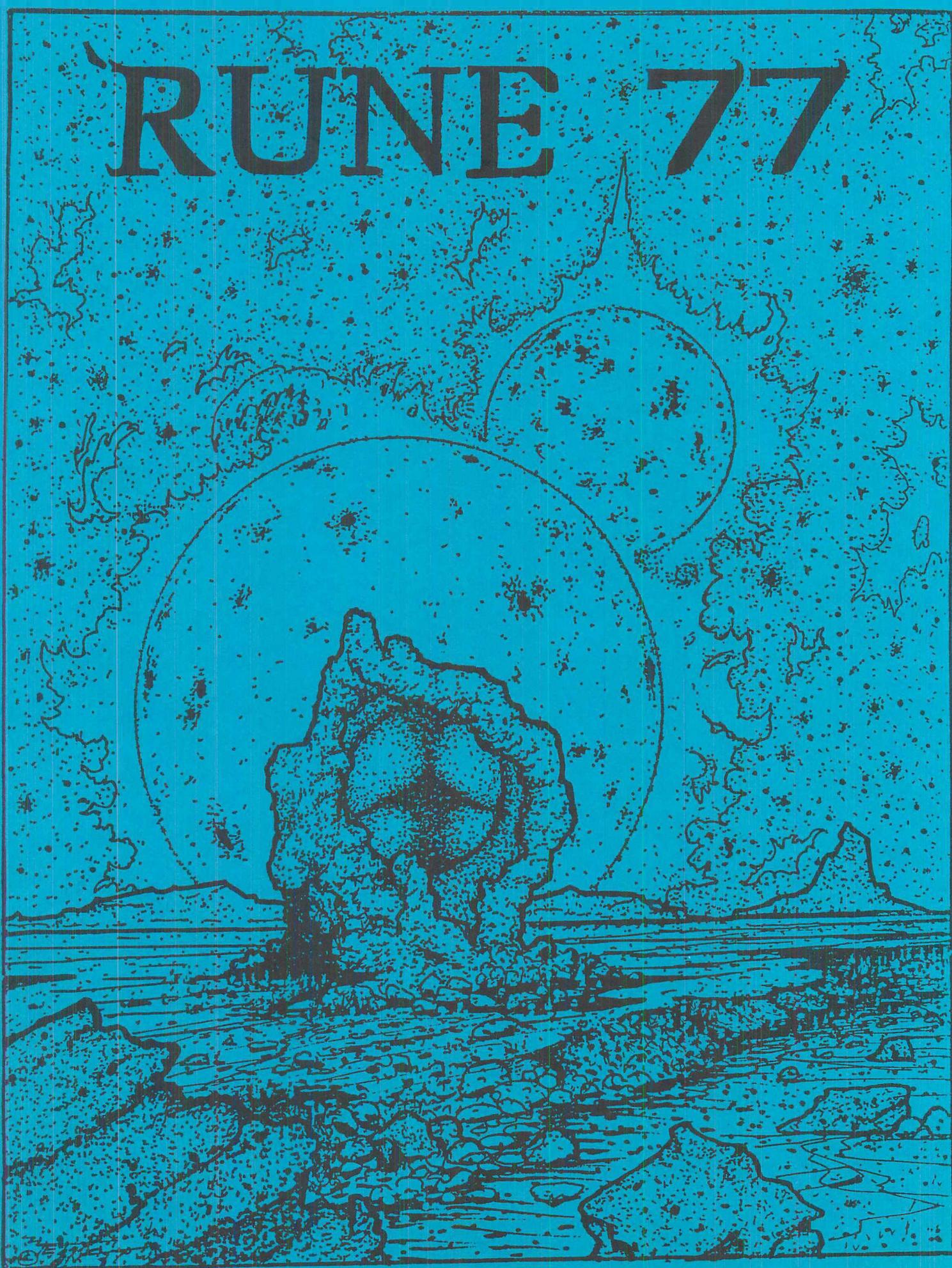


RUNE 77



© 1987

© 1987

Rune #77

Page Of Official Stuff

Table Of Contents

Cover	David Egge	
"Binary Stars As Seen From A Living World"		
Page of Official Stuff		Page
Other Page Of Official Stuff		Other Page
Impressions...	David E Romm	2
Drawing My Own Confusions	Jeanne Mealy	4
<u>Rune Contest #2</u>	the editors	7
Results of <u>Rune Contest #1</u>	the readers	8
The Chart Song	Nate Bucklin	10
The Barbarian Guide To The Holidays	Sue Grandys	13
C'ntraction Through The Eyes of the Chair	Val Lies	14
You're Riding The SHOCKWAVE	Jerry Stearns	16
<u>Tales Of The Unanticipated</u>	Eric M. Heideman	18
The <u>Rune</u> LoC Column	the readers	20
Fanzine and Faanzine Reviews	the editors	28
Star Trek Review	J. L. Gfrerer	30
Minn-STF Minutes	Denny Lien	32
Endpiece	Dennis Wolf	

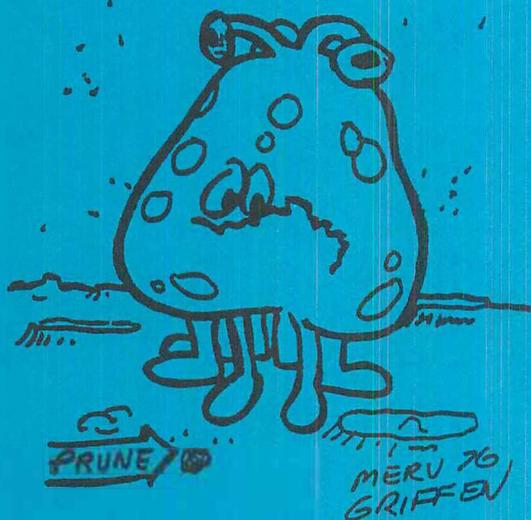
Apocrypha

Using computer technology to publish Rune might seem like an advantage, but we ran into an unexpected problem last time. You see, after running the issue through all the spelling checkers and getting the layout exactly right, we managed to produce The Perfect Issue. The fannish ghods would *not* be pleased at that. It is traditional that there be mistakes in fanzines, and who are we to buck such a well-established tradition? Therefore, Jeanne and I spent several hours in editorial conference deciding on and putting in the typos and layout glitches that were scattered discreetly throughout Rune #76. The major mistake we decided *not* to incorporate was misspelled names. While we didn't want to anger the ghods, we also didn't want to anger any of our contributors. But our Mailing List staff member wouldn't let us tread on such unholy territory and *insisted* we misspell at least one name, and volunteered his own, which would be doubly bad since it would destroy the pun. For this we applaud David S. Cargo. Thanks David, you're a trouper.

Art Credits

Dennis Wolf	5, 24, endpiece
Paul Thompson	7
Shep	8, 33
Stu Shiffman	23
Rhyft	29
Brad Parks	28
Erin McKee	19
Gene Gryniewicz	26
Merv Griffen	this page
Giovanna Fregni	envelope, 1, 3, 4, 31, 32
Ken Fletcher	16, 18, 27
Teddy Harvia	10, 11, 12, 20, 22
David Egge	cover
David Cummer	14, 15
Sheryl Birkhead	9, 25
Larry Becker	6, 21

Happy New Year!



ALONE AND
LONELY LIKE
A PRUNE, THE
BLUE, MAROONED
VENUSION SAT

Rune #77 Vol. 13 #2 is a production of the Minnesota Science Fiction Society, Inc. PO Box 8297 Lake Street Station/Minneapolis MN 55408. All letters, contributions and artwork sent to Rune become the property of MN-STF and Rune. All official correspondence goes through the club box. To be considered as a trade, a fanzine should be sent to Rune and not to the editors (though that shouldn't stop you from sending either one of us zines or mail for other reasons).

Rune #77 is Copyright © 1988 by the Minnesota Science Fiction Society, Inc. All rights revert to the contributors.

Rune #77

Other Page Of Official Stuff

The Staff Dreams Are Made Of

Contributors addresses

Editors: David E Romm and Jeanne Mealy

Production Assistance: Mark Mendel
(it's his Macintosh)

Technical Assistance: John Stanley
Mark Richards
Dean Gahlon

Mailing List: David S. Cargo

Proofreading: J. L. Gfrerer

These are the people who helped move, stuff, label and/or carry Rune #76 at the MN-Stf meeting at Jonathan Adams and Carol Kennedy's on 9/5/87

Phil Vincent -- *driver of the stars*, Richard Tatge, Vicki Schnoes, Mark Richards, Joyce Odum, Rosalind Nelson, Lon Levy, Eric M. Heideman, Jeff Lipton, Karen Cooper-Hallin, Doc & Faun Bonewits. Eric & Paula Biever.

Special thanks to Greg Ketter and Greg Pickersgill for mailing the UK copies and to the denizens of The French House for their tolerance and assistance.

Also thanks to Ericka Johnson, Dave Cummer, Sharon Kahn and Richard Tatge for volunteering the use of their computers, which we didn't use... this time.

Availability

Rune is an *interactive* fanzine. Those people who actively want a copy will get one if they let us know. We accept Letters of Comment, art, fanzine trades (not booklists, books, or con flyers), art, written contributions, art; that is, The Usual. While we don't really like the idea of money for fanzines, our subscription rate is \$2 for one issue, \$10 for four. A subscription to Rune is also included in a subscription to Tales of the Unanticipated (see page 18).

Rune #78 will be the *Fanzines and Vegetables* issue. Deadline for contributions is March 1st but we'll probably take stuff until Minicon, April 1-3.

Disclaimer

Any statements, allegations, illustrations or other forms of expression may or may not reflect and certainly do not necessarily reflect the views of the Minnesota Science Fiction Society, Inc, its members, board of directors, the editors hereof or even the contributors of the piece involved. This disclaimer was written by a lawyer so we could all sleep easier.

Dennis Wolf/4311 Blaisdell Ave S/Mpls MN 55409
Paul Thompson: NEED CURRENT ADDRESS in England

Jerry Stearns/4913 Sheridan Ave S/Mpls MN 55410
Stu Shiffman/19 Broadway Tr #1D/New York NY 10040
Shep/42 Green Lane/Belle Vue/Carlisle/Cumbria CA2 7QA/ENGLAND

David E Romm/3308 Stevens Ave S/Mpls MN/55408
Rhyfft/2417 Matthews #C/Redondo Beach CA 90278

Brad Parks: NEED CURRENT ADDRESS

Jeanne Meally/4157 Lyndale Ave S/Mpls MN 55409

Erin McKee/5409 Knox Ave S/Mpls MN 55419

Val Lies/2540 5th Ave S/Mpls MN 55404

Denny Lien/2528 15th Ave S/Mpls MN 55404

Eric Heideman/3142 Lyndale Ave S Apt. D/Mpls MN/55408

Teddy Harvia/7209 DeVille Dr/North Richland Hills TX 76180

Gene Gryniec/4546 S St. Louis/Chicago IL 60632

Merv Griffen c/o Taral Wayne/1812-415 Willowdale Ave/Toronto Ont M2N 5B4/CANADA

Sue Grandys/3529 Emerson Ave S #1/Mpls MN 55408

J. L. Gfrerer/3334 Blaisdell Ave S #3/Mpls MN 55408

Giovanna Fregni/2726 W McKinley/Milwaukee WI 53208

Ken Fletcher/2808 Harriet Ave S Upper/Mpls MN 55408

David Egge/4741 Portland Ave S/Mpls MN 55407

David Cummer/2707 Garfield Ave S/Mpls MN 55408

Nate Bucklin/3212C Portland Ave S/Mpls MN 55407

Sheryl Birkhead/23629 Woodfield Road/Gaithersburg MD 20879

Larry Becker/3557 26th Ave S/Mpls MN 55406



Impressions...

by David E Romm

...of a summer MN-Stf meeting

The winter of 1986-87 was incredibly mild, so the summer balanced the books. There were *weeks* when the temperature during the day was in the 90's. We were afraid Rune wouldn't be out in time; no one had the strength to do anything, even the computer needed to generate the mailing labels. But MN-Stf went on, though somewhat more languidly.

During one of the MN-Stf meetings during this period it was so hot even the Brust kids didn't want to play. Cory didn't leap on anyone, the twins didn't clamber for a ride-on-shoulders. Only Toni seemed inclined to conversation. We spent a brief time discussing her upcoming fourth birthday, an important consideration for a youngest; perhaps she wanted to try and catch up to her siblings. Then she wanted to try a new flip; this request was unusual for her. The other kids took to being upside down like birds take to the air, but Toni had taken a while to warm up to the idea.

Sitting me down, she sat on my lap facing me. I flipped her over backwards, once-and-a-half, gently landing her on her back. She giggled and laughed, and then got down to business. "Ok, we'll do that again," she held up a hand and, concentrating mightily, straightened the requisite number of fingers, "FOUR times." Obviously, this number had been on her mind and she'd been practicing.

"One time," I said, holding up one finger. It was hot.

"Four times!"

"One time."

"Four times!"

I paused, and held up another finger, "two times."

"Four times!"

"Two times."

She paused, concentrated, and took down a finger, "three times."

"Oh, all right!" Sometimes, you have to take your victories small.

I flipped her over the agreed upon times, each of us keeping track out loud. After we were done, she went around to everyone in the room and gleefully announced, "I got flipped over THREE times! And I liked it A LOT!"

There were a lot of people in the room.

...of a World Series victory

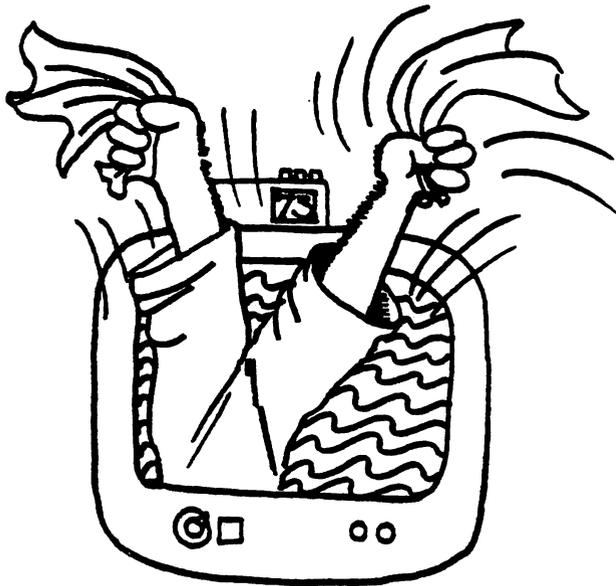
As a kid, I was never into sports. While rarely the last one chosen, I came close too many times to enjoy the experience of team spirit. Still, as a youngster growing up in Middletown NY, I was affected by the sporting and television events in New York City. And New York has enough teams that one or the other of them is bound to be doing well at any given time. During one particularly memorable period in 1968-70, the underdog NY Jets won the Super Bowl, the NY Mets came out of the blue to win the World Series, and the NY Knicks finally won the basketball world championship. That kind of thing will leave scars on an impressionable 14-year-old. I've followed professional sports ever since, though at a distance.

Since moving to Minnesota, that distance has increased. I pick my sports depending on how much fun they are to watch on tv, and baseball ranks right down there with golf and bowling. I still root for the new York teams, because there isn't that much here to root for. None of the local teams were doing very well. Then along comes the 1987 Twins.

For the last several years, the Twins have been a good team in a mediocre division. It would only be a matter of time, I said to myself, before the right combination of the Twins having a good year and the other teams having an off year would propel them to the division title, at which point they would lose in the play-offs. And that seemed to be the case this year. The Twins had a good, though not spectacular, year and made the play-offs. Hooray. They clinched the division fairly early, came home and got drunk and lost the last five games of the season.

The town went wild, sort of. It was a rather *subdued* wildness. No one dared hope they would do anything violent like "beat" the other teams, but euphemistically urged them to "go all the way." "Win Twins" banners (with "win" placed strategically over "Twins") made numerous appearances. Everyone wished them well as they went off to face Detroit, the odds-on favorite to win the World Series.

Lo and behold, they won! And they won in five games, and *on the road*. They won in Detroit in the afternoon and by 10:00 that evening, spurred by announcements all over the local tv and radio, the Metrodome was *full* of screaming fans cheering their arrival. 55,000 people coming out of nowhere to wish their team well. It was an emotional experience, especially for the team who hadn't expected anything like it. You could see it on their faces. The tv coverage extended to CNN, who carried the WCCO feed live (creating an interesting duel between the networks to see who could have their call letters on the screen). It went on for so long, the Hill Street Blues rerun was canceled!



The background din started to increase. More banners appeared, even on the Foshay Tower, last in national prominence for having a yellow ribbon tied around it when the Iranian hostages were released. People were saying "go all the way" with a bit more oomph. In my favorite quote of the event, Twins manager Tom Kelly said, "Minnesotans are so happy they're almost willing to admit it."

No one really cared when St. Louis won the National League pennant. We'd play whoever was out there. We had the home field advantage for 4 games out of the 7, but no team had ever won that way before. The Twins won the first two games at the Dome, getting everyone excited. Then they lost the next three games in St. Louis, bringing everyone back to reality.

Somewhere in here, I bought a Homer Hanky. I didn't want to do it before, but now that they were officially the underdogs, down 3-2 in the series, it was about time. I'm still not really a baseball fan, but hey! when the home team's in the World Series...

I displayed the Homer Hanky on my bookcase, held in place by stacks of unused software, and awaited the last game or (dare I hope?) two. I'd caught snatches of the previous games, but hadn't watched a complete baseball game since the Mets in the early 70's.

The sixth game was not a cliff-hanger. In the middle of the game Kent Hrbek broke out of his slump and hit a grand slam. Caught up, I gave in and waved my Homer Hanky. The Twins won handily.

The seventh game was pretty good, for a baseball game. Tightly played, close and emotional. And the Twins won. At home. I waved my Homer Hanky for the second and last time. The town went wild, and there wasn't much subdued about this reverie. It wasn't anything like the near-riots in New York, but Minnesotans were actually *on the streets blocking traffic after curfew!*

The ticker-tape parade, Hrbek's appearance on the Letterman show, the Twins showing Reagan how to wave a Homer Hanky, the Wheaties box and the other celebrations were something of an anticlimax.

Life is back to normal now. Hill Street Blues is bumped by the Reagan-Gorbachev summit, not sportscasters. The Vikings are underdogs even though they're winning. The city council may scare off another downtown tenant. The Twins management is under pressure to acquire talent. Lutefisk jokes make the holiday rounds.

