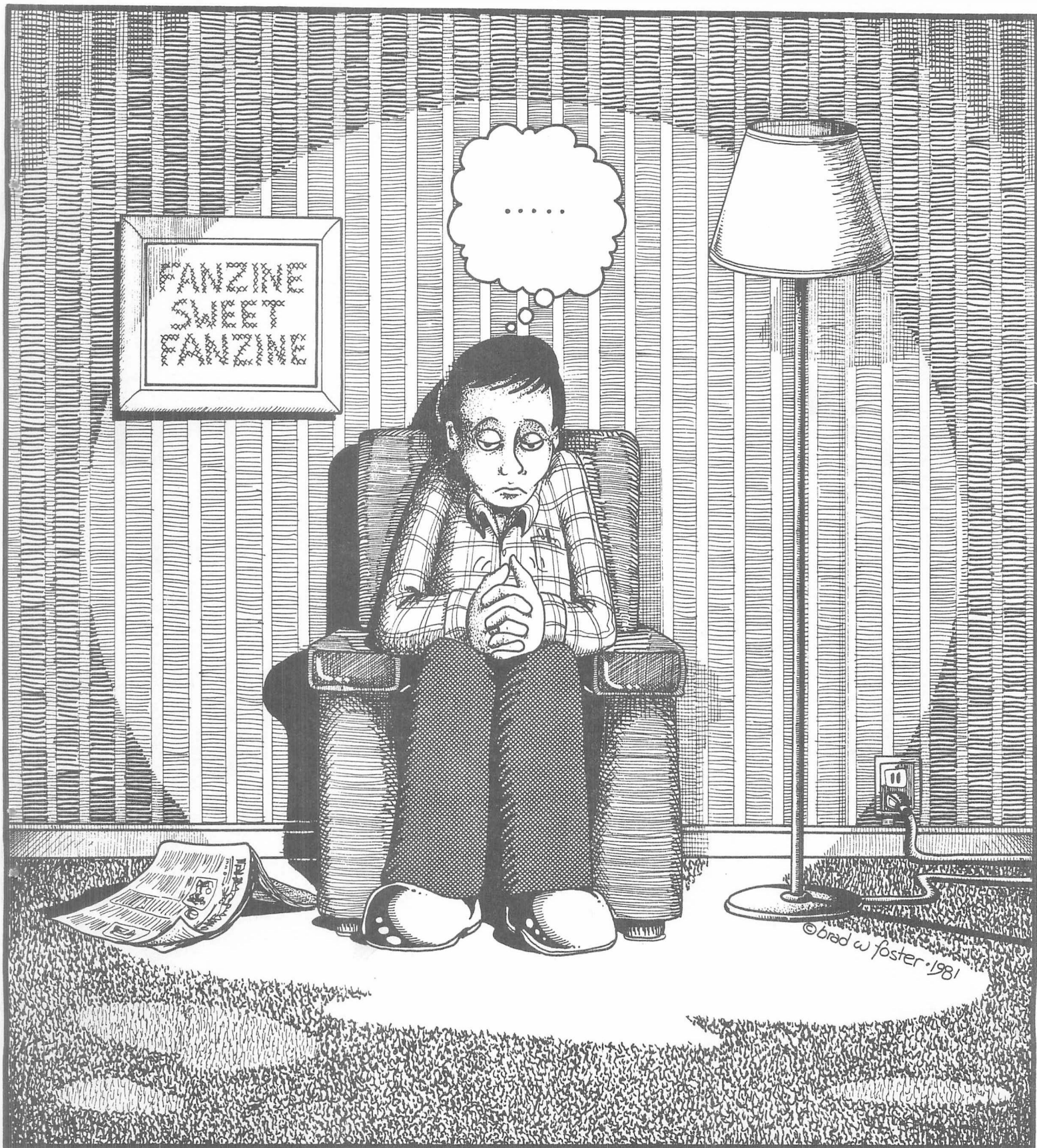


RUNE

The Exciting Fanzine!



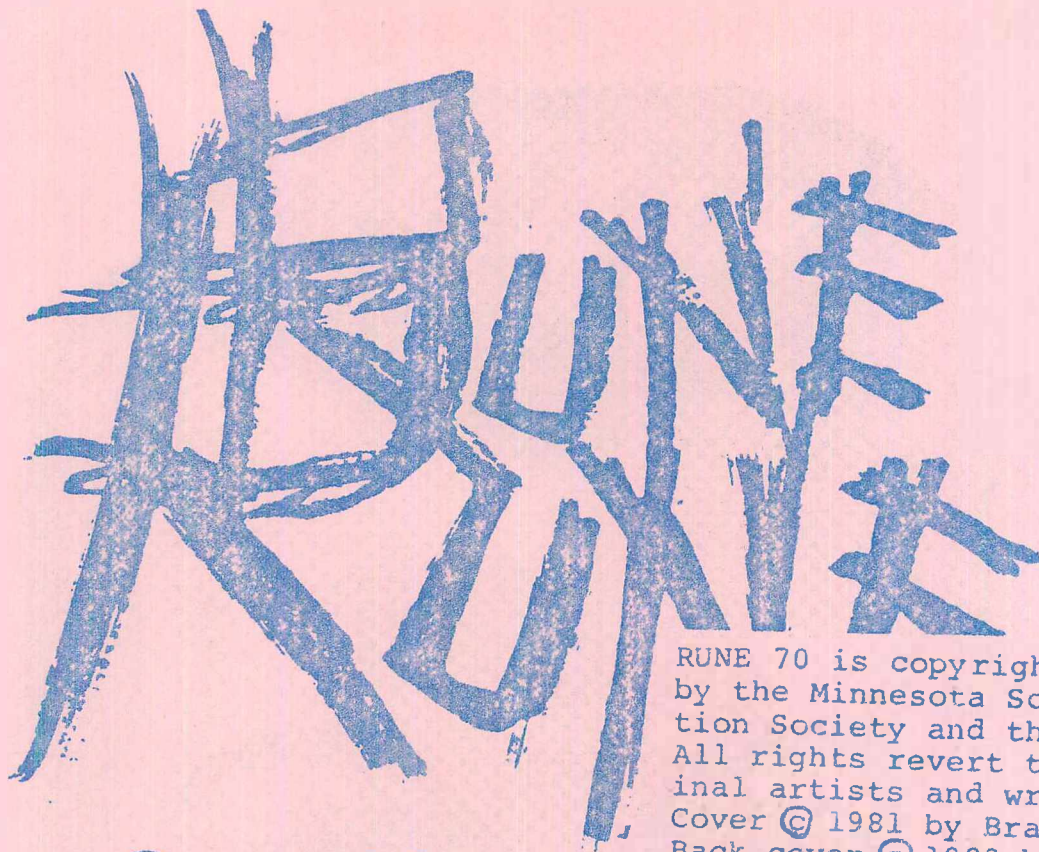
SECRET

CONFIDENTIAL

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Minneapolis Minnesota 55402

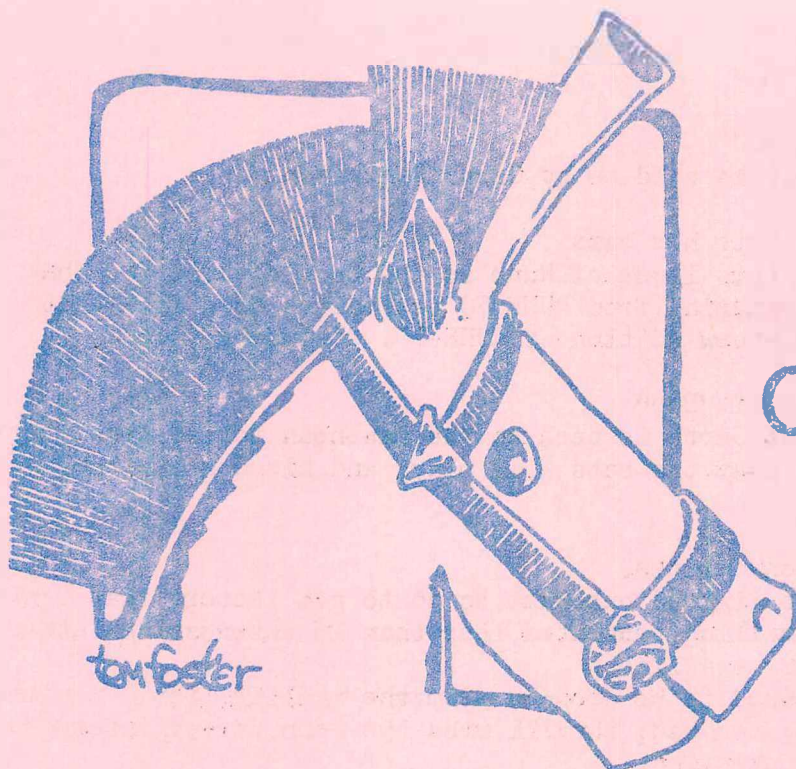
RUNE is edited by John Bartelt
David Stever and Garth Danielson
Joe Wesson keeps house

RUNE expresses the views of
the individual writers and
artists and not the views of
the Society. Don't put words in
their mouths.

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ART CREDITS

"Life is serious but art is fun."



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4

An editorial by John Bartelt, as told to by Garth Danielson

Chapter one: In which Doris gets her oats

By way of explanation: this issue of Rune is the Best of Rune 70. What this means is that all the best material from RUNE 70 was edited down from that edition and presented in this new edition of RUNE 70. Confusing? Good.

Chapter two: Behind the face of "Bob"

You can thank "Bob" that Garth is back on the masthead for at least the next two issues. While Stever is away the cats will play, and his dog ate the back of his couch.

Chapter three: In which no one writes.

