wandreis, Jacobi, and Derleth dropped in occasionally. A teenage fan recently arrived from Canada named Gordon R. Dickson (1923-) joined early on. Another teenager named Poul Anderson (1926-) joined a few years later. Fantasy artist Morris Scott Dollenz was another active member. The Society was, at once, a writing group, a readers' group, and a fan group. At meetings people would talk about the SF they were reading. Simak would read his latest stories out loud. (Gordon Dickson has recalled that when the Simaks hosted, Kay would fuel the discussion with big plates of sandwiches.) The Society's Hastings contingent brought out nine issues of a splendid fanzine, *The Fantasite*, in 1940-42, including reminiscences and advice about the craft of writing by Donald Wandrei and Simak. The first issue

included a short story by a Los Angeles fan named Ray Bradbury.

The group became less active during WW II. After a revival in the mid-to-late '40s, the Society decided to stop having formal meetings, but it never disbanded, and the surviving members still socialize, so in a sense it continues.

In the '40s, Gordon Dickson and Poul Anderson shared a room while attending graduate school at the U. of M. Both were trying to become SF professionals; they had many productive sessions at Coffman Union at the U. of M. and at a local bistro, hanging out and exchanging ideas. Anderson

published his first story in 1947. By the early '50s, he'd moved to California. In a half-century career that still continues, he has produced an enormous body of high quality science fiction and fantasy short stories and novels. After making some story sales in other fields, Dickson broke into SF in 1950, and soon was making his living as a full-time writer of SF short stories and, beginning in 1956, of novels.

In the late '40s and early '50s, a small circle of SF writers and fans hung out in the Mankato area. The Polish-born Mordecai Roshwold (1921-), author of the dystopian novel *Level 7* (1959), lived in Minnesota during this period. In the Twin Cities, beginning in 1950, Charles V. De Vet (1911-) became an active contributor to the SF magazines. He also produced a couple of novels, including *Special Feature* (1958). After a hiatus, he returned the field in the '80s.

In later years, Simak would feel that he found his voice with the City stories that began to appear in the SF magazines in 1944 and were collected in book form as *City* (1952). Through the '50s, he produced many stories and a couple of novels of increasing craftsmanship. With his sensual landscapes, inspired by southwest Wisconsin even when they were set on another planet, he was



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becoming the pastoralist of science fiction. In his thematic concerns and his down-to-Earth characterizations, he was becoming American SF's pioneer humanist. In a field often characterized by crashing suns and galaxy-spanning wars, Simak wrote about common human decency.

On the macro scale, the '50s marked SF's coming of age. Dozens of SF magazines appeared in this decade, most notably Anthony Boucher's literate *The Magazine of Fantasy and Science Fiction* and H.L. Gold's bright, sassy *Galaxy*. Specialty SF small presses flourished, and such mass-market paperback houses as Ballantine and Ace produced SF lines. Film and television SF saw their first boom, notably including the TV show *Science Fiction Theater* and the 1956 film *Forbidden Planet*. A 60-something Oxford don named John Tolkien finally found a publisher for his impossibly uncommercial 1,300-page novel about elves and a magic ring. Cons began springing up in America and elsewhere with increasing frequency. The Worldcon began presenting its 'Hugo' Award (named after Gernsback). In 1959 Simak won one for his novelette, "The Big Front Yard."

But for fans, the '50s were a lonely time in Minnesota. No organization sprang up to replace the Minneapolis Fantasy Society. Nevertheless, there were isolated pockets of fan activity (or 'fanac'). Ruth Berman (1942-) recalls that University of Minnesota High School had four SF fans: herself, Eleanor Arnason (1942-), Ron White, and Barry Hansen (who later became radio's Doctor Demento). On learning about fanzines in a review column by Robert Bloch, Berman persuaded a teacher to help publish a 'literary magazine' which was, in fact, a fanzine, beginning in 1957. In 1961 the 'zine printed the opening installments of a history of Minnesota fandom written by Red Boggs. Berman recalls that about 1961 a teenager named John Anderson came to Boggs and her, saying, "We've got to have a science fiction club." So we put an ad in the paper and we met in an enormous room—a vast, enormous room with blue lights. And it looked so cold, and so empty with just the three of us there, because nobody else did come. And I'm sorry to say that John Anderson gave up at that point."

In the early '60s Al Kuhfeld and Richard Tatge began a lifelong friendship when they noticed that each of them was buying two copies of the latest *Hawkman* comic at Shinder's bookstore in downtown Minneapolis. (In those pre-specialty bookstore days, Shinder's was a point of entry to the SF community for many fans. I, myself, was reeled in by a flyer at Shinder's advertising the 1973 Minicon.) Kuhfeld went on to be an active participant in the dawn of comix fandom, to found the Spiderist religion, obtain a Ph.D. in physics, serve as curator at the Bakken medical museum, and occasionally collaborate on mystery short stories with his wife, Mary Monica Pulver.

Julius Schwartz, a member of SF's pre-1939 'First Fandom,' was at the time editing a classy line of science fiction comics for DC, including *Hawkman* and *Strange Adventures*.

In 1961 a Minneapolis teen named Frank Stodolka learned about SF fandom in general and fanzines in particular through a letter from Canadian fan Art Hayes in *Strange Adventures* #143. Stodolka recalls that he wrote Hayes, "and on my 15th birthday, July 15, I received my first fanzine in the mail. And right then and there I knew two things. Number one, I had to become a fanzine publisher myself, and number two, there had to be a science fiction club here in Minnesota. So I immediately started publishing this little thing called *LUNA-tic*, published on a poster-sized mimeograph—4" x 6" format, with about 100 pages per issue. But I deliberately did not send out all my copies; I saved some. I had this long-term plan, you see. Every so often when I was over at Shinder's and someone checked out with a foot-tall stack of science fiction books or what-not, I told 'em about this strange phenomenon called science fiction fandom." In July 1964 Stodolka, Fred Haskell, John Kusske, and Gil Lamont held what was billed as the "first annual" Paincon at Haskell's house. Alas, there was no Paincon 2.

Stodolka started attending the University of Minnesota, where he, "thought I saw some science fictional themes in the artwork of Ken Fletcher;

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noted cartoonist for the *Minnesota Daily* and the *Minnesota Technologist*, and started, through those publications, making contact with him."

During the summer of 1966, Frank Stodolka, Al Kuhfeld, and Ken Fletcher frequently talked about forming a science fiction group. In September or October Stodolka, Kuhfeld, and Fletcher decided to throw a party to welcome teenage fan Nate Bucklin to the Twin Cities. (I don't know if Frank realized that his calling me to invite me to Paincon had a lot to do with me relocating to the Twin Cities,' Bucklin says.) Stodolka and Bucklin decided on the *Technologist* office (which Stodolka thinks was then located in Mechanical Engineering room 2) as the place to meet and 100 p.m. Saturday as the time. Bucklin recalls that, 'About quarter to five, Frank said to the departing guests, 'Hey, this was fun. Let's do it again in two weeks.' A science fiction club, later named the Minnesota Science Fiction Society (MN-StF) has been meeting about every couple of weeks ever since.

Other early members included high schoolers Fred Haskell and Jim Young. Since the mid-70s it's been traditional to refer to Frank Stodolka, Ken Fletcher, Nate Bucklin, Jim Young, and Fred Haskell as the five 'Floundering Fathers' of MN-StF. Specifically, it's become traditional to say that MN-StF didn't 'really' begin until the name was coined on or about November 25, 1966; but this reasoning is as quaint as it would be to suggest that *Amazing Stories* wasn't really a science fiction magazine until Gernsback coined the term 'science fiction.' In the interests of accuracy and fairness, I hope the tradition will now expand to include Al Kuhfeld among the six founders.

Stodolka was elected the first MN-StF President; Haskell suggested that, while officers were well and good, it was also important to have people who simply showed up to hang out. He volunteered to be Happy Deadwood, and was duly appointed.

Almost immediately the club began making plans for Minicon I. The consensus among early MN-StFers is that Jim Young was the firebrand behind making

Minicon a reality. Stodolka says, "Jim was really a fannish go-getter with a great deal of energy. He was the person that did a lot of the correspondence and the necessary footwork for making it click." Stodolka recalls, "We had, in that time, a vision of gradual growth. We wanted MN-StF to grow with people that were really interested in science fiction. But we emphasized relationships, and we did not want to put on a big media blitz and get a whole bunch of strangers together in one room. We wanted something that would grow on a more gradual basis."

Minicon 1 occurred at the Coffman Union Men's Lounge on Saturday, January 6, 1968. Admission was 50c. Anthony Tollin, who served as registrar (and who went on to be an authority on old-time radio and a comic book colorist, including a long stint on Green Lantern) thinks 57 people showed up; Stodolka thinks it was more like 35. Simak, Dickson, and DeVet were Guests of Honor; there were a few programmed items, and people hung out, had fun, and made plans for Minicon 2. Minicon 2 happened at the Andrews Hotel in Minneapolis on April 4-6, 1969. Admission was \$2; about 100 people attended (again, memories vary). Stodolka recalls that Minicon 2 "was really a fantastic convention. We all had a great time, and it kept growing from there, oddly enough."

When MN-StF outgrew the *Technolog* office the club met at Golub's Bookstore on Washington Ave. in Minneapolis for a while, then met at the Pillsbury-Waite Cultural Center. When that setting proved too impersonal, the decision was made to meet in people's homes. In those early years dinner was routinely served at MN-StF meetings, and at various times the hosts asked for a contribution to the meal since there were sometimes 19 or 20 people present. This is the closest MN-StF has come to charging dues.

On the macro scale, notable SF novels of the '60s included *The Man in the High Castle* (1962) by Philip K. Dick, *Dune* (1965) by Frank Herbert and *The Left Hand of Darkness* (1969) by Ursula K. Le Guin. Notable films were director Stanley Kubrick's *Dr. Strangelove* (1963)

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and 2001: *A Space Odyssey* (1968). The most important TV shows were *The Twilight Zone* (1959–64), *The Outer Limits* (1963–65) and *Star Trek* (1966–69); at the time, only *Twilight Zone* appeared to be a commercial success. The 'New Wave' of experimental SF spear-headed by Michael Moorcock's British magazine, *New Worlds*, led to an entertaining brawl over what was and wasn't real SF. When the dust cleared they all won, since everybody became free to use SF to say more different things in more different ways. The paperback reissue of Tolkien's *Lord of the Rings* led to the growth of fantasy as a distinct marketing category.

John Sladek (1937–), born in Iowa, attended St. Thomas College in 1955–56 and the University of Minnesota in 1956–59. Thomas M. Disch (1940–), grew up in Minnesota. After respective periods in New York in the '60s, these two friends found themselves in London, where they became important figures in the New Wave. Disch is a master of dry, ironic wit, and a remarkably versatile writer whose books range from the SF novel *Camp Concentration* (1968) to several volumes of poetry, several fine short-story collections, the novel *The MD: A Horror Story* (1991), and the children's books *The Brave Little Toaster* (1986) and *The Brave Little Toaster Goes to Mars* (1989). Disch's vision of life is very dark; witness *The Genocides* (1965), in which aliens wipe out humanity. His Minnesota roots show up occasionally, as in the essay, "Pyramids for Minnesota."

Sladek's worldview is nearly as dark as Disch's, but he is also wonderfully funny, even silly. He often writes about the blurring lines between machine-like humans and human-like machines in such books as *The Reproductive System* (1968); *Tik-Tok* (1983); and *Roderick: the Education of a Young Machine* (1980) and *Roderick at Random* (1983). Roderick the robot is created at "the University of Minnetonka," Minnesota. Sladek returned to the Twin Cities in the '80s; his most recent novel, *Bugs* (1989), deals with an Englishman trying to adjust to life in Minnesota.

Simak, not content to rest on his laurels, continued to refine his craft, producing much of his best work in the 1960s, including *The Goblin Reservation* (1968) and the Hugo-winning *Way Station* (1963).

arguably the finest novel of science fiction or fantasy produced by a Minnesota writer. He continued to attend cons until 1981, as long as health permitted, and continued publishing until 1986, producing the first-rate novelette, 'Grotto of the Dancing Deer,' as late as 1980. Simak was a gracious and gentle man, loved by those who were privileged to meet him. The Science Fiction and Fantasy Writers of America (SFWA) awarded him the Nebula Grandmaster Award for Lifetime Achievement in 1986. He died in 1988.

Gordon R. Dickson came into his prime in the '60s, beginning his Childe Cycle of novels about a fragmented humanity trying to reunite itself, including the novels *Dorsail* (1960, AKA *The Genetic General*) and *Necromancer* (1962). Besides that series he has continued to produce a wide range of fantasy and science fiction, including the Dragon series commencing with *The Dragon and the George* (1976). He continues to publish and also delights, when he shows up and makes thoughtful comments at local cons, the dean of living Minnesota SF writers.

Beginning about 1968 three Twin Cities fanciers of the Lovecraft/*Weird Tales*/Arkham House tradition in supernatural horror began hanging out on a regular basis, including John J. Koblas (now a literary historian who's written books about Lovecraft, F. Scott Fitzgerald, and Sinclair Lewis). In 1971, when Duluth fan Eric Carlson (1944-1996) was coming down to visit the group for the weekend, they decided to dub their gathering a 'Minn-Con' (the 'horror' con—not to be confused with Minicon). A bunch of people interested in dark fantasy started attending the periodic weekend gatherings, including humorist/cartoonist Joe West, who became the group's performance artist; Ray Nixon, who'd corresponded with Lovecraft so long before; Jon Arfstrom; Iowa fantasist Richard Tierney, and, as Koblas puts it, 'a guy by the name of Kirby McAuley who sold insurance and was working at Lancer Books. He was a small-time literary agent with Carl Jacobi, and then he signed an obscure newcomer named Stephen King and things began to happen for him.' Jacobi, Donald Wandrei, and De Vet them-

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selves started to show up. Koblas recalls that De Vet 'helped a lot of younger writers in the group.' Fantasy artist Rodger Gerberding joined in the '80s. Meeting at various members' houses, Koblas says, 'a lot of people would stay over from the Friday-Saturday Minn-Con, and then we'd go off on these expeditions. It didn't really become a convention till about 1986, when it was too big to go on being held at people's houses, and we had to move into a hotel. We had said we would never do that, it would never become a convention, it was a fellowship. But out of necessity, and out of growth, it was something we had to do.'

The Minn-Con group produced a one-shot semi-prozine, *Etchings & Odysseys*, in 1972; in 1982-87 the magazine was revived for ten more issues under Koblas' editorship. In the late '80s group members Ed Shannon and Mike Odden brought out two issues of another semiprozine, *Minnesota Fantasy Review*. After nearly dissolving ten years ago, Minn-Con, Inc. has renewed itself, hosting a fall dark fantasy convention, *Arcana*, that draws about 50 people.

By the '70s only a few SF magazines remained—*Asimov's SF* was the success story among the new ones—but book publication of SF had grown so diverse that no one reader could claim to know the whole field. James Tiptree, Jr. (Alice Sheldon) and John Varley were among the decade's most impressive writers. For the first time women began to enter SF as pros and fans in something approaching their numbers in the general population. Fantasy books burgeoned; in the wake of Stephen King, horror became another distinct marketing category. Notable films were the dark comedy *Dark Star* (1974) and the space opera *Star Wars* (1977). *Star Trek* gained new life in syndicated reruns, spurring an enormous fandom and disseminating knowledge of the tropes of science fiction to much of humanity. The genie was out of the bottle.

In late 1973 several Twin Cities lovers of fantasy fiction in general and *Lord of the Rings* in particular started the Rivendell Group of the international Mythopoeic Society. By the summer of 1974, U. of M. student David Lenander had settled into the role of moderator for this fantasy book-discussion

group, and continues moderating the group's monthly discussions 23 years later, sometimes in Coffman Union, sometimes in members' homes. Rivendell publishes an occasional newsletter, *The Last Homely Hearth*, and hosts an annual 'Readings from Rivendell' meeting in December in which members read their work out loud. In 1993 the Rivendell Group hosted the Mythopoeic Society's Mythcon XXIV at the U. of M., chaired by Lenander.