But it was an experience. And a whole generation of impressionable 14-year-olds have been converted to sports watchers.

"Every work of the imagination widens the frontiers of reality."

----- S. Fowler Wright, The Throne of Saturn

...of a legal copyright

One of the most annoying things about reviewing fanzines is seeing just how many original writing/art/photographs are not copyrighted. There are many degrees of copyright protection, but the easiest one which offers maximum protection without having to do anything fancy like sending copies and money to the Library Of Congress is the one most fanzines, including Rune, try to use. Simply stated, you need three ingredients for a legal copyright: The word "copyright" or the symbol 'c with a circle around it' ©, or both; the year; and the name of the person or institute it's being copyrighted under, all in the same sentence. And it must be on the first page, the title page, in the masthead or in a very obvious place. That's it. Anything more (like *both* the word "copyright" and the ©) is ok, but redundant. The letter 'c' with parentheses is *not* correct. You can also copyright individual articles on the title page or on the page it starts

WRONG:

This is Phannzine #1 published by Joe Phann of Hometown USA in January 1988. The entire contents are copyright to me and the contributors.

(c) 1988 by Joe Phann.

RIGHT:

(On title page) Copyright 1988 by Joe Phann.

(In masthead) © 1988 by Joe Phann. All rights revert to the contributors.

That's it. Happy pubbing!

Drawing My Own Confusions by Jeanne Mealy

Here we are again, folks, with your help and encouragement. And... parody. The StarTribRune (The Quarterly Newsletter of the Sin Twitties Fandom)/local apa hoazine announced various bizarre stories. These included that DavE had converted Rune to an apa, the Leamington Hotel (home of many Minicons) would become a clubhouse, and that local gamers had destroyed Earth. Great stuff!

It's been thrilling to see how many of you responded to your personal invitation to board the Bozo Bus. There's still room, too. The Rune Revival continues! Get your contribution to us by March 1 to ensure consideration for the next issue, which is looking to be even bigger and better than this one.

The previous Rune provided more than a few lessons in dealing with weather (*oooh-- it was hot!*), machinery (neither of us knew how to use a Mac, for example), and people. That last is a major proposition. I'm learning when to gently incite ("Sounds like a Rune article to me. Bet you'd do a great job of it, too."), more firmly push ("Can I get the art by this Saturday?"), and also pull ("It has to be in today."). I find that some people are whizzes at fulfilling their promises. Others need persuasion that we really do need their work ASAP. I believe we're successfully accomplishing our goals to convince you, our readers and contributors, that we've got a regular product with a better-than-average chance of developing into a quality zine.

We need feedback and contributions. Sure, we could do it all ourselves -- but where's the fun in that? Believe me, we're not doing this for love of money or egoboo. We're rabid fanzine fans that feel a strong urge to share all sorts of things with friends (old and new). Friends fill each other in on their latest loves and interests: books, movies, cons, ideas, art, activities. Even club information and gossip have their niches. DavE and I are happy to present reviews, silly contests, idea-filled articles, art



(cartoon and otherwise), and facts/reports about Mn-Stf events and projects. We absolutely bubble with glee when we talk about what we'd like to see in Rune -- and then we go out and make it happen. It wouldn't be the same without you.

I feel an analogy coming on...

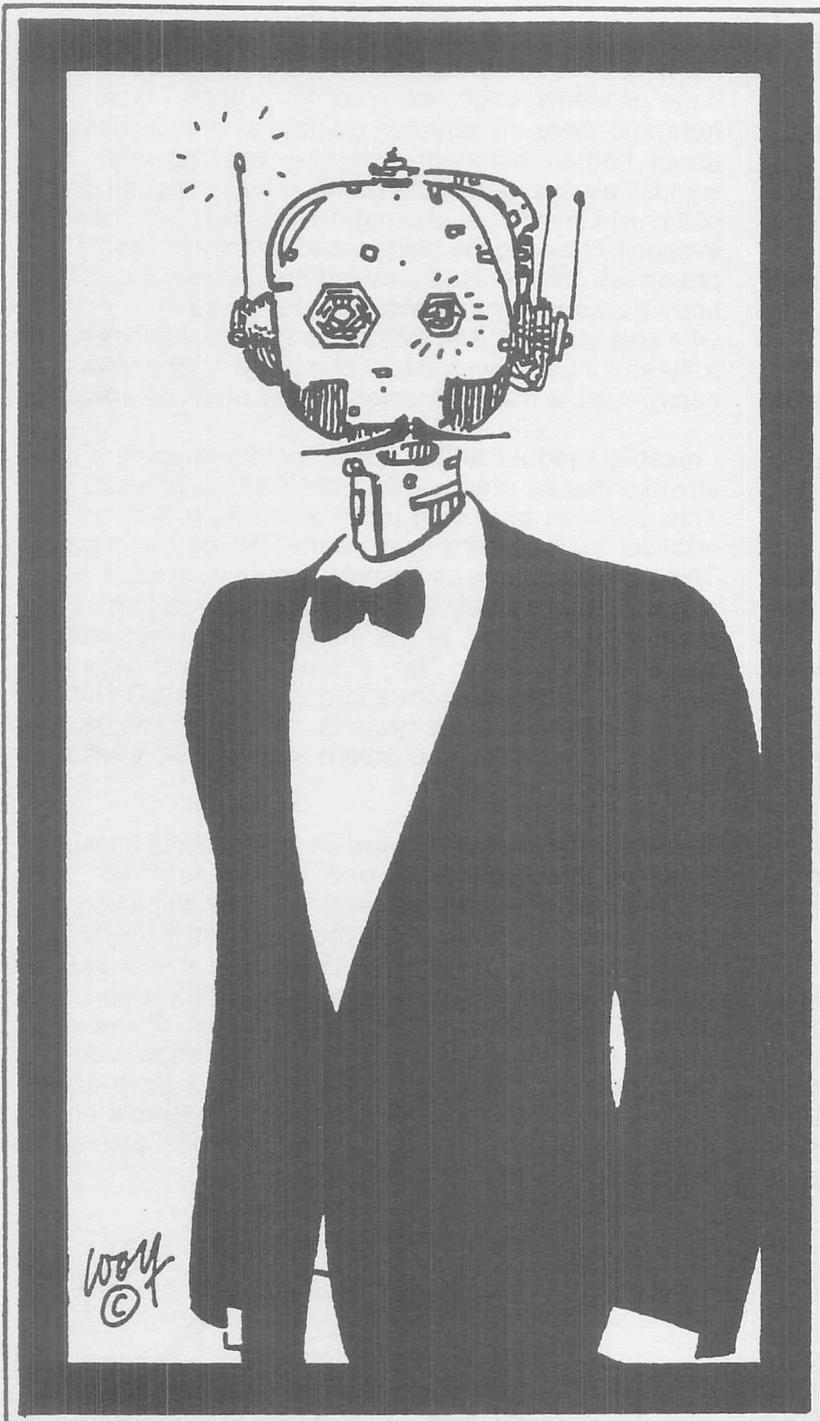
Have you ever participated in a snake dance, popular at football pep rallies (at least, they used to be)? Everyone stands with arms outstretched in a long line, holding one hand of the person ahead and behind them. The line snakes around at a slow run, creating a great amount of noise and laughter as people cheer for the team. Things work well if everyone goes at the same pace; some folks like to crack the human whip, though. That means standing still, then suddenly having to run like crazy to avoid having your arms stretched in the equivalent of a rack, head snapping wildly. (Smaller people may feel their legs leave the ground in the catch-up race.)

Now, I like a little of this excitement, but generally prefer the sensation of an energetic, silly group of people flowing along as smoothly as they can. There's still the suspense of not knowing which way we'll go next, or how fast. Sometimes a person's grip will slip, and they'll madly run to catch up -- head of their own new snake, happiest when they safely rejoin the preceding portion of the group. It's an exciting, warm feeling when this happens: each person realizes that they are important. I like this better than an unpredictable series of yank-and-run maneuvers, with some 'serious' types yelling at the slower ones to keep up. A few folks drop out: unable to maintain their grip or run fast enough without assistance, it's no longer fun.

This snake dance analogy is how I feel about Rune and its production: I want us to move smoothly along, going for the same goals. (Hey, we're all on the same Bozoid Team Bus, right?) Each person has something to offer, and is an important part of a silly, productive group that's having fun creating a new Rune legend. We'll help if someone needs assistance with their work: this is hardly For Experts Only. We do ask those who promise writing or art to deliver early or on time, without keeping the gang waiting for some action. (I like people who crack the whip in breaking speed records for their work!)

It's surprising how much fun this sort of work can be with the right people. For example, John Stanley, DavE and I took a break during work on the last issue to catch the Jay Ward Festival at the Uptown Theater, featuring Rocky and Bullwinkle and their friends. (We've got our priorities.) Join us next time! I'm already looking forward to hearing what you think about this issue, and seeing your contributions for our big spring issue. (Hint, hint.)

(End of pep talk already! Insert quietly brilliant transition here.)



I watched a fair amount of TV since the last time we met, and thought enough of a few shows to share my thoughts on them.

Beauty and the Beast review

Take an old fairy tale -- "The Beauty and the Beast": A beast-like man's love for a beautiful woman is his eventual downfall. Update it to modern-day New York City. The beast-man lives under the city streets in large tunnels, and helps victims and underdogs. The woman is a defense attorney. She is mistakenly, brutally attacked and left to die. She is rescued and nursed back to life, cared for by a gentle stranger who reads to her from classic literature. When she is well enough to return to the surface for a more-complete healing, her saviour's identity is revealed. Vincent is a lion-man with the facial characteristics of a big cat, large canines, furry hands and

body, and a mane of long shaggy hair. She eventually overcomes her shock and horror at his appearance. They acknowledge a bond that links them in a psychic/emotional sense. She returns to the surface for repairs: plastic surgery hides the knife scars, training in street self defense bolsters her self-confidence.. Their lives continue to intersect -- sometimes for brief social visits, more often because of dangerous developments in daily life. Tension ebbs and flows as they question whether they should (or could) stay apart; their relationship changes with each episode.

I was prepared to dislike this Hollywoodized version of the fairy tale. Instead, I found myself hooked by the eyeballs and began tuning in weekly. The people behind this production know more than a few things about pacing, suspense, good storytelling, production art, and old-fashioned romance. George R. R. Martin (known for his SF work) is the Executive Story Consultant; Rick Baker designed and created 'the beast'.

The first episodes had main plots, but their main function was to acquaint us with the main characters: Catherine, Vincent and his adopted father. There's also an underground world with its inhabitants: street people, young and old, living in empty tunnels and existing on the fringes of the surface society. Coded messages are banged on pipes; small children deliver scraps of paper. They distrust the rules and action adhered to up above, often with sufficient reason to do so.

Vincent was abandoned as a child and raised underground. His adopted father, a doctor, revealed little about his former life. He educated Vincent himself. Their home resembles an upscale rummager's heaven, full of gorgeous antiques and furnishings that speak of older times. It looks like an ideal place to escape the world's frenetic pace, which is what they do unless necessary. Anonymity and secrecy are their watchwords.

Rescuing Catherine changed many things. The two are aware they're from different worlds, as the opening words say: "Although we cannot be together...", yet "...we will never, ever be apart." Aha, classic romantic dilemma! Tension flares as the father

expresses disapproval of the frustratingly-hopeless situation, and they themselves wonder what to do.

For a time, it seemed the writers had fallen into a formula of Catherine getting into trouble (she tends to investigate dangerous people), Vincent getting a psychic message that she needed help and roaring (literally) to the rescue. Ho hum. But no, this scenario isn't repeated each time. Catherine uses her street fighting techniques to get out of a few hairy moments, and even has rescued Vincent a few times.

Moving on to technical work: Vincent's mask is well done. His eyes peer out from under the swooping cat-brow, his mouth looks cat-quiet, and his furriness is quite a sight (his clothes cover him to a varying degree, depending on whether he's at home or topside). Ron Perlman (Vincent) moves well, speaks softly and dramatically, and relies heavily on significant gazes -- which are effective, considering his appearance.

The matte work is incredible. Visions of underground caverns and hide-aways, city streetscapes -- all are treated to make you feel they're real and you're there. Gradual exposure is a strong, suspenseful element: what does Vincent really look like? What are the tunnels like? The camera reveals only so much each time, with a great use of shadowing and angles. Framing is frequently used, with bars or other barriers often posing the visual question of who the true victim is -- someone from Vincent's world, or ours?

Black and white footage was used in one episode to dramatize memories triggered by Vincent's father's arrest for murder. He had been blacklisted years ago for an unpopular position: calling for the abolition of nuclear weapons, based on his research which indicated the dangers of nuclear fallout. The memories provided a striking, *deja vu* echo to the danger-filled present as he was arrested, jailed, and facing difficult questions.

I have a few quibbles about thankfully-infrequent sloppy techniques: choppy jump-cuts (lacking transition between scenes), insufficient follow-through (the episode mentioned above really needed a courtroom scene from the past), and credibility. Could huge claws and a true lion's roar actually be part of Vincent's mutations? Do those large canines and his jaw's construction explain the voice quality (which occasionally reveals he's speaking through a mask)? And yes, Catherine's plastic surgeon must have been a genius: you'd never, I mean NEVER, guess that she'd been grotesquely carved up. There are also some typical audience-getting devices: life-threatening situations, rescue set-ups, explosions, and so on.

In general, I feel that the occasional technical flaws are well balanced by the attention paid to detail and characterization. It's a show that's easily summarized, yet offers a depth that is still being revealed.

Other TV News: Another show that I developed a surprising addiction to was the late Max Headroom Show (on commercial TV). Again, here was a show with history
Rune #77

-- a future society where punk fashions co-exist with many others, omnipresent TV's can't be turned off, and huge networks wage real wars for ratings. Max flitted here and there on screens, offering unpopular insights about human behavior and how the network kings couldn't always handle the game. I was intrigued by the plots, which involve current-day issues (such as TV evangelists bilking the believers with fancy trappings and promises). Some situations are just around the corner: body banks with parts available for those with money. One episode dealt with those who found a way to ensure a steady income with fresh donations -- one of whom nearly was the main character, Max's human counterpart.

I recently read an article about doctors keeping a baby alive so that its organs could be used for other babies. This one was born with most of its brain missing; the artificial maintenance was requested by the parents. This scenario has been described in many science fiction stories. It takes only a little imagination to picture the discussion of ethics, or the unscrupulous types making use of this situation: "Aw, this baby doesn't have blue eyes and its parents can't afford the hospital bill anyway. Let's 'donate' it to those grateful rich folks." The thing is, this isn't science fiction anymore -- and answers will soon be needed.

Some say the plug was pulled on Max's series because it was too highbrow -- it had to be watched with concentration -- and depressing, in its depiction of a dark-lit, scruffy future. Maybe so. But if they'd tried calling me, they might've encountered the answering machine instead -- providing uninterrupted time with Max, Edison, Reggie, Theora, and all of the other characters. While a few things about the show drove me nuts (network ratings politics), most of it gave me the feeling of something real and special. Here's hoping someone gives Max and crew another chance at success.



MMMMMAX HEADROOM
1986-87 RIP

Rune Contest #2

Faanish Recipes

Fans are noted for their ability to eat. Occasionally, they want more control over their gastrointestinal tract, and do the cooking themselves. Sometimes, dissatisfied with the mundane McBurgers, they even make up their own recipes. Hence, this contest. You (singular and plural) are hereby invited to submit recipes of an original nature. They don't have to have been tried, or use ingredients necessarily found on this planet (though that may help). Please keep them short, especially the instructions. "The Barbarian Guide To The Holidays" has several good examples; here are some more:

Blog

This is the standard served at Minicon

1 Large (12 oz.) each of frozen:
Orange Juice
Lemonade
Limeade
6 oz. Grenadine
4 qts Ginger Ale
Ice, lots
12 oz. Vodka (or to taste)

"The old recipe called for
lots more ice than we use now."
— Gin Nelson

Bean Brittle

1 can Baked Beans
1 lb. Brown Sugar
1 cup Molasses
1 pinch Salt
1 tsp Xanthum Gum (optional)

Cook all together in a pot.
Simmer for 24 hours, stir occasionally.
Pour in cake pan if possible.
Let dry in refrigerator for 24 hours.

"I've always wanted to try Bean Brittle,
but never had the nerve to make it."
— Dave Egge



Contest: Send us your favorite and/or most interesting faannish recipes. There, that's simple enough!

Rules: Please, keep it short. Type or print, so we know what's going on. The recipe doesn't have to be able to be ingested, but it must have an edible appearance. Entries should be submitted by March 1, 1988 for maximum effect, but we'll probably keep taking them until Minicon, April 1-3.

Winners: As usual, we're all doing this for the education and edification of our fellow fans, without expectation of remuneration, egocentric gratification or, indeed, much of anything. In case of prizes, duplicate ties will be awarded. The entries we judge the best will be printed in the next Rune. (Tasting party at Minicon?)

WHITHER MARY?

Results of Rune Contest #1

Rune respondents were asked to report on the activities and whereabouts of Mary Richards since 1979 when the WJM newsroom staff was replaced. She was one of the few people with national prominence associated with the Twin Cities before World Series Fever. We wanted to know what happened to Our Perky Little Mary, and boy, did we find out! A few of our correspondents also dug up the story on Phyllis and other well-known personalities.

Steve Perry

As those of us in the know know, Mary Richards wasn't always the sweet little "Aw, Gee" Mary we have come to know and love. As a matter of fact, she wasn't even a "Mary". Her real name was Laura Petrie. She was the wife of former comedy writer Rob Petrie.

When Rob's program -- "The Alan Brady Show" -- was cancelled, he buckled under the pressures of life without a laughtrack. Rob deserted Laura and little Richie, changed his identity, and moved to Arizona. Laura obtained a quickie Reno divorce and moved to Minneapolis, changing her name as well. Richie's whereabouts are still a mystery and open to speculation.