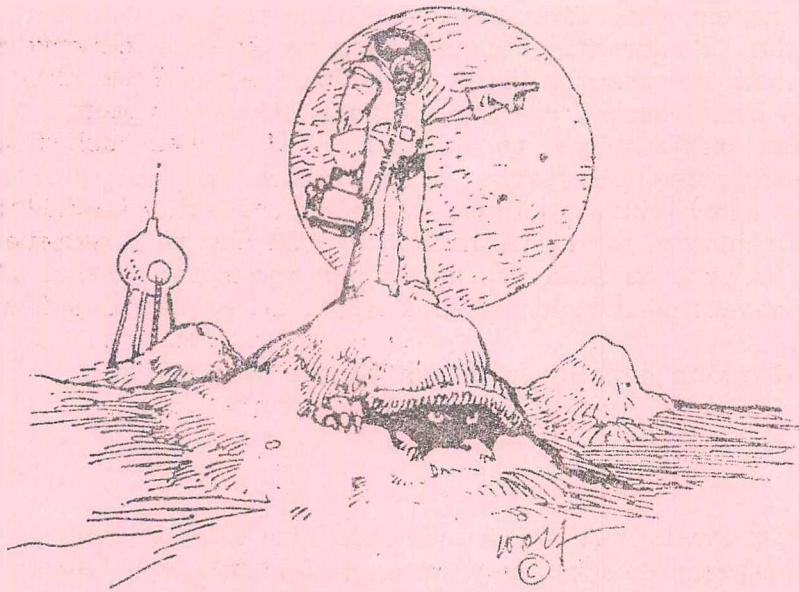
So far we still haven't figured out what to do to get letters that isn't mostly offensive. The last mailing generated less than 25 interesting letters. Perhaps we have to beg. Drop us a line.

A couple more people asked to be dropped from the mailing list (a number have sent in subscriptions); too bad; they'll miss the John Varley interview from Minicon 14, the 1982 convention.

Chapter four: The mysteries of mimeo.

A number of letters mentioned the "bad" repro in the last mailing. There were some bad spots inn65/66, but the people who thought there were problems with 67 were mistaken. That was a special effect. It was a conceptual issue. Go back and look. Carefully. The stuff in Garth's issue just is.





GREG'S COL- UMN

GREG
KETTER

Fannish sniping is very popular these days. Actually, it has been since day one. But it all seems so useless, it accomplishes really nothing; no one who should listen hears anyway. Those who Harlan Ellison is calling schmucks, piss-heads and worse are too busy cheering the man for his witty, entertaining show. "He couldn't possibly be talking about me. I'm wearing a STAR WARS costume while that jerk next to me is wearing a B S Galactica costume. He's not talking to me!"

I just wonder why I bother to foam.

I guess I must like the feel of the wall on my forehead.

I came in to fandom through the media door. I collected movie monster magazines and sci-fi movie books (still have thousands-an extremely complete collection). I knew films. I liked watching them. I liked to discuss them. I didn't live them, however.

Gradually, I read more sf. I came to know the entire field. My tastes improved. I opened up and listened to new ideas. My own ideas and attitudes changed. I grew.

In forming new ideas, I made new friends. I tried new things. I became more complete.

And just what am I getting to? Just this. I watched fandom grow (in my neo eyes)...and die. At least it's still in its death throes.

It has stagnated. In my mind, it's stopped growing, stopped stimulating me, stopped evolving. Minn-stf is a prime example.

Seems I remember a time when you could go to a meeting and find a dozen stimulating, thought provoking conversations about any number of subjects. I go now (very seldom) and can't believe how dull things have gotten. Discussing the highlights of the last fan gathering, the latest outrageous pun in Minneapa, who's sleeping with who at the moment, the outrageousness and the calousness of the first issues of Rune, these things don't excite me in any way.

Things have gotten so goddam incestuous and insular that it makes me want to puke. Any outside influence is scorned. Change and growth are strongly frowned upon. Anything upsetting grand old tradition or injuring gouty old sacred cows is in heavy violation of current Minn-stf practice. A deep niche has been carved and Minn-stf crawled in and buried itself.

Fans in general like to think themselves particularly progressive and open minded. Most, I feel, are exactly the opposite. Those who have learned something, who have grown a bit in their sojourn into the fannish realm are many times deserting the fan scene. They pick up their marbles and form small cliques and groups outside

or on the fringes of fandom. I resent this from the standpoint that we deserve to be included in fandom (but not what's currently masquerading as SCIENCE FICTION fandom) as much or more even, than the asswipe who's seen Star Wars so many time he could tell you Princess Leia wears a "B" cup. I feel I've been pushed out of what was once a friendly home, one I helped to build.

This whole pissing and moaning session started from a discussion of "elitism" (and that's another column, due soon) and I followed a tangent. I still believe there's good left in fandom; I'm just pleading with that "good" not to leave. I'd like to meet with you. Share with you. Hoist a few and experience with you. I want to see some intelligence and innovation brought back. I offer no solutions but I'll stay around and keep on trying.

Next issue: More exciting tips on cutting your own throat in public.

Draw cartoons to go with the captions below! Which everones strike your fancy, or your mona. Send them to us. The winner or winners (and maybe some of the losers) will appear in some future issue of Rune. You will also recieve our eternal gratitude, and probably will keep on getting Rune for a long time. No purchase is necessary. Entries will be judged by the Rune boys on originality, and quality of execution. Rune assumes no responsibility for cartoons entered into this contests; we will however, make an attempt to return the originals to artists who so request (a SASE would help). We also encourage artists to sign their work. So have fun. Go crazy. Get atta here.

Cartoon Contest Captions:

1. "It was self-defense-they were boring."
2. "Anybody here need some phlegm?"
3. The Army - It's like a Convention Where they shave your head.
4. Campbell's Lucite Chicken Soup: "You'll be tempted to eat it with a spoon; but don't bother."
5. "The breakfast cereal that tastes like leftovers: Post Coitus."
6. Winnie-thePooh-you've seen the movie, now wear the clothes!"

Enter soon, enter often.

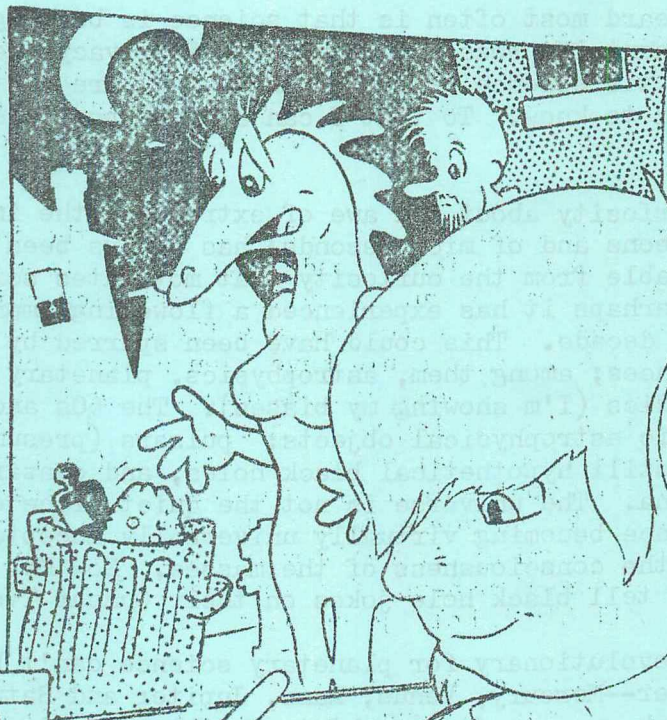
Raiders Of The Lost Blue Lagoon.

While this maybe the first venture into adult erotic cinema for producer George Lucas and Steven Spielberg, it's no new subject for director Gerard Damiano, who's past film credits include Deep Throat, The Devil In Miss Jones, and the slightly scince fictional Satisfiers of Alpha Blue. All are x rated.

Like it's prequel Raiders of Downtown Cairo, Raiders of the Lost Blue Lagoon stars Brooke Shields and Pia Zadora as the young nubile, sexually active Taylor sisters, Brooke and Pia, respectfully. Not so respectfully is the script, which turns out to be a hatchette job of the original Kasdan script. The story of two bank robbers, stealing jewels when the banks fold, just doesn't cut it. There is lots of sex, a nice location but limited acting and whatnot. The end is more than predictable. The only good preformance comes from John (the Wadd) Holmes, not released from the trouble with the sex-drug murders in Los Angeles late 1980. That's not surprizing koncidering the nearly 2000 movies Holmes has made. Worth a look at the dollar theaters.

TITLE _____
 ARTIST **SCHIRM**
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18

SCIENCE MAGAZINES: A PREFACE

On the next few pages, Carol Kennedy reviews the four science magazines aimed at the most general magazine-buying audience. That's followed by some other views on science magazines. But why is science so popular right now?

The argument I've heard most often is that science is becoming a social issue. Topics like recombinant DNA research, computers & privacy, new types of weapons, and the like, which tie science to ethics and rights, are in the public eye. People feel the need to know. To that I can add two possible reasons: sense of wonder, and money.

Sense of wonder (curiosity about and awe of extremes: the infinitesimal and the infinite; spans of eons and of microseconds) has always been around—it is, in fact, indistinguishable from the curiosity that motivates scientists in the first place. But perhaps it has experienced a flowering among the general population in the last decade. This could have been spurred by revolutions in several of the sciences; among them, astrophysics, planetary science, and elementary particle physics (I'm showing my biases). The 60s and 70s saw dramatic discoveries of exotic astrophysical objects: pulsars (presumably a type of neutron star), the still hypothetical black holes, and quasars and other still unexplained phenomena. The universe is not the quiet place once imagined. The Big Bang Theory, since becoming virtually universally accepted by cosmologists, has also lodged in the consciousness of the masses. Now Mr. and Ms. America watch Johnny Carson tell black hole jokes on their Quasar TVs.