In 1974 Eleanor Arnason returned to Minneapolis after several years in Detroit and suggested to Ruth Berman that they start a writers' critique group. (Berman had sold the first of dozens of fantasy-related short stories, poems, and essays in 1969; Arnason's first story appeared in 1973, since which time she has published five novels.) Al Kuhfeld was another founding member of the group. Over the decades, other members of what would eventually become known as the Aardvark Writing Group included Mary Monica Pulver, fantasy novelist P.C. Hodgell, and short-story writer Joan Marie Verba. With Berman continuing as a mainstay, the group still meets monthly to listen to and critique each other's work, a remarkable record of longevity for any writing group.

Another Minnesota SF writer who flourished during the '70s and early '80s is the Hungarian-born novelist Arsen Darnay. The most influential and popular Minnesota fantasist since the '70s has been radio host and short-story writer Garrison Keillor (1942-), who is to the bright side of small-town life what Stephen King is to its dark side.

Minicon continued to grow through the '70s. The first several were chaired by the con's original guiding spirit, Jim Young, who has gone on to have a long career in the diplomatic corps, including postings in Botswana, Moscow, and London, and has so far published two science fiction novels. Another longtime chair was Don Blyly, who ran four Minicons in the mid-'70s.

MN-StF had probably its most active social period during the 1970s. While a fair amount of networking among writers went on informally, the group

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developed a strong flavor of playfulness, generating what became known as 'Crazy Minneapolis Fandom.' The group had been seriously bidding to host the 1973 Worldcon, but the decision was made to drop out of the bidding shortly before a site was voted on in 1971. Soon after Toronto won the bid, MN-StF reopened its bid for the 1973 Worldcon, a bid which continues at Minneapolis in '73 parties at Minicon, Worldcon, and elsewhere. It was, in the apt phrase of longtime MN-StFer Denny Lien, 'an idea whose time has come and gone and gotten silly.' MN-StF iconographer Ken Fletcher designed the MN-StF zeppelin, a popular mode of transport in the alternate universe where the 1973 Worldcon is always being hosted in Minneapolis.

Early in its history MN-StF began publishing a clubzine (club fanzine), *Rune* (named after Minnesota's Kensington Runestone). Fred Haskell put in a hitch as editor in the '70s, as did Ken Fletcher in the '90s. Despite an irregular publishing schedule, *Rune* has brought out an impressive 85 or so issues since the '60s.

Though not an official MN-StF publication, *Minneapa*, launched by the late Mike Wood in 1972 and edited by him for its first 11 years, has drawn regular contributions from many MN-StFers. *Minneapa* contributed to the growth of Minicon as out-of-town contributors attended the con to help with their correspondence, returning to their home cities with rave reports. A more recent Twin Cities APA is *Stippleapa*.

Between about 1973 and 1981, a bunch of fans moved into the apartment building at 343 E. 19th St. in Minneapolis, dubbing it the 'Bozo Bus Building.' For several years, there was a MN-StF party in one of the building's apartments on Saturday night, whether or not there had been a MN-StF meeting there that afternoon. There was for a number of years a music party at or after MN-StF meetings.

In 1974 Don Blyly founded Uncle Hugo's Science Fiction Bookstore (named after Guess Who). Originally located on Franklin Ave. in Minneapolis,

it now resides at 28th St. & Chicago Ave., along with its companion, Uncle Edgar's Mystery Bookstore. Besides Blyly, longtime employees include Scott Imes and Ken Fletcher, as awesomely knowledgeable a bookstore staff as you're likely to find. Greg Ketter ran a succession of SF/comic book/art-related stores in the '70s, culminating in DreamHaven Books in the '80s. DreamHaven currently has its main branch on Lake St. & Colfax in Minneapolis and a University branch at 13th Ave. & 4th St. SE. Both Uncle Hugo's and DreamHaven rank comfortably among the world's best SF specialty bookstores. A number of other SF-related stores (comix, gaming, etc.) have also sprung up in the Twin Cities metro area since the '70s.

In 1979 KFAI radio in Minneapolis launched the science fiction radio show *Shockwave*, under the direction of Jerry Stearns and David E. Romm, leading to a *Shockwave* SF comedy performance Fridays at Minicon beginning a couple of years later. Romm continues to run *Shockwave* weekly, in what is probably one of the two or three longest runs of an SF radio show.

In the '80s and '90s SF continued to grow and diversify. On the macro scale, Gene Wolfe and Octavia E. Butler are two outstanding writers among dozens of fine ones. Science fiction became, for several years, the dominant category in American film. In 1982 *ET* evoked the hopeful side of SF and *Blade Runner* the cautionary side. On TV, *Star Trek: The Next Generation* (1987-94) inspired several outer space shows, and *Twin Peaks* (1990-91) spawned several about strangeness nearer home.

From the late '70s through the early '90s Minicon was run by an Executive Committee presiding over a large, lively, and opinionated General Committee. During this time it's generally agreed that Don Bailey and Scott Imes provided especially strong leadership. Minicon grew from a middle-sized convention to, in the '90s, the largest non-floating literary SF convention in the world, provoking the rueful joke that until Minnesota fandom agreed to run a Worldcon, it would be condemned to run one each year.

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MN-StF became less socially cohesive, but also more project-oriented. From 1986 through 1990 the Minnesota Science Fiction Society Lecture Series brought in such authors as Frederik Pohl, C.J. Cherryh, and Ben Bova to speak about SF themes. Under the imprint of Rune Press, MN-StF has made several ventures into publishing. *Einblatt* (German for 'one page'), a monthly SF events calendar, has been appearing for many years, since the late '80s under the able editorship of Denny Lien. In 1979 Rune Press published *Maturity*, a short-story collection and bibliography of Theodore Sturgeon, produced to commemorate his appearance as Minicon Guest of Honor. *Time Gum* (1985) edited by Eleanor Arnason and Terry A. Garey, and *Time Frames* (1988), edited by Garey, are speculative poetry anthologies. *Tales of the Unanticipated*, an SF semiprozine, published at eight-month intervals, has so far produced 17 issues since 1986.

Another highly successful SF writing group was the Scribbles, which formed in 1981 and lasted well into the '90s. The group is still active in mail and e-mail, several members having left Minneapolis. Members at various times were Nate Bucklin, who has gone on to publish several short stories, and Steven Brust, Patricia C. Wrede, Emma Bull, Will Shetterly, Pamela Dean, and Kara Dalkey, each of whom has published several novels of fantasy and/or science fiction.

The husband/wife team of Shetterly and Bull also ran SteelDragon Press, an SF small press, for several years, and edited the *Llavek* fantasy shared-world anthologies. Other notable small presses of the past and present include Corroborree Press and Dreamhaven Press.

In January 1983 I decided to start Second Foundation, a science fiction spin-off of the fantasy book-discussion Rivendell Group; Eleanor Arnason, Marianne D. Hageman, Kevin Stahl and Lorenzo Lien attended the first meeting. Though active participants have changed repeatedly, Second Foundation continues to meet about every six weeks to discuss the work of individual SF writers,

and sometimes SF themes. Each year since 1983 Second Foundation has hosted a Minicon discussion of the work of an Author Guest of Honor, with the authors (including Larry Niven, Kate Wilhelm, Damon Knight, Fritz Leiber, and Jack Williamson) present and participating.

The North Country Gaylaxians, a branch of the national Gaylaxian network, has met monthly in the Twin Cities since about 1989 to discuss current SF books, particularly exploring gay/lesbian/bisexual themes, and to encourage contacts among gay SF fans and their straight friends.

More SF writing groups kept popping up in the '80s and '90s, some of them quickly flashing out of existence, some workshopping each other's manuscripts for years. The Snippets, spun off in 1982 from a U. of M. SF class taught by author/agent Scott Edelstein, remained active for several years, and continues to host a Writers' Block Party at Minneapolis parks in the summer, a good opportunity for SF writers and their friends and families to hob-nob. Since the mid-'80s there have pretty consistently been a half dozen active Minnesota SF writing groups at any given time, from Training Wheels to the Indy 500. Other power writing groups have been WW², whose members included Terry A. Garey, Rhysling Award-winning poet John Calvin Rezmerski, and fiction writers Carolyn Ives Gilman, Peg Kerr, Kij Johnson, and Phillip C. Jennings; the Workshop, which included Arnason, Jennings, L.A. Taylor (1939-1996), and Laurel Winter; and an unnamed group including Kerr, Patricia C. Wrede, Joel Rosenberg, Hugo and Nebula-winner Lois McMaster Bujold, Elise Matthesen, and Bruce Bethke, whose 1983 story 'CyberPunk' in *Amazing Stories* gave a cultural movement its name.

In May 1985 representatives of several SF writing groups decided to form the Minnesota Imaginative Fiction Writers' Alliance (MIFWA), a resource-sharing network of SF writing groups and individual writers. The group continues to meet quarterly to discuss writing-related topics, the most important one being the annual

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Saturday night meeting at Minicon, at which writers looking for groups have the opportunity to meet with groups looking for writers, and new groups have the opportunity to form.

The size and solidity of the Minnesota SF community has itself become an inducement for noted writers to move here. Sladek, Rosenberg, and John M. Ford came in the '80s; Bujold arrived in the '90s.

Also active since the '80s are the Minnesota Space Frontier Society (originally L5 Minnesota), a space exploration and development advocacy group, and Minnesota Futurists, a chapter of the World Future Society, both of which host a range of events, sometimes including SF discussions.

Minnesotans had been active in *Star Trek* fandom from the beginning, including Ruth Berman, who worked for *Trek* creator Gene Roddenberry for a year in the '60s, and Joan Marie Verba, who in 1996 published *Boldly Go*, a history of *Trek* fanzines. There was a *Star Trek* musical at Minicon 6 in 1972, and a different *Star Trek* musical at Minicon 9 in 1974. But the growth of Minnesota fan groups specializing in electro-celluloid media dates from the mid-'80s, starting with the U.S.S. Nokomis and the U.S.S. Czarak in 1984-85, both still active. Since then dozens of Minnesota E-C media clubs have flourished for short or long periods; other long-lasting groups include the U.S.S. Phoenix (1987-) and the Celestial Affiliation of Time Lords (CAOTL; 1987-).

These groups, and the *Trek* groups in particular, have extended the geographic range of Minnesota SF fandom. There have been groups in (for instance) Duluth and Montevideo. (The Montevideo group was for a time captained by K. John Jones, the city's mayor!) Glen F. Proechel of Red Lake Falls runs the Interstellar Language School, offering workshops and chapbooks related to the *Trek* languages Klingon and Vulcan.

Another aspect of Minnesota *Trek* fandom is their commitment to charitable work, inspired by Roddenberry's vision of a better future. Several *Trek* clubs volunteer regularly for public TV phone

drives. Other club activities include tree-planting, recycling, food shelf donations, and fund-raising events for various charities. Many of the groups publish clubzines; *Phyrebirde*, the Phoenix literary magazine, is especially noteworthy. The various E-C media groups co-host a very pleasant holiday party every December. Longtime Nokomis and Phoenix member Art Johnson says the groups attract, 'people who like camaraderie with a common denominator of *Star Trek's* optimistic vision of the future. We're a social club. We do a lot of business and have a lot of fun at meetings and have a lot of inside jokes and silliness.'

By the '80s the Minnesota SF community had grown large and diverse enough to support not only a mega-convention (Ken Fletcher dubbed Minicon 'The Gathering of the Tribes'), but also a number of smaller, more focused conventions. Since the early '80s there's been a small general convention, ValleyCon, in Fargo-Moorhead. In 1986 Steven Brust and others started Fourth Street Fantasy Convention, a sercon (serious, constructive convention) that did for the discussion of high and heroic fantasy what *Arcana* does for dark fantasy. Fourth Street ran annually through 1992. The group took a year off to host the World Fantasy Convention in Bloomington, Minnesota, in 1993, under Chair Greg Ketter; then ran two more Fourth Streets in 1994-95. Minneapolis hosted Corflu 6, the traveling fanzine fan convention, in 1989.

There have been several attempts to maintain a fan-run Minnesota E-C media convention, the most successful of which has been Time, Space, & Fantasy, Inc.'s Polariscon, which met three times in 1989-94. ReinConation, another MN-StF convention seeking to recapture the flavor of old-time SF fandom in general and early Minicons in particular, has happened annually since 1991, drawing 150-200 people. Diversicon, started by a new group, SF Minnesota, in 1993, celebrates diversity in SF, including diversity of fan and pro groups, diversity of media, and cultural diversity. D4 in 1996 drew an even 150 people. (SF Minnesota also publishes an annual *Minnesota Science Fiction & Fantasy Groups*

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booklet, including contact information for some two dozen groups.)

A by-no-means complete list of other Minnesota SF pros to emerge since the '80s, includes publisher Philip J. Rahman of Fedogan & Bremer, editor/literary executor David W. Wixon, historian/editor Dwayne H. Olson, horror anthologist Pam Keesey, Philip K. Dick biographer Lawrence Sutin, artist Erin McKee, *Omaha* comix creators Reed Waller & Kate Worley, and SF novelists M.A.R. Barker, Curtis Hoffman, Caroline Stevermer, Gail Van Asten, C.J. Mills, Steve Mudd, Donald Aamodt, Glen Rahman, Robert Subiaga, Jr, David Prill, and Raphael Carter. Their ranks grow every year.

Mention should be made of the work done by Joseph Agee, Sybil Smith, Wayne R. McCloud, and Art Johnson to forge a broader Minnesota SF community out of the dozens of often-unconnected groups. Agee and Smith have each been active in several literary and E-C groups, helping those groups to see a broader picture. CAOTL founder McCloud in 1993-97 hosted four annual Minnesota Fan Alliance meetings, at which two dozen or more groups gathered to report about their groups and what they do. In 1990, Johnson started and continues to run Minicon's Fan Faire, at which representatives of many groups sit at literature tables telling interested neo-fans how they can join the community.

For 115 years, the Minnesota SF community has played an interesting and sometimes central role in the development of the international SF community. That rich heritage belongs to all of us. It isn't a private party. It is, to borrow a phrase from H.G. Wells, an 'open conspiracy' in which we can stretch our minds, work and play together, meet and mate with kindred spirits, and, just maybe, help save the world.

Sources/Acknowledgements: Brian W. Aldiss & David Wingrove, *Trillion Year Spree: The History of Science Fiction*, 1986; John Clute, *Science Fiction: The Illustrated Encyclopedia*, 1995; John Clute & Peter Nicholls, *The Encyclopedia of Science Fiction*, 1995; Eric M. Heideman, ed., *Minnesota Science Fiction & Fantasy Groups*, volumes 1-4, 1993-96; Maurice Horn, *The World Encyclopedia of Comics*, 1983; Fred A. Levy Haskell, *Robert A. Timeline* (autobiographical pamphlet), 1996; Sam Moskowitz, *Explorers of the Infinite: Shapers of Modern Science Fiction*, 1963, and *Seekers of Tomorrow: Makers of Modern Science Fiction*, 1967; Martin Ridge, *Ignatius Donnelly: Portrait of a Politician*, 1991; David W. Wixon, "Out of the Woods: Clifford D. Simak and His Work," *Tales of the Unanticipated* #5, Spring/Summer 1989; audiotape, supplied by Jerry Stearns, of a fall 1990 Minnesota Science Fiction Society Lecture Series panel on "The Minnesota SF Community: The Past," moderated by Eric M. Heideman and featuring Ruth Berman, John J. Koblas, and Frank Stodolka; plus conversations with dozens of people over the last 15 years. For their help in the direct preparation of this essay I'm especially indebted to Eleanor Arnason, Nate Bucklin, Ken Fletcher, Carolyn Ives Gilman, Art Johnson, Dwayne H. Olson, and Laurel Winter; but any errors in fact are mine. Last but not least, thanks to Thomas Juntunen, whose idea this was. ♦

Algis Budrys

by Phyllis Eisenstein

I first encountered Algis Budrys at the secret pro party at the WorldCon in St. Louis in 1969. I don't recall how I managed to get into that party, since I hadn't yet sold a story, but I remember that I sat on the floor just outside the main circle of professional and personal gossip and tried hard not to call attention to myself. Not far from me was an easy chair where sat a somewhat plump, good-looking, crew-cut blond guy wearing a dark suit; and perched on the arm of the chair was a dark-haired, chic, and lovely woman in a beige sleeveless sheath. They were obviously a couple, and they seemed to know everybody in the room. Eventually, I was able to peer unobtrusively at their name tags and determine that they were Algis Budrys and his wife Edna. My unobtrusiveness was so complete that I never said a word to them, and I'm sure they didn't notice me.