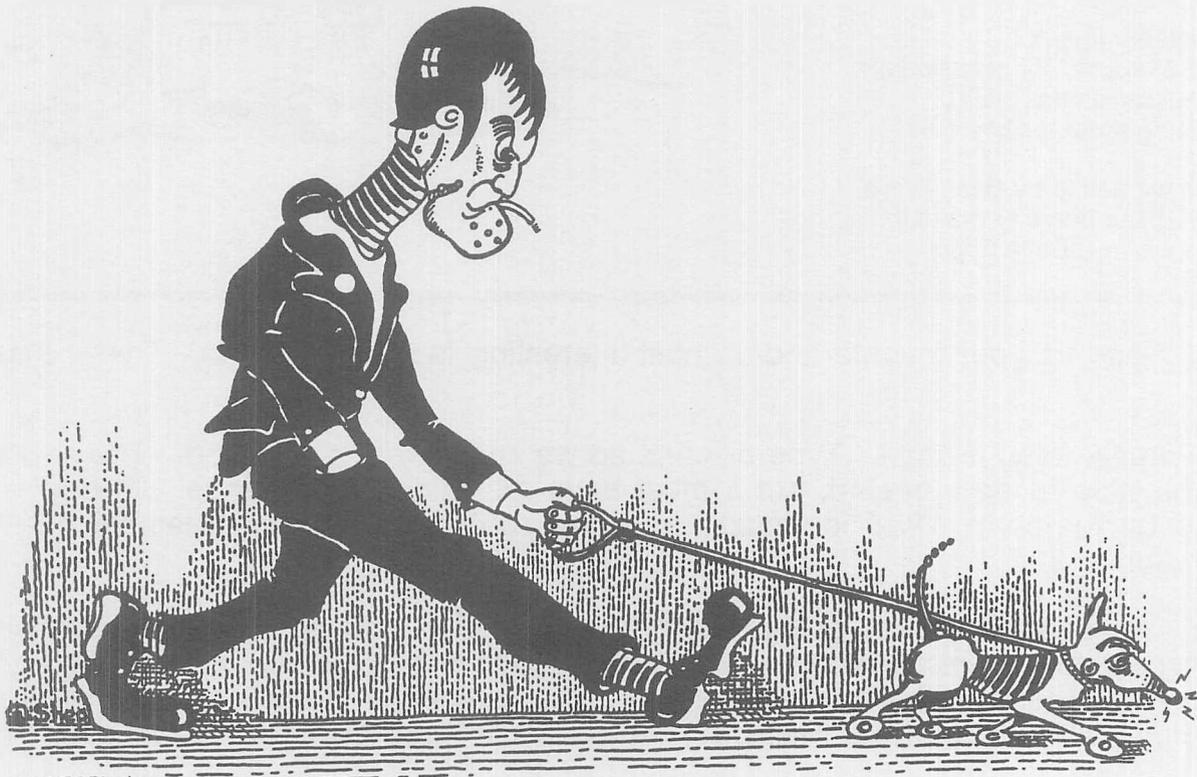
In Minneapolis, attempting to rebuild her shattered life, she began a promising career as an assistant producer of a television news program at a lower-power, low-rated station.

Just as she was finally achieving a modicum of success, the station was sold and the news staff fired. Once more, Mary/Laura was betrayed by the media.

She is now living in San Francisco, under the name of Harold Schwartz and working as a female impersonator at Finoccio's.

It has been rumored that Harold/Mary/Laura is writing an expose of the sordid goings-on behind the scenes of the Ted Baxter News Hour (under a nom-de-plume, of course). This has been hotly denied by both H/M/L and his Puerto Rican lover, Ramone.

Still, perhaps we haven't heard the last from the spunky little guy, gal, whatever. Perhaps we may once more hear that perky little voice saying, "Oooh, Rob/Mr. Grant/Ramone/Whoever."



Jean Lamb

At first I would say that Mary has changed her name to Nancy Reagan, but further research shows the chronology doesn't work out. (Still, the First Lady has never visited Minnesota that I know of... bad memories, perhaps?) True, being First Lady is an aging process, but not perhaps *that* much. Seriously, I feel that Mary Richards was the highest-quality-state-of-the-art production of the Disney Animatronics Studio (Ronald Reagan was a prototype of the male line of the model), though one must admit they turned up the "perky" switch way too high. I understand at present she is now a display in the newly-opened Tokyo Disneyland and moonlighted as Snow White during all those parades during the 50th Anniversary bash. She's since been demoted to running the cups-and-saucers ride (good help is so hard to find these days).

Allen Varney

She became a line producer for Minnesota Public Radio, including three years on "A Prairie Home Companion". During this time, Mary fell in love with the traffic manager at WFMT, the classical music station in Chicago. After a year of commuter courtship, they married and relocated to Evanston, where Mary began teaching Radio-Television Production at Northwestern University. Academic pressures and politics proved too much for retiring Mary, however, and she left to become publicist for Lyric Opera of Chicago. Though she has put on some weight and her hair is graying, by all accounts Mary and her husband are blissfully happy.

Lew Wolkoff

1. She used her political contacts (she dated several politicians, you'll recall) to get a job at the Press Office of the Mondale campaign. During the early days of the campaign, she had a brief affair with Gary Hart. After the election (in her world, Mondale won), she became an Assistant White House Aide. Unfortunately, in 1981 she took the bullet that assassin John Hinckley meant for the president.

2. While job-hunting in New England, Mary met and began dating a slightly older Maine physician. They married in 1982, and she is today Mrs. Benjamin Franklin Pierce of Crabapple Cove.

3. There never was a Mary Richards. Her entire story is the delusion of a transsexual amnesiac inpatient at St. Eligius Hospital in Boston.

4. Mary eventually followed Lou Grant to Los Angeles, and they lived together for several months. When she was unable to find work in news reporting, Lou and Mrs. Pynchon got her a small part as one of the other newscasters in "The Howling". She appeared in several other movies before becoming active in union affairs. Today, Mary Richards is president of the Screen Actors Guild and active in liberal politics.

5. In 1984, Les Nessman was elected to Congress. Mary Richards is now the News Director of WKRP in Cincinnati.

6. As Mary and the gang left the WJM studio, they turned out the lights. When the lights came back on, she found herself in another world where everyone, including her friends, believe that she is an actress named Mary Tyler Moore.

What happened to Phyllis:

1. She's dead, Jim.
2. She's now the mayor of San Francisco.
3. She's working as a housekeeper for four young girls in upstate New York.
4. While driving through rural Minnesota, Phyllis was abducted by a flying saucer. She met and married a fellow captive, Bert Campbell. They expect to return to Earth for their 500th ("Osmium") anniversary.
5. Phyllis moved to Philadelphia to live with her first cousin, Diane Chambers.



The Chart Song

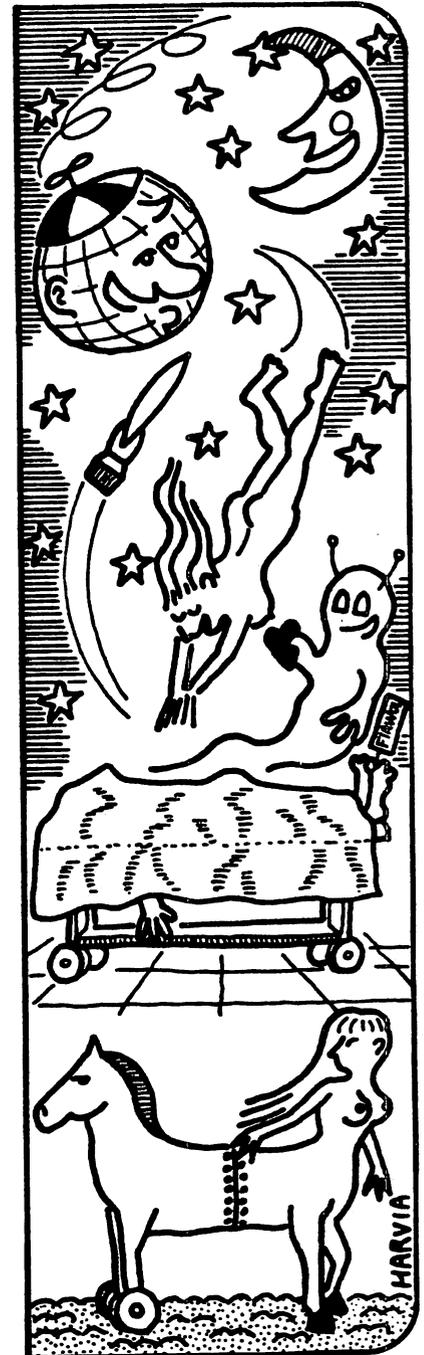
By Nate Bucklin

Copyright 1985 by Nathan A. Bucklin

(Ed note: Nate is a Mpls. singer/songwriter/musician/writer. Of the many songs in his repertoire, this is one of my favorites. It refers to the Langdon Chart, a way to see how disparate people are connected by mapping out sexual liaisons. -- DR)

D Dmaj7 D6 Dmaj7
 At a worldcon I met her, I'll never forget her
 D Em Em A7
 She needed a cheap place to crash
 Em A7 Em A7
 We were real short of space, but I found her a place
 G A7 D Dmaj7
 Near the suitcase, the desk and the trash
 D Dmaj7 D6 Dmaj7
 I was zonked and half dead when she came to my bed
 D Bm Em A7
 And I gave her my touch and my heart
 G G#dim D B7
 But my roommate came in and he caught us in sin
 Em A7 D
 And it seems that I'm now on the Chart.

D Dmaj7 G D
 CHORUS: La de da! La de oh! I've got nowhere to go
 B7 Em A7
 For the edge of the paper's too near
 Em A7 Em A7
 I got mad, I got rude, yes I came half unglued
 G A7 D
 But unscrewed is beyond me, I fear
 G G#dim
 I've been chaste, I've been good, I've done just what I should
 D F#m
 But I can't pull our lives back apart
 G G#dim D B7
 For our sharing and fun simply can't be undone
 Em A7 D
 And I can't find my way off the Chart.



I can't burn it with flame, I can't scorch off one name
 I can't leave it outside to decay
 My eraser won't work, though I rub, though I jerk
 It still seems I can't get off, no way
 For those lines aren't of ink, as you probably think
 They're tattoo marks from Cupid's one dart
 And it's no average curse; it won't work in reverse
 And I can't find my way off the Chart.

I tried yoga, tried prayer, I tried dying my hair
 And I shaved off my eyebrows and beard
 But folks blow my cover -- "There's so-and so's lover!
 Hey, how come he's made up so weird?"
 In the huckster room I have to hide from the eye
 Of collectors of fanzines and art
 How can I buy or sell when the fans all know well
 Who I am, where I stand on the Chart?

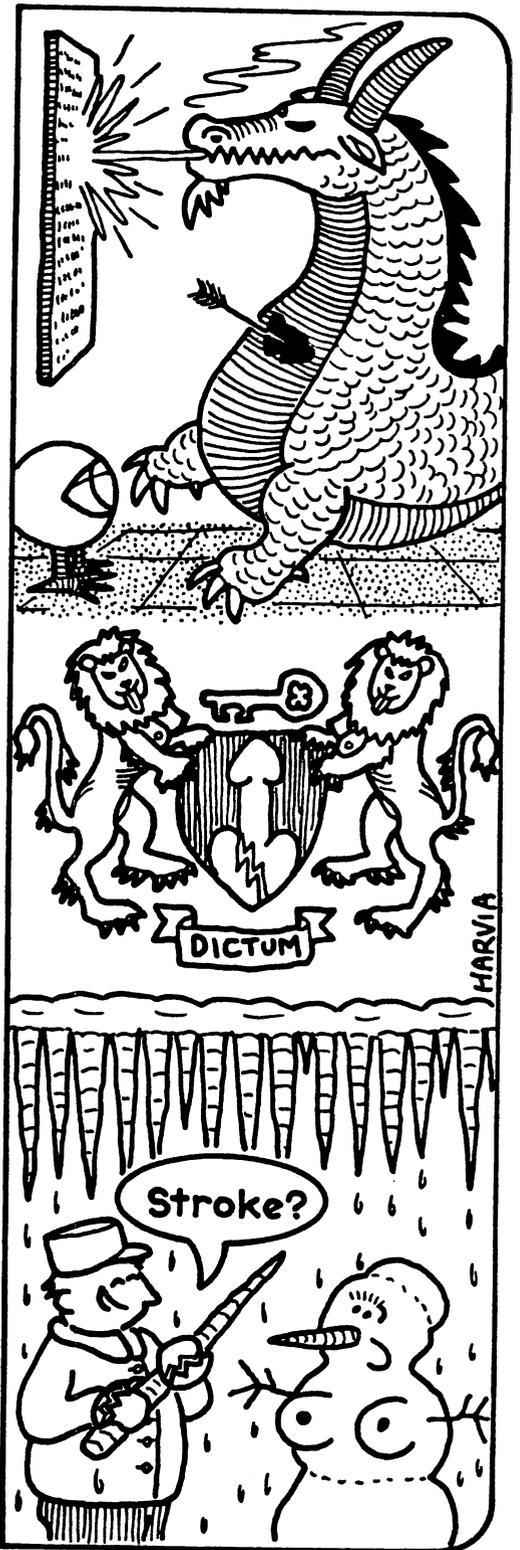
CHORUS

I keep cats for their fur and for feeling them purr
 And I've trained mine to come when I call
 For a bobcat a day keeps me two lynx away
 Though I can't get no farther at all
 They're the best friends I've found and I'm glad they're around
 But I lock them outside 'cause I'm smart
 If they slept in with me, fans would know, fans would see
 There'd be two feline names on the Chart.

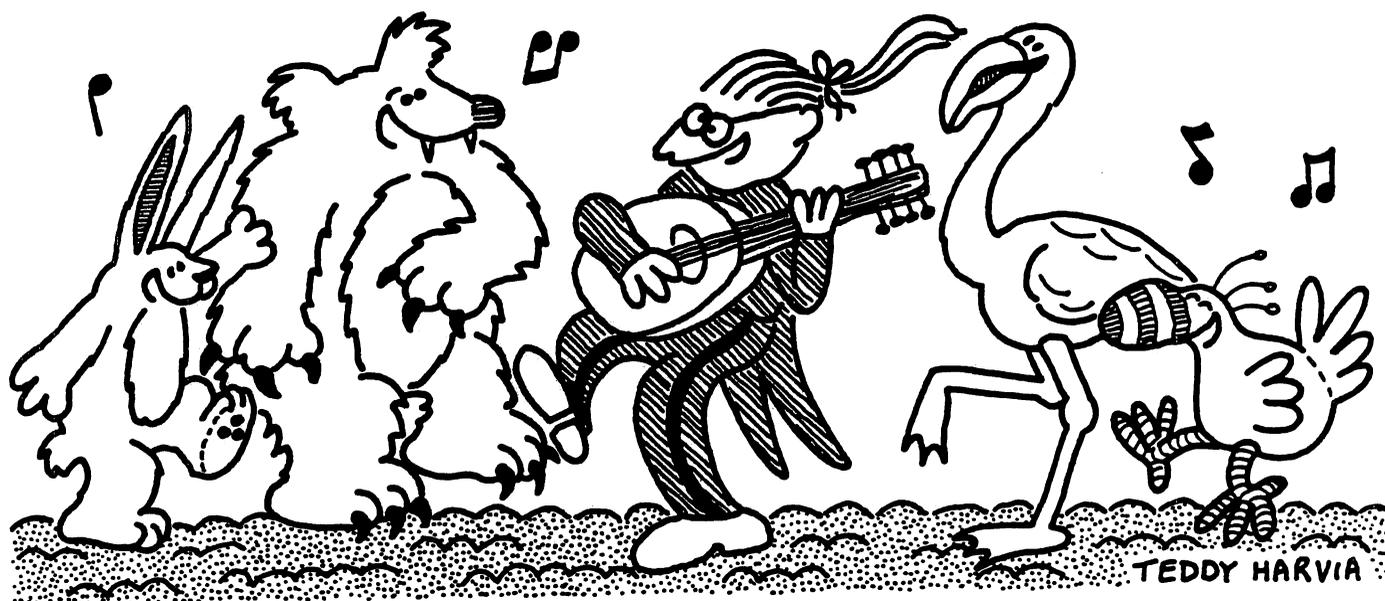
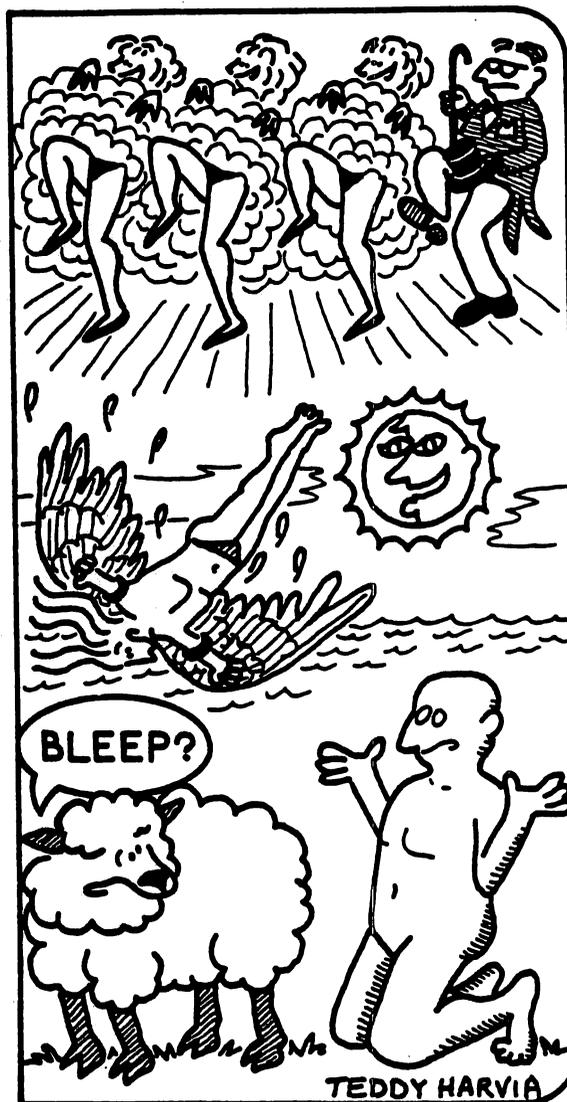
Though it makes my heart break, long I've known, no mistake
 That the making of love is no joke
 For my aunt's lover's prong was sixteen inches long
 And last summer she died -- of a stroke
 Still when I hear that rumor, I lose my Good Humor
 I scream, I tip over the cart
 I don't care if it's true, I'd have never told you
 And I can't find my way off the Chart.