That the 70s were revolutionary for planetary science can't be disputed: Pioneer, Viking, Voyager—Mercury, Venus, Mars, Jupiter and Saturn were all given close up views. Each spacecraft brought incredible surprises; each planet and moon examined was the subject of a revolution.

With the experimental confirmation of the existence of quarks, and the great progress made in understanding the interactions between fundamental particles, the science of the ultimate small has not made a similar leap forward since the 1930s. How much of this has trickled down to the public's awareness I'm not sure of; but it is just another example of a science undergoing revision.

Thus the interested populace—college-educated or not—need science magazines and so on to be informed. Because what they learned in school just isn't "right" any more.

As for money, it seems to me that people are realizing more than ever that there is big money in high-tech. High-tech is in—from serious computer technology to laser video discs to video games.

To bolster my arguments, look at some of the more specialized science magazines (which aren't reviewed). Astronomy has been quite successful, challenging the old-timer in the field, Sky & Telescope, with many full color photos and spiffy graphics. And although at least one imitator (Star & Sky) has fallen by the wayside, Astronomy has been able to launch a children's version, Odyssey. Astronomy has always been the most popular science (I think), even if it is the least practical. It is stefnal; it is sense of wonder incarnate.

On the other hand, one publisher has come with two big new slick magazines: Technology Illustrated and High Technology. Time will tell if glossy technology sells magazines.

Science doesn't guarantee success (Next bit the dust); but a magazine or television show where science is the subject has a waiting audience.

YOU PAYS YOUR MONEY

A Comparative Review of Four Obscenely
Expensive Popular Science Magazines

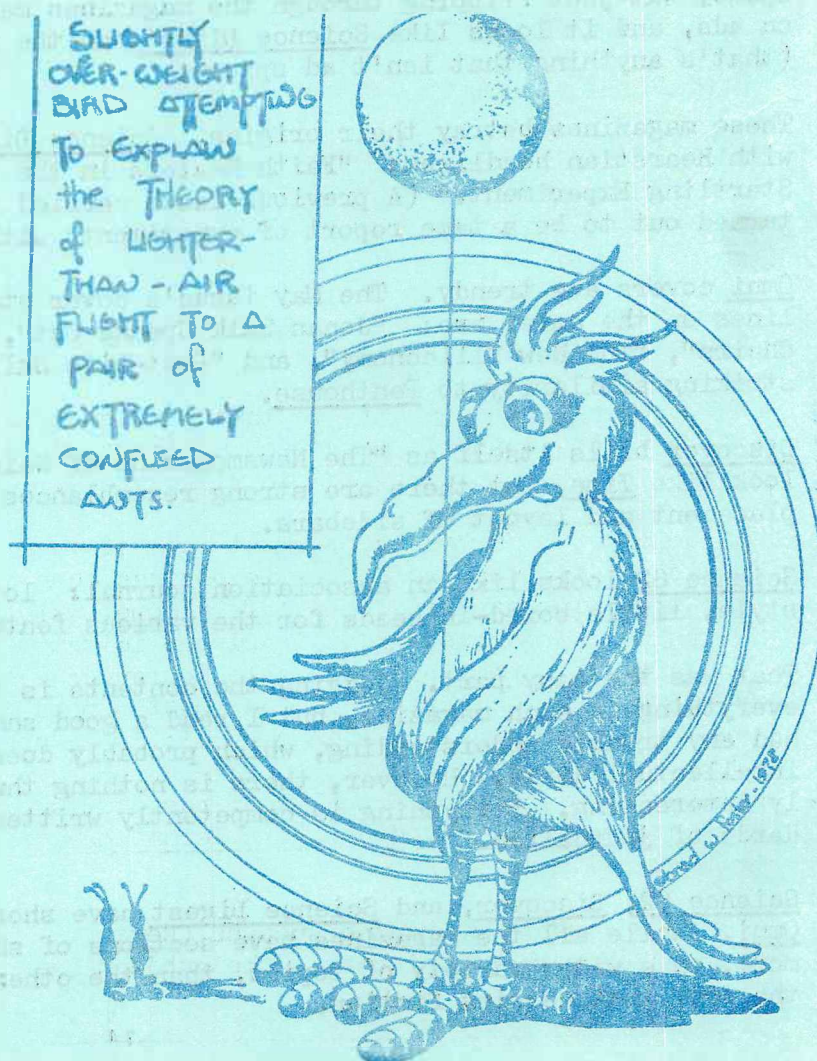
by Carol Kennedy

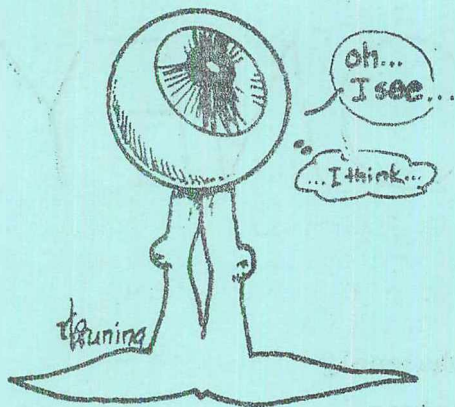
Science is a popular subject these days. It must be--witness the success of such TV series as "Cosmos" and "Life on Earth" and the books that followed them. Take a look at the science-and-technology section of a large newsstand. Take a closer look at the prices on those magazines. Folks are paying cash to be kept up to date on the latest--or a reasonable facsimile--in the world of science.

I paid cash to buy the May issue of four of the biggies: Science 82, Discover, Science Digest, and Omni. I spent a total of \$8.50, for which I could have bought three paperback books, or for which I could almost have bought a year's subscription to a magazine I really wanted.

Was it worth it? Considering that Rune isn't financing this little literary experiment, that this article isn't likely to make me rich and famous, and that I wasn't all that curious about the comparative merits of the four magazines, I must say, "No." But I think that any one of the magazines might individually be worth the \$2-\$2.50 it would cost; and this review is written to help you decide whether to buy one instead of a paperback (or lunch).

First, a few statistics. Science 82 is published by the American Association for the Advancement of Science, ten times a year. It has a cover





price of \$2, a regular subscription price of \$15/year, and a special subscription price (on an inset) of \$12/year. It's the baby of the four, with the May issue Volume 3, Number 4. This issue has 88 pages.

Discover is published monthly by Time Inc. Cover price, \$2; subscription price, \$20 per year; special price, \$19.95/year. (What a bargain!). This is Volume 3, Number 5, and it's 92 pages.

Omni is published by Omni Publications International Ltd. (but don't be fooled-- that's the Penthouse people in a clever plastic disguise). It's also monthly; cover price, \$2.50; subscription price, \$24/year. Volume 4, number 8 is a hefty 154 pages.

And the granddaddy of them all: Science Digest is up to Volume 90 (yes, nine-zero), Number 5. It's a monthly published by Hearst. Cover price, \$2; subscription price, \$13.97/year; special price, \$6.97/10 issues. This one has 120 pages.

Clearly, if you're looking for the lowest price or the lowest price per page, Science Digest has the others beat by far. I didn't do a tabulation of advertising space; but just flipping through the magazines makes it clear that Omni is heaviest on ads, and it looks like Science Digest has the lowest price per editorial page (that's anything that isn't ad space).

These magazines betray their origins. Science Digest leans toward flashy covers with Hearstian headlines: "Faith Healers in the Laboratory: We Attend a Unique, Startling Experiment." (A previous issue carried the headline, "Sex in Space" --it turned out to be a tame report of experiments with animal reproduction.)

Omni covers are trendy. The May issue's cover story is "Fashion 2001". Other headlines on the cover are: "Jonas Salk Speaks Out", "Smart Dinosaurs", "4th Dimension Chairs", "The New Siliconomy", and "Past-Life Skiing". The interior layout bears a striking similarity to Penthouse.

Discover bills itself as "The Newsmagazine of Science". Overall, it doesn't exactly look like Time, but there are strong resemblances in the interior artwork and the placement and layout of sidebars.

Science 82 looks like an association journal: lots of white space, uniform type style, little boxed-in heads for the various features.

That was the easy part. Judging the contents is the difficult part. I didn't read everything in each magazine, but I read a good sampling. There is nothing that I had any trouble understanding, which probably doesn't speak well for the articles' intellectual depth. However, there is nothing that I didn't find at least marginally interesting. Everything is competently written, at least by contemporary standards of journalism.

Science 82, Discover, and Science Digest have shorter articles, generally than does Omni. While all the magazines have sections of short items, Science Digest has far more, on a wider variety of topics, than the others have. Omni is the only one of the four that carries fiction.