I knew who Algis Budrys was, of course. I had read his gripping and poignant short fiction in *Astounding* in the Fifties, as well as two of his novels—*Rogue Moon* (the magazine version in *F&SF*) and *Some Will Not Die* (given away as a freebie at the 1962 Chicon). I thought his book review columns in *Galaxy*, which had been running for several years then, were the best part of the magazine. And I knew people in Chicago fandom who had been his friends for eons. Even my husband Alex had met him! But somehow I had never been in the right place at the right time....

In the early Seventies I did at last get to know him, especially after he joined the SF writers' workshop I was running, and I found him to be warm and funny and serious and thoughtful, full of wry observations, and eminently huggable.

His real name is Algirdas Jonas Budrys, shortened to Algis Budrys for publication, shortened further to A.J. for his friends. It's a Lithuanian name, translating roughly as Gordon John Sentry (various versions of which he has used as pseudonyms). He was born in 1931 in Koenigsberg, East Prussia, where his father was in the Lithuanian diplomatic corps. When he was a child, he watched a German crowd

cheer Hitler wildly. Shortly thereafter, World War II began, Lithuania was absorbed into the Soviet Union, and A.J.'s family came to the US, where his father was Consul General for the Lithuanian government in exile. (You can see echoes of those political events in his early novel, *The Falling Torch*.) A.J. grew up on a chicken farm in New Jersey (signs of which show up in his most recent novel, *Hard Landing*). His family's political activities made it inexpedient for him to become an American citizen until the end of the Cold War. Maybe he wasn't your typical American teenager, but that didn't prevent him from latching onto your typical American obsessions—big league sports, cars, and last but not far from least, the pulp SF magazines. He letterhacked *Planet Stories*, and he was also a fan artist. By age eleven, he was publishing a fanzine, *Slantasy*. He was twenty-one when he sold his first SF story to Lester del Rey's *Space Science Fiction*.

Most of A.J.'s working life has been connected to writing, as author, editor, reviewer, teacher, or publisher. Aside from the body of significant fiction he produced in the major SF magazines through the Fifties and early Sixties (e.g., "Silent Brother," "The Man Who Tasted Ashes," "The Skirmisher," "And Then She Found Him"), and his book review columns in *Galaxy*, *F&SF*, the *Washington Post* and the *Chicago Sun-Times*, he also worked as editor in such diverse venues as *Car Speed and Style*, *Ellery Queen's Mystery*, *Rogue*, Regency Books, and Playboy Press. He was in advertising and public relations for a while, which is of course another form of fiction. (Ask him to tell you the giant pickle story.) He even wrote and designed an illustrated book for Rand McNally on how to fix bicycles.

A.J. began his career as a teacher of SF writing at Columbia College in Chicago, then shifted over, for many summers, to the Clarion Workshop as the first-week leader, instilling fundamentals in fledgling authors. He was Coordinating Judge of the Writers of the Future Contest for eight years (translation: he ran it). After leaving that job, he started his own magazine, *Tomorrow Speculative Fiction*, which ran for four years and twenty-four

continued on page

consecutive issues on paper. Now it's available online, at <<http://www.tomorrowssf.com/>>.

A.J.'s SF has garnered multiple award nominations, including his latest novels, *Hard Landing* and *Michaelmas*, both Nebula nominees. His legendary novels *Who?* and *Rogue Moon*, noted for their intense questioning into the nature of human identity, were nominated for the Hugo long before there was a Nebula. One of his mystery stories, "Master of the Hounds," won an Edgar, the mystery field's equivalent of the Hugo. His current brain-child, *Tomorrow*, has been a finalist on two Hugo ballots. His *Galaxy* columns are collected in a fat volume called *Benchmarks*, also a Hugo nominee; and if we're lucky, he'll collect his F&SF columns in book form, too.

Algis Budrys has made his mark on the field—as writer, as critic, as nurturer of novice writers. And he has not yet laid down the torch. Though his hair is a paler shade of blond now, and we are all somewhat older than we were, he remains talented and wise... and still an extremely huggable guy. ♦

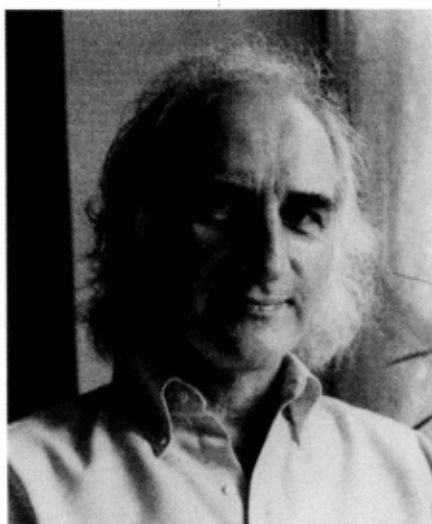
Tom Lopez

by Jerry Stearns

I first met Tom Lopez at the Midwest Radio Theater Workshop in 1988. I had aired the *Ruby* series on Shockwave, so I knew of his work. He was sitting in a large chair reading the book of scripts produced for the workshop. All around him were people scurrying about noisily on their way to various sessions of the workshop. I was standing nearby talking to someone about what job I was going to do there, and I mentioned that I had written one of the plays they were producing for the live broadcast. He looked up and said, "You wrote one of these scripts?" "Yes," I said, "It's Vince Washburn, *New Age Detective*." He said, "That's the best play in this book." I have liked him ever since. I remember sitting at breakfast with him in a hotel restaurant in Dallas, Texas at a conference in 1990, talking about the state of radio drama and what it took to produce it. I learned a lot, and made a friend.

Thomas Manuel Lopez does writing, directing, producing, engineering and sound effects, and many other things on the audio works published by the ZBS Foundation. So that his name doesn't just fill all the liner notes of everything, he often uses a pseudonym as a writer and sound recorder. So... Meatball Fulton wrote his first radio play,

Ha! Fat Chance, for KPFA in Berkeley, California, back in 1963. He was producing radio documentaries from London in the mid-60s, including one about Yoko Ono's art, which she liked so much she asked him to do the sound for the film version, which became her film of bare butts called *Bottoms*. He's hung out with Captain Beefheart and Frank Zappa in L.A. In the early '70s, he and others at ZBS Media did commercials for Billy Joel, Jefferson Airplane, and like that. He's worked with many wonderfully strange people, had many, many weird experiences in his life. And they haven't stopped happening yet. Minicon 32 will be another one.



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Meatball Fulton wrote and produced *The Fourth Tower of Inverness* back in 1972. That was the first adventure of Jack Flanders. Jack travels in the mystical and magical realms of countries exotic to most Americans. Since *The Fourth Tower* there has been *Moon Over Morocco*, *The Incredible Adventures of Jack Flanders* and *Dreams of Rio*, and four shorter *Travels with Jack* adventures. The newest one is *The Mystery of Jaguar Reef*. All good listening, with adventure, mystery, humor, fun, and insight.

In 1982 he wrote and produced the first *Ruby, the Adventures of a Galactic Gumshoe*. He made it in 65 three-minute episodes, because that's what radio stations said they wanted. The audio production, integration of music as sound effects, and the irreverent attitude of the characters changed the face of radio theater forever. *Ruby Two* came out 1985, also in short form. *Ruby Three* (1990) and 1995's *Ruby Four* are all in half-hour episodes.

In his work, Tom includes commentary on the media, on philosophy, and on culture—not just American culture, but the cultures and sounds of the far-away places he's visited and recorded. He's also adapted Stephen King stories, the audio version of *Dinotopia*, and numerous other works of audio fiction. His works have been aired on over 570 radio stations in the U.S., and in 39 other countries. Minicon 32 is proud to celebrate Tom Lopez's enormous creative contributions to the field of science fiction and fantasy in audio format.

One cannot begin to count how many radio stations have aired ZBS productions; something over 570 stations in the U.S. alone, and in 39 countries around the world.

Awards he has won include those from the Corporation for Public Broadcasting (3), the National Federation of Community Broadcasters (3), the Association of Independents in Radio (3), the Ohio State Award, the New York Festivals International Award and the Prix Italia 'Special Prize.' Let's just say he's the best there is. ♦

A Tom Lopez Audiography

Author, Director and Producer of radio programs:

Jack Flanders series

- The Fourth Tower of Inverness – 1972
- Moon Over Morocco – 1974
- The Incredible Adventures of Jack Flanders – 1981
- Dreams of Rio – 1987
- Travels With Jack:
 - Dreams of the Amazon – 1992
 - Dreams of India – 1992
 - Dreams of Bali – 1992
 - Dreams of Sumatra – 1993
 - The Mystery of Jaguar Reef – 1996

Ruby series

- Ruby, The Adventures of A Galactic Gumshoe – 1982
- Ruby Two – 1985
- Ruby Three – 1990
- Ruby Four – 1994-95

Other series and stories

- Stars and Stuff; A Collection of Short Fantasies and Stories – 1977
(including pilot shows for Ruby & the first Jack Flanders story)
- Saratoga Springs – 1989
- Dishpan Fantasy: A Real Soap Opera – 1991
- The Maltese Goddess – 1994
- O Boy O Boy O – 1996

Producer, Director and Adaptor of radio programs:

- The Taj Express (a collection of short stories from India) - 1981
- The Cabinet of Doctor Fritz (recorded in 3D sound)
- The Mist; by Stephen King
- Aura; by Calos Fuentes - 1984
- Sticks; by Karl Edward Wagner
- The Bleeding Man; by Craig Strete
- Mumbo Jumbo; by Ishmael Reed – 1985
- Dinotopia
- The Android Sisters; "Songs of Electronic Despair".
Musical album - 1984.

Do not count this as the definitive audiography of Tom Lopez' work. I'm sure there are other productions that I know nothing about. This is just what's available from the ZBS catalog



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—*Library Journal*

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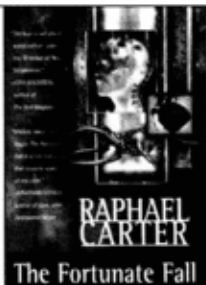
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Raphael Carter

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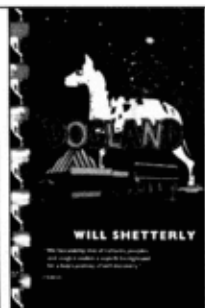
—*The New York Times*

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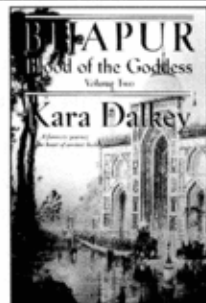
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Kara Dalkey

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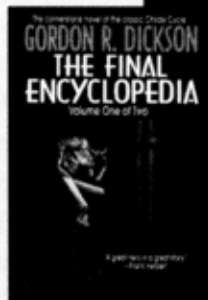
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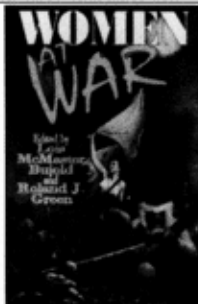
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Coming in June

Michael Swanwick

by Greg Johnson

The bureaucrat copied down the official information:

Michael Swanwick has received the Nebula, Theodore Sturgeon, and World Fantasy Awards for his work. *Stations Of The Tide* was honored with the Nebula Award and was also nominated for the Hugo and Arthur C. Clarke Awards. 'The Edge Of The World' was awarded the Theodore Sturgeon Memorial Award in 1989. It was also nominated for both the Hugo and World Fantasy Awards. 'Radio Waves' received the World Fantasy Award in 1996.

His stories have appeared in *Omni*, *Penthouse*, *Amazing*, *Asimov's*, *High Times*, *New Dimensions*, *Starlight*, *Universe*, *Full Spectrum*, *Triquarterly*, and elsewhere. He lives in Philadelphia with his wife, Marianne Porter, and their son, Sean.

The bureaucrat added unofficial commentary and some quotes from the author:

Upon reflection, it occurred to the bureaucrat that Swanwick was some kind of quintessential modern-day science fiction writer. His novels and stories had covered a variety of topics and styles ranging from ecology to cyberpunk to rock-and-roll mythology. His first novel was an Ace Science Fiction Special. His last novel, *The Iron Dragon's Daughter*, successfully blurred the line between fantasy and science fiction. The bureaucrat had read much of his work, and especially enjoyed *Vacuum Flowers*, *Stations Of The Tide*, and the short-story collection, *Gravity's Angels*.

"I'm excited about some new things I have coming out," Swanwick told the bureaucrat. "There's a collection from Tiger Eyes Press titled *A Geography Of Unknown Lands* that should be out by Minicon, and a new novel, *Jack Faust*, due in September from Avon. Most writers use up their best stuff in a big collection and then give the rest to the small presses. I didn't want to do that, so this collection contains some of my better stories. (NB—that's an insider's tip.—The bureaucrat.) Avon is pushing *Jack Faust* and publishing it as a mainstream novel, even though it contains some fantasy and sf elements." (Did the walls come tumbling down?—The bureaucrat.)

This will be Swanwick's first visit to Minicon. As an author Guest of Honor, he is looking forward to, 'participating in the con, socializing, and having fun.' Since the bureaucrat had never met anyone at Minicon who wasn't there to have fun, he guessed that Swanwick would fit right in. (One last tip—if in the midst of your own socializing you should happen to meet the author, ask him about Writing In My Sleep.)

This report was filed by the bureaucrat. ●

Bibliography

In The Drift (1984). An Ace Special, set in an alternate reality in which the Three Mile Island accident was far greater than in our world.

Vacuum Flowers (1987). A man with four totally independent personalities pursues love and adventure with a woman who has died twice before the story begins. One of the most entertaining of all the cyberpunk novels.

Griffin's Egg (1991). A short novel set on a well extrapolated near future moon.

Stations Of The Tide (1991). The bureaucrat's story—myth, magic and nanotech combine in an exotic locale as the jubilee tides cover the land. Essential reading.

Gravity's Angels (1991). A good way to introduce yourself to any SF writer is to read his or her first short story collection. Here's one of the best.

The Iron Dragon's Daughter (1993). Jane survives the dragon factory and high schools pagan rituals long enough to learn the crucial differences between fantasy and reality.

A Geography Of Unknown Lands (1997). A short story collection from Tiger Eyes Press—possibly out in time for Minicon.

Jack Faust (September 1997). A mainstream novel, to be published by Avon Press.

Who Am Us, Anyway?

Sixty years of fun in the future

by Kathy Routliffe

‘Here I sit with the butterflies in my stomach dead from shock, with my packing done... I have been in a state bordering on panic all day... I hope I don’t do anything stupid, there’s too much to do, oh Gawd, I hope I don’t forget anything, my stomach feels bad, I want someone to talk to...’

Excerpt from my diary, Wednesday, August 31, 1977,
the day before I traveled to my first science fiction
convention: SunCon.

It may not be exactly 20 years ago today, but close enough.

It’s hard to look back on the moment before the car crash, the second before the first orgasm, to re-enter the womb. But there it is, in crabbed handwriting – I was 21, facing my very first science fiction convention, and I hadn’t a clue about what I faced.

It was like this, see...

Id read science fiction for ages: first the glorious purple prose of Edgar Rice Burroughs (*Jungle Tales of Tarzan* at seven, and *The Chessmen of Mars* shortly thereafter. I eventually got every title and reread each ‘Mars’ installment at least 10 times) then, at age eight, Sturgeon’s ‘A Touch of Strange.’ I fell in love with C.S. Lewis and looked to the back of my closets, hoping to see pine trees. Then it was on to Cordwainer Smith and his stately, haunting cosmos; a soupçon of Poul Anderson, a little Heinlein here, a little Bradbury there, some Aldiss by accident, some Brunner, hearty helpings of Niven in fits and starts... whatever fell into my hands... serendipity, coincidence, occasional gifts from bemused relatives.

The mix was, perhaps, unholy; I didn’t think so at the time. At the least it should have caused some kind of mental indigestion. It didn’t.

Later, there were Zelazny, Ellison, Delany, LeGuin, Dickson—and I always read everyone again and again....

How come? I’m not sure – the tingly, tiptoed feeling of peeking around a secret corner to see what might be, what would be? The joy in the magic

future, the wonder of dark space and undiscovered planets and unexplored thoughts? The glory of weird, of distance from the here and now, of special apartness?

Ayup. Could be.