CHORUS

Now the years pass and fail, and I weep and I wail
 For I'm still linked the same as before
 I can't hug I can't kiss, I can't that I can't this
 For I know someone's bound to keep score
 No, I can't rub your feet, that would be indiscreet
 I can't kiss you though your lips be tart
 You'll scream and you'll moan, but you'll walk home alone
 I just don't want to be on the Chart



G G#dim
 The sharing, the knowing, was as easy as going
 D F#m
 from Frisco to Oakland by BART
 G G#dim D B7
 But there's only one track, so there's no coming back
 Em A7 D
 And I can't find my way off the Chart
 G G#dim
 I should be in France teaching children to dance
 D F#m
 Watching plays by Anouilh and Sarte
 G G#dim D B7
 But I can't leave the States, because planes have high rates
 Em A7 D
 And besides that I'm nailed to the Chart
 spoken
 (and now the one you've all been waiting for)
 G G#dim
 Except for deep breathing the only obscene thing
 D F#m
 I've done since last April is BLEEP
 G G#dim D B7
 And when I see her next, I'll pretend I'm unsexed
 Em G F#7
 And we'll go separate places to sleep
 Em A7 D (A7 D)
 But I can't find my way off the Chart!



A BARBARIAN SURVIVAL GUIDE TO THE HOLIDAYS

by Susan K. Grandys

Part-time Barbarian/ Part-time Sex Goddess of the Universe. (Hey, *somebody's* got to do it...)

"If It's Me Or That Cheesecake, I'm Going To Win..."

Here we are again, boys and barbarians, at that time of year again. Thanksgiving, Christmas, New Year's. It's time to shine up those swords, take your yearly bath, get out your best furs, and go SHOPPING! This is the time for loot and food galore, dancing and food, and food, food and food, not to mention loot!

But now listen to your Auntie Barbarian, anything has its own special hazards. So here are a few sensible rules to help the barbarian safely maneuver through this special time of year.

1. Just say YES! (anything offered to you at this time of year is bound to be good.)
2. Wrap tinsel around your war axe. It's very festive.

3. After polishing off several bottles of whatever, do not try to balance them on your head.
4. Do not juggle the party guests.
5. If a bonfire is called for, do not torch the house of your host. The neighbors' house is fine. Carry marshmallows.
6. Gift-wrapped piles of money make acceptable gifts.
7. Gift-wrapped live moose do not.
8. Men make nice presents, but are hard to gift wrap.
9. Do not eat the Christmas tree.
10. Eat everything else.

And-now for a few Barbarian Recipes that even you can make!

BARBARIAN PARTY PUNCH

1 large vessel - about the size of a bathtub (the bathtub is fine)
Contents of one liquor store

Pour contents of liquor store in bathtub. Shake well.

BARBARIAN HORS D'OVERS

1 moose
3 or 4 large barnyard animals
Cocktail olives

Dice all ingredients. Serve on large tray or shield.

CHOCOLATE MOOSE

2 moose
Vat of chocolate
1 teaspoon vanilla

Put vanilla in chocolate. Put mooses in chocolate. Stir.

C'NTRACTION THROUGH THE EYES OF THE CHAIR

by Val Lies



(Editor's note: Val, belly dancer extraordinaire, was Chair of C'ntraction; for which approximately 150 people turned out during November 13-15, 1987)

BEWARE of friend who make encouraging comments such as:

"That sounds like a great idea. I think you should do it!"

"If you decide to go ahead with it, let me know and I'll help."

"So-and-so was talking about working on it; talk to him. I'm sure he'll want to work with you."

"I'll handle this portion for you, if you get the project going."

and so on and so forth, insidiously.

What am I rambling about? **FALLCON!!!** That ever-changing, ever-nebulous institution of Mnnstff autumn which somehow always arrives -- despite the fact that so many people have so many questions about so many aspects of The Con for so many committee members (like: "Is there going to be a Fallcon this year?") produces so many headaches for this Convention chairperson.

Does the preceding give the impression that I regret volunteering to give most of my time and energies to organize C'ntraction, our 1987 version of the Mnnstff Fall relaxicon? *sigh* Only sometimes...

Rune #77

...Like, for instance, when almost half of the committee was out of the country touring Great Britain and one-third of the remaining members were involved in the Minnesota Renaissance Festival *and* the promo flyer was *finally* ready to be folded, stapled, labelled and mailed. Two lone committee members were all who were available to fold, staple and label approximately 500 flyers. Guess who? Fortunately, my adored Jeff Peasley and I (Yup, the aforementioned "lone committee members") were able to draft a couple of warm, friendly co-workers to help. If you received one of the blue flyers in the mail, went to C'ntraction and had a good time, thank Linda Lewerenz and Al Burnett next time you see them.

...Like, for instance, when we discovered that the time-frame weekends we had targeted for the convention were: 1) a busy time for hotels which drastically cut down on our options and negotiation strengths, 2) in conflict with other cons and events with the obvious problems concerning attendance, and 3) one was a weekend when our treasurer was going to be out of town -- need I say more?

...Like, for instance, when I contracted the flu *and* was pretty much faded away by Saturday evening, but the back is still painful a week later. Fortunately, the talented, hardworking committee members that I was blessed with stepped forward and handled whatever was necessary to keep things flowing smoothly. Also, Karen Schaffer and Crystal Marvig agreed to stand in for me at Troupe MonHarr's Stump the Troupe event. Of course, toddling

slowly up and down the hallway from the ConSuite to the Art Show/Huckster Room and function space was an exercise in patience for me -- something I need to practice.

...Like, for instance, when we learned a few days before C'ntraction started that the hotel had just gotten a new general manager who was a gung-ho sort of person. However, the hotel staff that we actually worked with was very cooperative and helpful. They even came directly to the ConCom members whenever any little problem cropped up that we would need to deal with.

"All Knowledge is *not* contained in fandom."
--- Jeary Kaufman

"Oh no! You've destroyed a fannish myth!"
--- Dave Romm

"All knowledge is *flaunted* in fandom."
--- Cathy McGuire

Despite all of the little hitches that we encountered, C'ntraction was a success. (At least, everyone I talked to claimed to have enjoyed it. And *that* was the main goal of the Convention Committee.)

Patrick Price, our Guest of Honor, was as charming, entertaining and friendly as ever. I often saw him sitting in the ConSuite in the midst of a group of Con-goers participating in animated conversation. Patrick's companion John Hefter was also a highlight of the Con. He bopped around, obviously thoroughly enjoying himself, conversing with nearly everyone about nearly everything.

Saturday night's dance was very popular, thanks to the musical talents of the band Cat Smiling and Richard Tatge's light show. And therein lies a story... Upon receiving the C'ntraction flyer, Beth and Bill Colsher called to find out what kind of sound system would be used for Stump the Troupe. Bill insisted that our boom box could *not* do justice to the percussion music he planned to bring. So, he offered to loan us the sound system from his band; and by the way, had we heard there was a new band in fandom? They had not settled on a name, but had more than a full set of music ready to perform and were doing well.

The next weekend, Sue Grandys and I were discussing this on our drive to Valley Con in Fargo where Troupe MonHarr was to perform as Artiste GoH. We hit upon the brilliant -- if I do say so myself -- plan of inviting the band to play at the Con immediately after Stump the Troupe. Emma Bull, a member of the band, was also a GoH at Valley Con. Emma responded with all of her usual enthusiasm and agreed to discuss the idea with the rest of the band. (I swear, one could power an entire room full of computers on that lady's energy.) Everything fell together beautifully and the band performed at C'ntraction to rave reviews from the audience.

One of the concerns encountered by the ConCom was whether or not we'd have enough artists displaying their

work at the art show, since we hadn't heard from many of them. However, the turnout of artwork overflowed the space allocated for that purpose. Tables kept getting added and ended up creeping into the hucksters' side of the room. The hucksters dealt cheerfully with the crowding. Every time I toddled into the Art Show on Friday night and Saturday, it had grown. Almost frightening to watch!

About the hucksters... This year we tried an experiment in renting space to the hucksters. Not only did we have the usual table-space-for-the-entire-convention for Professional Hucksters, but we also rented out space to Amateur Hucksters in three hour increments. This seemed to be fairly well received. The dealers I talked with were well satisfied with the arrangements.

As usual, the fan musicians turned out and provided wonderful music parties Saturday and Sunday night at the Dead Dog Party. Leaving the Dead Dog at a relatively early hour was exceedingly difficult for me, despite the fact that I felt like a dead, dragged, decayed dog. The music was so delightful that it kept me at the party 'way past my intended departure.

On Sunday, someone asked me if I'd do this again. I had to pause, think hard, and sigh before I said, "Yes, but not next year or probably the year after."

After all, even a cat has only nine lives. And, I think, I'm somewhere around my fifth ("sixth" says Kyrrdys).

(Kyrrdys, sometimes called David Cummer, did the artwork for this article, using up another life. -- eds.)

SEPT 25TH 1987: WHILE TOURING THE TOWER OF LONDON DALE (PUBS) CUMMER & SUE (REGISTRATION) GRANDYS DISCUSS C'NTRACTION

DO YOU THINK YOU'D FORGIVE US IF WE STEAL ONE OF THE CROWN JEWELS?

SEN! BESIDES, I KNOW SHE'D RATHER HAVE A SLURD!



YOU'RE RIDING THE SHOCKWAVE

by Jerry Stearns

SHOCKWAVE, science fiction radio, went on the air in the summer of 1979. Everett Forte, Chris Dronen and Charles E. Hamilton III created the program when they discovered a mutual interest in science fiction. KFAI, Fresh Air Radio, at 90.3 FM, the community radio station for which they were volunteers, had been broadcasting for about 18 months at the time. Only a few weeks after that inauspicious beginning, and after Charles had moved on to National Public Radio in Washington D.C., Chris and Everett decided they would need some help, or run out of material very quickly.

Rick Gellman, a local entrepreneur, suggested that they visit Anokon II, Minn-Stf's small fall convention: perhaps someone there would be interested in doing SF radio. The response rather overwhelmed them. Over thirty people with a lot they wanted to say about SF converged on them. The very next show that Wednesday featured Rick, DavE Romm, David Emerson, Joyce Scrivner and Ben Lessinger, who each talked about some aspect of fandom or SF. Chris and Everett still ran the boards, but didn't do another show themselves for years.

Try a shpritz of Time In A Spraycan!
We guarantee: you'll come back for seconds!

A sizeable collection of people contributed energy and talent to those early shows. A few people began to meet to come up with ideas and theme shows, and to write original material. Gerri Balter, David Cummer and Barney Neufeld offered their voices to read parts. DavE, Kate Worley, Kara Dalkey, John Bartelt, Brian Westley and I scripted as well as performed.

I began researching material and gathering some comedy works that had been written and taped for the closed circuit television channel at the 1976 Worldcon, MidAmeriCon. I taped some poems, including ones from The Space Child's Mother Goose. We did "The Theory Jack Built" with noisemakers after each verse, played by Kara, DavE, Kate, Karen Johnson, Joel Halpem, Laramie Sasseville and myself.

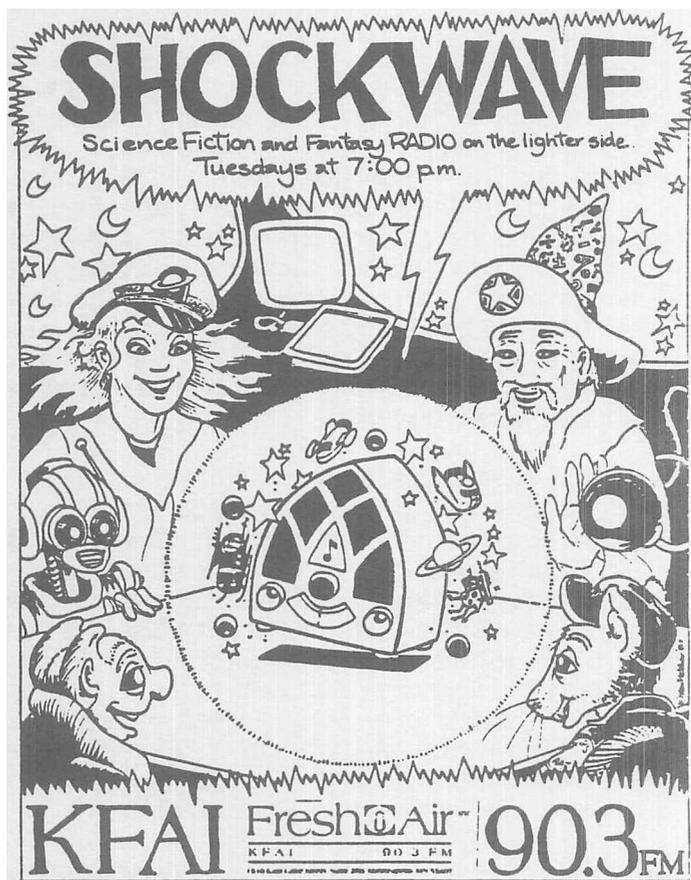
It was chaotic enough doing live radio that we seldom thought about preserving the shows. The KFAI studios, in the belfry of a local church, were very primitive. Sometime later, we discovered that Rhip and Mitch Thornhill had taped many of the first few programs off the air. We are grateful to them, for we would not have any record of our early efforts without their foresight. Later, Pamela Dean was kind enough to come to my house and use my equipment to tape shows off the radio while we were doing them.

Many times we would all appear shortly before air time, each with a script of some kind. Then we would begin assigning parts, selecting the order of events, choosing a record or tape to play in between, and go on shortly

before we finished this process. Emma Bull, Will Shetterly, Matthew Tepper and Curtis Hoffman occasionally joined us to help during this period. It was seldom possible to know in advance what we would be doing, or who would be there to do it. We often read pieces aloud without having rehearsed them even once beforehand. Chris and Everett were always there to run the sound board for us, before we learned to do it ourselves. But despite their experience, there was a certain air of spontaneity evident in the first couple of years of SHOCKWAVE.

We all had to learn a lot about doing radio, by *doing* it. Sometimes we would have a theme for the show, and write material that fit that theme. Nearly always, what we wrote was comedy, parody or satire. On early shows we read short stories. Several people, notably DavE, Gerri, Joyce and Greg Ketter, contributed interviews with authors or artists. We read articles and poetry. We did reviews of books and movies. We all, especially Chris, brought in some obscure and some not-so-obscure SF music. We even did a filk music show a couple of times, with Nate Bucklin, Steve Brust and Martin Schafer contributing to one of them.

Brian wrote about "Pete Moss, Space Detective". Will countered with "Dick Space, Space Dick". DavE, Kate and I wrote the radio trailer for a movie about "Captain



Audio and the Space Cassettes". Kara did scripts for "Food Wars" and "The Empire Bakes Off" -- parodies made up mostly of food puns. Matthew, David Dyer-Bennett and Lee Pelton played important roles in the Food Wars Saga. ("The Repast of the Jello" has never been finished.)

We also began to build our own Future History. We created a sort-of-science fictional Universe in which we made obscure and oblique references, and drew on our own imaginations. For this we created our own new program, called "Preconceptions: News Of The Future", with anchor Walter Mumble, reporter Noah Ward and interviewer laureate Ellen Gone. A huge number of other characters turned in reports from all over the universes. David Cummer played Harvard Yale, Chris and/or Everett were Chris Everett and Kij Johnson was Owatonna St. Cloud, to name only a few. Of course, we had to write our own stories. As a base of operations we created the St. Paul Spaceport. This quickly developed a life of its own, and grew to encompass 78% of the present state of Wisconsin. In 1986 we did four shows covering the First, the Hundredth, the Fiftieth and the Seventeenth anniversaries of the Spaceport. Many ideas bounced off one person, grew quickly and became distorted, and now it is impossible to reconstruct where they began, or with whom. Or why.

Hubrils Beer: You'll be *damnably* proud to drink it!

SHOCKWAVE began as a 30-minute program. In the second year it was expanded to 60 minutes, and moved from Wednesday to Tuesday evening. Prime time, too. Three years later, it moved back to a half-hour. Many of us felt relief. An hour uses up *piles* of material.

KFAI began with an effective broadcast power of 14 watts. This covers about a 3-mile radius: ie, parts of South Minneapolis. Most of the time we had no idea if we were being listened to, or if our writing was making any sense to those who were listening. The situation improved in 1984 when the signal increased to 125 watts, and can now be heard throughout the Twin Cities and inner suburbs.

In 1980 I accepted the appointment as Head Of Programming for the Minicon held in 1981, primarily because it offered me the opportunity to fulfill a dream, and perform a SHOCKWAVE radio show before a live audience. We eventually decided that we would do this as part of opening ceremonies. So a small group began putting together some of our best old material, and writing new stuff as transitions.

We have now done a show in Opening Ceremonies for seven years, and we are planning one for Minicon 23 as well. Our reward is an immediate response from live persons. Sometimes this response is overwhelming and unexpected. We appreciate the enthusiasm we get from those who attend these presentations, though we wonder whether this exuberance is for our brilliant style of comedy or for cheap references to "The Doctor" or Teela Brown or Tribbles. We'll accept them anyway. (I will

January 1988

restrain myself here from writing several paragraphs describing *my* favorites of the Opening Ceremonies shows, or DavE's or someone else's.) Several people have been producers for the Minicon SHOCKWAVE shows. Many people have written for them. And they have been performed by a cast of thousands.

It tweaks the sense of wonder to see how many people who once wrote for SHOCKWAVE who have gone on to become professionals in other media. Kara Dalkey, Steven Brust, Emma Bull, Will Shetterly, Reed Waller, Kate Worley, Curtis Hoffman, and Jake Esau (Mpls tv's "Count Dracula"). And recently John M. Ford has been contributing the services of his wonderfully twisted mind and facile voice to the betterment of SHOCKWAVE. I cannot begin to name all the people who have done some service to SHOCKWAVE radio over these eight years. I hope they do not feel slighted if I did not mention them. Insufficient memory available.