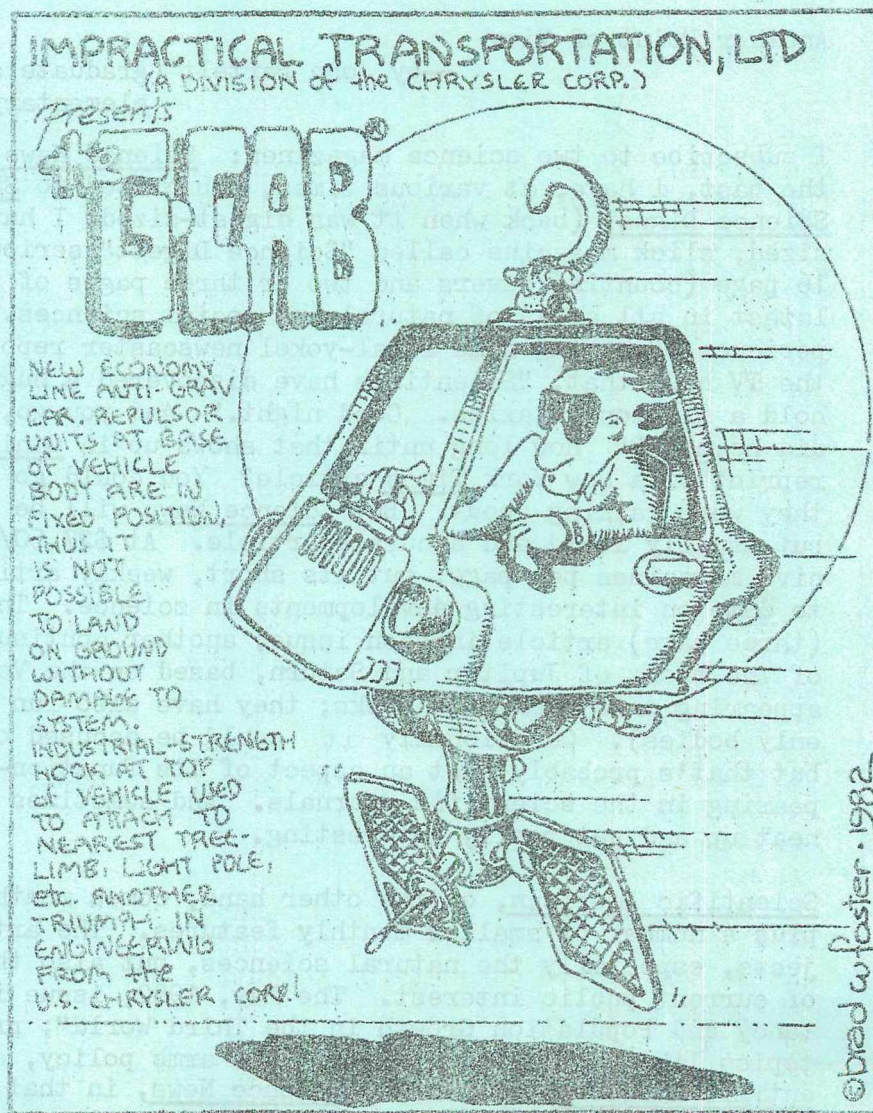
While a single issue isn't necessarily representative of all issues, the areas covered in one issue may be a good indicator of the magazine's focus. The May issue of Science 82 has articles on fertility (human), choreography by computer, nuclear reactors, feral ponies, use of the computer in global weather forecasting, and autistic and retarded savants. Discover's articles are on nuclear energy, sudden deaths among Asian refugees, bugs in amber, art preservation, ancient bells unearthed in China, the psychological effects of growing up with the bomb, an 18th-century freighter discovered in a Manhattan excavation, the organic computer, and training the mind to heal the body.

Omni has articles on the reconstruction of dinosaurs (including a guess as to how they might have developed had they not been wiped out), lasers, and silicon chips, along with a photo feature on future fashion and medium-length articles in the regular departments of life, space, earth, the arts, mind, explorations, UFOs, and stars. Science Digest's articles cover form in nature, a world link of computers, using computers in horse breeding and racing, nerve cells, Edward O. Wilson ("father of sociobiology"), and faith healers, as well as a picture feature on spacecraft.

The overall tone of Discover seems to be "now". What's happening now in...? What's in the news now? Science 82, which "is published...to bridge the distance between science and citizen", mixes topics of immediate interest with timeless subjects.

Omni's long articles have a techie bent with trendy overtones; but the shorter articles in the regular departments are often straightforward, informative, and pithy. Science Digest has a "gosh-wow" approach and tends to take everything at face value.

Which one should you spend your money on? Because of their high subscription prices, Discover and Omni seem to me to be magazines that one should browse through at the newsstand and buy only when an issue has something of particular interest. I prefer Discover, which seems to carry more articles on the areas I'm interested in, such as archeology, psychology, medicine, and the



arts. But if you're more technologically-oriented, Omni may suit you.

Science 82 is worth subscribing to if you expect to buy more than six copies a year. In my opinion, it's the best written of the four from a literary viewpoint. The writers haven't yet been converted to current journalistic thinking, which holds that any sentence containing a semi-colon is pretentious, and that participles are effete. The articles in Science 82 give me material to think about, rather than just a batch of facts and figures.

But for entertainment value as well as economy, I recommend Science Digest. To make good use of it, you need a built-in bullshit detector and a high tolerance for hyperbole. For me the value of Science Digest lies in the quantity and the variety of material printed. This is where I get ideas for subjects I want to explore further. I don't rely on the magazine for scientific information, but for information about what scientific information might be available elsewhere!

If none of these sounds quite right for you, I suggest that you read the library's copies and save your money for books or food. Or save it up and donate it to a worthy scientific project, so there will continue to be science for the magazines to report.

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Another Point of View

—by John Bartelt (graduate student in experimental elementary particle physics)

I subscribe to two science magazines: Science News and Scientific American. In the past, I have, at various times, subscribed to Sky & Telescope, Science 80, and Science Digest (back when it was digest-sized; I have some difficulty taking a full-sized, slick magazine called "Science Digest" seriously). Science News is a weekly 16 page (counting covers and two or three pages of ads) magazine with all the latest in all areas of natural and social sciences. Ever have the frustrating experience of having some local-yokel newscaster report in the last five seconds of the TV news that, "Scientists have discovered a huge hole in space, big enough to hold a million galaxies. Good night." And you go, "What? What did he say? What did he mean?" How long until that shows up in Omni? Or even a Minneapolis Tribune reprint of a New York Times article? You could go nuts waiting to figure out what they were talking about. But Science News will be there next week, with a brief but usually lucid and accurate article. At \$27.50/year, it's one of the more expensive magazines per page; but its short, weekly articles are perfect for keeping up to date on interesting developments in science. There is usually also one longer (three page) article in each issue; another continuing feature has been new maps of the moons of Jupiter and Saturn, based on the Voyager photos (these have been appearing once every few weeks; they have also run maps of Mercury and other heavenly bodies). Occasionally it could be accused of not being skeptical enough, but that's probably just an aspect of its function--short summaries of articles appearing in the scientific journals. And sometimes the letter column discussions heat up and get really interesting.

Scientific American, on the other hand, comes monthly with about eight big articles, plus a number of smaller monthly features. The articles cover a wide range of subjects, especially the natural sciences, but also the history of science, and items of current public interest. The May, 1982, issue includes the article, "Life Expectancy and Population Growth in the Third World"; previous articles have covered topics like an analysis of strategic arms policy, and similar vital concerns. Scientific American complements Science News, in that its articles tend to be a review of an area, or of a recent development in an area. And although many issues have only one or two articles that are of interest to me, once or twice a year there's an article I would consider a "must read". Also, a library of back issues

provides a great reference source of depth, without being overly technical. For (seriously) keeping up with science, Scientific American has been a traditional favorite. (Cover price: \$2; subscription: \$21/year; 180 pages.)

We called Bob and Doug MacKenzie in Melonville and asked them what their favorite science magazine is.

Voice: Hello.

Rune: This is Rune magazine; we'd like to know what your favorite science magazine is.

Voice: We really like Popular Science.

Voice: Yeah, right, it's got lots of great topics and lots of pictures.

Voice: Yeah, I really like "Wordless Workshop", eh?

Voice: Yeah, my brother and I built this beauty beer holder for at the beach.

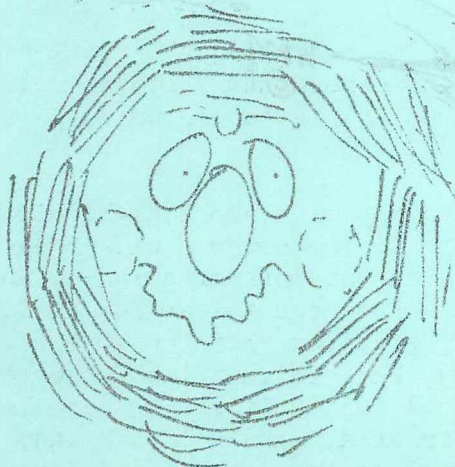
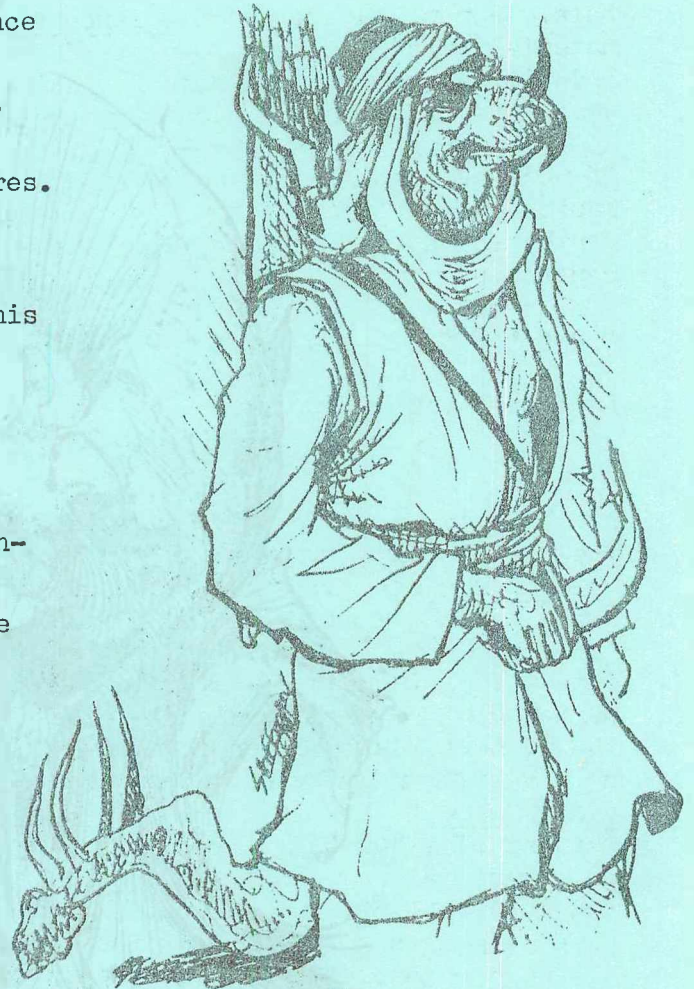
Voice: Yeah, but we never go to the beach, 'cause our van won't go out of town.