Anyhow, I was on my own. It was, after all, Nova Scotia, Canada, in the 1960s. My brother called my books trash. My mother, being a gentle soul, used more polite terms. The kids at school... well, I had mostly myself to blame the things I said and did (ask me sometime about the year I had my best friends semi-convinced I came from Mars, some confused mix of John Carter and Uncle Martin.) With how many of you does the sobriquet 'Four-eyes' resonate?

I didn't care. Much.

I amassed my paperback library and ignored the world when it was humanly possible. Mine was an (ahem) proud and lonely road.

It wasn't until I'd gotten my first real job that I wandered into a bookstore and noticed copies of *Analog*. Goodness! A magazine with science fiction stories in it! That must, I reasoned with razor-like acuity, mean there were more of my kind. Somewhere.

And look here! An entire page of dates and addresses for science fiction seminars - no, wait, conventions. My, my! Oh dear, they're all in the United States... but wait! I have a job! I have disposable income! I could—

—Go to a convention!

Now which one should I pick?

Well that was simple. When it costs a bazillion dollars to travel from 19th century Eastern Canada to the future, one uses one's money wisely. One gets the biggest bang for the buck. One goes to a (let's see, what do they call it here?) a "Worldcon."

I actually bought a membership for the 1976 convention in Kansas City. I got the progress reports, and carefully marked the Hugo nominee titles (wow, getting to choose the Best Science Fiction of 1976, what a concept!) and went out and bought

continued on page 72

them all, and sent in my ballot. This looked as if it might be a very good thing.

Then I switched jobs, and couldn't leave two weeks into the work. What to do, what to do? Perhaps the next year there would be another "Worldcon".

And there was. And I bought my membership and read the progress reports and bought the Hugo nominee titles and marked my ballot and my calendar and made my lists and planned everything the same way Churchill and Montgomery and Eisenhower planned Normandy and bought my airfare and made my hotel reservations and cleaned my clothes and cleaned my house and—
—sat on my bed and wrote in my diary.

I didn't sleep much that night.

Fewer than 24 hours later, my paradigm would shift, my home base move from Atlantic Canada to fandom, my heart give a sigh and settled into safety amongst my own.

Those who do not know the past are destined to hear about it from people who think they know it. . . .

The date of the first science fiction convention is a matter of no small dispute in fandom. (Almost anything can be a matter of no small dispute in fandom. Actually, there are no small disputes in fandom.)

Some argue that the first gathering of science fiction fans was in Philadelphia in 1936, which included proto-Futurians and other luminaries of the early fannish heavens.

Some argue the aforementioned gathering was no convention at all, just a bunch of guys in white shirts, black ties and bad haircuts, getting together to see what they looked like outside the letter columns of Hugo Gernsback's rags and their own semi-pro publications.

According to some of those folks, the first real convention took place in January of 1937 in Leeds, England where a grand total of 20 aficionados of scientifiction greeted each other with undoubtedly understated enthusiasm. And there are some who

insist the real first real convention was in February of 1937, in New York.

Of course, it's arguable that the first fannish convention – the one which helped to spawn the first fannish feud – was in October of 1937, again in New York. There it was that Futurian John Michel presented (through Donald Wollheim) his 'Mutation or Death' speech, a call to arms for science fiction fans to Do Something Great.

The first official world science fiction convention didn't take place until more than a year later. It unfolded in 1939, furthering the tradition of grand feuding when most of the Futurians were denied entry. But for archeological purposes, and for those of us who like to litter our lives with milestones, 1937 is a good year from which to measure.

It is, therefore, she intoned arbitrarily, the 60th anniversary of the inception of science fiction conventions. Cons. Condom, as it were. (Are there any among us who are not above the occasional cheap joke?)

There is at least one other reason to look back fondly on 1937, for those of us enamored of Minnesotan fandom, and I thank Fred Levy Haskell for bringing it to my attention.

It was the year in which the Minneapolis chapter of the Science Fiction League was started. According to Fred, it collapsed almost at once, but some of the people involved continued to meet and were involved in the creation of the Minnesota Fantasy Society three years later.

Fred also alerted me to reasons for which to treasure 1997: may I quote you, Fred?

'61 years since the publication of the first Minnesota fanzine (1936)...50 years since the MFS reactivated (1947 – after having disbanded in 1944); 49 years since what may have been the first convention to have been held in Minnesota (1948); 45 years since InVention (The First Science Fiction Invitational Convention), which was a hoax created and said to have occurred in Minneapolis (1952); 35 years since

continued on page 74

Nate Bucklin and I joined the N3F (1962); 33 years since I published my first fanzine and since four fans from two states gathered at my house and called it a convention (1964); 31 years since the founding of Minn-Stf (1966); 30 years since my first convention (NyCon3 in New York in 1967)...'

'Oh we are marching, marching to Shibboleth'

Fred has a formidable knowledge of things fannish. And here he is, celebrating his 30th con-going anniversary. A difference of 10 years and thousands of miles separates his con history from mine. He came to NyCon 3, the 1967 Worldcon (hey, his first con was a Worldcon! Just like mine! Cool!), with a background in 'zines and pubbing ishes and loccking letters – one diametrically opposed to mine.

What was it that drew him?

Fred credits fellow Minn-Stf Floundering Father Frank Stodolka for coaxing him to New York. He remembers his room bill for being \$650; he remembers attending a Mothers of Invention concert that very first evening. And then he remembers coming back to the hotel with other Floundering Father Jim Young, exiting an elevator and seeing one of his heroes, artist Jack Gaughan.

'Jim grabs my arm and points to this older fellow and says That's Jack Gaughan! I bounce up—literal-ly bounce up to Jack Gaughan. I think he was with his wife and two other people, and probably had come back from dinner,' Fred says now.

'And I was there bouncing, saying Ohboyohboy, goshwowohboyohboy! You're Jack Gaughan! May I touch you? After the initial drawing back, Jack kind of leaned back a little and extended an arm and said, 'Okay.'

That, remembers Fred, was the beginning of a very pleasant relationship.

It also sounded, I thought as I listened to Fred tell me about it, like the kind of epiphany that can mark the beginning of a love affair. Or at least, in the case of fans like Fred who had entered fandom prior to their first convention, further an existing one.

He may agree. According to him, 'The whole thing was very heady. There were these 1,500 people just like me!'

'And there were the gods there,' he continues. 'The professionals, the people who created the stuff I loved.'

So. One epiphany. Is there another out there?

Geri Sullivan is another Minneapolitan of note. Where I fell into fandom and Fred deliberately walked into it through the world of zines, Geri seems to have slid, or sidled, or osmosified (is that a word?) into it. After moving to Minneapolis in 1979, she met fans, initially through Steve Sullivan's work. She enjoyed their company ('These people weren't like the ones I met at the Honeywell office party') but wasn't a science fiction reader.

It was 1981 before she was came to a Minicon. And there she ventured to her first Minicon music party.

'It was a religious experience,' she now says, continuing. 'I'm never surprised at how I got involved (in fandom), but I am surprised at the accessibility of the riches it offers me.'

The slope was steep and slippery for Geri. By 1982 she was a member of Minn-StF (and would be president of Minn-StF in 1984). She'd started reading the stuff. And in the fall of that year, she attended the world science fiction convention in Chicago. According to her, that's where she became a fan. Or more precisely, a faan.

(A word to the uncomprehending here. There are nuances to the culture in which you find yourself this weekend. There is a language. And in that language there is a certain topsy-turvy logic. If one can be a 'fan' of science fiction or, more importantly, fandom's social activities by simply reading, or arriving at a convention, then one can assuredly mark one's increased fealty in some way. One becomes more of a fan. How better to describe that on paper than to add the extra vowel? See? Of course you do.)

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'That was the convention where I went from 'oh, there's a social group I'm involved with' or 'oh, I'm getting into MINNEAPA' to being a fan. I had been on the outside and now I came in,' Geri says.

In 1986 she went to her first Corflu. And she found it Very Good. From there it was a simple matter of being introduced to folks like Walt Willis, meeting Art Widner, bringing Patrick and Teresa Nielsen Hayden to Minneapolis, a simple escalation of the number of 'zines to which she contributed, the number of conventions she helped organize, the ish she decided to pub herself.

Geri, then, found a back door into fandom's 'zine room, after having her epiphany at conventions.

A decade later, she enlarges upon the religious imagery, 'When I was growing up, we were active in the church. I'm not in an active religion now, but fandom opened up my life. In any town I'm in, I can find a fan and a common language.'

Epiphanies and religious apotheosis. HmMMM.

The only way to find out is to contact others, fans more illustrious and experienced than myself. What can they tell me to confirm or refute the experiences I've remembered or about which I've been told?

Across the country, and one or two decades in the past, California fan Don Fitch was at a Los Angeles area hobby show when he spotted a booth, manned by Los Angeles Science Fiction Society members. Don, who says, 'I'd been reading SF since I was a kid living in Detroit around 1942' and remembers thinking he was the only person in the world who read the old SF pulps, meandered over. What did he find?

'Things called 'FAPA mailings' and 'Fanzines,' which consisted mostly of people having interesting conversations (or writing informal essays) by way of mimeographed publications of a sort I could probably produce, and could certainly enjoy.

'And absolutely fascinating people who talked a lot and whose conversations in that first hour displayed a sense of humor quite as weird as mine...

'In retrospect, I probably recognized only a fraction of the references, but what I did catch during that week of repeated (though brief) contacts was enough to convince me that this was *Where I Belonged*'

(This would come as no surprise to Fred, by the way: 'When you talk about the fannish archetype, there is fascination with the catch phrase and the unknown. I think it goes back to 'getting it' and picking up things that you haven't read.'

When he talks about fannish fondness for in-references, Fred points to the comic strips Ken Fletcher used to do for Minn-Stf's clubzine *Rune*. Some of them had actual references to things fannish; at other times, Fred says, the references were spur of the moment inventions, alluding to things that never happened.

'People who saw that, who would have liked to know more but didn't mind if they didn't - those are my kind of fans. The ones who got mad because they didn't get it aren't my kind of fans.'

Don discovered *Where He Belonged* late in 1959. It wasn't until 1962 or 1963 that he remembers going to his first convention. Before he went, he had plenty of time to talk to other fans about cons and to read convention reports. When he walked into the convention, some 400 people strong as he recalls, he knew or knew of about half the people there.

'Being surrounded by a couple of hundred friends and acquaintances is far less daunting than being surrounded by total strangers,' he says. 'I doubt that there was any con, in those earlier days, at which I did not meet at least one new person I liked and with whom I developed a closer friendly relationship.'

Don, by his own admission, is a listener, uncomfortable with taking the lead in a conversation or becoming the focal point of a group. Yet he recalls the friends he met there, the acquaintances who ultimately became friends. This seems to be a good thing, finding a new room in the house of *Where He Belonged*.

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Across the Atlantic, Walt Willis and his wife Madeleine went to their first convention in 1951. Walt says his most impressive memory of that long-ago gathering in London, England, was of watching American fan Lee Jacobs wrestle, dismayed and unbelieving, with British licensing regulations blocking him from a beer. (Lee aged before our eyes. A convention and no beer. Could such things be?)

He also harks back to the Tenth Anniversary Worldcon a year later in Chicago, where he and other stalwarts of fandom ferried a late night hotel party from room to room in order to keep it going while, at the same time, keeping it a manageable size.

Mark that comment, dear readers. We shall attend anon to the concept contained therein.

But for now, stretch even further back into history and tap the memories of Art Widner, of fannish repute. He remembers his first convention. Like mine, it was a world convention.

Of course, it was the first one....

Art insists he didn't fall into fandom. Instead he emerged with it, he says, 'like the planets in the early solar system.' He remembers the...well... somewhat backward social impulses of many fans of 55 years ago. Socialization with each other was a very secondary goal to that of meeting the writers each idolized, 'to the end of improving the whole field'

Personal interaction? Art says an early 'zine cartoon just about nails the reality of those days: 'it showed two fen finally meeting after years of correspondence. They gravely shook hands, handed each other their respective fanzines, sat down back to back and began to read.'

No religious apotheosis there, no sir. Oh well.

Despite that, and after some years spent gafiating, Art ultimately returned not only to fandom, but to conventions. So there must have been something worthwhile there....

Let us return to the nearer past and head east again across the Atlantic. A young Dave Langford also eschews epiphanetic memory when he tells how his fellow Oxford University SF Group members initially conspired to keep the con experience a secret of which he was ignorant.

'The OUSFG inner-circle bastards all sneaked off to Novacon 2 in 1972 without telling me, and came back with tales of its wondrousness.... This impelled me to Novacon 3. Fortunately, I've forgotten what kept me coming back, but think it was either stupidity or extended bar hours.'

Oh dear. This is no vision of homecoming, no Shining City on the Hill. It seems, well, a jaundiced view of con going.

One of his lasting memories comes from a 1975 convention.

'A new dimension of human contact was discovered at Seacon, in the freshly nylon-carpeted De Vere Hotel, which charged fans up with millions of volts of static. Regular shrieks of pain were heard as blue sparks leapt between unwary fingers and radiators or doorknobs. Peter Nicholls' hopes of sex were considerably raised when he touched an adored woman and felt this electric thrill pass between them. A minute later, the same numinous experience happened between him and Bob Shaw.'

Still, he did continue to show up at the things.

(That mention of sex? It is in no wise unmeet. I have it on excellent authority that cons offer an exquisite opportunity to partake of the fleshly joys. As one sophisticated hedonist of my acquaintance has said, 'Why do you go to conventions? You go to get laid - and you get laid by a better class of people.')

A really, really big shew.

From the sublime to the underwhelming, these memories of conventions past. But all of them come from people who returned again and again to conventions. What did they find there, in all the small and large hotel rooms, in the huckster rooms and overpriced hotel coffee shops, in the

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panel discussions and masquerades and author readings and banquets—

Oh that's right. Just what took place at these things?

As the years rolled by in fandom, conventions evolved, hauling themselves out of the primal fan-nish ocean, growing legs and wandering off on their own. They didn't grow a lot, mind you. They still attracted people who knew each other from letter columns and voluminous correspondences, from trading 'zines and attending the same club meetings. The world conventions that revived after a Second World War interregnum didn't draw more than 200 people before 1950.

It was easy to look at conventions, then, as slightly larger parties or meetings than one could put on in one's home. And with the comfortably few attendees, there was a correspondingly comfortable simplicity of presentation; some panels, small art shows, small huckster's rooms, and a few room parties to accessorize the lively, but pocket-sized consuites.

It wasn't until 1952 that a world convention got undeniably large—870, again in Chicago—and it bounced between 260 and 850 thereafter until (you guessed it) NyCon 3 attracted 1,500 in 1967. And regional conventions, those put on by local fans across America or in England, Europe or even Australia, were still counted large if they reached beyond a couple of hundred fen.

Somewhere along the way, however – history appears to place it roughly concurrently with pointy ears and velour uniforms reaching a mesmerized television audience – convention attendance surged. Ayup. NyCon3 again. There were still little cons, to be sure, but 'small' now meant only a couple hundred attendees; mid-sized cons hovered in the high hundreds and worldcons were always in the four figures.

Who were the newcomers?

Some, to the horror of those who grew up with books and magazines surgically attached to their hands, didn't read their science fiction, but

watched it. They wanted to see their favorite actors, or watch their favorite shows and movies, or talk about same.

Some of them seemed to like only portions of a convention's offerings. Some wanted to talk only of comic books or Japanese animation. Some loved the ever-more elaborate costuming con-goers brought to hotel halls and masquerade exhibitions. As the 1970s segued into the 1980s even more came to cons to throw multi-sided dice and enter the realities of role-playing games. Some were readers, but only of one author, or one style of science fiction.

When everyone at the party is your friend, you are apt to forgive the occasional (or even the chronic) social lapse. When nearly everyone at the party is a stranger, and every stranger apt to step on toes, ignorant of party rules....

Oh dear.

As if that weren't enough, there were other ways to slice the fannish pie. And they appeared to observers to be just as disquieting as high body counts in and of themselves.

"I think there are two basic kinds of fen, which divide along a different axis than the usual 'con,' 'game,' 'costume,' 'filker,' 'ziner,' etc. etc.," Art Widner opines. "The biggest change I noted on returning... was that regardless of specialty, most fen after the 1970s were non-participants. Their attitude seemed to be 'Okay, I bought my ticket; now entertain me,' which is totally different from what we fen intended in the beginning and did for 15 or 20 years."

Don Fitch is bothered by other developments. Being at huge conventions can be uncomfortable unless one cultivates an ability to ignore people, and that has its perils, he says.