Recently I have been involved in doing a lot of studio production work. One piece in particular serves to illustrate a point. I met Allen Varney at Minicon 22. He approached us after seeing our Opening Ceremonies show, "PBS Liavek". Allen had a script that he had written for radio that had not been performed or produced. I asked to see it. I have just finished a long production of that script with DavE, and we aired it November 24th. I wish to encourage others who would like to contribute material to do so. Station policy does not allow us to simply turn over the program to someone else. But we are more than willing to help others get their ideas and visions on the air. It makes for a better, more diverse program. We will accept scripts, tapes and other suggestions. Anything related to science fiction, fantasy or science (I have often defined SF and F, for the purposes of the program, to be anything that's not normal.) We will help with production, suggestions, or just be there to run the board. We do not usually do things that are "fannish", because we do not believe that many of our audience are fans. Just giving us an 'idea' doesn't help much, but bring some time and energy with it and perhaps we can get it aired.

Do you want to cover Our Lord's "Song of Songs"? Join us at Jews For Elvis.

In conclusion, I want to mention Spindizzy a SHOCKWAVE production. This is 20 minutes of SF comedy in stereo on a floppy disk record. There are only a few left in my basement. Look for it at Minicon. Listen to it. You'll like it. Honest! And let me remind you that this is KFAI, Mpls-St. Paul, Fresh Air Radio at 90.3 FM, the community's voice for information, entertainment and the arts, and you've been riding the SHOCKWAVE-wave-ave-ve...

(Thanks to my co-producer Jerry for writing this timely and informative piece. I wouldn't have hesitated to mention my favorite shows... -- DR)

Facing page: Ken Fletcher poster for SHOCKWAVE

TALES OF THE UNANTICIPATED

by Eric M. Heideman

In the winter of 1985-86, Dan Goodman and I made an unsuccessful bid for the Rune editorship. My own plans for Rune would have included fiction, with nominal cash payments. At the January 30, 1986 Minn-Stf Board of Directors meeting, Board members expressed the opinion that what Dan and I were proposing sounded like a semi-prozine rather than a fanzine. They indicated a willingness to entertain a bid for a separate, semiprofessional Minn-Stf magazine. After some brainstorming and negotiations, the Board gave me the go-ahead to launch such a magazine at the February 20 meeting.

A title was needed: something that would have the flavor of those gosh-wow SF magazine titles from the 30's, but mutated by Minnesota's special brand of flat humor. Tales of the Unanticipated (TOTU for short) seemed right.

With Gustavus Adolphus College poet-and-professor John Calvin Rezmerski agreeing to do the first-issue typesetting for free, it became possible to produce 500-plus copies of an 8 1/2" x 11" magazine (48 pages on strong paper, plus a handsome enamel bond cover) for \$1,000. It would also be possible, within that budget, to pay one quarter cent a word for fiction and nonfiction. The Board agreed to pay the \$1,000 (later adding \$25

for mailing expenses). Due to quality improvements (such as paying typesetters, increasing the print run to 1,000 and raising contributors' payments to one half cent a word) the second and third issue budgets have run to \$1,500 and \$2,000 respectively. Minn-Stf has continued to kick in \$500 an issue, with the magazine raising the remainder of its budget through copy sales, subscriptions and advertisements.

With the budget okayed and a reasonable printer lined up, the next order of business was getting material for the first issue. Fortunately, through personal and organizational contacts I knew quite a number of talented Minnesota science fiction and fantasy writers, and was aware of specific swell stories which, due to editorial lapses in consciousness, hadn't seen print yet. Material started coming in. As the magazine becomes better known (it's been favorably reviewed in Locus, the Twin Cities Star Tribune and Scavenger's Newsletter) submissions keep rising; I received about 20 for #1, 45 for #2 and 125 for #3, plus a few outlaw manuscripts between reading periods. (In addition, Poetry Editor Terry A. Garey has been receiving about 50 poetry submissions an issue.) The percentage of submissions from other states and countries is gradually increasing. I hope the magazine will eventually contain about a 50/50 blend of Minnesota and out-of-state material.

I've been pleasantly surprised by the quality of submissions. Almost every submitter has been literate; most have had a fair idea of what a story is. It gets harder to pick the best material every issue. With the exception of poetry (which goes straight to Terry) I give a first reading to everything that comes in. Fully a third of the material has been good enough to warrant a second reading by me and/or a second opinion by one of our editorial assistants. I try to find something helpful to say about each submission, if only, "This doesn't grab me enough; I'm not sure why."

Our first two issues have included fiction by Eleanor Arnason, Dave Smeds, Ruth Berman, Janet Fox, Nathan A. Bucklin, Writers of the Future contest winner Carolyn Ives Gilman, Terry A. Garey, Marc Hequet, Peg Kerr, and H. W. Baichtal; artwork by Erin McKee, Ken Fletcher, Margaret Balliff Simon, Leslie Bates, and Polly Peterson; poetry by John Calvin Rezmerski (including the Rhysling Award-winning poem, "A Dream Of Heredity" in #1), K. Cassandra O'Malley, Tess Kolney, and Brian Cromwell; interviews with Eleanor Arnason (#1) and Kate Wilhelm and Damon Knight (#2); and essays by Kate Wilhelm ("On Responsibility", #1), John W. Taylor ("Entering The World Of Phillip K. Dick", #1), and Dan Goodman (the first of two parts on "Nontraditional Computer Use For SF And Fantasy Writers" in #2).

The first issue appeared in mid-August, 1986; the second in mid-March, 1987. Wishing to avoid the small press tendency towards exaggerated claims of



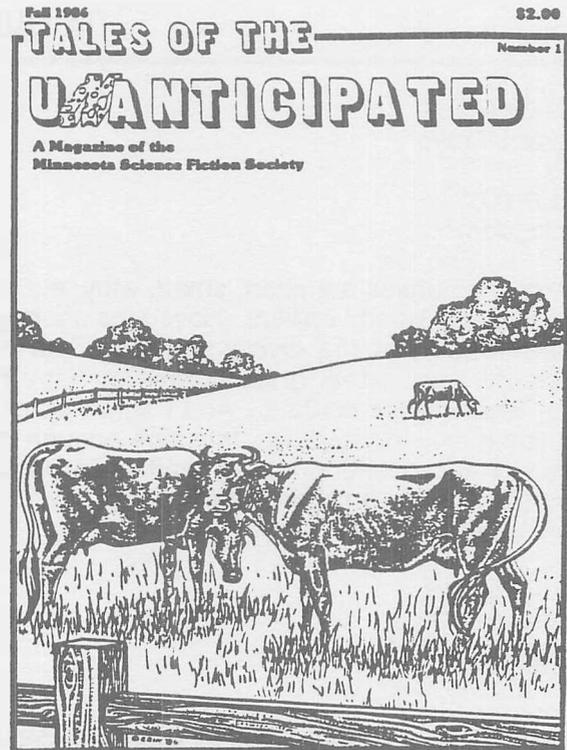
frequency (otherwise known as lying), the masthead in these issues said, "Published when you least expect it." Now that we've had some practice, we feel confident that we can get an issue out every nine months, so #3 (due out in January, 1988) will read, "Published at nine-month intervals."

Our third issue will expand to 56 pages plus covers. In addition to work by several of our previous contributors, #3 will include stories by Phillip C. Jennings, Bruce Bethke, Coleen Drippé Scott E. Green, Kij Johnson, Laurel Winter and David J. Kurtz; artwork by Kara Dalkey; cartoons by the Albert J. Manachino/Kevin D. Duncan team; an interview with Chelsea Quinn Yarbro; poetry by Thomas G. Digby (the wonderful "Time Gum"), Camilla DeCarnin, Bruce Boston, Mark Rich and Ann K. Schwader; and a survey of "SF Writing groups: The Minnesota Scene" by Ruth Berman, Will Shetterly, Robert F. Ihinger Jr., Don Samsal, Bruce Bethke and myself. (Ed. Note: *TOTU* #3 is out as of this writing .)

Tales Of The Unanticipated is available at several Twin Cities book stores, including Uncle Hugo's, Dreamhaven, Orr, Odegaard's, Hungry Mind and Nokomis Books. Mail order cost for a single issue is #4; a four-issue subscription (#2-5) is \$10. A small supply of #1 remains for \$4; or you can get our \$13 "While They Last" package for the first five issues. Make checks out to the Minnesota Science Fiction Society, Inc.

We'll be reading material for our Fall 1988 issue (#4) between January 2 and March 1, 1988. Send poetry to Terry A. Garey/2528 15th Ave S/Mpls MN/55408. Send copy orders and all non-poetry submissions to Eric M. Heideman/Tales Of The Unanticipated/PO Box 8036 Lake Street Station/Mpls MN/55408. I'll look at stories up to 15,000 words, although stories under 10,000 words have a better chance. I'm open to all kinds of imaginative fiction, including science fiction, fantasy and unclassifiable stuff. It seems to me that one of the prime virtues of our field is its tremendous diversity. There are never enough magazines and anthologies open to that whole range. I want TOTU to be one. Query with a self-addressed, stamped envelope about non-fiction ideas [or call me at (612)-825-9353]. For more detailed guidelines, get an issue of the magazine and read Terry's and my editorials. Please learn the standard rules of manuscript preparation (described in Writer's Market in your library). Please enclose a self-addressed envelope and adequate return postage with submission. (A 22 cent stamp may not be enough; always check with the post office.)

While I don't have the energy to correspond with contributors beyond commenting on their manuscripts, I value and enjoy the feedback and personal tidbits I receive from writers and artists, and the letters of comment (locs) from readers. Some of the personal tidbits go into the biographical paragraphs in our "Contributors" section; comments on the magazine which seem like they would be of general interest go in our letter column, "I Didn't Expect A Kind Of Reader's



Forum!" I've had the pleasure of meeting some of our out-of-state submitters and readers at Windycon, and hope to continue meeting more of them at future cons. Many of our readers, artists and writers seem from their letters to be charming people who I would enjoy having as friends. I guess that's one of the traditional pleasures of pubbing zines.

Many people have given of their time and effort to help launch TOTU and keep it sailing. Thanks to the people who've served on the Minn-Stf Board since January '86: Jan Applebaum, Don Bailey, David Dyer-Bennet, David S. Cargo, Rob Ihinger, Scott Imes, Karen Johnson, Virginia Nelson and Geri Sullivan. And amongst staff members (all their contributions valued) I'm especially indebted to John Calvin Rezmerski, Terry A. Garey and Kij Johnson.

(Note: You can also send material/subs/queries/etc. care of the same address as Rune. But if you do, please, PLEASE mark that it's for TOTU. Any fiction etc. sent to Rune will be returned ((if there's enough postage)). Also, as currently structured, a subscription to TOTU includes a sub to Rune for that length of time. -- the editors)

Facing page: Ken Fletcher interior art from #1.

This page: Erin McKee 's cover.

The Rune LoC Column

AVEDON CAROL
144 Pleasant Grove
East Ham
London E6 1DX
United Kingdom

The lettercol responses are short, smart, witty, etc. Ken Fletcher's Cover is Utterly Brilliant. I loved the apology for the bleed-through and the disclaimer, too. The issue feels a bit thin, but I feel great surges of hope from looking at what it does contain. And I agree about the neurotransmitters. In fact, I like this zine enough to be embarrassed about writing boring stuff on a postcard instead of thinking of something intelligent to say.

MIKE GLICKSOHN
508 Windermere Ave
Toronto Ont M6S 3L6
Canada

Great cover, of course. Ken Fletcher should be declared a precious natural resource and receive government subsidies so he doesn't over-extend himself. Naturally I held the cover up to a strong light and both Ken and the printers are to be congratulated on an excellent job of registration. (The editorial apology so we wouldn't miss the joke was also a deft touch...although unnecessary in *my* case, he hastened to add.)

This is a very fine-looking issue. Beautiful printing, really attractive layout and design (I especially liked the Larry Becker artwork) and the justified columns give it a really professional appearance. I didn't find all that much to comment on in the material you printed, but I expect that's at least in part due to this being a first step into the fanpubbing waters. As you get more issues under your collective belts and Rune begins to maintain the reputation it used to have I'm sure you'll attract more provocative material. As it was, it was a light but enjoyable experience and that's nothing to be ashamed of.

(Unless you only write a postcard in response. -- DR)

I enjoyed David's fannish reminiscences. But he was luckier than I was. when I first discovered fandom I was at the University of Toronto, then with a student population of about 22,000. It happened that my father was working at the brand-new computer installation the City of Toronto had just begun to establish so I had access to a computer. In those days (1966) this was a very rare thing indeed. I printed up a couple of hundred computer cards announcing the formation of a campus science fiction club and put them on every bulletin board I could find. No one responded. In 22,000 students there was nobody who (a) read science fiction and (b) read bulletin boards. Dave at least got eight members, a club, and a fannish hoax out of his campus experience so I think he did pretty well indeed.

Rune #77

Harry shouldn't worry about the cost of limited editions preventing new blood from entering fandom. It's obvious that any recreational activity will have certain aspects that only the relatively wealthy will be able to afford, but that doesn't stop the masses from enjoying all the other aspects of the activity. I happen to collect boxed first editions, but I've been around long enough that I can afford to do so. When I first discovered fandom I was a poor student and I watched other fans buying Kelly Freas "Astounding" covers for \$50 and regretted that I couldn't afford to do likewise. But I didn't just abandon fandom just because of that and can't see any potential fans rushing away in horror just because some of us are crazy enough to pay \$120 for a signed first edition Stephen King. They'll buy the paperbacks and (if they're so inclined) look forward to the day they can graduate to the Big Time.

Despite Walt's droll comment on the price of fanzines, I'm sure he's aware that any given item is worth what any particular person is willing to pay for it. I wouldn't pay \$111 for an issue of Hyphen -- not even to benefit a fan charity -- but I did once pay \$116 for a six pack of tiny cans of Coors at a DUFF auction so it obviously depends on one's priorities. (Somebody apparently paid \$50 for a copy of the first issue of my own fanzine at the most recent CORFLU. My reaction wasn't to rush upstairs to read this fabulous fanzine but to rush downstairs to print up a few extra copies in case there were others like him out there. Unfortunately, when I was publishing I destroyed every stencil once the issue was complete just to prevent such future lunacy.)

(And a good thing too! I wonder what auctions of the future will be like: "And what is bid for an original printout of OtherRealms #1? And what do I hear for of Rune #77 run off on the copier outside?" The new technology is easier to do, produces crisper copy and is far more flexible. But there is an art to Ross Chamberlain stencils or Mae Strelkov hectos that I'm going to miss. -- DR)



(I agree that new fans may regret their lack of purchasing power, but it won't scare 'em away. Fanac can be cheap or expensive, depending on one's finances. Lloyd Penny makes good points on this further on. What one can afford may be entirely different than they may desire, of course (i.e., I'd like to attend more cons but can't afford it, so I contribute to zines and apas: 'cons in print'). -- JM)



GLORIA MCMILLAN
428 E Adams St
Tuscon AZ 85705

Thank you for gracing our humble mailbox with another issue from the frozen North. Admittedly, in the months -- let us not hint at years -- between such postal visits, the mundane holds sway over my attention span. There are days when I forget you're all up there: eating, breathing, and other functions -- But then, I open the mailbox and there you are! I marvel at the cover, pause to take a deep breath before delving into the mysterious contents and finally read the damn thing.

Well -- ? You may wonder what I make of it all, as so do I. Still, the price of a further copy dictates that I place my meager thoughts here before you. I can only quote that memorable loc from Ian Covell, "It is my loss to be unmoved by certain forms of corflu and positively repulsed by others." (Apologies for the paraphrase here.) Priggish and unadventurous as this may seem to some, I've developed the habit of stopping my ears and looking aside at the mere *mention* of corflu. People who insist upon creating that social abomination called "running gags" about corflu are best left to seek solace in the besotted embrace of others like themselves. However, as I am known for my fair-minded and, above all, constructive approach to loc writing. I just whited out all the references to you-know-what and enjoyed it greatly.

(I fear you have fallen victim to an unintentional misrepresentation. The 'Corflu' mentioned in past Rune's referred to a convention of fanzine fans, not the aromatic elixir of emendation. -- DR)

Jeanne, I liked your confusions. Take my word for it, confusion is an idea whose time has come. Readers are bellyful of impersonal theorizing (this arose in response to the complaints from the highly literate that some zines had become a garbage heap of embarrassing revelations and self-absorbed confessions). I say bring back the garbage heap! Confess away! It isn't as though we were getting paid for all this. Paid or not, I find most scholarly approaches to fandom a mere whirl in the revolving door of "new" ideas. You have as much right to your confusions as anyone else. More. You've sat down and typed them *neatly*! Good luck, you Bozos! Which way's the bus?

I'm a big fan of regionalism, so I like your statement of philosophy. I always read the notes from the fan meetings, even though I've never attended one of yours. They are some of the funniest (in my sense of the funny) summaries I've read and, really, I don't think meetings are all that different here. We never got funny summaries of SASFA meetings, though, and now I feel we should have. Maybe it would have kept dear old SASFA alive.

(Yep, we're still here -- there is Life Beyond The Mailbox. We'd rather not stage a revival of the Garbage Heap style of writing/editing, but we will try to create something of interest. Merit may creep in occasionally, for a brief cameo. -- JM)

JOHN PURCELL
4552 Cinnamon Ridge Trail
Eagan MN 55122.

First off, once again kudos to the marvelous Ken Fletcher for the wonderful cover. I loved the way things lined up on the inside front cover in reverse from the obverse. Ken is still one of fandom's most underrated artists, and largely unappreciated on the Fan Hugo ballots, which is hard to understand given the way fanzine fans rave over his work. Very odd.

(Hint, hint. -- DR, JM)

Re Jeanne's editorial: Fans are not confused. Jeanne, We do love to confuse others because that's fun! As for DavE's editorial, now I know his fannish history. I think this always helps when a new editor (or two or three or...) takes the time to introduce himself or herself to the rest of us ignorant boobs. We shall have to see how other fanackers react to the changing of the guard at Rune headquarters.

I found little else to comment on herein, but thank you so much for the zine listing; it will help boost my zine's circulation.

(Especially now that we've found your address... -- DR)

(Happy to help a fellow zine fiend, especially one who's once again contributing to local production. Hmm, fannish history... read, read... A TREE? Who is this DR fella? Auntie Em, Auntie Em, beam me up! -- JM)



Don't act so surprised. Lots of science fiction fans have split personalities.

BRIAN EARL BROWN
11675 Beaconsfield
Detroit MI 48224

This is a real poke in the nose -- I mean, a blast from out of the past! Rune, the mythical fanzine rears its ugly head once again. For all the computerized text formatting and offset printing, Ken Fletcher's 2-sided cover was easily the best part of this issue. This can be read as a criticism of the rest of the issue -- which I guess it is. The editorials are nice and do what editorials should do -- introduce the zine and/or the editors. But what else is there to this issue? Old old OLD locs and a listing of fanzines received. Oh yes, and the contest.