Voice: So like, we're trapped in Melonville.

Voice: But we got our whole two minute show back.

Rune: That's great.

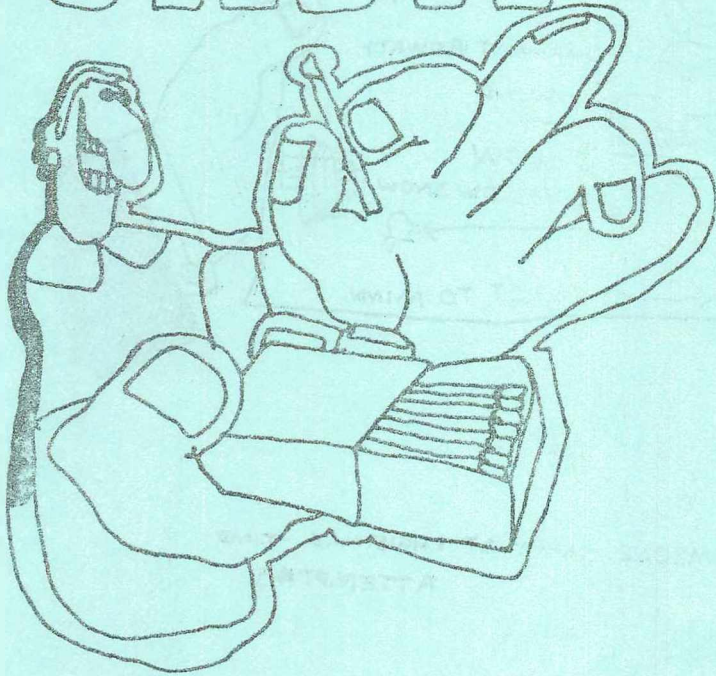
Voice: We think so too, eh?



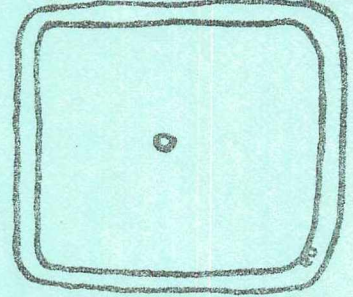
A HAPPY
SUN



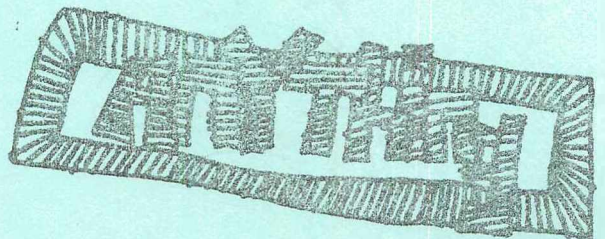
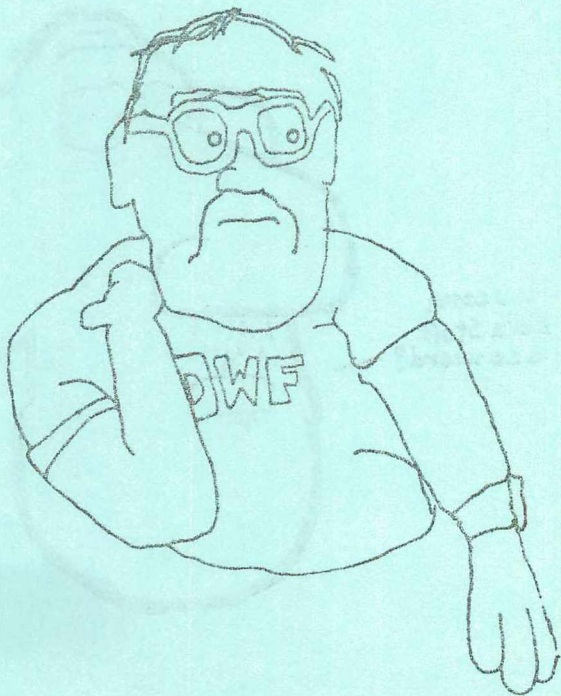
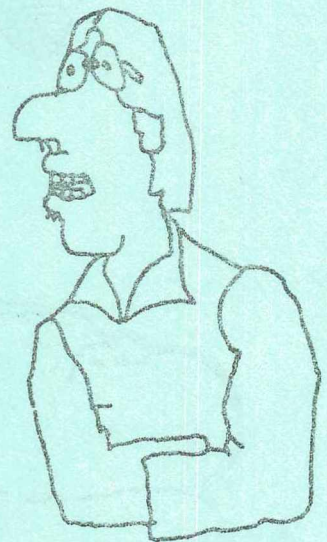
BURNING SNOW

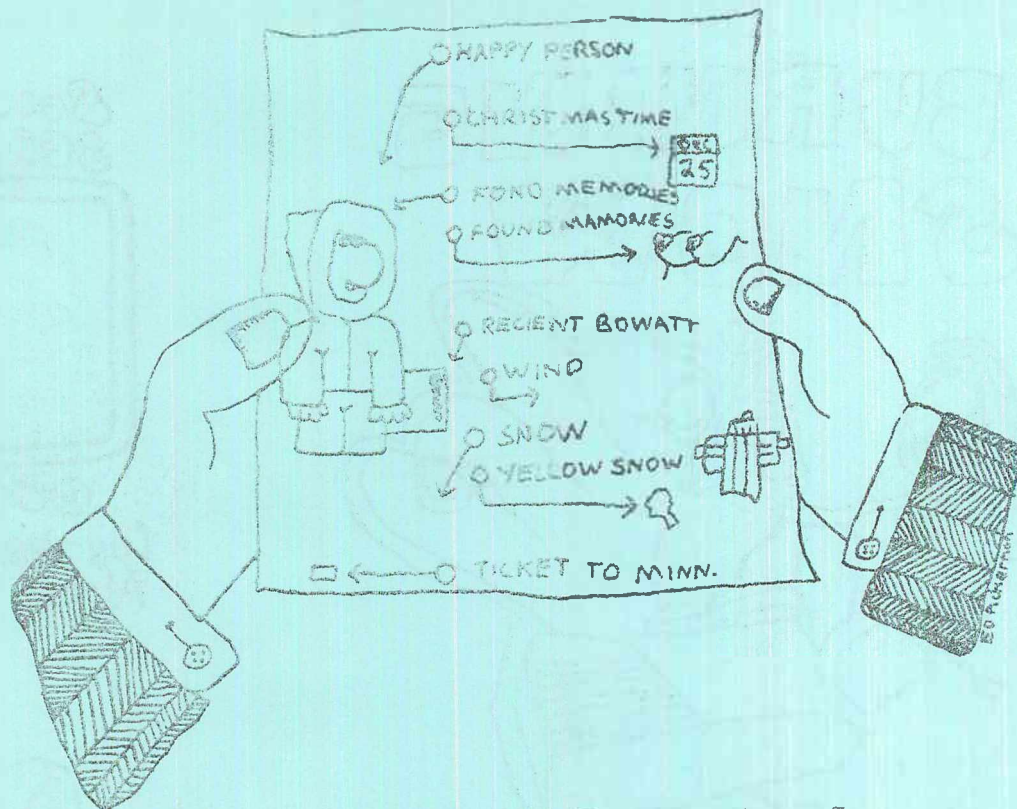


Science
SERIES #2

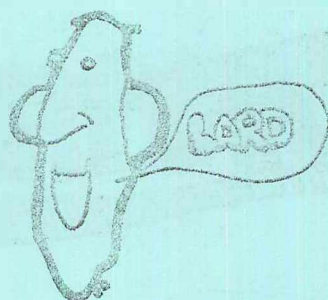
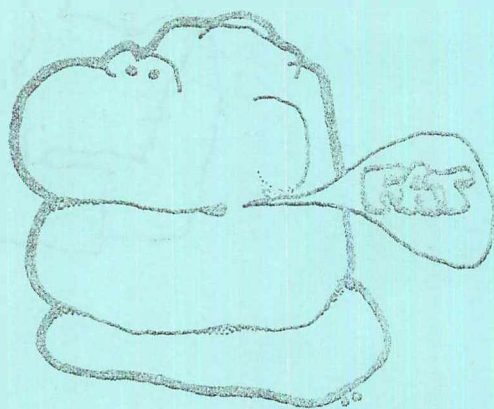


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(as seen from
Alpha Centauri)