"I can, today, read a con report by someone I know, re a large con I attended, and find the names of at least half a dozen people I'd have given my eye-teeth to have met and visited with, but I didn't even know they were there."

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Dave Langford, too, has regrets about unfettered growth: 'Sometimes I can get a little grumpy at the sense that I am paying a vast membership fee for a seven-ring circus where six of the rings don't interest me.'

(Of course, he also says 'A few beers, and the feeling soon passes.')

Fred Levy Haskell feels deeply that there has been a vast sea-change in conventions and the people he watches attend them.

I don't think there are shared mythologies anymore. Within fandom, there are separate mythologies. One of the things that has been really swell about fandom is that I can have the feeling that everyone (at a convention) is us, and yet still have the view of the outsider.

It's not the case anymore. And it's getting harder and harder at large conventions to meet the really interesting people. And it's getting harder and harder to find the poor sap who needs us, who wants to be one of us.'

Who *am* us, anyhow?

Here's Fred's theory. Fans have always been something more than science fiction readers, men and women who made that love a focal point for the rest of their activities. And they have always been social misfits who communicate in person with difficulty.

They are outsiders. The kind who welcome anyone who isn't an insider—everyone except the ruling class.

Fred cites an article he read recently to illustrate what he means.

It talked about the difference in the humor of the Marx Brothers and the humor of David Letterman. The Marx Brothers are the ultimate outsiders and Letterman is the consummate insider.'

'In general, my kind of fans probably like the Marx Brothers a whole lot better than they like David Letterman. I suspect the ones I'm not so fond of like Letterman.'

There are, of course, perspectives like Geri Sullivan's.

'There are a broad range of people in fandom. But in general, I see a passionate interest in things and ideas, and a willingness to have conversations jump all over the place. Passionate interest can also lead to bullheadedness, of course.'

When it comes to cons, she says, 'There are people who go to conventions for the programming, that's what rocks their socks. There are people who immerse themselves in con-running. There are people who go for the socialization, or the huckster's room.'

'I think there would have been fandom without conventions. But there is a natural evolution. People want to meet each other.'

But perhaps they don't want to meet too many of each other at one time....

Now what do we do?

Fans being wont to...uh...contest the dialectic with religious fervor, the debate between proponents of Large and defenders of Small has raged, or at least simmered, for more than 20 years. Walt Willis' memories of deliberately keeping a room party small (remember, I said we'd get back to that) may prove that the impulse towards Small extends back much further.

But it has never been conclusively won by either side. And perhaps it needn't be won by anyone. I ask you to consider a point or two:

- Not every convention available to fans is large, even in these days of bloated membership rolls.

Minicon may hover now at the 3,500 mark, and worldcons may bounce between 3,000 and 6,000 members with frightening regularity.

But for every large regional con featuring halls and lobbies packed with People We (gasp) Don't Know, there are comfortable relaxacons, get-togethers such as Corflu where fans who love this or that aspect of fan-nish tradition (in the case of Corflu, the long and venerable 'zine tradition) can meet and greet each other:

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I came into fandom through a convention the size of a small town, and I like the bustle of a temporary city set up to amaze the world outside, buffer me from that world, and delight me with countless offerings and potentialities.

But offer me a weekend with 150 folks with whom I'm acquainted and I'll be off like a flash. Wow! It's a party, it's just a little too big for my living room!

And, hey, I've got access to both!

- No fan is an island...but she can make herself a peninsula.

Just as there are neighborhoods within cities, circles within circles, so there are conventions within conventions.

Geographically speaking, a preponderance of the conventions of yore (or mine) may have been islands of refuge from a non-fannish world, and every island resident your friend. Today conventions are larger, but that need not mean they are featureless landscapes crowded with strangers. They can be peninsulas, where your own readiness to meet or ignore people and crowds as your mental health requires can be the isthmus.

Ahem. Let's try different imagery, shall we?

If conventions were like jewelry, perhaps a small convention would be an exquisitely-tooled one piece gold bracelet and a large one would be a bracelet with precious gems set separately but connected with a golden chain. Each is beautiful, but not in the same way.

Actually, Don Fitch puts it far better than I: 'A little care is needed to avoid exhaustion, sensory overload and the temptation to taste everything to the exclusion of fully savoring anything, but that can usually be managed and is preferable to the alternative of actually having to work to avoid being bored.'

Enough salient points. I'm tired of them. Let's change the subject.

Let's change it back to how good we all felt, that first time we walked in the door of a hotel and wondering what the hell we were in for, discovered a little bit of the home for which we'd searched so long.

Let's go back to all the subsequent times we walked in the door of a hotel, picked up our badges, and headed to the consuite to find our friends.

Let's remember the good, hard fun we had when we helped plan a con, or volunteered to gopher, or badger, or handle telephone duties, or take a shift at registration or childcare. Let's remember how it felt to help fellow fans make a convention really work for everyone.

Let's remember the exquisite sweetness of conversations steeped in sleep-deprivation, the delight of finding someone who loves the same authors you do while standing around jawing at the end of a panel, the inner fireworks we felt the first time we could compliment our favorite author and buy him or her a drink.

(By the way, convention newcomers, it is (almost) always a Good Thing, when talking to authors, to offer drinks and/or dinner. Politely. And after waiting for a decent break in the conversation. Most authors aren't rich, you know.)

Let's remember the artwork admired, the ideas examined, the songs sung, the friendships forged.

Let's celebrate 60 years of conventions, and the immeasurable richness they add to fandom, and to our own lives.

That's what I'm going to do. After all, it's been 20 years for me, and I can't get this stupid grin off my face. I love Coming Home again and again...

See you sometime this weekend! ●

Stalking the Elusive Nielsen Hayden

by Tappan King &
Beth Meacham

Originally appeared
in the *Boskone 31*
program book,
February 1994

For those of you who have never had the opportunity to encounter the remarkable creatures known as Nielsen Haydens, this convention offers a special opportunity to observe, and enjoy, a splendid pair of them in a pleasant and congenial setting. This brief field guide will help you not only to recognize them, but to appreciate more fully their many delightful attributes.

1. Locating Nielsen Haydens

You're most likely to find Nielsen Haydens in settings where their quick wit, engaging charm, and unconventional outlook can be expressed to the fullest — bustling fan rooms, lively panels, intellectual bar brawls. Listen for the sound of laughter in any of these locations, and watch for a knot of people obviously having a whale of a good time, and you are likely to find a Nielsen Hayden somewhere nearby.

2. Approaching Nielsen Haydens

Those of you who are daunted by the prospect of approaching Nielsen Haydens in their native habitat will be pleased to learn that they are, in fact, extremely approachable. A good sense of humor and a genuine interest in whatever subject is currently under discussion is usually all you need. They have also been known to respond to unusual postcards, obscure celtadelic music, pocket billiards, or little-known members of the capsicum family.

3. Identifying Nielsen Haydens

A. The Female of the Species

A colorful creature with changeable plumage, Teresa Nielsen Hayden can most easily be identified by two distinctive characteristics: the habit of embellishing her conversation (with considerable grace and artistry) with interesting digressions, and the tendency to fall down (also with considerable grace and artistry) in response to something startling, funny, or ridiculous. (Don't be alarmed if this happens. If she appears to be having difficulty in breathing, or in getting to her feet, render assistance. Otherwise, award yourself two points for cleverness if you were the cause of it.)

Teresa Nielsen Hayden is also a fount (or is it font? Where is Teresa when we need her?) of delightfully esoteric information and useful tools. Like the proverbial Magpie, she fills her mind, and her pockets, with a bewilderingly wide range of subjects and objects. She is well



versed in Chaucer, textiles, hagiography, book production, horticulture, and carpentry, and can often produce, at the slightest provocation, precisely the object one desires at any given moment.

B. The Male of the Species

Although he is less physically flamboyant than his female counterpart, Patrick Nielsen Hayden can be dazzling in his own right, especially when displaying one of his many talents — his rapier wit, his gift for musical improvisation on almost any instrument, his skill at hot-rodding about on the information superhighway, not to mention his almost inexhaustible knowledge of SF, both fannish and pro-ish.

His most distinctive physical characteristic is velocity. Should you find Patrick dashing in circles about you while carrying on an intense conversation in fast-forward, do not be alarmed. This only means he likes you. Possessed of an uncanny sense of balance, he has been known to regain his feet with catlike grace where others would take unseemly pratfalls.

4. Closing Observations

Patrick and Teresa have spent most of their lives enriching and adorning the world of science fiction. From their influential fanzines to their current work in the salt mines of professional book publishing, they have always maintained their fundamental optimism and enthusiasm for the literature. We have found them a delight over the years we have known them, and urge you to make their acquaintance this weekend. But not before they've had coffee. ♦

Patrick and Teresa's Bibliography begins on page 88

**Patrick
and Teresa
Nielsen
Hayden**

A selected bibliography

FANZINES published by the Nielsen Haydens include *Telos* (five issues, 1980-1982; some issues co-edited with Gary Farber and Fred Haskell); *Zed* (six issues, 1981-1986); and *Izzard* (nine issues, 1982-1987). *Izzard* was short-listed for the Hugo in 1984, and won the Science Fiction Chronicle Reader's Award in 1987. They also published ten issues of a TAFF newsletter following their trip in 1985, and, with Stu Shiffman, edited and published the 1986 issue of Lee Hoffman's *Science Fiction Five-Yearly*.

SMALL PRESS PROJECTS have included *Fanthology 1981* (1982) and, with Tom Weber, the publication of Samuel R. Delany's monograph "Wagner/Artaud: A Play of 19th and 20th Century Critical Fictions" (1988). Both Nielsen Haydens served on the staff of *The Little Magazine* from 1986 to 1988, and, in 1988, were among the founding editors of *The New York Review of Science Fiction*.

Their FAN WRITING has appeared mostly in their own fanzines, or online; but some pieces have been published by others. Patrick has appeared in, among others, *Mainstream*, *Energumen*, *Warhoon*, and a variety of convention publications. Teresa's writing and art have been published in *Wing Window*, *Pulp*, *The Gafiate's Intelligencer*, and elsewhere. A jointly-written portion of their TAFF report appeared in *Hyphen*.

The line between "fan" and PROFESSIONAL WRITING is very debatable, but sidestepping such theological issues, they have jointly and separately written introductions to books by authors ranging from Dave Langford to Emily Bronte. Patrick has written a small number of SF and fantasy short stories for various anthologies. Years ago, on commission from Warner Books, they jointly wrote a study guide for Eudora Welty's *One Writer's Beginnings*; forget their study guide and read Welty's book instead. More recently, they collaborated on an article for the *Science Fiction and Fantasy Writer's Sourcebook*, called "Anatomy of a Sale: Raphael Carter's 'The Fortunate Fall'".

They have to date published one **BOOK** each:

Teresa's *Making Book* was published by NESFA Press in 1994; it is a collection of essays originally written for fanzines and online venues, plus the monumental 'On Copyediting' which was originally drafted as an internal memo at Tor Books. *Making Book* was short-listed for the Hugo Award in the 'Best Non-Fiction Book' category in 1995. In 1996 the publisher issued a revised and corrected second edition.

Patrick's *Starlight 1* was published by Tor Books in 1996; it is the first in a series of original SF anthologies. A second volume is planned for 1998.

Their **CAREERS AS BOOK EDITORS** have included the usual miscellany of odd gigs; these are the most notable. From 1984 to 1987 they both served on the editorial staff of the Chelsea House Library of Literary Criticism under the general editorship of Harold Bloom. From 1988 to 1990 Teresa was Managing Editor of Tor Books; she has been a consulting editor with Tor ever since. She has also worked as an editor in comic books and in other fields of imaginative literature. From 1988 to 1990 Patrick was an administrative editor at Tor Books; from 1990 on he has held the title Senior Editor. In 1996 he was named manager of the science fiction department. ♦

Programming Highlights: Mark Siegel

by Jason Parker

Mark Siegel is a native Minnesotan who has exercised his prodigious creativity in many ways throughout his life. He graduated from Minneapolis North High School where he starred in theater. His early passion for dinosaurs helped spur his drawing skills and his eye for creature forms. The quality of both can be seen in a dinosaur coloring book he created. After graduating from the University of Minnesota with a degree from the College of Education (theater major, English minor), Mark decided to leave town. He studied at a Paris, France, clown school and later, the Ringling Brothers and Barnum and Bailey clown college.

After a few years of clowning around, Mark decided to reinvent himself once again. Building on what he learned about clown makeup, Mark moved to California to become a makeup artist. While there, he starred in *Crater Lake Monster*, one of the worst

monster movies ever made. He also worked as a makeup lab technician and sculptor for Universal Studios in their 'Land of 1,000 Faces' Monster Makeup Show. However, it wasn't long before he evolved from doing facial makeup to creating puppets and creatures. During this period his art found its way to

the big screen, and he began work for Industrial Light and Magic, in 1988.

Mark's work at ILM and other special effects houses has included a variety of projects. He helped put

INDUSTRIAL LIGHT+MAGIC

together 'still suits' for the movie *Dune*, built and operated the tongue for the ghost 'Slimer' in *Ghostbusters*, built the volcano for *Joe Versus the Volcano*, made Klingon and other prosthetics for *Star Trek: The Motion Picture* and *Star Trek III: The Search for Spock*, sculpted mansion gargoyles for *Death Becomes Her*, and sculpted the T-1000 policeman (used for reference by computer graphic artists) in *Terminator 2*. Mark's love of dinosaurs came to full flower when he built and operated the Godzilla tail for the 'Godzilla versus Charles Barkley' Nike commercial, and when he was on the team that built and operated the head of the dragon 'Draco' in *DragonHeart*—which has been nominated for an Academy Award in the special effects category.

Most recently Mark worked on the enhanced versions of the Star Wars trilogy. He built the creature that replaces the wolf in the famous bar scene, and also worked on the snow monster in *The Empire Strikes Back*. Mark also built and operated the Pigeon general for the Nissan Super Bowl commercial.

Mark is an avid astronomy buff who traveled to Mexico to view the 1991 total solar eclipse. His experiments in 3D slide photography produced a stunning view of comet Hyakutake. Mark Siegel lives in beautiful Sausalito, California, and can be seen from time to time on the summit of Mount Tamalpais. ♦

Programming Highlights: Nasa At Minicon

compiled by Anna Bliss

For the first time at a science fiction convention, NASA will be bringing its computer simulation technology for you to see and experience. Through the Outreach and Education Program at Johnson Space Center, Minicon attendees will have the chance to try computer simulators used to train American astronauts, tour the Space Station Mockup and Training Facility, and maybe even visit with an astronaut. Hours of the exhibit, held in Plaza 4 at the Radisson, are 2:00 pm-8:00 pm Friday, 10:00 am-6:00 pm Saturday, and 11:00 am-2:00 pm Sunday. Video conferencing and 'tours' of Johnson Space Center will be available Friday afternoon and Saturday morning (check for exact times in your pocket guide).

Johnson Space Center (JSC), located in Houston, Texas, is the center for manned space flight and headquarters for the International Space Station (ISS) Program. Home of America's astronauts, JSC is responsible for training the flight controller teams that support manned missions out of the Mission Control Center. Astronaut flight crews for Space Shuttle flights and upcoming ISS missions receive most of their hands-on training in flight-like simulators and full-size mockups at JSC. Part of the crew training takes place in a facility called the Space Station Mockup and Training Facility (SSMTF). The SSMTF is located in Building 9 and consists of full-size high fidelity mockups of the major habitable modules including United States Laboratory module, the crew habitation module, two interconnecting modules (called Nodes) and the air-lock module. These modules are used for engineering evaluation and later will be used for training the ISS astronauts.

At Minicon this year, we offer you the opportunity to tour this facility. Through the wonders of electronics, phone lines, and other technology, you will be able to 'visit' Building 9 from the Media Theater, located in Verandas 3 and 4. Video-conferencing equipment will allow you to talk with engineers at Johnson Space Center and tour the training facilities. Check your pocket program guide for tour times.

For a more hands-on experience of JSC, visit the NASA room located in Plaza 4 at the Radisson. Representatives from the Space Center Outreach and Education program will have items on display and computer simulations for you to try yourself. This is a great opportunity for you to find out more about the real world of space travel, and what NASA is doing currently.

The International Space Station Program consists of three phases. Phase I is a series of joint space missions between NASA's Space Shuttle and the Russian MIR space station, which is currently in orbit around the Earth. From February of 1994 to September of 1997, the U.S. Space Shuttle will dock with MIR a total of nine times to provide experience in conducting joint space operations and in working with the Russian space program.