Since you are new editors I regard this as a warm-up ish, a learning experience and that next time you'll have several entertaining, informative or thought-provoking articles in addition to the locs and zines-lists. I urge you not to restrict your recruiting efforts to Minn-Stf on the grounds that you'll never get enough stuff out of them (the more power to you if you can). And above all, avoid the clubzine sin of publishing anything just because it's club written. Demand the best.

(Rune is not a clubzine. It is a fanzine published by MN-Stf, as it says in our Philosophy Statement printed last issue. We remain committed to exhibiting the achievements, writing and talents of its members. Fortunately, among the talents exhibited by club members is editing. It is representative of MN-Stf to demand (cajole?) rewrites and clear prose, if necessary. -- DR)

(Sorry you weren't impressed/delighted/etc. by our first effort. Yes, it was a firstish, and we're still learning. We're proud of what we did -- everything that appeared -- with the exception of a few, uh, comment-hooks (errors, us?)

Rune #77

-- took some judgment, from choosing the typeface to what order to place the various elements, as you know. We can't please everybody. We'll do what we can. We do prefer local contributions, and have done our best to beat it out of/encourage people. We're confident that once we've established a regular print schedule, people will feel better about contributing. Thanks for the advice. -- JM)

Milt Stevens
7234 Capps Avenue
Reseda, CA 91335

So all letters sent to Rune become property of Mn-Stf and Rune. That certainly is possessive of you. It sounds like the sort of thing that would cause someone to send you a letter in disappearing ink on flash paper. I'm not that energetic, so I'll just send you a letter typed with a very old ribbon on cheap paper.

(We immediately fixed it in Lucite, Just In Case -- DR)

Your cover had an unusual bit of nostalgia for me. Froggy the Gremlin was one of my childhood favorites. I even had a Froggy the Gremlin doll when I was a kid. Just the other month, I walked into the office one morning saying, "Hiya, kids, hiya, hiya." Nobody under about 40 recognized the reference.

LLOYD PENNY
412-22 Riverwood Parkway
Toronto, Ontario M8Y 4E1
Canada

Re Drawing My Own Confusions: We all had our beginning days of discovering what fannish activities there were, how we could get involved with them (if the local SMoFs would let us), giving enough of a damn to get involved and pursue the activity, and struggle to stay active and become established. Apas, conventions, Worldcons, filk circles, costuming, fanzines, etc.; we all got involved to have fun. Sometimes, we lose that idea, and we forget our own beginning days. Then, we sneer at the neofan, and he or she gets chased away. We've got to clean up our collective acts on that score. I would very much like to hear stories from fans about their own beginning days, their time as a self-proclaimed neo... I hope they would be humorous stories, possibly with a lesson for us next time we encounter a neofan. The Bozo Bus sounds great!, Step on the FanVan. Should I wait at the local bus stop?

(Part of the problem is that people have different definitions of what constitutes 'fun'; that makes for friction as well as diversity. By the way, Lloyd, how did YOU get into fandom? Parables allowed. -- DR)

Re Impressions: We're the right kind of weird, I guess, or we have become connoisseurs of weird. A large club would be a very enjoyable experience, I would think. The only sf club of any kind here is the local Trek club,

which seems to be thriving. Parties are the tool with which the local fans are bound together.

Re letter from Harry Warner Jr.: Fandom is expensive, as is any other hobby you decide to partake of fully. However, our interests lie in cost intensive areas, such as publishing and travel, and those costs are rising all the time. It's getting harder and harder for the established fan to afford the fannish lifestyle, and profans may not want to participate, or may be financially unable to participate, in the varied fanac we enjoy today. The "definition" of a fan has changed greatly over Fandom's First Fifty, and it will keep changing as time progresses.

Dave D'Ammassa
323 Dodge St.
East Providence, RI 02914

My mother has a dream. Actually, she has many, but most of them are tedious things involving gardens and retiling our house; the one I'm going to tell you about, however, is her fantasy of buying a van to shuttle our Russian wolfhounds back and forth to do shows and writing on the vehicle's side: "We're All Borzois On This Bus". No less acceptable than Jeanne's, perhaps. Perhaps.

What a staggering blow it must be to someone's ego to be impeached from the presidency after mere seconds in office, only to be replaced by a tree -- and a small one at that. And how long had this A.P. Tree been a member of ASSFS before the crafty demagogue Frank Balazs pulled some strings and had this...this...shrub put into office? Perhaps some of you Minnesotans were taken in by this subtle manipulation, but I have not been fooled: I see it all the time in history class.

(Or in the newspapers. -- DR)

"Why would anyone be afraid of Death unless he'd talked himself into thinking there's an afterlife?"

--- Edgar Pangborn, A Company Of Glory

CY CHAUVIN
14248 Wilfred
Detroit, MI/48213

Dear Dave: How far out!! You're an editor of Rune! Amazing, I thought the handwriting on the envelope looked familiar (as opposed to the omnipresent computer labels), and then my interest was aroused by what appeared to be an article by you inside, and then as I read the fine print I discovered you were a "gasp" co-editor of a Major Metropolitan Fanzine. It took my breath away and made me clutch for my typewriter (that doesn't happen too often anymore, I have this disease under control). It is certainly curious that this Romm Rune should turn up now, since I just reread parts of an old issue of Ay Chingari, which included these words about a fanzine you edited with the now ex-editor of Bluejay Books Frank Balazs:



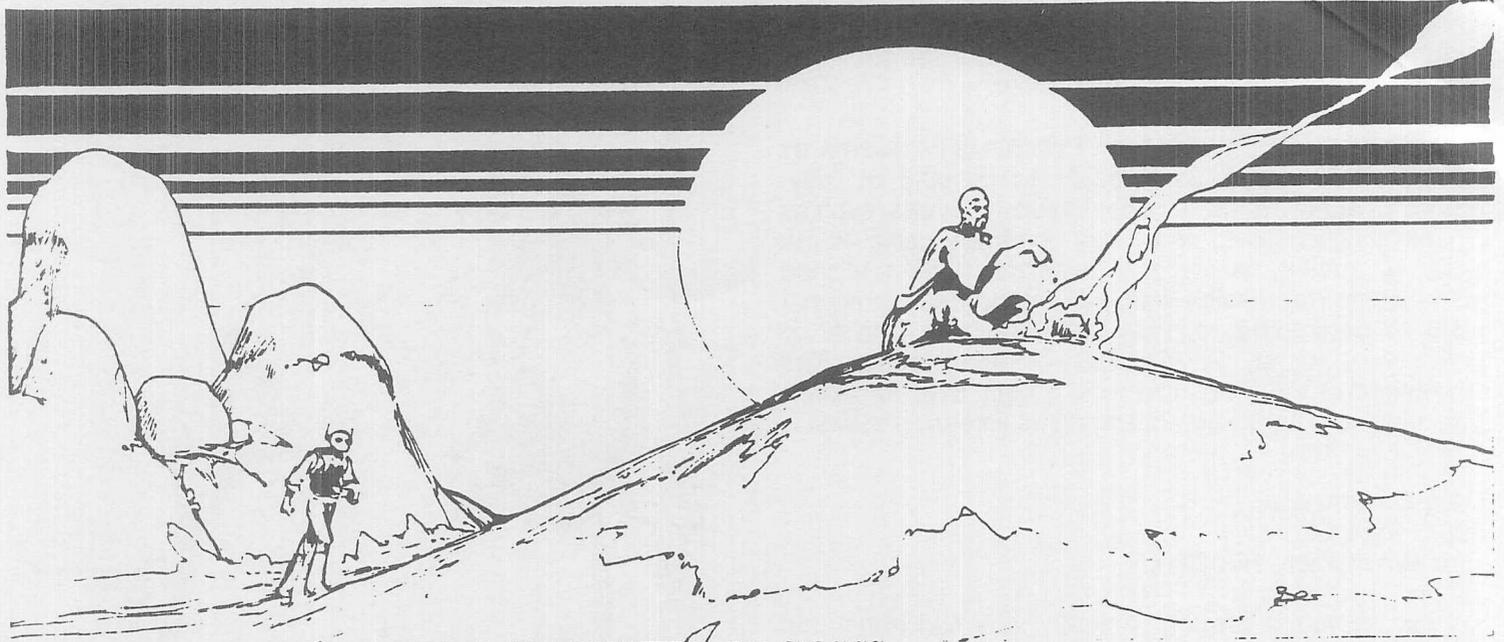
They'd managed to produce a spate of absolute crudzines such as Eric The One-Shot, Ghod's Rejection and Crunchy Frog. Could they possibly do anything good? True, Frank Balazs had produced many issues of The Anything Thing with Matt Schneck, but the absolute putridity of Dave Romm will elude most candidates for co-editor he contacts.... So of course I was shocked to see how good a job was done with Two Magicians.

--- John Robinson, May 1975

Well, there's warning there for Jeanne, although this issue of Rune is so impeccably clean that I can't imagine where the absolute putridity could hide.

(Hey! I'll go along with Eric The One-Shot, and maybe even Crunchy Frog as one-shots which were more fun to do than to read, but Ghod's Rejection is a masterpiece of something-or-other! We gave dramatic readings of it for years! And where's John Robinson now, huh? But I digress. -- DR)

Ken Fletcher's cover is great; he seems to supply the unifying spirit that makes Rune seem like one continuous fanzine, despite various editors. Excellent printing and typesetting design throughout. I particularly like the illustrations by Giovanna Fregni, Rhyfft & Dennis Wolf. I also enjoyed the fanzine rating system: this is the sort of craziness and inventiveness in fanzines that I enjoy! The huge coverage of fanzines was also impressive, I can see what I'm missing, and couldn't possibly keep up (rather like someone attending every convention in the year?). I remember A.P. Tree; he



made the Hogu ballot several times. Actually, as I was rereading that old issue of Ay Chingar!, I was longing for the funny fanzines of long ago, the ones that made you roll over on the floor laughing. I hope you and Jeanne can steer Bune and fandom back to true silliness, and make us all roll over the floor like crazy canines in heat.

P.S. It's also neat to see so many rare names in the lettercol.

(Arf! Thanks for the warning, Cy. Which of us is supposed to be steering, anyway? -- JM)

LEE HOWARD
9173 D Heritage Dr
Affton MO 63123

I enjoyed reading Dave's memories of the Albany NY SF group. Since I started school in Albany in 1975, I wasn't a founding member, but I do remember some good times. As I recall, in my first year or two of college, I was so into weird stuff that a bit of surrealism like having a tree for club president seemed rather reassuringly wholesome. (Whaddaya mean, "just your first year or two"???)

Even though I have never been to Mpls (yet), I noticed several friends and acquaintances in your loc column, so I'd like to get your zine. I'm not doing a perzine these days, but I'll write letters or send clippings or drawings or somesuch.

MAE STRELKOV
4501 Palma Sola
Jujuy
ARGENTINA

Your bus is very jolly, Jeanne -- if fandom were always like that, such cheerful good will, who could ask more of Heaven itself!

You're done a lovely job of editor -- both of you! It's elegant looking! But the paper airplanes whizzing out of your bus keep hitting me in the eye! I'd better climb aboard and be safe!

(Mae: Thanks a lot for the encouragement. Glad to have you aboard! -- JM)

ED ROM
P.O. Box 685
Mankato, MN 56002

It seems to me that this is not the first time that Bune has been short of material at the time that new editors have taken over. I vaguely recall an issue 10 or 11 years ago, give or take a couple of years, that didn't even have good artwork. This issue at least has that -- I thought the cover was particularly good. Though it seems to me that the lack of tail fins is a rather glaring shortcoming, albeit one shared by the majority of fanzines.

I am a person who has been on both sides of the fence, as a drinker in the past and as a non-drinker presently. I don't really think that there is a perfect solution to problem drinking. I feel that it is not possible to get people to quit drinking unless they really want to stop -- and of course, there are many who can drink perfectly well in moderation and have no problem to begin with.

I think that the present trend in America is a good one -- that is, it is becoming uncool in most circles to drink to excess. If kids don't feel peer pressure to drink or do drugs, then they are much less likely to do it in the first place. It is my feeling that we don't have a real problem with heavy drinking in fandom. Even the worst drunks I have seen at conventions have seldom become really obnoxious when compared with what you can see in any neighborhood bar just before closing time.

(We rarely have problems with drunks at cons, but do we encourage drinking as a way of escaping and/or relating? -- DR)

(Thanks for sharing your thoughts and experiences.
We'll see what we can do about the tail fin shortage.
- J.M)

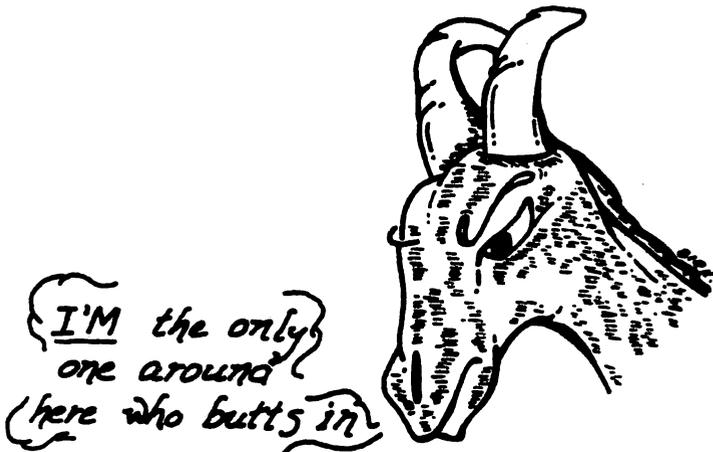
DAVE SZUREK
914 West Willis
Detroit, MI 48201

As a recovering alcoholic who also had a "psychological" amphetamine habit at one time, and being currently employed as a substance abuse counselor, I feel qualified to address the drug issue. I don't go along with the simplistic "just say no" Reagan rhetoric. In fact, I strongly doubt that any *trained* substance abuse counselor (read "Counselor", not "Enforcer") does; as for the genuine addict, that's not how reality works. In fact, if a victim of the two strongest addictions -- alcohol and barbituates -- does say no and tries to go cold turkey without proper medical supervision, they run the risk of irreparable physical damage or even death.

I don't think prohibition is the answer. I do think education, heightened public awareness, and -- to a large extent -- differentiation is. I really don't think moralizing is any sort of answer. Indeed, it creates a smokescreen whereby getting hooked is seen not as a problem to be solved but as a heinous act to be punished. Alcoholism/addiction is not a moral issue, God damn it, it's a medical one!

And look at all the temptations to drink thrown in people's faces. Look at the billboards and other advertisements which usually say nothing about drinking itself -- just as a bottled medicine for melancholy, filling users with pleasure, the capacity for great sexual satisfaction (boy, is that one ever a hoot!), virility, and even ironically, increased sophistication. Saying nothing about DT's, even the garden-variety hangover, not even depicting people acting like asses and pissing in their pants. And then, there is the 'casual' view of drinking. There are the three-martini lunches, the Rites of Passage, and the way juice pushers have seen to it that every aspect of socialization revolves around consuming alcohol. Hell, some alcoholics got where they are via an initial desire for social interaction.

(But is alcoholism a lack of will, a disease or a handicap?
-- DR)



VICTOR RAYMOND
P.O. Box 25025
Minneapolis MN 55458

I wonder what has happened to this thing we call "fandom" that the younger folk seem to have little interest in our doings. I work in education, and so I know teenagers read SF. But now SF has become more "mainstream" and it seems a little less special to see someone reading a book you recognize. Some people have noted that there is simply more *stuff* out there for SF fandom to compete with. Others have pointed to gaming, music, and other recreations as more popular than fandom. But this misses the point: should we do anything to stop the "graying of fandom"? Beats me. I wouldn't mind seeing college students in Mn-Stf, simply because I'm in grad school myself. But I don't know if younger people would find Mn-Stf interesting. Or if Mn-Stf would find *them* interesting.

I suppose my only real conclusion is that times change, and stuff happens. Whatever it was that got "us" into fandom doesn't seem to be present anymore. New strategies may become necessary to pass our fun along. It may sound silly, but by Ghu, something is (or isn't) going on.

(I don't agree. The major reason fandom was so energetic ((and very small)) was that it was composed of social outcasts who "gasp" read science fiction! Now, sf is acceptable, and the people we attract are different. You've got to go to the Bobs or LaRouche to get that type now.. MN-Stf may be graying ((mostly by choice)) but sf fandom is still mostly young. -- DR)

SPIKE
P.O. Box 535
Madison WI 53701

Glad to see Rune back on track. Nice intros from both of you in #76. I can't help commenting on the fine KenFletch cover and the excellent color scheme. In fact, there are lots of nice illos here.

I'm glad to see the 'zine listing with brief comments/reviews. The rating scheme is unnecessary, I think, kind of confusing. Of course, it's easy to ignore, if that's the reader's preference.

(Spike's PoC showed a family at the dinner table, with a reluctant-looking boy being instructed by Mom: "Well, if you don't like the toxins, then just eat the noodles.")

DAVID CHARLES CUMMER
2707 Garfield Avenue S.
Minneapolis MN 55404

I must admit, though, my favorite bit was the loony-toon MNSTF meeting notes. Reading them took me back to the day that I received my first Rune (I think it was the



issue with the cover of the naked lady squatting on the large... mushroom. Confused my mother for *days* ! I spent hours trying to figure out the MNSTF meeting notes ("Snuffle Wuffle the dog for President"?). Good to see the silliness back. Keep it up, and remember FIJARG (Fandom Is Just A Running Gag).

(Hey, we were trying to be SERIOUS. Jeeze, Dave. -JM)

(Yeah, what she said! If you want MN-Stf to be silly, why aren't you President?... You are?... oh... -- DR)

ALLEN VARNEY
1817 Oltorf #1006
Austin TX 78741-4018

Thank you for Rune 76. It should stand as an artifact of the transitional time between our current doldrums of incompatible computers and the happy future of universal data transport.

Sorry David E Romm thought no more than he did of Pat Mueller's fanzine The Texas SF Inquirer. Modesty forbids discussion of some of the fine writing therein, but the zine appears to be attracting attention/notoriety in

many and widespread places. Perhaps another assessment based on later issues?