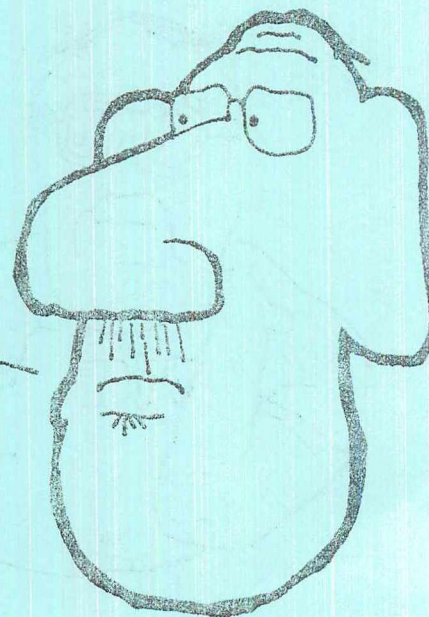


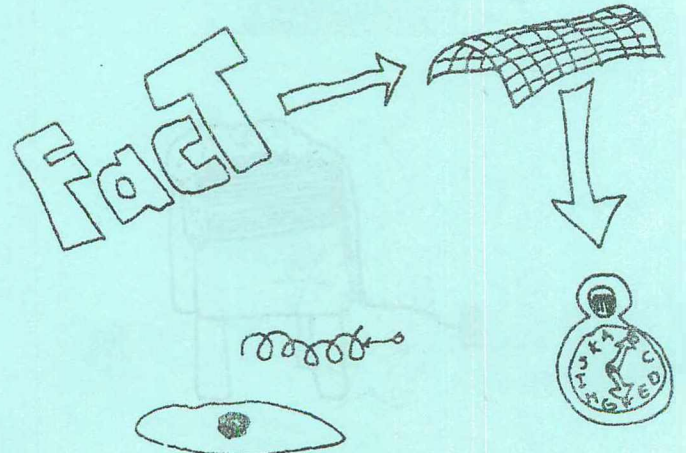
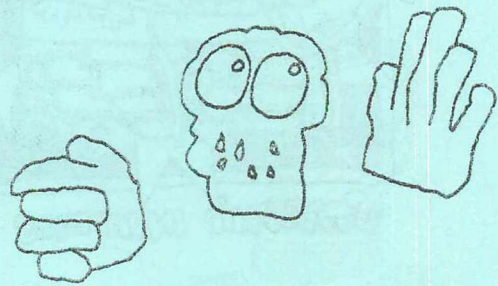
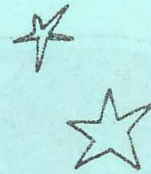
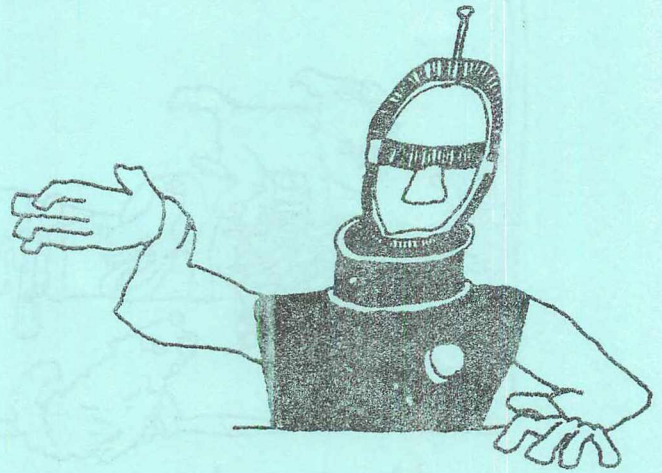


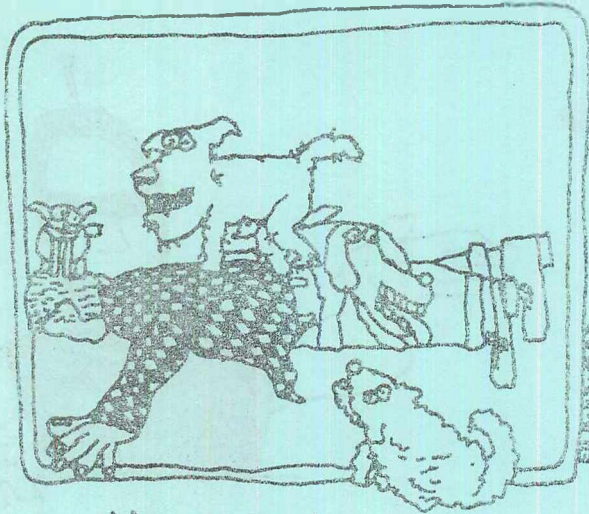
SOMEONE HAPPY AT CHRISTMAS - TIME
ATTEMPT #3



How come
Ed's stuff
is so wierd?



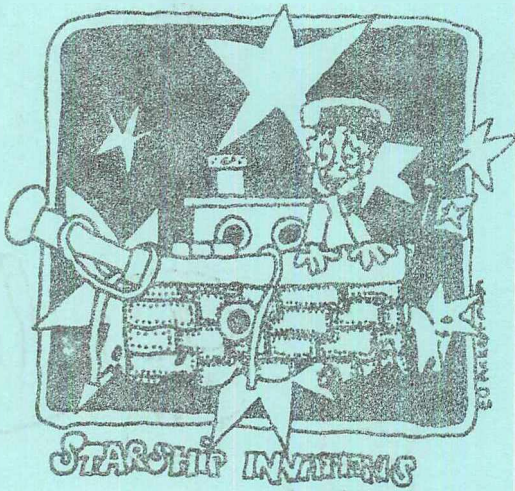




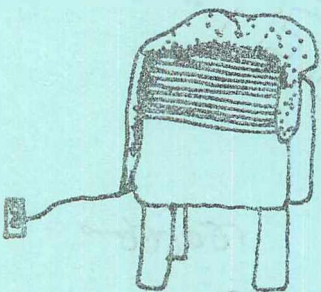
Man covered by doggs.



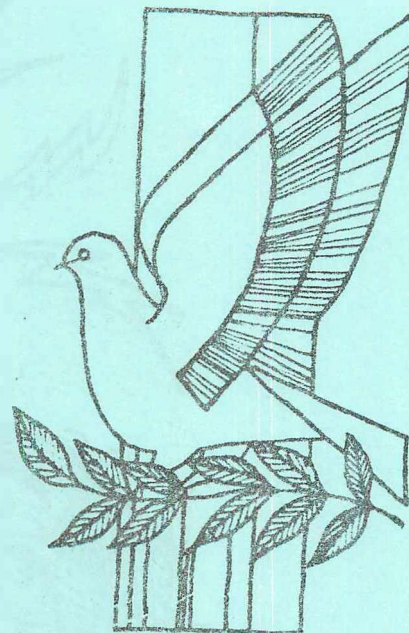
DOG COVERED WITH MEN



STARSHIP INVADEING



paper dove kate worley



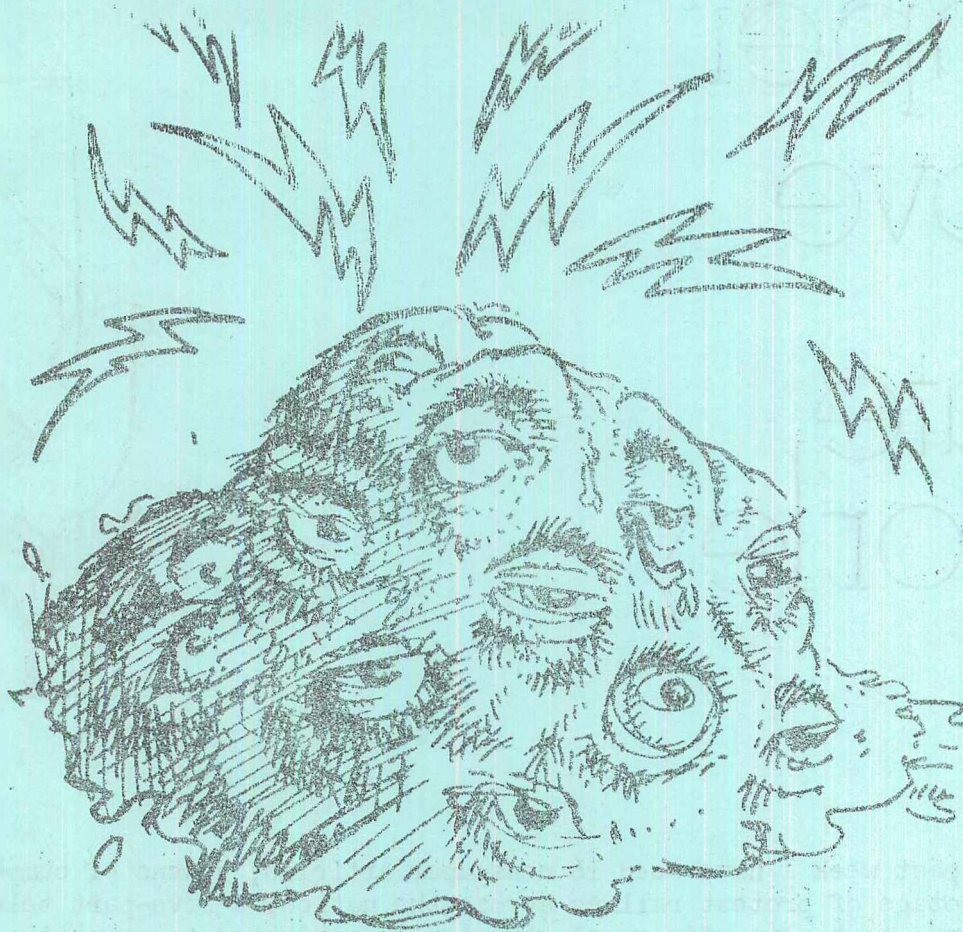
This past week I have seen 16 newspaper articles, dozens of bumper stickers, endless footage of protest rallies across the nation, a five-part television investigation, and, to top it off, an electronically conducted town meeting, all on the same subject. Nuclear war. The prospect of it, and the (I beg your pardon) fallout that would result.

People are finally talking about their thoughts on (and fears of) nuclear war. You remember, the unthinkable. Armageddon, doom and destruction, the holocaust that is the prequill to so many great science fiction novels? Yes, that nuclear war.

A great number of people have done a great deal of research, and are saying many things, in many media, about the end of the world. It seems like the fears of the people for their lives and their property, which flourished everywhere during the 1950's, has merged with the peace and protest movements of the 1960's to produce the 1980's, a period astounding to observe, where world leaders sound as though their speeches have been lifted directly from the negative examples found in self-help books, and the NBC (and ABC, and CBS) Nightly News reports world crisis as though they were Olympic events; "The Argentinians are mustering all their resources in preparation for the upcoming invasion by Great Britian. Britian's Prime Minister and Head Coach hinted today that the invasion could commence as early as next Monday." Small wonder that the people of the world have woken up. Under this barrage of insanity, it takes a remarkable will to remain apathetic, and the apathetic just don't have the strength.