The Shuttle to MIR docking simulator will be available for you to try out during the convention. This computer program is used by Space Shuttle astronauts to train for the critical tasks of flying the Space Shuttle close to the MIR station and performing docking operations. The equipment you will see has been used by astronauts at the Johnson Space Center.

The views you will see on the computer screen depict one of the control panels used for operations, the Shuttle docking ring camera view, and the view an astronaut would see out of one of the Shuttle cargo bay windows.

The translational (forward, backward, and side-to-side) hand controller and rotational (rotation up and down, side-to-side, and left and right) hand controllers are used to fire small rocket motors on the Shuttle for maneuvering the Shuttle to the MIR station for docking. These operations take place from the Space Shuttle 'AFT Flight Deck.'

Phase II of the International Space Program consists of assembling the new space station. Space Station elements will be carried into orbit by the Space Shuttle and Russian unmanned space vehicles. Assembly operations begin in November of 1997 and will be complete in the year 2002.

continued on page 94

The Space Station assembly operations simulator is employed by Space Shuttle astronauts to practice Shuttle-based assembly techniques that use the Space Shuttle Remote Manipulator System (RMS) or robot arm, built by the Canadian Space Agency (CSA). Astronauts learn how to use the hand controllers and to operate controls associated with working the robot arm.

The operation simulated here at Minicon is the first step in assembling the Space Station. Operators guide the arm using the translational and rotational hand controllers towards a target located on the station's Node 1 as it rests in the cargo bay of the Space Shuttle. The arm is commended to 'grapple' (lock onto or grab) the module, allowing the astronaut operator to lift Node 1 out of its launch position, and place it on a docking ring that is ready in the cargo bay.

Phase III of the International Space Station Program marks the beginning of full-time science and research operations aboard the completed orbiting laboratory. 'Assembly Complete' will occur in the year 2002.

Though the Manned Maneuvering Unit (MMU) is not part of the Space Station Program, the MMU engineering model available at Minicon provides an exciting platform for Minnesotans to perform a virtual fly-around of a graphical model of the completed Space Station.

Using flight rated hand-controllers, operators can maneuver themselves around the Space Station for an astronaut's EVA (Extra Vehicular Activity) view of the largest spacecraft ever built. NASA trainers will demonstrate the use of the controllers, and also allow selection of Station elements for an audible and text description of these elements.

Plan to stop by the exhibit in Plaza 4 to try your hand at being an astronaut, or stop in the Media Theater to get your chance to visit Johnson Space Center. We hope you enjoy this chance to learn more about current and planned space travel. Come see the 'science fact' happening now that was predicted by the past of 'science fiction'! ♦

Krushenko's, Minicon's original SF coffee house, was founded in 1983 as a space for people who go to SF conventions looking not for a generic social event, but for conversation about science fiction and fantasy, and for the friendship of people who share their love of SF. Now in its second year on the 22nd floor (this year in room 2214), Krushenko's offers a range of SF-related panels, discussions, and readings during the day, and parties hosted by SF groups in the evenings. Stop by for a cup of coffee or tea, a light snack, and the mellow but stimulating conversation of interesting people. "Krushenko's is accustomed to serving alien guests" ♦

Krushenko's

by Eric M. Heideman

Krushenko's:

Room 2214

Friday

2:00 p.m.–2:00 a.m.

Saturday

10:00 a.m.–2:00 a.m.

Sunday

10:00 a.m.–2:00 a.m.

Krushenko's Schedule

Friday, March 28

2:00 p.m. Krushenko's opens.

2:00 p.m.–3:00 p.m. Discussion: "Krushenko's 101." Eric M. Heideman, host. History, philosophy, and volunteer-orientation of Minicon's "room for people who go to SF conventions to talk about SF."

3:00 p.m.–4:00 p.m. Discussion: "The Fiction of Michael Swanwick." Greg L. Johnson, moderator; Michael Swanwick. Sponsored by Second Foundation.

4:00 p.m.–5:00 p.m. Panel: "Tolkien 101." David Lenander, moderator. Looks at J.R.R. Tolkien (1892–1973); his writings, including *The Lord of the Rings*, and the fandom that has grown up around them.

5:00 p.m.–6:00 p.m. Panel: "Tribute to Carl Sagan." Paul F. Richards, moderator; Earl C. Joseph, Robert Subiaga, Jr. Sagan (1934–1996), physicist, novelist, and popular science writer/broadcaster, has been second only to Isaac Asimov in spreading knowledge and enthusiasm about space, science, and the future to the general public.

9:00 p.m.–2:00 a.m. Party co-hosted by Arcana, a dark fantasy convention, and The Hellfire Club.

continued on page 96

Saturday, March 29

10:00 a.m. Krushenko's opens.

12 noon–1:00 p.m. Panel: 'How to be a Productive Writer.' Eleanor Arnason, moderator; Lois McMaster Bujold, Peg Kerr; Patricia C. Wrede. How do you write enough to either make a living or make yourself noticeable?

1:00 p.m.–2:00 p.m. Discussion: 'Jane Yolen's Merlin Trilogy.' David Lenander, moderator; Jane Yolen. Sponsored by the Rivendell Group, Twin Cities fantasy book-discussion group.

2:00 p.m.–3:00 p.m. Discussion: 'Minnesota Fandom 101.' Eric M. Heideman, moderator; Art Johnson. Sponsored by SF Minnesota, hosts of Diversicon. Representatives of several Minnesota SF fan groups talk about the local SF community and how to get involved.

3:00 p.m.–4:00 p.m. Panel: 'The Lambda Literary Award for Gay/ Lesbian-Related SF.' Don Kaiser, moderator; Eleanor Arnason, Pam Keeseey, Kathy Sidles, Robin Wille. Sponsored by the North Country Gaylaxians, Twin Cities gay/lesbian/ bisexual SF book-discussion group.

4:00 p.m.–5:00 p.m. Panel: 'American Gothic: The Films of Tim Burton.' Pam Keeseey, moderator; Joseph Agee, Eric M. Heideman, Mickey McNeill, Lyda Morehouse. Burton's directorial credits include *Frankenweenie*, *Vincent*, *Beetlejuice*, *Batman*, *Edward Scissorhands*, *Batman Returns*, *The Nightmare Before Christmas*, *Ed Wood*, and *Mars Attacks*.

5:00 p.m.–6:00 p.m. Panel: 'SF in the '90s: Are There Any Trends?' Eleanor Arnason, moderator; Scott Imes, Greg L. Johnson, Russell Letson, Michael Levy.

6:00 p.m.–7:30 p.m. 'Speculative Poetry Reading.' Terry A. Garey, host; Rebecca Elizabeth, Jane R. Hansen, Sandra J. Lindow, John Calvin Rezmerski, Laurel Winter.

7:30 p.m.–9:00 p.m. Discussion: 'SF Writing Groups: The 1997 Scene.' Eric M. Heideman, convenor; sponsored by the Minnesota Imaginative Fiction Writers' Alliance. Representatives of writing

groups specializing in science fiction and fantasy talk about how their groups got started and how they function, after which persons who are looking for an SF writing group go into a huddle with groups that are currently recruiting.

9:00 p.m.–2:00 a.m. Party co-hosted by Diversicon, a multicultural, multimedia SF convention, and the Minnesota Imaginative Fiction Writers' Alliance.

Sunday, March 30

10:00 a.m. Krushenko's opens.

11:00 a.m.–12 noon. Panel: 'Even Chaos Has a Pattern: Chaos in Mythology, Literature, and Science.' Eric M. Heideman, moderator; Carolyn Ives Gilman, Greg L. Johnson, Earl C. Joseph, Robert Subiaga, Jr. (A sequel to last year's 'Coming Soon to a Galaxy Near You: An Introduction to Cosmology?') Looks at ideas about the nature of chaos from Greek mythology to contemporary chaos theory, and the literature, SF included, inspired by those ideas.

12 noon–1:00 p.m. Panel: 'Women and Scientific SF.' Eleanor Arnason, moderator; Carolyn Ives Gilman, Michael Levy, Lyda Morehouse. Examines SF writers who write about science, and why they're not considered writers of real scientific science fiction. Writers considered include James Tiptree, Jr.; Ursula K. Le Guin, C.J. Cherryh, Joan Slonczewski, Catharine Asaro, Nicola Griffith, Melissa Scott, Nancy Kress, Amy Thomson.

1:00 p.m.–2:00 p.m. Reading: 'Lady Poetesses from Hell.' Terry A. Garey, hostess; Rebecca Elizabeth, Jane R. Hansen, John Calvin Rezmerski, Laurel Winter, Jane Yolen.

2:00 p.m.–3:00 p.m. Discussion: 'The Fiction of C.J. Cherryh.' Eric M. Heideman, moderator; C.J. Cherryh. Sponsored by Second Foundation, an SF book-discussion group, whose discussions of the work of a Minicon GoH, with the GoH present and participating, have been a Minicon staple since 1983.

9:00 p.m.–2:00 a.m. 'Viva Krushenko's' Party.

Dark Star Café

*by Charmaine Parnell
and Lisa Pollard*

Looking for stimulants or stimulating company?

This year at DarkStar you will find many new changes. Among them are iced drinks, both non-smoking and smoking rooms, and more varieties of caffeine than ever before. Stop in to wet your lips with the 'Bride of Frankenstein', the 'Creature From the (flavor of your choice) Lagoon', or take your chances with 'Lon Chaney—The Man of a Thousand Faces'. These tributes, and more, are featured on our extensive 'Early Movie Monsters' menu of hot or iced drinks.

Being people of tradition, we also have your favorite musicians and good company to offer.

We will have two stages, one electric and one acoustic, to suit your moods. Check the listings outside DarkStar for bands and times. We will also have an open stage available for freelance artists or musicians and impromptu fun.

There's never a dull moment in DarkStar, even when the stages are empty. During off hours Coffee-Jerks will be happy to assault your ears with CD's of their choice (which isn't as bad as it sounds.)

The DarkStar suites will again, be located poolside below the Con-suite, so you can wander down for a 'pick-me-up' when stairs are too hard to climb.

*If at first you don't
succeed, skydiving
isn't for you.*

TALES OF THE UNANTICIPATED

Fiction, essays & poetry by rising stars

Eleanor Arnason, Ruth Berman, Bruce Bethke, Nathan A. Bucklin,
L. Timmel Duchamp, John M. Ford, Robert Frazier, Terry A. Garey,
Carolyn Ives Gilman, Martha A. Hood, Phillip C. Jennings, Kij Johnson,
Peg Kerr, Sandra J. Lindow, Maureen F. McHugh, Elissa Malcohn,
John Calvin Rezmerski, Mark Rich, John Sladek, Mark W. Tiedemann,
and Laurel Winter

Interviews with seasoned pros

Kate Wilhelm & Damon Knight, Chelsea Quinn Yarbro, Larry Niven,
Fritz Leiber, Kim Stanley Robinson, Jonathan Carroll, George Alec
Effinger, Gore Vidal, Karen Joy Fowler, Jack Williamson, Joan Slonczewski,
and Ursula K. Le Guin

Artwork by Rodger Gerberding, Margaret Ballif Simon, Cindy Rako,
Erin McKee, Ken Fletcher, H.E. Fassl, Beth Hansen

Single-copy mail order, \$5; 4-issue subscription, \$15;
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Checks to Minnesota SF Society.

Tales of the Unanticipated

PO Box 8036

Lake Street Station

Minneapolis, MN 55408

#18 out in July 1997

Reading for #19 September 1-October 1, 1997

Send SASE for guidelines

Children's Programming

by *Hilary Posner*
and *Kris Honse*

For the younger crowd, we are featuring hands-on workshops in clowning, puppetry, magic, origami and other cool stuff. We are providing messy art activities and have some performances designed for adults and children together. The chief idea is for everyone to have lots of fun.

In order that everyone be able to have fun safely, we do have some rules that we ask you to follow:

1. **Children's Programming is NOT child care.** It is not a place to abandon young children for long stretches of time while you go party. If you need child care, please talk to the co-operative babysitting coordinator.
2. **No child younger than five** may attend the messy art activities or the workshops, though pre-schoolers will be welcome at the performances along with their guardians and caregivers. We know your child is brilliant, but if we make an exception for you, everyone else will want one too.
3. **For children under eight** years of age, parental presence is encouraged at children's programming events. Parents, keep in mind that you can earn volunteer hours with us by being a Waldo (a general helper in Children's Programming).
4. **Please dress your children appropriately** for the activities they will be attending. Don't dress them in an award-winning, glittery masquerade costume if they are going to participate in messy art activities.
5. **Communicate with your kids.** Set up standard times and meeting places so you can find them easily in case of separation.
6. **Children who are unready** or unwilling to be a part of the programming will not be forced to participate. Their parents or guardians will be contacted and asked to pick them up.
7. **If your child becomes hurt** or ill, we will escort him or her to Medical Support (see The Bridge) and contact the appropriate parent or guardian.

8. In order that **we may contact parents** and guardians in case of the above emergencies, we must have names, badge numbers and places to reach you. We will have a short registration form available both at the main registration desk and at children's programming for you to fill out if your child will be attending children's programming without you.
9. We assume that **children who arrive** on their own can leave on their own.
10. **We reserve the right** to ban any disruptive children from all further programming. •

Children's Programming Schedule

Unless otherwise noted, most events will take place in Plaza 3 in the Plaza (North) Tower. Please check your pocket guide for exact details.

Friday

3:00 p.m.–5:00 p.m. Child of Slime

Kris Honse, William Earley, Jessica Bowman

5:00 p.m.–6:00 p.m. Easy Costuming

Elizabeth Jones, Julie Bowman, Jessica Bowman, Kitty Gamarra

5:00 p.m.–6:00 p.m. Lego Science

Christopher Mortika

8:00 p.m.–1:00 a.m. Children's Gaming

Samuel Welter, Elizabeth Jones, Michael Kauper

8:30 p.m.–9:30 p.m. Lego Science

Christopher Mortika

8:30 p.m.–9:30 p.m. Fractured Fairytales

Katie Scotese

Saturday

10:00 a.m.–11:00 a.m. Jane Yolen

Picturebook Reading
Jane Yolen

10:00 a.m.–11:00 a.m. Lego Science

Christopher Mortika

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- 11:00 a.m.–12:00 p.m.** **Cartooning/Drawing for Kids**
Amy Montei, Denise Boie, Erin McKee
- 12:00 p.m.–1:00 p.m.** **Make (And Take Home)
a Pipecleaner Dragon**
Julie Bowman, Jessica Bowman
- 1:00 p.m.–2:00 p.m.** **Juggling for Kids Only**
Minnesota Never-Thriving
- 2:00 p.m.–3:00 p.m.** **Juggling for Adults**
Minnesota Never-Thriving
- 2:00 p.m.–3:00 p.m.** **Face Painting [Poolside]**
Jessica Bowman, Amy Montei
- 2:00 p.m.–3:00 p.m.** **Magic Show [Poolside]**
Christopher Mortika
- 3:00 p.m.** **Best of Picture Books**
Kay Marsalek, Laura Krenz,
Laurel Winter, Jane Yolen
- 3:00 p.m.–4:00 p.m.** **Origami for Kids Only**
Lynda Sherman, Jessica Bowman,
Will Earley, Julie Bowman
- 4:00 p.m.–5:00 p.m.** **Origami for Adults Only**
Lynda Sherman, Jessica Bowman,
Will Earley, Julie Bowman
- 4:00 p.m.–5:00 p.m.** **E.T. Phone Home**
(Kids and adults 11 and up)
Alice Schroeder

Sunday

- 10:00 a.m.–12:00 p.m.** **Build Your Own Castle or
Space Station**
- 11:00 a.m.** **Best of Children's and Teen SF**
Hilary Hertzhoff, Michael Levy, Laura Krenz,
Kay Marsalek, Jan Bogstad
- 12:00 p.m.–1:00 p.m.** **Magnetic Marvels Science
Experiments**
Will Earley, Alice Schroeder
- 1:00 p.m.–2:00 p.m.** **Storytelling**
Cynthia Sorenson

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Artwork by Barbi Johnson



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Minicon Science Fiction Radio