By the way, does the lack of a period after David's middle "E" indicate that that is his whole middle name? I think of Harry S Truman, who (as I understand it) had two or three grandparents whose names began with "S", so his parents gave him just the initial to avoid offending any of them.

(Yes, it does. My full name is "David E Romm", if you only use the middle initial it's "David E. Romm". I hope that clears things up. -- DR)

(Allen did the script for the SHOCKWAVE production of "Goblin Tax" mentioned by Jerry in his article.-- eds.)

STEVE PERRY
10207 W. Fond du Lac #214
Milwaukee WI 53224

Regarding the editorial comments in the LoCs: Do the editors realize that interrupting a letter with an "editorial comment" is similar to interrupting someone speaking, and is jarring to the reader (listener?) Common practice places the editorial comment at the beginning or end.

(Well, you see ,Steve... oh, excuse me.)

The quotations are a cute touch.

The fanzine and fanzine reviews section is a much-needed item. Keep them 'zines a-coming in, folks.

Finally! Minn-STF (MnStf, MNSTF, whatever) Minutes. Good. Even though I'm here in Milwaukee, I like to keep up on the whichness of what in Minn-StF (MnStf, MNSTF, whatever).

(I agree with the editor interruption annoyance if it occurs frequently; otherwise, I tend to see such comments as part of a dialogue between the reader and editor. -JM)

(Well, you see, Steve, I never liked the thought of an editorial comment at the end suddenly talking about the first paragraph. This isn't a spoken dialogue. We could do what others do and break up the lettercol by subject, but I like complete letters, for the voice. By the way, nice shirt. -- DR)

"A pessimist is correct more often than an optimist, but an optimist has more fun. And neither can stop the march of events."

----Lazurus Long (Robert Heinlein),
Time Enough For Love

JEAN LAMB
4846 Derby Place
Klamath Falls OR 97603

Both front and back pages of the cover were excellent. It's nice to know fandom has such spirited discussions. (The spelling is correct. Think about it.) And here I thought corflu was a Cockney chimney. I got the joke about the trombones -- I really love music, man.

The election [Dave's editorial] sounds like some I've been through. It doesn't matter how hard you bark, they'll never leaf you alone. No wonder most clubs seem to go to pot, instead of branching out. Personally, I feel the president's delivery was rather wooden.

I was looking for a fundraising project for Tightbeam to be held at NolaCon II -- anybody know where some scripts are?

(Scripts of what? SHOCKWAVE? They're pretty tremendous -- and we have tapes too! - DR)

Fanzine and faanzine reviews: Excellent! Thank you, Tess and David.

Dave Clement is "decadence without the slime."

--- Don Bindas (as edited by Karen Cooper-Hallin)

RICHARD BRANDT
4740 N. Mesa #111
El Paso TX 79912

I appreciate the rating system for the 'zine reviews -- although so many fall into the "C" area of repro that I wonder just what it takes to rate an "A". The content indicators are useful, although I wonder how reliable they can be, considering the wide range of material that I see anymore. I'd "rate" Rune quite highly -- love the Fletcher double cover; do wish you could use the computer as a tool to attack typos; ah, well, where's there's life there's hope.

(Most fanzines are, by definition, average. But I gave my first 'A' rating this issue! -- DR)

Your tales of early fannish involvement make me sigh with nostalgia-that-never-was. Having grown up and continued to live in communities with no active fan population, I never got to hang out with similarly-inclined folks before venturing forth to test the waters of con and zine fandom. I guess it took me a decade or so to feel close enough to anyone I would meet at a con to have an unequivocally ripping time at one.

TOM DIGBY
1800 Rice Street
Los Angeles CA 90042-1150

In my part of the country, there is a chain of gas stations which uses a large "76" in their logo. Couldn't you have

worked that in with the trombone player, etc.? And will the next issue feature life along Sunset Strip starring a character named Kookie who is always combing his hair, with the one after that being concerned with old phonograph records?

Don't fans pride themselves on being more aware of things, more mentally aware, than the faceless hordes of "mundanes"? Alcohol is a step in the wrong direction.

It boggles the imagination to think of the new heights of faaaaaaaaaaaaaaaaaanishness that can be scaled with the invention of computer keyboards where any key you hold down repeats until you let go. (Visions of leaving a lead weight on the "a" key while you go out to dinner...)

(And then make it a macro... -- DR)

(Thanks for sending "a" letter, Tom. -- JM)

We Also Heard From:

JOY HIBBERT ("Thanks for Stroon 0 which I received a very long time ago.")

GARTH SPENCER (who liked the issue but not the review of his zine, saying, "God, you're being so American...")

JOE NAPOLITANO (who says "Nice ish");

SHERYL BIRKHEAD ("beautiful job, terrific artwork, stupendous covers" and a yea for the fanzine review system, despite never visiting Minneapolis);

LAWRENCE WATT-EVANS ("I like the covers, all of them.");

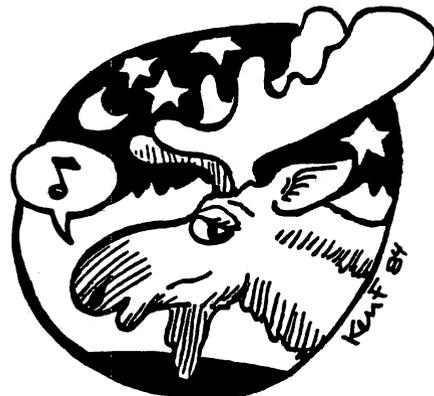
TRACY HORTON ("Did you know that Rune is the name of a villainous mole in the novel Duncton Wood?");

RAY FISHER ("The layout and production of Rune are impeccable. The repro, flawless.");

LON LEVY ("On the whole, I'd say this is a major step forward from Rune-Stroon."),

MARTIN SCHAFER ("Good job, by the way.")

Please remember to PRINT or TYPE your letter, and include your address on the letter itself. If your LoC isn't here, and you're not WAHFed, there's always next time -- write right now!



FANZINE AND FAANZINE REVIEWS

by Jeanne Mealy and Dave Romm

In Rune's continuing effort to acknowledge all the zines received, John, Tess and Luke will do the heavy stuff next issue and Jeanne and Dave will try to do quick reviews of everything which has come in. The quick rating system we're using (and encourage others to use) consists of:

A letter A-E (A being the best) on reproduction, technical quality and layout.

A number 1-5 (5 being the best) on the quality and interest of the contents, rated subjectively by the reviewer. Whenever this rating isn't used a * will be substituted.

A combination of letters describing the editorial direction: S for sercon, F for faannish, W for weird, N for newzine, C for clubzine, O for other.

An optional + or - whether the reviewer liked it or not.

For example, a fanzine Dave thinks is terrific may have the rating A5WF+.

Availability by "The Usual" means loc (letter of comment), contribution, trade and/or editorial whim.

All ratings are subjective, and not all zines are rated.

Anvil 45. Charlotte Proctor/8325 7th Avenue S./Birmingham, AL 35206. Reviews of printed matter and the new Star Trek show, the Two Terrible Truths about beer, a feghoot, lettercol, and more. Strong personal style. Some fun illos. B4PC+ The Usual or \$6/year. [JM]

Bangweulu 4. John Purcell/4552 Cinnamon Ridge Trail/Eagan, MN 55122. He's baaack: "...Mn-stf. The people who make Minneapolis the warmest cold spot in the entire world." Aw, shucks, John. Catch up with the author's (and Mn-Stf's) fannish history, many recent moves and concerns. Sparse illos. Lettercol. C4PF+ The Usual or 'be imaginative'. [JM]

Bruzzfuzzel News 49, 50, 51, 52 and index to 1-50. Baton Rouge Science Fiction League/PO Box 14238/Baton Rouge LA 70898-4238. Conreports,

reviews, club news, locs. Tries very hard and often succeeds in presenting lots of information, mostly relating to the club. C3CN The Usual or \$5/yr(6). [DR]

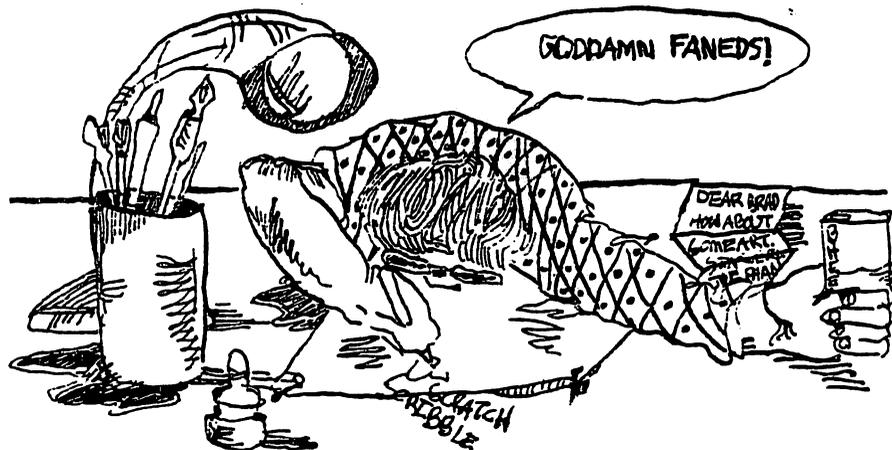
The Corresponder #20. Box 13/Mankato State University/Mankato MN 56001. "A Fan Letter on Minnesota Writers". Not a fanzine; an overview on Minnesota writing with many reviews. C3O. "Supported by proceeds from the Robert Wright Minnesota Writer's Conference. There is no subscription price for two issues each year but contributions are always appreciated." [DR]

Cube #27, #28. SF3/PO Box 1624/Madison WI53071-1624. Another burst of energy from Spike and Peter Larsen. C4C+ It's hard to say how to get issues, but it's worth the attempt. [DR]

Dare To Be Stupid. Geri Sullivan/Toad Hall/3444 Blaisdell Ave S/Mpls MN 55408-4315. Geri's one-shot dealing with Minicon's Guest of Honor selection process and other issues features many writers (including this one) expressing many views. I found it fascinating to dip into. Nice Shiffman cover, good art and layout all around; nice application of desktop publishing software, especially the back page. She promises a follow-up letter column. A*FO+ Editorial whim or "modest financial contribution". [DR]

Dave's Secular Lens #6. Dave D'Ammassa/323 Dodge St/East Providence RI 02914. A likeable entry in the chaotic personalzine field. Poorly xeroxed but lively. D3P+ Locs, arranged trade, artwork or \$1.50. [DR]

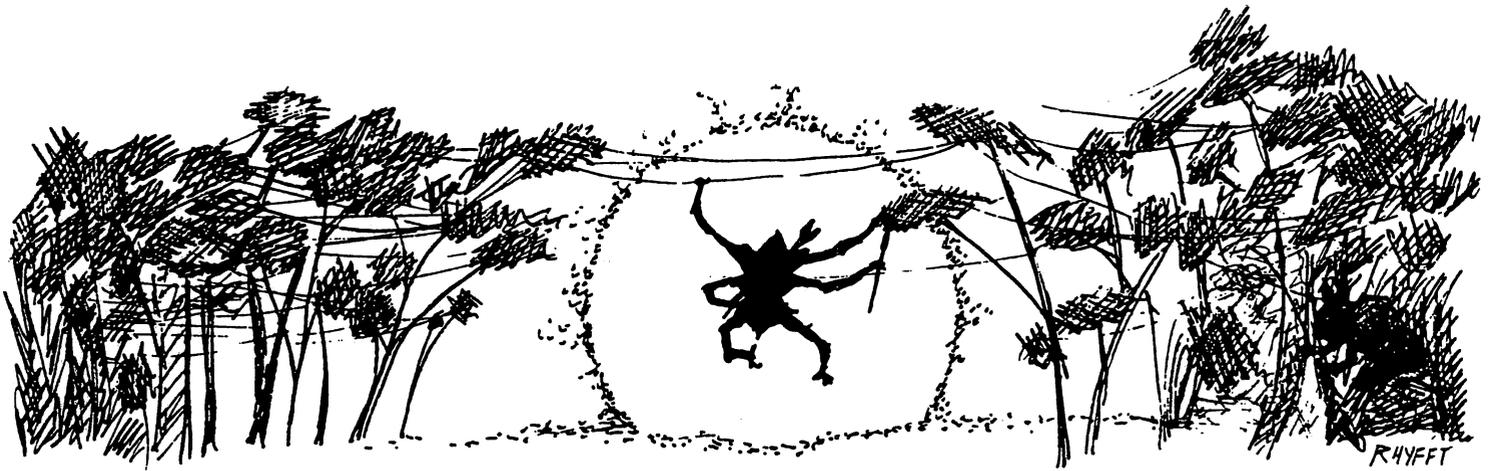
De Profundis #187. LASFS/11513 Burbank Blvd/North Hollywood CA 91601. Reviews, Mike Glycer's amusing minutes, LA fandom directory, other LASFS stuff. D4C+ #188. Not as huge or as fun. D3C Free to active members, \$5 for an unknown number of issues (probably a year/12), The Usual or "trade with similar publications". [DR]



"Who was is that said that Reality and Truth are weapons in the dialectical armory of all schools of thought?"

--- Brian Aldiss

Delineator #5. Alan White/455 E. 7th St. #4/San Jacinto CA 92383-8401. Much improved over the previous issue. A good cover; lots of natter, reviews, comments and pictures from fans all over (some of whom have their clothes on), Ron Leming portfolio, lots of locs. It packs a lot in 98 pages and even squeaks by with a legal copyright. C3PO Printed submissions or \$5. [DR]



The Dillinger Relic 55. Arthur D. Hlavaty/PO Box 52028/Durham NC 27701. Diary entries and commentary on a wide range of subjects from Dan Rowan's death to computer languages to the football strike. C4PF+ Loc, arranged trade or \$1. [DR]

Earthquake! Harry Andrushak/946 W. 220 St. #106/Torrance, CA 90502. Six separate and separately named one-page LASFAPA/APA-L zines covering 10/1 to 11/19. Reviews of interesting books, driblets about his job at JPL, other natter. D3S+ The Usual, I think. [DR]

Eldritch Science #1. George Phillis/87-6 Park Ave/Worcester MA 01605. Genzine of Another Medford & Suburbs SF Club. Neat cover idea; execution is a bit crude, but has charm (as do interior illos). Layout needs help: more space in the center, bold titles to differentiate one piece from another. All fanfic: looking for more, plus poetry and art. C3O+ #2.50, \$10/4 [JM]

Factsheet Five 23 & 24 Mike Gunderloy/6 Arizona Avenue/Rensselaer, NY 12144-4502. Short reviews of zines, poetry, music, books; an editorial, lettercol, essays on various topics. Much more punk/conscience-raising/far-out stuff than I've heard of. Some Mpls.-St. Paul products mentioned. Rune is reviewed in #24. C4N+ \$2 for a sample issue, bulk mailed to the U.S. and Surface overseas. Be patient. [JM]

Fantoons #18. Edd Vick/5014-D Roosevelt Way NE/Seattle WA/98105. Small (5 1/2" x 4 1/2"), mostly cartoons. Some letters and reviews. B*O The Usual (I think) or \$1.64 for one, \$1.25 for two or more. [DR]

File 770:68, :69, :70, :71 Mike Glycer/5828 Woodman Ave #2/Van Nuys CA/91401. A lot of information about various cons, notably Conspiracy, and an active (and nicely edited) lettercol. Great Steven Fox cover and Conspiracy photos in 71, though the column headings are too faint. C4FN+ 5 for \$5 or arranged trade. [DR]

The Insider #133, #135, #136. St. Louis SFS/PO Box 1058/St. Louis MO 63188. Con listings, ads, reviews, club stuff. C3C \$7 for non-voting out-of town membership and one-year (10 issue) sub. [DR]

Instant Message #424, #425, #426. NESFA/PO Box G/MIT Branch Post Office/Cambridge MA 02139-0910/USA, North America, Earth. #425 has a Treasury report, cat census (though they spelled Todd McInroy's name wrong), 1990 Worldcon site selection ballot (which the '87 Worldcon had trouble distributing), general stuff. #424 and #426 are mostly meeting minutes and club stuff. C4C Subscribing membership \$15 for one year (26 issues). [DR]

Journal Of Mind Pollution: The Next Generation. Richard and Heidi Dengrove and Irving Koch/7524 Republic Court #202/Alexandria VA 22306. two zines; editorials, zine and book reviews. C3P+ No availability info. [JM]

Light In The Bushel 5. Richard Brandt/4740 N. Mesa #111/El Paso TX 79912. Editorial, Corflu report, active lettercol. What there is of the art is very nice (*heh heh*), and the layout is simple but effective. C3P+ The Usual. [DR]

Live From The Stagger Cafe #5. Luke McGuff/PO Box 3680/Mpls MN 55403. Highly political; the closest I've seen come to the 'underground' newspapers of the 60's in a fanzine format. Wonderful articles ranging from "There is no AIDS Test" to "Top Ten Underreported News Stories" to fiction. Rune would have been close to this if Luke had won the bid. B5SO+ The Usual or \$1. [DR]

The Very Last Maple Leaf Rag. Garth Spencer/c/o Sydney Spencer/3467 Quebec St/Vancouver BC V5V 3J9/CANADA. Garth says MLR will continue under another editor. It is a Candian-specific newszine which covers a lot of ground. C3N- The World According to Garth #16. One page COA promising more to come. No availability info for either. [DR]

The Matalan Rave 12, 13. Michael Hailstone/PO Box 258/Manuka ACT 2603/Australia. #12 is mostly locs, so is more fun to dip into than read through. D4P+ [DR] #13 includes "English as she is sed 2" and has line spacing problems too. C3P The Usual. [JM]

McFarland New Books Jan/Feb 1988. McFarland & Company, Inc/Box 611/Jefferson, North Carolina 28640. Normally we don't review (or trade with) book lists, but

this one is chock full of cartoons from one of the offered books, Nuke, so it was fun to leaf through. And it lists many interesting hardcover books. C*O+ Probably free. [DR]

Mimosa #3. Dick and Nicki Lynch/4207 Davis Ln/Chattanooga TN 37416. Consistently good writing nicely laid out with many corresponding illos; everything from being Santa Claus to playing Hearts to living in Mexico. B5F+ [DR] True to their promise of more-frequent issues, here's a 9/87 production with nice art SHARP covers and diverse topics. Bob Shaw tells what he learned from watching Star Trek, Arthur Hlavaty discusses egotism and its fannish dangers, Roger Sims writes about Second Fandom, and many good writers do fun stuff on cars, cats, Mexico, Hearts, sexual mortification, and being a shopping mall Santa. Lotsa neat letters. Should be dedicated to Vernon J. Schryver. B5F+ The Usual, free for the asking but "won't refuse \$1.50. [JM]

Neology Vol. 12 #5. ESFACAS/Box 4071/Edmonton, Alberta T6E 4S8/Canada. An odd and usually interesting combination of club business, news, reviews, locs and random tomfoolery. Above average layout and experimentation makes up for below average reproduction. C4CF+ The Usual, free to members, \$8 Can. a year/6, \$1 Can. for 1. [DR]

Notes From Oblivion #19. Jay Harber/626 Paddock Lane/Libertyville IL 60048. Four pages of handwritten natter, with a smattering of cartoons and other weird things. Hard to read, fun to dip into if you can make it out. D4P+ The Usual, I suspect. [DR]

Politically Incorrect 1 & 2 Elise Krueger and Victor Raymond/P.O. Box 25026/Main Post Office/Minneapolis, MN 55440. For those at least 18 YEARS OLD! who pursue alternative sexual lifestyles or are open-minded enough to be interested in related, explicit topics. Warning: Here there be humor, frank discussions of social/personal issues, reviews, nice art, lively layout. They do Monty Pythonish things with clip art, have amusing editorial dialogues, fairly sharp repro, and marker mania. #1 is the 'coming out' issue; #2 has a Star Trek theme (much K/S material), con reports, lettercol; #3 (due RSN; send \$) reputedly has a religion and spirituality emphasis. B4PO+ Encouragement, money ('chocolate is money'); price varies, depending on the issue. [JM]

Robots and Roadrunners Vol. 2, #5. C/o Alexander R. Slate/PO Box 691448/San Antonio TX 78269-1448. Clubzine featuring reviews, an interview, fanfic. Material is better than the computer printing. D3C- Free to members, \$1.50 or \$2.50 overseas. [DR]

Scavenger's Newsletter 45. Janet Fox/519 Ellinwood/Osage City KS 66523-1329. "A marketing co-operative for the sf/fantasy/horror writer/artist in small press." Contains an amazing amount of information on small press and what they pay writers/artists, reviews, locs, poetry. Misses occasionally: Doesn't have a legal

copyright on the poetry and doesn't mention that OtherRealms is available on BBS's. Still, a tremendous and invaluable effort. C3NO+ \$8/yr(12), \$4/6, Can: \$9/\$4.50, Overseas: \$16/\$8. Probably by arranged trade too, since we get it.