Jerry Stearns and I went to the Mothers Day March for Nuclear Disarmament which was held May 8th here in Minneapolis. We milled around with the crowd at the Native American Center, then marched down Franklin Avenue to Fair Oaks Park. It was not too difficult to get to the march, as we live just a few blocks from the Center, and Minn-stf members frewmently gather at Fair Oaks for a rousing Frisbee session. There have been a number of peace marches in Minneapolis in the last couple of years, but they've usually been in St. Paul, marching on the state capitol. So, the first step towards participation was easy; we were on our own turf.

The march was sponsered by what I felt to be an amazing amalgamation of special interest groups. The primary sponser was Women Against Military Madness, or WAMM, which takes up less space. Backing them up were groups representing the



interests of Native Americans, gays, women, from all walks of life, and a number of South Minneapolis neighborhood groups, including Phillips, which is our neighborhood. Community leaders abounded, and we could see Clyde Bellacourt with a bullhorn, trying to create order from a mishmash. While I didn't see a single person that I knew, I could see banners: TwinCities Gay Coalition, Women against Reagan, Phillips Neighborhood association. While I had never met any of these people personally before, I had met their politics. The differences I might have with an individual groups policies mattered not at all. I could sympathize with all their goals, I did not feel strange with any of them. And for this occasion they had set their own concerns aside enough to join together, and fight something which could destroy everyones hopes and dreams.

So the second step towards participation was gained. In this group, what politics you held in other areas couldn't carry a stigma in a bucket.

And so we went, and so we marched. I am normally shy about chanting, in spite of the fact that my voice is ideal for it; clear, deep, carrying, and LOUD. That day I decided I had to abandon my inhibitions, and speak out, show the courage of my convictions, and generally make a useful nuisance of myself. Everytime our section got too quiet, I'd start a new round of chanting. It's easy to get people to chant, if only someone will risk being a solitary voice for a few syllables.

"One, two, three, four: We don't want another war!" past the Public Library the taverns and the liquor stores, across 35W and by Uncle Hugo's, around the corner, past the Northwestern Bell building, up the hill and into the park. "Five Six, seven, eight; We don't want to radiate!" for the police officers who shook their heads, for the curious onlookers, for the local news cameras,...for ourselves. It was a beautiful day, lots of sunshine but cool, and you could hear the echo among the city buildings when people sang "Down by the Riverside". In harmony, yet.

We walked a mile with our compatriots, trudged up the hill. The park was all ready for the rally; people sitting in the grass, banners planted in the ground,

speakers platform erected on the hill. We were near the end of the march, the rally would begin in just a few minutes. And we left.

This is the point where organized protests usually lose me. I've been to anti-war rallies before. In junior high school, our class marched out with the older kids and adults on the exposure of My Lai. And I've heard half a hundred liberal leaders as they go into nitty-gritty detail about the reality of war. With the threat of nuclear war, these leaders have really gone out. They can tell us all about the landscape at ground zero as though they've just returned from a fact finding mission there. They drop terms like "kill-ratio", and "destruction perimeters", knowledgeable as any Pentagon general. They will tell us in squirming detail just what it will be like; the firestorms, radiation sickness, and disease. What they can't do is make us aware of our own mortality.

I believe these people and their authoritative declamations of statistics and evidence. Don't get me wrong...I believe in what they are trying to do, and heaven knows that shock techniques are the best tool they have against the wall that is indifference. But I can't help but think that they're going at it from the wrong end of the scale.

When I see those films of Hiroshima survivors, I flinch from the sight, but I remain oddly unmoved, it doesn't get inside of me. I cannot imagine this as though it were happening to me, or to the people I love. When they show Nagasaki after the blast, the barren space that was a thriving city, which some people called home. But there is a green branch outside my window, and I can't visualize Minneapolis as a blast crater. So I will not give you the FACTS of nuclear war, or tell you horror stories. I'll just show it to you on a scale that I can comprehend, and give you something that you could think about for a little while.

I don't want to argue here about the feasibility of survival of a nuclear war, limited or any other brand. Leave us to assume that there are survivors, and imagine, on a very small scale, what they would have in the world. Or rather what they didn't have. Can you think of something small, something so common that it is uncommon to give it much conscious thought on any given Wednesday? Oh, and something that is created by man something that nature by itself cannot provide, can you think of something? Well, let me give you an example of such a thing, of nature but not complete within it, which if a large part of our civilized world were disrupted, would not be a small thing, not commonplace, and which would be sorely missed.

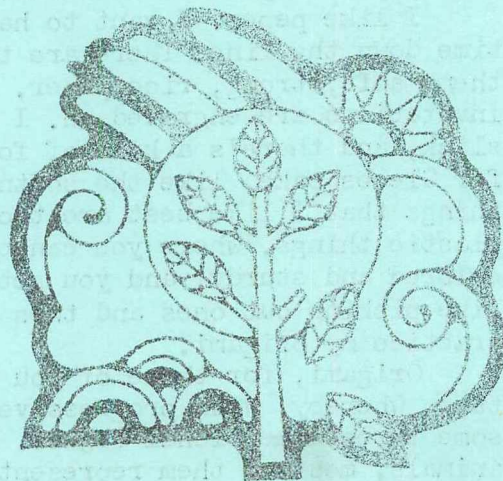
I'll give you a clue to what I'm referring to: You are holding it in your hand right now.

Paper.

How many of you could make a sheet of paper, or something even resembling one, from a tree? A whole tree, standing maybe forty, fifty feet tall, with leaves on it and everything? Uh-huh, I thought so. It's pretty hard to go through the whole process of cutting down, sectioning, grinding, pulping, spreading, rolling, drying and cutting again, with out a good deal of technical knowledge and some pretty specialized machinery, and a lot of help. And I have yet to see a single avowed survivalist who talks with satisfaction about the great store of paper he has laid down for the world after Doomsday.

"So what great loss is paper?" some guy in fatigues might yell from the back. Silly bunt, did you think I wouldn't tell you.

So. Paper from trees isn't a simple step, like making jello from a package. It takes skill and tools, very specialized





tools. And paper is in turn a tool, a very important and very general one.

What, for instance, are some of the things that can be done, and are done with paper? Well, communication obviously springs to mind. There's a nice stack of clean white sheets sitting here on the desk, so that I can write down my thoughts about it. These thoughts will be copied and printed, again on paper, and mailed out to a whole lotta people, in a paper envelope, and paid for by Minn-stf, who gives it a paper stamp to signify their contribution to the U.S. Mail. To get these stamps they had to fill out paper forms. Without the forms, we wouldn't get the stamps, unless we paid cash, which, unfortunately, mostly being paper...well, you see the problem.

If all the paper in the world suddenly disappeared, I wouldn't be able to continue writing, at least not

with a typewriter. And It couldn't be printed up for distribution, so there would be no Rune.No Time, No Washington Post, no Christian Science Monitor, not even a Jack and Jill.

Some of you might think that the electronic revolution has made paper obsolete. But, among the people that you communicate with occasionally via a note, how many are tied into a common electronic network? Some of you might argue for other mediums for a written communication. But I can't see etching a note to my kids on a steel plate, or sending my mother a letter written on a sheaf of leaves, or telling the neighbors about a leaf in the roof by painting it on the wall.

And it's hard to wrap a birthday present with a bunch of vines. So, there would go brightly wrapped gifts. And imagine trying to juggle thirty pounds of groceries, either loose in your arms, or scattered in an other-than-cardboard box. I say "scattered", of course, because there wouldn't be a cardboard package to keep your macaroni and cheese under control.

Need I mention books.

So, humanity will have to return to a simpler age, and use leaves for asswipe, and hope they know their plants so they don't end up with poison ivy. Etiquette goes right out the window when everyone has to use their sleeves to wipe their noses. No one would ever get a charming letter, a birthday card, and kids won't have paper airplanes. Or Kites.

I like paper. I want to have paper, not just today, but tomorrow and a long time down the line. There are thousands of kinds of paper, and I like many of them; soft, strong, rice paper, smooth, creamlaid paper, of the sort that invitations are engraved on. I like to feel the pages of magazines, so cool and slick, and there's a kind of folksy, no-nonsense texture to newsprint. I even, for Gleebs sake, like the softness of toilet paper, and notice it. One of the things that I like best are those little stores that sell brightly colored plastic things, where you can buy paper by the pound. The paper they sell is brightly colored and sturdy, and you get about twenty small sheets to a quarter-pound. I like picking out ones and twos of all the colors, and then I take them home and practice my origami.

Origami, for those of you who may not know, is a Japanese art of paper sculpture, whereby, with progressive folding, a piece of paper is arranged to represent some three-dimensional object. Most designs are of flowers or animals. Of the animals, most of them represent birds. I like birds and I like the feeling of magic when I turn a flat piece of paper into a flying crane.

Last night I spent a couple of hours whipping up a little mobile, light as air

with balloon sticks and monofilament for the frame. I took two inch square pieces of paper, and with these I folded tiny doves, orange and yellow(yes, I know that doves aren't orange and yellow, but they're shaped like doves). And there I was, getting off on the intricacy of the folds, and the color and texture of the paper...and I stopped, and thought about it.

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I cannot comprehend the destruction of the planet...it's just too big. And so all the well-intentioned speakers who try to make me see the enormity of it are working under a severe handicap; the limitations of their audience. It wasn't until I found a little thing, a common thing, something I used everyday in many ways, that the full urgency of the situation came home. THERE WOULDN'T BE ANY MORE PAPER! There are a lot of things that wouldn't be anymore, and paper might not leap to your own top ten list of things that are within my grasp, that makes a difference in my life.