*compiled by
Jerry Stearns*

Minicon 32 offers programming on your TV in the Radisson Hotel. Some of it is video graphics schedules of Minicon Events. Following is a schedule of the audio portion behind those graphics, with run times so you can judge how long it will be before the next program you want to listen to. It is impossible to specify a time of day for these shows, but the tape will be repeated periodically throughout the weekend. Good listening. ☛

| | |
|--|-------|
| Dudley Do-Right in "The Vampire." | 05:00 |
| Shockwave, Minicon 19, by Brian Westley | |
| Ruby Starr, Pilot #1 | 03:00 |
| ZBS, pilot for the Ruby Series | |
| Ruby, Galactic Gumshoe, #1 | 03:00 |
| ZBS, first episode of the radio series | |
| Wall of Science | 06:00 |
| Firesign Theatre (from I Think We're All Bozos on This Bus.) | |
| Spindizzy | 20:00 |
| Shockwave sound sheet from 1980 | |
| Ruby, Galactic Gumshoe #7 | 03:00 |
| ZBS | |
| They Came for the Candy | 29:00 |
| Radio Pirates parody of "War of the Worlds" | |
| Rocket Pierre, Trapper to the Stars | |
| "The Peanut People of Pluto", from ZBS | |
| Skyway Marathon | 03:00 |
| Shockwave, Spaceport Lunatennial Celebration | |
| Boogie Woogie Bugle Droid | 02:59 |
| The Android Sisters, ZBS | |
| Ad: Rent-A-Robot | 01:30 |
| Shockwave, by Jerry Stearns | |
| "Junkyard" | 28:10 |
| X Minus One, 2/2/56, by Clifford D. Simak | |
| "Donna in the Amazon" | 04:00 |
| Saratoga Springs, ZBS | |
| "Invention of the Potato Chip" | 04:00 |
| Saratoga Springs, ZBS | |

| | |
|--|-------|
| Repast of the Jello | 29:00 |
| Shockwave, Minicon 24, by Kara Dalkey | |
| Rocket Pierre, Trapper to the Stars | 04:00 |
| 'Crown Jewels of Jupiter', from ZBS | |
| Army Training Film | 03:17 |
| Firesign Theatre, (I Think We're All Bozos...) | |
| 'On the Radio' song | 01:46 |
| Jerry Stearns | |
| Science Fiction Collage | 03:00 |
| Part 1, by Jerry Stearns | |
| Incredible Adventures of Jack Flanders | 24:00 |
| Episode 1, from ZBS. | |
| Science Fiction Collage | 03:00 |
| Part 2, by Jerry Stearns | |
| Hitchhiker's Guide to the Galaxy | 02:00 |
| Intro to Episode 5, by Douglas Adams. | |
| Ad: Imaginary Book Club | 01:44 |
| Shockwave, by Jerry Stearns | |
| Saratoga Springs | 04:00 |
| 'Zippy Meets the Bagels from Hell', by ZBS | |
| Ad: Disbelief Suspenders | 01:02 |
| Shockwave, by Jerry Stearns | |
| 'Scrabble with God' | 05:52 |
| Shockwave, by John M. Ford | |
| Ruby Too | 03:06 |
| Episode 1, 'My Name Is Ruby Too' | |
| Ruby Too | 03:08 |
| Episode 12, 'Ruby, It Isn't Real' | |
| 'The Haunted Space Station' | 04:00 |
| Mark Time, from Minicon 31, 1996. | |

For more about Science Fiction on Radio,
see the World Wide Web:

<<http://www.mtn.org/~jstearns/SFradio.html>>

Programming Schedule

- 001 **Spirit vs. Machine/Brain vs. Soul**
Are we mechanistic automatons, self-organized complex organisms, or does life come and go due to an additional non material force? What is the evidence for the brain creating the mind, or the mind/soul driving the brain?
- 002 **A Women's Look at *Star Trek***
Women looking at women and their roles in *Star Trek*.
- 003 **Collecting SF Toys/Games**
Sure, the books and movies are fun—but the Stuff is *great*. A discussion of the toys, games and gizmos we love to collect.
- 004 **Religion in S/F**
Philip K. Dick, Walter Miller and CS Lewis: The sacred, the ironic and the existential in their work.
- 005 **Alternate History**
Why do historians love to hate alternative history? Why is it that once you raise the issue they call it a waste of time, and spend hours telling you why? What are your favorites, what are the classics? Your participation is encouraged and warmly invited.
- 006 **Hypnotic Techniques for Enhancing Creativity**
Hypnosis and self-hypnosis can be used to increase creativity. The subconscious contains more information than is easily accessed. Through hypnotic techniques, you can access more information and combine it in creative ways.
- 007 **Using Visualization for Better Writing**
Visualization techniques can help a writer better describe a scene or plot out a story. By carefully visualizing each step, the scene becomes more vivid and easier to write. Simple techniques will be provided in the panel.
- 008 **Best SF/F for Children & Young Adults**
A young adult librarian invites you to come and

share your ideas about books that your kids love or that you loved as a child or young adult.

- 009 Writer's Groups - Pro & Con**
How useful are writer's groups? What can they do for you as a writer? What can't they do?
- 010 Humor in SF**
Traces the long SF tradition of satire from Swift to James Morrow, and William Tenn to Robert Rankin—not to mention Douglas Adams.
- 011 Music & Magic of Harp in Myth & Fantasy**
The harp in myth and modern fantasy; harp music played and discussed.
- 012 Implications of the Internet**
Speculate and debate on the ethical, social and artistic implications of the present and likely future forms of the Internet.
- 013 Future of Technology**
How do we actually get to point A and point B and finally point C, and how will that change us as a society?
- 015 The Sense Called Wonder**
The encyclopedia states that a 'Sense of Wonder' is a stage of growth that everyone goes through. When we become adult, must we give up the positive qualities of youth?
- 016 What is Hard SF?**
What does the term 'Hard SF' mean? Why does it turn on some readers and turn off others? Is it just astrophysicists theorizing on the mass of the universe?!
- 017 Writer's Feedback Session**
Paul Recchia, editor of 'Sense of Wonder' will look at manuscripts for submission. Sign up at Programming Ops on Friday.
- 018 Tom Lopez—Autographs**
- 019 Engineering Ourselves**
Cloned men, psychological engineering, psychological surgery, etc. Do we want to change the law so we can legally rehabilitate criminals? What about changing the kid's eye color before he's born?

continued on page 108

- 020 Self Publishing**
An explanation of the joys, pitfalls and 'how tos' of self publishing.
- 021 The Explosion Of The Canon**
As little as 20 years ago, everyone read everything important. That is no longer possible. What are the implications of this explosion of reading choices?
- 022 Cool Stuff We Could Make Today If There Was A Market.**
Discussion of cool stuff that could be made today, but isn't because there are too few people interested or able to pay.
- 023 Why Do So Many Books Make Science and Magic Adversaries?**
Why are the so called Age of Reason and earlier belief systems so often in conflict?
- 024 Book Publishing in the 21st to 24th centuries**
Technology is changing faster than we can keep up. What's on the horizon for the printed word?
- 025 Fandom on the Net**
Discussion of the various news groups out there for SF/F fans and the problems (flame wars, etc.).
- 026 Small Press and Markets for SF/F writers**
Small press opportunities for SF/F writers, including a discussion of the magazines that provide guideline information.
- 028 What Do I Read Next**
The authors of the SF&F section of *What Do I Read Next* and a *Locus* reviewer recommend the best SF & F works for your reading list.
- 029 Body Modification/Cyborg Enhancements**
Piercings, tattoos, weapon systems, intellect enhancements. 'Bigger, better, faster, funkier' and the human body.
- 031 Legal Systems and Justice in the Future**
What has guilt got to do with anything? Punishments vs. corrections, law vs. justice.
- 032 History of Science Fiction**
Discussing our roots; where did SF come from?

- 033 Fan Faire**
See the fans! Read the literature! Meet and greet fan groups, and find out how you can join them.
- 034 Machinery Hill**
A concert by a favorite local band.
- 035 Opening Ceremonies**
- 036 Shockwave Radio**
An annual event in the grand style of radio theater.
- 037 Dancers of the Desert Moon—Belly Dance Performance**
A long time favorite, the Dancers of the Desert Moon perform a variety of Middle Eastern dance styles.
- 038 Drum Jam**
No two people describe this traditional event in the same way. Spiritual for some, musical for others, social for yet others, most agree that it is all three and more.
- 040 Script Writing For Fannish Audiences**
Fans are a tough audience. Come prepared to discuss successful script writing.
- 058 Fanzine Reading**
What makes a good fanzine?
- 059 Beth Eastman Memorial Punnell**
Stop them before they pun again!
- 062 Gender Stereotypes**
They're everywhere, even in our accepting community.
- 063 Cyberspace in Science Fiction**
- 064 Critical Theory in SF**
- 066 Children in SF**
Focusing on Dianna Wynne, Jones Lawrence Yep and Cherry Wilder
- 067 Folk Tales**
A look at the re-emergence of traditional folk tales, their use and their implications in modern fantasy novels.

continued on page 110

- 068 Poetry Reading**
A bunch of cool people get together to read their work.
- 069 Post Traumatic Stress Disorder in Science Fiction**
- 070 Manuscript Reading by Gislason Agency**
A literary agent comments on your manuscripts. Contact Programming Ops for details.
- 071 What's Up With Dr. Who?**
Catch up on the wanderings of our favorite Time Lord as we discuss past, present and the future—and what's next for the landmark British SF series, even including the Internet.
- 072 Comic Character Battles**
- 073 When Does Fantasy Become Horror?**
A discussion of the connections between these two genres and where they cross over.
- 074 Why are Humor Writers Not Taken Seriously?**
- 075 KB Bogan Reads Out Loud**
- 076 Lois McMasters Bujold Reads Out Loud.**
- 077 Is Science a Sub-set of Magic?**
- 078 Fantasy in the Modern World**
- 080 Writing for *Star Trek***
How to craft scripts for *Star Trek*, what you need to prepare your work for submission.
- 081 Artificial Intelligence Programming**
- 082 Off World Travel**
- 083 Future Of The Book**
What happens to the book made of paper and fiber in an increasingly electronic age?
- 084 Creating Feature Length Films**
Not just creating a film, but creating an ultra low-budget cool film.
- 085 Historical Perspective of SF**
Comparing the old masters from the thirties through the fifties to newer upstarts.

- 086 **P.K. Dick**
A review of the works of Philip K. Dick and his impact on science fiction.
- 087 **Ask Dr Mike**
Another year of Dr. Mike answering your questions—no matter how foolish or silly.
- 088 **Publishing on the Web (articles or art)**
- 089 **UFO-ology At The Dawn Of The 21st Century**
- 090 **Using the Tarot to Generate Story Ideas**
Tarot readings may be described as opening lines of a novel and a brief outline of the plot. If one reads tarot cards while thinking of a character or a story idea, one can develop a plot or direction of a story based on that reading.
- 091 **How To Retain Individual Privacy in a Computer World**
With the widening use of the Internet, more and more information is being distributed on electronic systems. This panel will discuss both the wide spread amount of information available electronically and legal decisions affecting this area.
- 092 **Sci Fi Squares**
I'll take Mr. Spock to block, Wink'. All the thrills and spills, gasps and laffs of Hollyweird Squares to a Sci Fi Beat! Join the Adventure.
- 093 **Babylon 5 Alien Culture**
Discussion of various alien cultures on *Babylon 5*
- 094 **Gender Roles and Tolerance in SF**
- 095 **Babylon 5 General Panel**
We love the show so much, we just wanted to get together and talk and talk and talk about it.
- 096 **Phoenix Radio Show (Mars Attacks)**
- 098 **Babylon 5—Roles of Women**
What women are doing on *Babylon 5* and why. What might be different about the female roles on *Bab5* over other SF shows.

continued on page 112

- 099 Resurgence of SF**
Why is SF becoming more prevalent in the popular market?
- 100 Creature Making and Special Effects at Industrial Light and Magic**
An overview by Mark Siegel from ILM; how effects and creatures are designed, created and brought to life on the silver screen.
- 101 Creature Making and Special Effects at Industrial Light and Magic #2**
Reprise of panel #100
- 102 *Rock-n-Roll Starship* screening**
A special screening of a new SF humor film.
- 103 *Rock-n-Roll Starship* panel**
A discussion of the making of the film.
- 104 Regency Dance**
An opportunity for you to learn about an elegant court dance form from days gone by.
- 125 Ethics of Genetic Engineering**
- 126 Spin-off Novels**
- 127 Why is the Future So Poorly Lit?**
A deconstruction of SF films, past and present to figure out why GE no longer brings good things to light. (Remember, *Star Wars* was a long time ago, in a galaxy far, far away - it doesn't count.)
- 128 ZBS Presentation**
A presentation on the work of Tom Lopez under the aegis of ZBS Productions.
- 129 SF on Radio**
What's going on in the audio world of science fiction.
- 130 *Star Trek* News and Views**
- 131 *Star Trek*, What If**
- 132 Which Story Lines Sell?**
How to determine if your idea will fly, or if you need to go back to the proverbial drawing board.

- 136 **History of the Bozo Bus**
What the Bozo Bus Building meant to
Minneapolis fandom
- 137 **How Cover Art Adds to the Book**
- 139 **Dead Tree Reference Works**
Recent SF Encyclopedias, Dictionaries and SF
related authoritative sources
- 140 **A Panel with Jane and Friends**
Jane Yolen and friends get together to chat,
subject TBA, but it should be fun!
- 141 **Jane Yolen Reads Out loud.**
- 142 **Milk and Cookie Story-telling**
A perennial favorite. Jane Yolen tells stories
to get you ready for 'nap time'.
- 143 **Science & Technology: in Science Fiction**
- 145 **Zillions of Tiny Robots—or—Nobody Move!
I think I lost a Nanite!**
Why a bunch of invisible mechanical beasties
are better/worse than one giant robot. The
emergence of molecular nanotechnology
into reality and SF.
- 147 **Business Aspects of Being An Artist/Creator**
- 151 **What are the Distinctions - Mad Scientists
and Mad Science**
- 152 **Fandom At It's Best And Worst**
- 153 **Furry Fandom—Fact or Fiction**
- 155 **Fabric Fandom—Where Do You Get Your ___?**
Where do you get your underlining? Fabric
fandom discusses its addiction and gives
pointers about and working with good or
(bad) cloth.
- 156 **Selling Outside the Genre**
Whoops! I sold a mystery, non-fiction piece,
etc. A local author discusses her experience
selling a book outside her chosen genre.
- 157 **The TripTree award—Not Just for Women**
History, purpose and process of the Triptree
award.

continued on page 114

- 159 **SF/F for intelligent readers**
- 160 **Klingon as a Second Language**
Why is Klingon the fastest growing language in the galaxy? Is anyone *really* speaking this language? How do you hold a conversation in Klingon without soaking my friends in spit or hurting my throat? Bring a towel and a throat lozenge find the answers to these pressing questions.
- 161 **New SF by Women**
- 162 **How To Run A Room Party**
The basics of how to put together a cool con party that people will want to attend.
- 163 **Wax Sculpting For Lost Wax Cast Jewelry**
- 164 **Care & Feeding of the Creative Process**
- 165 **Quality and Diversity in a Shrinking Comic Book Market**
As a popular art or commercial entertainment, comics have been in trouble before, and came out okay. Still, the current business climate makes it hard to be optimistic about their future.
- 166 **Psychology of Technology**
- 168 **Magic: The Addiction**
My ATOG can up your ATOG
- 169 **I Hate Trek**
It's inconsistent, they create their own science and ignore the laws of physics. And then there's Shatner.
- 170 **The Real Military**
Many writers wish to incorporate military characters into their work. All too often these characters are stereotypical. This panel will feature military veterans discussing personalities other than the headline infantry, artillery, pilot types.
- 171 **SMOF—How to Run a Con**
Come meet with a folks who have held a variety of ConCom positions at several different cons.