Secant Two. Greg Hills/GPO Box 972 G/Melbourne 3001/Australia. Long history of moving to Melbourne, long article on Asimov's Foundation series, long locs, other reviews, editorials. The only art was the two (!) covers; good linos. D3PS- The Usual.

Secondhand Goods #1. Chuck Connor/Sildan House/Chediston Road/Wissett/Near Halesworth/Suffolk IP19 ONF/England. An energetic attempt, but most of the time I had no idea what was going on. Fanfic, reprints; it may be an apazine. D2FO- The Usual. [DR]

Seven Kinds Of Madness 2. Stephen M. W. Davies/Vraidex/18 Pell St/Reading, Berks RG1 2NZ. Mostly a conrep of the 1987 British Easter Convention, locs. C3P- The Usual "and for anything of equivalent value." [DR]

The Space Wastrel Vol II #7. PO Box 428/Richmond Victoria 3121/Australia. Editorials, other columns and reviews, loc segments divided by subjects, mostly crude art and layout. I found it difficult to wade through, so didn't. The active loccol bespeaks of more interest by regular readers; nonetheless, D3F- The Usual or \$9 Aus. [DR]

Svartaelf #1. Victor Raymond/PO Box 25026/Mpls MN 55458. "The Journal of the Bardic Gaming Society"; Gencon report, game review, introductory editorial. For heavy gamers only. C3O The availability is listed differently in three places on the ToC page, but I think it boils down to The Usual, 50¢ or chocolate. [DR]

Tales of the Unanticipated #2, #3. Address and availability in Eric's article in this issue. I'm not going to review or rate the other MN-Stf publication, but I enjoyed them. [DR]

Transmissions Vol 10 #23 and others. Nova Odysseus/PO Box 1534/Panama City FL 32402-1534. Chatty one-page clubzine, nicely done. C4C No availability info. [DR]

Vidiot #1. Flint Mitchell/7331 Terri Robyn/St. Louis MO 63129-5233. It doesn't attempt a lot, and succeeds. Reviews of videos and fanzines, humor, ranting, locs. D3PO- No availability info.

Weberwoman's Wrevenge 26, 27. Jean Weber/6 Hillcrest Ave/Falconbridge NSW 2776/Australia. 26 has a straightforward editorial, medical story. Active lettercol. D3P 27 is a smaller, computer typeset "anti-authoritarian" zine that's mainly editorials and reviews. C3P The Usual, arranged trades or \$1.50 Aus. "I prefer some sort of personal response." [DR]

The Texas SF Inquirer #21, #22. FACT/618 Westridge/Duncanville TX 75116. #21 has lots of stuff on cons, books and Teddy Harvia. Nice cover but otherwise art and layout lacking. Still, I enjoyed it. D4CF+ I didn't like the writing in #22 as much, but the 2-color mimeography and layout are pretty nifty. Nice Harvia cover. B3CF+ The Usual or \$6 for 6. Also on SMOF-BBS (512)-UFO SMOF (300/1200 baud). [DR]

YHOS 40, 41. Art Widner/231 Courtney Lane/Orinda CA 94563. 40 has lots of stuff in this FAPazine from a history of LASFS to trip reports to letters and more. Uneven writing; lots of energy. Jeanne was WAHF'ed twice. C4/2P-. I found 41 more interesting; a Chandler Davis reprint from 1942 with an update from this year, a

continuation of Tom Whitmore's series on convention running and Jeanne was only WAHF'ed once (we reviewers have to take care of our co-editors). C4/3P+ The Usual. [DR]

(The next issue of Rune will contain more information and reviews of fanzines. If you agree or disagree with any of these reviews, or want to review your current arrivals, feel free to enclose them in your loc. Make all reviews (especially if there are a lot of them) about the size of the ones here.. Please print or type, and put them on a separate piece of paper. There's no guarantee that we'll use any of them, but I would love to print many reviews of the same zines! -- DR)

Star Trek A Review by J. L. Gfrerer

(The author is a local fan who has been watching Star Trek from the show's early days.)

Well, nearly a whole season of Star Trek. The Next Generation has come and gone, and has surely left many a fan shaking the proverbial propellor beanie in dismay. To Gene Roddenberry's credit, in some obvious ways the show has avoided comparison with the old Star Trek. There is a large, new cast of characters who show a lot of potential for story development. The Enterprise itself is gorgeous (it's so plush that it looks more like a cruise ship than a military vessel). The special effects are impeccable, and not overdone. Most of the actors seem quite capable, and Patrick Stewart is exceptional (he could read the phone book aloud and make it sound dramatic).

But all of this is for naught if there isn't a good script to hold it together. Hardly an episode thus far can claim to be original. In fact, the original Star Trek episodes were better. Even Picard tells "Q" that they're tired of all-powerful, interfering aliens playing games with them. *(They're tired!)* And to bring "Q" back for a second episode! It would have been more entertaining to watch an hour's worth of outtakes.

So much can be done with this new set of characters. They're much more diverse than the old crew. Worf's Klingon sash over the Federation uniform is a nice touch; there are surely some interesting stories in his past. (He is a bit excitable -- like the early Spock; I miss the old, sardonic Klingons with the Fu Manchu mustaches.) Data has already been set up for some good future conflicts: he's a superhuman creature who wants to be human. (One question: Why was he programmed in 'multiple techniques', as he told Tasha, yet he doesn't know how to whistle? Someone should arrange a screening of To Have and Have Not for him.) Tasha has a fascinating background, considering she's now a starship officer (how did she get that far?). Picard is only interesting because of what Stewart does with his role.

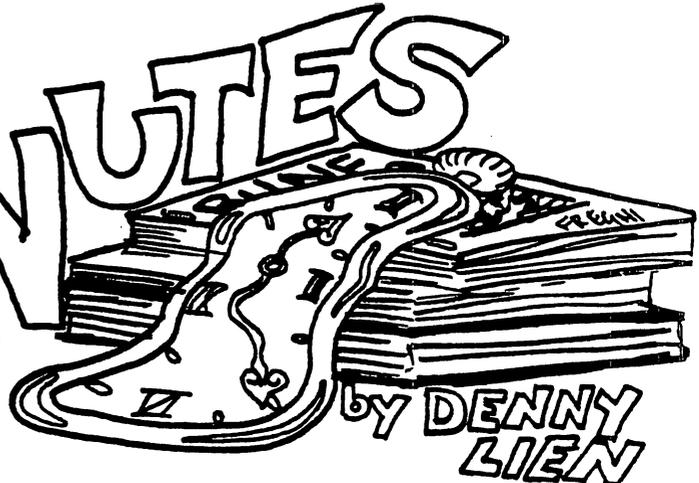
The lines given these characters very nearly turn them to cardboard. Picard is much better off reciting Shakespeare than making those stodgy pronouncements he's given to tie up the end of a scene or episode. Deanna Troi's lines sound like something out of a bad therapy text, and Riker comes off the worst with his mis-attempts at wry humor that fall flat.

It's true that every show needs time to find itself and to settle down. I'd gladly choose to sit through one bad season of Star Trek than a good season of Dynasty. But the problem here isn't just ironing out the wrinkles; rather, it is only a matter of coming up with a few good story ideas. And that is one thing with which a show should enter its first season.

(According to TV Guide, ABC stations are preempting their own network shows to air Star Trek in prime time. We agree with JL: We don't like it either. -- eds.)



Minn-STF MINUTES



BY DENNY LIEN

(Compiled and edited from the exhaustive Minutes taken by our erstwhile Recording Secretary)

August 13, 1987 Site: Ihingers'-on-the-Lake

The 7:30 meeting was called to ersatz order at 7:40 p.m., it being noted that this was the earliest we had ever been late. An agenda was hastily thrown together, then caught an item at a time, as follows:

[SPINDIZZY: Threat or Menace?] Geri Sullivan reports that KFAI now possesses virtually all remaining copies of this circular drug on the market.

[MINNEAPOLIS IN '73 PARTY AT WORLDCON] Joyce Scrivner received approval to pay Ken Fletcher to do art for same out of the \$250 allotment.

[FALLCON (C'NTRACTION)] Will be somewhere... such as the Roseville Holiday Inn, 13-15 November.)

[RUNE] Jeanne Mealy and David E Romm are the official editors. Got issue out in time to carry to Worldcon. (Kudos owed.)

[WORLDCON FOLLOW-UP] Geri Sullivan has flyers, stickers, and 1973 penny stock (for payment of post-supporting Mpls. in '73 memberships) for someone going over. Joyce Scrivner reports interest on Brit part for a beer-tasting and encourages attendees to bring Interesting Local Beers.

[TALES OF THE UNANTICIPATED] Eric Heideman reports that issue #3 is coming along. Issue #3 due out by early winter, by Minicon at very latest.

[MINN-STF LECTURE SERIES] Set at the U of MN on different dates. Theme: "Through Alien Eyes." Guests: PC Hodgell, Phyllis Ann Karr, John Sladek. Dave Lenander, Rivendell officer and University wage slave, is exploring the possibility that the U-M be a co-sponsor, plus the Rivendell Group.

"Maybe the Minnesota Technolog would be interested in having a finger (or a waldo) in on this?"
---- Lien, referring to Lecture Series.

[THE ONE TREU MAILING LIST] David Cargo reporting: Minicon 22 records input: 5,126 names now on the List; circa 3,600 are expected as a final total. If so, will indicate that about 800 new people attended Minicon this year. Gulp.

[THE BUSINESS MEETING THAT TIME FORGOT] The Board met Sunday 10 August 1987 to set money guidelines for the Minicon. Board felt Minicon should budget for an expected profit of \$4,000. (Minicon made a profit of \$10-12,000 this year.) Attendance expected to be in (ugh) the 2,000-2,400 range. Possibilities raised of using greater profits to rebate attendees, or to benefit Minn-STF members.

[WORKING FOR THE YANKEE DOLLAR] Points raised include Minn-STF's role as an educational organization (use profits to expand current programs, such as the Lecture Series?). "Educational" can be within/among fandom vs. "outreach" beyond fandom.

[LUCRE WARS, PART TWO: THE BOARD STRIKES BACK] Ihinger stated that Minn-STF (via the Board) could spend Minicon profits wisely.

Bailey: Minn-STF originated as Just This Bunch of Fans, You Know. Legal problems and profit decisions are new challenges. Queried as to the target audience (Twin Cities fandom or fandom at large?), how non-profit can we afford to be without losing fannishness?

"Personally, I haven't gotten used to the feel of being respectable yet."

---- Bailey, about Minn-STF

[AND THE BEAT GOES ON] Denny Lien defined conspicuous con consumption: Minicon bringing in and showing all three Star Wars movies would not be so. Minicon funding and making the fourth one would be.

David Cargo pointed out that since there are fewer Minn-STF meeting volunteer hosts, maybe funds can be used to rent meeting halls (air conditioned in summer)? [We had a long, beastly hot summer. -- JM] Rob Ihinger proposed raising financial reimbursement instead.

Sept. 30, 1987

The board meeting, scheduled for 7:30 p.m. began at 7 p.m. instead and ran during the commercial breaks of Star Trek: The Next Generation. This was the earliest we had ever been early, but as little could get done during the commercials, it eventually became the latest we had ever been early without actually being late, except for Rob, who was.

First item on the agenda was Star Trek quality: found acceptable.

Eric Heideman discussed the upcoming Great Midwestern Book Show as an opportunity to sell/distribute club materials. First Officer Heideman was informed, "We wish to project an image of geniality. You will see to it," and given money to rent a half-table's space.

The Rune editors were given a cheer, then discussed the mailing list quandary: who should get Rune? (Discussion/suggestions welcomed.)

Mark Richards will follow up on the possibility of Minn-STF sponsoring a science fiction/fact TV show that may not air locally without assistance.

Rob Ihinger, as a recent first-time Minn-STF meeting host still reeling from the shock, suggested that the present reimbursement of \$25 for keeping fifty-odd (some very odd) fen in food and drink for ten or twelve hours seemed a trifle unrealistic. It was raised to \$40.

David Cargo reported that the One Treu Mailing List now contains nearly 4,000 names (2300 Minnesotans). Almost 900 new Minicon attendees!

Commendations were passed to Geri Sullivan for Dare To Be Stupid (a publication about the Minicon GoH choice process). Back cover *ook'* ed at as "The fanzine that contemplates its navel."

Star Trek and the meeting both being over, we all took shore leave.

(Stay tuned for BUSINESS TREK, THE NEXT GENERATION.)

Oct. 29, 1987.

Sullivan and Lien tied for the honors as Dedicated Late Arrivalist. Lo, there was an Agenda:

Eric Heideman reported an "unqualified success" at the Great Midwestern Book Fair: he was able to Spread the Word to the Great Unwashed (and Semi-Washed), and made a profit from sales of TOTU and Rune. The Lecture Series attendance was down, but proportion of new attendees increased. The second lecture ran into Series interference. [Win Twins!] TOTU #3 due out in early January, barring delays.

January 1988

Treasurer's Report (Joel Halpern): We still have money. We will get some more money.

"Sharon Kahn is an onion; Elise Krueger is a yam. I don't know what I am yet."

--- Geri Sullivan, on the new Vegetology cult.

Current Einblatt editors Terry Garey and Karen Schafer will resign. The successor(s) will be named at C'ntraction (the fallcon). The board expressed unanimous appreciation and admiration for the editors' efforts.

Plans for Rune #77 were covered in a note to the board: increase page count, decrease mailing list, keep same budget.

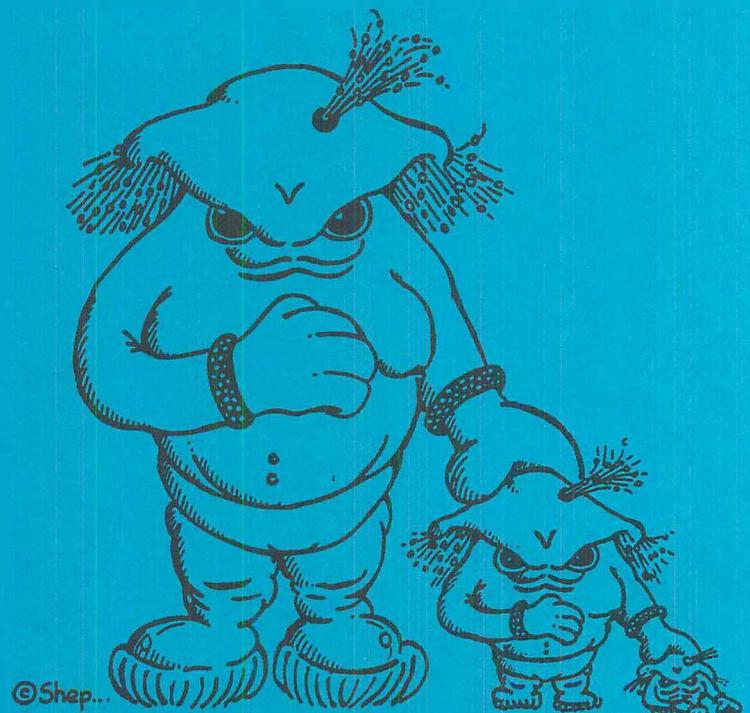
The meeting adjourned around 9 p.m., and again around 9:05 p.m., and again around 9:10 p.m., and finally one of them worked.

November 14, 1987 Site: C'ntraction hotel room of Denny Lien and Terry Garey

The 4 p.m. meeting was called to order at 5:10 pm. Delay was due in part to lack of pre-established-before-the-last-minute site; thus it could be argued that everyone was on time but the meeting location was late.

Mark Richards, sole volunteer to produce EINBLATT, was approved as its newest editor. with thanks from the board. He plans to implement format changes with software available to him.

An informal State of the Art Report on C'ntraction projected that it would break even or come close to doing so.



RUNE