- 172 **Ceramics demo**
- 173 **Challenge with a Deadly Edge**
A look at role playing games.
- 174 **Radical Politics and Utopian Visions: Dreamers, Prophets And Pioneers**
- 175 **Women Are Read**
Observations on the writing of women in SF/F
- 176 **Are We Staying Ahead Of Ourselves And If Not, Why Not?**
Is science still following SF? Is the genre staying ahead of advances in science and technology?
- 177 **Making Aliens And Dragons In Fimo**
A demonstration showing how to create critters modeled out of fimo.
- 178 **Role Playing Games: Training Wheels For Writers?**
Role playing doesn't teach everything but it's a good place to start. What games can and can't do for beginning writers.
- 179 **Cultural Perspective On Time**
When creating cultures for SF&F writing, whether alien or alternate world/fantasy, it is too easy to assume the basics of modern western civilization apply. One of these basics is the perception of time. How else can time be perceived?
- 180 **Genzines vs. Apas, Which is More Fun**
A look at two of the favorite modes of publishing in fandom.
- 181 **Child Care in Con Families**
- 182 **The Web - Where Do We Go From Here?**
- 183 **Worst SF TV Shows**
Bad SF TV shows - both the bad but fun shows like *Man from Atlantis* and *The Kroft Superstars*, and the ones that were just bad, like *Manimal*.

continued on page 116

- 184 How Does SF Combat or Promote Pseudoscience?**
We live in a world heading for an uncertain future while weighed down with the baggage of superstitions long discredited. How does SF deal with what sometimes appears to be a rising tide of ignorance and incomprehension?
- 185 Adapting Existing Commercial Patterns for Costumes**
Help for the beginner costumer in adapting commercial patterns to eclectic fantasy.
- 187 So You Want To Be In The Masquerade**
From conception to performance. If you're having a crisis in confidence about taking that big step, stop by for an ego boost and to learn what the stage crew can do for you.
- 188 Masquerade Judging**
After the dust has settled from the masquerade, stop by to hear how and why we do what we do. This hands-on clinic will feature judges from the last 8 years of the Minicon Masquerade.
- 189 Consciousness & the Body in SF**
- 190 Why Do We Invent Aliens?**
What is it in the human brain that drives us to create other cultures and populate these new worlds? Why do we choose certain characteristics for these new life forms?
- 191 Community Psychology in SF**
- 192 Feminism in SF/F**
- 193 Authors You May Not Have Heard Of**
- 194 Patents, Copyright, and Intellectual Property on the Internet**
The legalities of what's happening in the electronic world. How existing laws are being adapted and how new laws are developing.
- 195 A Funny Thing Happened on the Way to the Con**
A sharing of stories going to, coming back from and at the convention. Come prepared to share your own story.

- 196 **Filk Music and Changes in Faandom**
A history of filk and its place in the world of SF fandom.
- 197 **Wheel of Time Series**
- 199 **Michael Swanwick Reads Out Loud.**
- 200 **CJ Cherryh Reads Out Loud.**
- 201 **Creating An Interactive Event**
Go over what it takes to setup and run an interactive game
- 202 **Children's Literature Ideas for Parents, Teachers and Librarians**
- 203 **The Golden Duck Awards for SF**
- 204 **Small Arms for Writers—The Basics**
Thoughts on not getting seven shots from a six shooter.
- 205 **Video Desktop—Local Movie Production**
Ways to get involved in movie production
- 206 **When Does Writing Become a Career?**
When should you give up the day job? What are the financial implications of writing as a career? How much dedicated time does your creative process need?
- 207 **How To Write A Good Character**
What it takes to put together believable characters that people will want read about. Creating people (or aliens) with interesting stories to tell.
- 209 **GoH Café Stuga Brunch**
Sign up at Programming Ops to have breakfast, and a chance to talk with CJ Cherryh.
- 211 **Autographing Session - CJ Cherryh**
- 212 **Future Morals**
In another hundred (or two hundred, or even ten) years, what will be the measure of right and wrong? What will the new etiquette, social mores, or ethics be? Who will decide the new rules of conduct?

continued on page 118

- 215 **Killing Wesley Crusher**
A discussion of how the *Star Trek: The Next Generation* series might have been improved if they offed Wesley
- 217 **Costumer's Brag Session**
This space is open and available—come by to brag! Whether you are a costumer who wants to show off, or would-be costumer who needs some help, you will find a clutch of collected costumers ready to have their brains picked.
- 218 **Masquerade Post Mortem**
A post-Masquerade review session for M32.
- 219 **Klingon Dead-Time Stories**
Return to traditional Klingon life with these tales of Honor and Glory in the Spirit of Kahless. May not be suitable for children or non-Klingons. (Courtesy of IKV Rakehell).
- 220 **Sliders: Alternate Universes**
Communist world, tremors world, Two Georges, where do they get all that fabulous matter?!
- 221 **Female Captains: A Wave To the Future**
A return to the matriarchal command structure? The wave of the future? Female captains abound and expound in media SF.
- 222 **Round Robin Art**
Air brush artists collaborate and assist amateurs working on a single piece of art.
- 231 **Autographing Session - Michael Swanwick**
- 232 **Autographing Session - Algis Budris**
- 233 **Algis Budris Reads Out Loud.**
- 236 **Particle Science**
Just what is this stuff anyway?
- 237 **What's Going on Elsewhere in the Universe**
A discussion of the colonization of Europa, the implications of ice present on the moon, asteroids, what if there really was/is life on Mars.
- 238 **UFOs on the Internet**

- 239 **The Right Stuff**
Everything you wanted to know about art materials, but were afraid to ask.
- 239 **Canon (sic) Fodder: A Game Show**
If you could rank all of the art in the world, the Sistine Chapel might be a 99, but low-budget porn might only garner a 2. So... where might *Stranger in a Strange Land* fit into this? The works of Georgette Heyer? *Archie* comics? Is Patrick O'Brien more respectable than Neil Gaiman? Whose stock is rising and whose is falling?
- 240 **David Egge Slide Show**
David Egge shows slides of his paintings and illustrations, including what may be some of your favorite book covers.
- 241 **Artists Slide Show**
Artists showing slides of their works
- 242 **Renaissance Slide Show**
Experience a day at the Renaissance Festival.
- 243 **Ctein: His Artwork Online and Off**
The artist presents slides of his work in online gallery and off.
- 244 **How to Draw a Barbarian**
Take one sinewy barbarian, drape in furs and weapons - now draw!
- 245 **How Cast Bronze Sculpture Is Made**
- 246 **Artists in a Zoo**
Come see artists in their natural habitat. Be shocked, be amazed, be horrified! Just be careful - this species can't be tamed!
- 247 **Dave Matheny Slide Show**
Illustrator for the *Star Trib*, Dave also does wonderful fantasy illustrations.
- 248 **Works in Progress**
Bring a piece you're working on or even a finished piece and receive feedback on it. Remember you can only give feedback if willing to receive.

continued on page 120

- 249 **The Business Aspects of Being an Artist**
Talent is a wonderful thing, but you've also got to be able to pay the rent on the studio!
- 250 **Cartoonist Jam**
Come join in cooperative art.
- 251 **Renaissance Slide Show Revisited**
Share a day at the Renaissance Festival through the artist's slides.
- 252 **Non-publishing Outlets for Art**
It doesn't end with book covers.
- 253 **Reproducing Your Artwork**
The ins and outs of print making.
- 254 **Costume Design**
Taking an idea and turning it into a finished costume.
- 255 **The Geek Show**
A presentation by Fools Tree Theatre.
- 256 **Minicon 101: Volunteerism**
Learn how to help keep the convention running, and have fun while you're doing it.
- 257 **Minicon 101: Meet the ConCom**
A little bit about MnStf and the people who support the convention. Your chance to meet some of the folks who put Minicon 32 together.
- 258 **Minicon 101: The Walking Tour**
Go on a guided tour of the Radisson and Hotel Sofitel. Don't take anything for granted—we guarantee you'll discover something new!
- 259 **Minicon 101: So This is Your First Convention**
Wilderness survival tips for a frenetic week-end of fun-filled activity.
- 260 **Notable Authors and Artists Autographing**

- 262 **Growing Up in the Goldfish Bowl:
Coming of Age in Skiffydom**
A serious discussion of what its like to grow up in the SF world; what are some of the consequences of making one's youthful mistakes in a glare of the microcosm's publicity. The good and bad sides, what's different for today's generation.
- 263 **Changes in Book Publishing and Distribution**
The business side of the world of books— what's going on, what it used to be like, where we might be going.
- 264 **Tales from the Early Paperback Wars**
A front-line account of book publishing in the '50s and '60s from great raconteurs who were there.
- 266 **Friday Night Filk Music**
Open filking for interested folk.
- 267 **Saturday Night Filk Music**
Open filking for interested folk.

Dramatis Personae

Convention Chairs

Cat Ocel, Thomas Juntunen

Treasury

Mark Richards

Cyberspace Liaison

David Dyer-Bennet

U.S. Postoffice Liaison

Scott Imes

Project Jumpstart

Derrick Dasenbrock

Operations

Loren Botner, Linda Paul

Operations Dept. Co-Heads

Rhonda Danielson, Thomas Keeley, Peter Larson

Operations Dept. Sub-Heads

Jim Danielson, Ted Meissner, Laura Lochen, Dave Potter, Nadim Khalidi

Operations Dept. Non-Coms

Jody Zahn, Rachael Hoffman-Dachelet, Douglas Kirks, Caitlin Peterson, Mark Armbrust

First Aid Department

Dick Taylor - Liaison/Consultant

Tom Bates, Doug Winston, Douglas Creighton,
Shelly Sauve

...and a cast of thousands

Blood Drive

Page Applebaum

Cuddle Squad

Rick Gelman, Ted Meissner, Myrna Logan

Convention Services

Cindy Barwin

Bozo Bus Tribune

Sharon Kahn, Jeff Schalles

*A desk is a wastebasket
with drawers*

Logistics - Teamsters

Greg Johnson, Jeremy Haskins
...and many other valuable volunteers

Registration

Kate Carey, Derrick Dassenbrock, Barry Watson

Technical Support

Jeff Barry & Janet Moe
...whose help & flexibility meeting our needs and demands has been above and beyond the call of duty

Volunteers

Teresa Chaney

Voodoo Message Board

Charlie Horne (Voodoo Guru)

Programming

The Three Fates:

Anna Bliss, Stephanie Lindorff, Jody Wurl
Shannon Fairbanks (Aide de Camp), Bill Lochen
(Mainstage Coordinator), Elise Matheson (Green
Room), Micahel Huyck & Giovanna Fregni (Art
Programming)

Krushenko's

Eric Heideman

Minneapolis in '73

Catherine Crockett

Fan Faire

Art Johnson

Media Theater

Nick Resmerski

Radio Show, Opening & Closing Ceremonies

Jerry Stearns, Dave Romm

Masquerade

Kat Pepmiller

Children's Programming

Hilary Posner, Kris Honse

82.8 percent of all
statistics are made up
on the spot

Gaming

Brett Wolfe

Help Along the Way (Thank you! Thank you!)

Lynn Litterer, Rachel Hoffman-Dachelet,
David Hoffman-Dachelet, Katie Clapham

Hotel Division

Shannon Leslie, Victor Raymond

Suite Ghoddess

Ishmael Williams

Mistress of Time and Space

Leah Cutter

Internet Liaison

Betsy Lundsten

Michael Alexander (The Hotel Guy from Iowa),
Noel Judd (The Hotel Guy from Nebraska),
Kelly Verge (The Hotel Guy from Winnipeg)

The Hotel Division would like to thank:

Jolene Hawkins & Marlys Dorfer,
for tons of good stuff

Pat Maniatis, because she really likes us

Christiana Giordano, at the Sofitel

All the con members for their patience

Jules, for letting Ishmael do this again
(and keeping him happy)

Loren, for keeping Shannon happy

Lynn, for keeping Victor happy

Nathan, for keeping Betsy happy

Art Show

Kris Spiesz, John 'Nobody' Skovrin, Larry, NMS,
Andrew Murphy, Steve Bass, Danna, Erin

Children's Programming

Hilary Posner, Kris Honse

Acknowledgements & Thank-yous:

To our great and superior Programming
Triumverate (Stephanie Lindorff, Anna Bliss, Jody
Wurl) for Letting us Do Everything we Wanted to Do.

*An idea is not
responsible for the
people who believe in it*

To Andrew Murphy and Kris Spiesz for Typing,
Kibbitzing and Advice.

To William Earley, Cynthia Sorenson,
Christopher Mortika, Elizabeth Jones, and
Julie & Jessica Bowman for Promising us Many
Hours of Slave Labor.

To Michael Kauper and Samuel Welter for
Children's Gaming.

To Kitty Gamarra for Costuming & Crafts.

To Katie Scotese for Fractured Fairytales.

To Amy Montei, Denise Boie and Erin McKee for
much Art.

To Minnesota Neverthriving for Juggling.

To Lynda Sherman for volunteering to do
Origami despite a difficult year.

To Alice Schroeder for Science Programming.

To Jane Yolen for Being a Goddess.

To Kay Marsalek, Laura Krentz, Laurel Winter,
Hilary Hertzhoff, Michael Levy and Jan Bogstad
for Great Literature Discussion.

We would also like to Thank each other for Lots
of Hard Work and Cooperation.

Dark Star Café

Charmaine Parnell, Mike Matheny

We'd like to thank:

Roots & Fruits, Espresso Experts, Espresso
Services, Steve Brust, Jim Danielson, Erik Baker,
Lisa Pollard

All the musicians who played for us and espe-
cially Angelface, who is a Sweet Ghoddess.

Krushenko's

Eric M. Heideman, Manager

Hosts: Pam Keesey, Mickey McNeill, Lyda
Morehouse, Edward E. Ness, Laurel Winter,
Bruce Glassco

Cat bathing
is a martial art

Masquerade

Kat Peppmiller

Thanks to all our staff and Judges

Cervis Elrod, Amy McClusky, Wendy Merrill

Workmanship Judges

Warren Barrows, Diane Rhode, Brook Johnson

Performance Judges

John Lewin, Angela Kozel, Judi Kaper

Greenroom Manager

Christina Neitz

Additional Thanks:

Ty Starbuck, Adam Nettles, John Trickstad

Registration

Kate Carey, Derrick Dasenbrock

Barry Watson (Data Wizard)

The Excellent Data Entry Team

Cindy Barwin, Cat Ocel, Nick Saegar, Eric Kassel

The Laminating Wizards

Lois Olsen and countless others

Volunteers

Teresa Chaney, Michael Chaney, John Debnan

We'd like to thank Operations for their aid and experience in dealing with critical department issues

Loren Botner for guidance and help

Glenn Tenhoff, for checking in and offering to help

Janet Moe & Jeff Berry for technical assistance and computer support

Special thanks to all our volunteers this year—we couldn't do it without you!

*A gentleman is one
who can play the
acordian but doesn't*

Interesting SF Sites on the Web

*compiled by
Jeff Schalles*

- <http://www.ddb.com/Minn-StF/>
Minnesota Science Fiction Society
- <http://www.syz.com/images/>
Astronomical Image Library
- <http://www.stsci.edu/pubinfo/Latest.html>
- <http://homes.nh.no/home/torealf/>
UFOs
- <http://sflovers.rutgers.edu/Web/SFRG/>
Rutgers University science fiction archives
- <http://www.fanac.org/>
Fan History
- http://www.fentonnet.com/smithway/m_front.html
Mimosa homepage (Hugo winning fanzine)
- <http://www.panix.com/~pnh/>
Patrick Nielsen Hayden's homepage
- <http://www.tor.com/>
Tor Books
- <http://www.transarc.com/~jmann/nesfa.html>
New England Science Fiction Association
- <http://www.randomhouse.com/delrey/>
Del Rey Books
- <http://www.bdd.com/forum/bddforum.cgi/scifi/>
Bantam Books
- <http://www.baen.com/>
Baen Books
- <http://www.avonbooks.com/avon/sf.html>
Avon Books
- <http://www.supranet.com/century/>
Century SF Magazine
- <http://www.supranet.com/century/>
New York Review of Science Fiction
- <http://www.sffnet/people/wildside/>
Wildside Press
- <http://www.omnimag.com/>
Omni Magazine
- <http://www.omnimag.com/>
Science Fiction Weekly Magazine
- <http://www.worldcon.org>
Worldcon info
- <http://www.dcs.gla.ac.uk/SF-Archives/Ansible>
Ansible (Hugo winning fanzine)
- <http://www.greyware.com/sfwa/>
Science Fiction Writers of America
- http://www.fanac.org/fan_funds/index.html
Fan Funds

*That which bites you
is in your clothes*

Next Year

**Minicon 33
April 10th-12th, 1998
Radisson South Hotel
Bloomington, Minnesota**

The Minicon 33 organization meeting:

When: April 13th, 1997
2:00 p.m.

Where: Painter Park
34th & Lyndale
(in the park building)