So, I finally got to commitment, which is a tough step. Somehow I have to find the time to work for peace, to make my voice heard. Somebody I have to find the time to work for peace, to make my voice heard. Somebody has to fight for paper! And some people will choose to fight for the sake of music, and some for mathematics, and maybe even someone will fight for dandelions. Most people have something they can fight for. The concept of "peace" is a little abstract and distant for a lot of us, and very few actually have it in their own lives. And "our way of life" is a little loose in definition. It's easier to grasp the artifacts of man than his concepts, and humankind, for all it's destructiveness, has made some magic. It would be a damnable shame if we threw it away.

If you aren't already active in the grassroots peace movement, you might want to think about the little things for a while, and think about the end of the world, while you're at it. For myself, after I've finished this, I will take the time to write to my congresscritter, while I've still got the chance.

And the paper





JOHN VARLEY

AN INTERVIEW

by Michael Parker Smith and John Bartelt

Transcribed from tape by Judy Cilcain; edited by John Bartelt and Karen Trego.

(The following are edited excerpts from an interview with Minicon's Professional Guest of Honor, John Varley, conducted (before a live audience) Friday night.)

JB: I understand you have gotten some recent news concerning some of the projects you have going in Hollywood, the screenplays and scripts you've been working on. Why don't you tell us a little about that.

JV: It has been mostly bad news, except yesterday I got word that the third film project that I have been working on—I have been trying to get it going for about a year—has been approved, at least for a script to be written. This will be an adaptation of Robert Heinlein's Have Spacesuit, Will Travel. The bad news is that MGM doesn't want to make it. We made a deal at the end of January, after I had been talking to them about it since July, and started going after the rights to the book. And after some negotiations with Heinlein, eventually a price was settled on and a deal was made with him. And the next day MGM called back and said, if you would like to back out of this deal, it is perfectly all right with us. So, since my deal was contingent upon his deal, we felt that we were getting sort of the royal runaround. The problem is that MGM is in very bad shape financially. They just spent \$350 million to buy United Artists, and all their Christmas films flopped, and they have no money for development projects; they are so desperate that they weren't even going to rent me a car the last time I went down to Hollywood. They have been calling people back from projects in Jamaica and Canada and just flat didn't want to make this film.

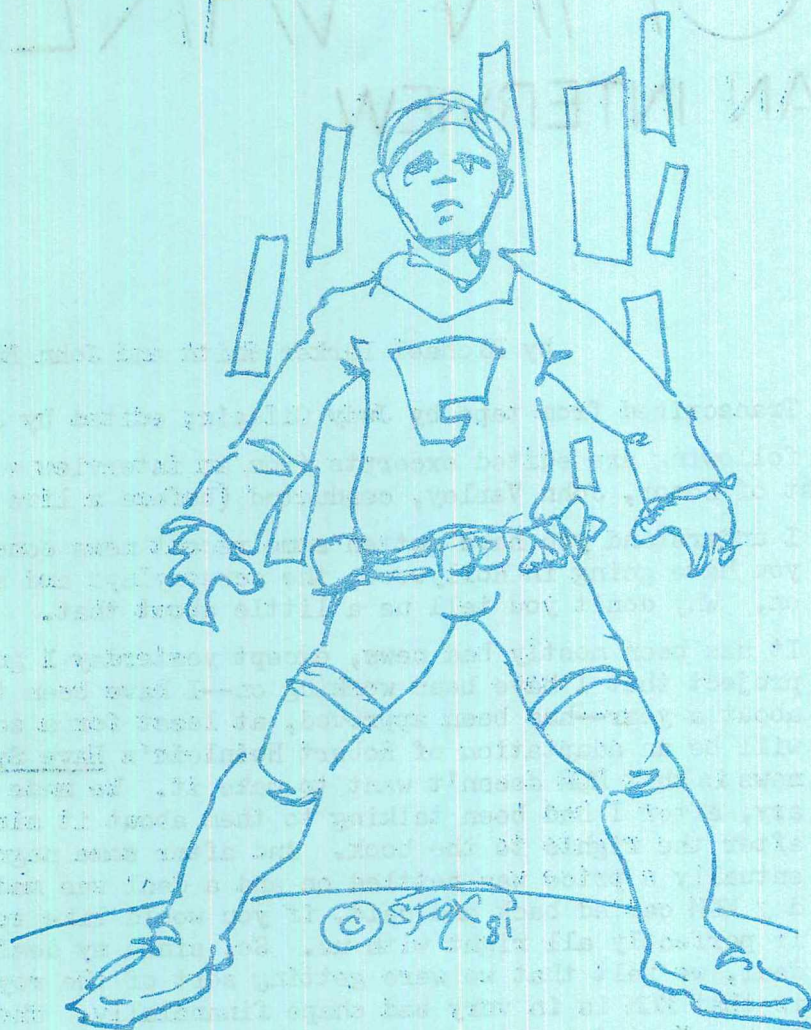
On the other hand, we had a deal; so we started negotiating, and for the last two months it has been very hairy, with me battling MGM, who doesn't want to make the film. So we finally came to a compromise—I am going to write a first draft and not a set of revisions, as was in the original deal. But they have an option that they can pick up for a second draft, which they are not going to do. We know that for sure, because they don't want to spend any more nickels than they have to; and then the rights to the script and the one year option to the book will revert to and I will be able to sell it to some other studio. So that is why I am going ahead with it, because it is something I really want to do, even if MGM doesn't want to make it. I'll get the script ready and then try to sell it to Paramount, who seems to be the only people with any money down there right now.

The rest of the news is unrelievedly bad. My first screenplay, based on my short story called "Air Raid", and now titled "Millenium", is currently on the shelf through some very complicated reasons....It was reported in Locus that "Millenium" was cancelled because of "Brainstorm" which Douglas Trumbull was directing, and that the profits of "Brainstorm" were going to be used to finance the film "Millenium". But that's not quite true. In fact, it's quite a way from the truth.

Trumbull was directing this film called "Brainstorm" starring Christopher Walken, Natalie Wood, Louise Fletcher and Cliff Robertson. And Natalie Wood, of course, died a few weeks short of the end of the film. She had about three scenes to do, and Trumbull immediately called up Lloyds of London, who was carrying the cast insurance for the film. MGM was not happy with what had gone on to film (already)...so they would have been just as happy to take the \$15 million in cast insurance and make a tidy profit on the film that never got finished, because so far they had only spent about 8 (million). But Trumbull said he could finish the film without Natalie Wood. There were some rumors going around that he was planning to

build a Natalie Wood doll, sort of like Walt Disney, which he vehemently denies. But the long and short of it is that his name is mud around MGM. He dared to go against the producers, and I have some sympathy for him on it. Anyway, that's where things stand, because Doug Trumbull has a contract to direct "Millenium"...(and) it's not going to be made; but the producer, John Foreman, has told me that nothing is ever final in Hollywood....

There was a second project which is even crazier. Freddy Fields, who at the time was the head of an outfit called Freddy Fields Productions, called me up and said, "John, I want to say two words to you: Space Pirates." I didn't say anything, but my immediate reaction was, this is a ridiculous idea. But I let him keep talking, and eventually I went down to Hollywood and saw "The Seahawk", "Captain Blood", five or six other pirate movies until I could hardly stand them, and eventually signed a contract to write a movie about space pirates, and had a fair amount of fun writing it. The problem is, I figured with space pirates you need to make it kind of big, you know. You need to have some space ships in and things like that, and some high ticket special effects items; so I wrote it big. I wrote it huge. I had planets crashing into each other and all kinds of nice stuff, which was fine with Freddy Fields as an in-



dependent producer, because an independent producer doesn't give a damn how much a film costs—the studio worries about that. But in the meantime, Freddy Fields was hired as the president of MGM Motion Picture Division. So the same man who I contracted with to write this, a very expensive film, by the time I turned it in, he's the president. And he takes a look at the bottom line, which is about \$30 to \$35 million, and says, no way, we can't touch this thing, and it's on the shelf.

JB: What about the novelization of the screenplay, "Millenium"?

JV: That's been a thorn in my side for two years, too. I just recently finished what is essentially an expansion of my short story, "Air Raid", which at the time I thought was just about right at 5000 words. And I didn't really see any good reason to write it at 80,000 words, but somehow found myself with a contract to write it. And it kept getting suspended for one thing or another. At first, I was not going to be writing the screenplay to "Millenium"; somebody else was, and he did, and it was 163 pages long and about, frankly, the worst thing I have ever seen, and luckily everybody agreed with me. And I finally got the job on that. So the contract on the book was suspended, and I wrote the screenplay, and then I wrote the revisions to the screenplay, and then Freddy Fields called me about "Space Pirates", and with one thing and another it was just taking forever to get the book finished. In the meantime, I had written this story and two screenplay versions, three treatment versions, and the original short story, and I was absolutely sick of it. And my big problem is, I can't write anything unless I have some kind of new angle. So I sweated and slaved at it for three or four months till finally it began to fall into place, and then about half way through I began to get some enthusiasm for it and finished it up. But I feel a great distance from it, and I haven't reread it yet since I had it typed up. It has some of my most flamboyant work in it, some things in it that I'm very proud of. On the other hand, I don't know still if it's just a bloated 5000 word short story. I'm going to have to wait a few months and take another look at it. The ending is very strange. I figure you can get away with some tricks in a time travel novel, but I think I may have gone a bit too far. The last chapter may have to be taken off because it deals with god getting into the picture in one way or another. God, who is a computer about the size of a shoebox, and it sort of springs out of nowhere.

JB: Deus-ex-shoebox?

JV: Yeah. He's starting over. He has has two tries already at getting it right—once with the Garden and once with evolution, and now he's going to give it a third try. For a while I thought the book might not ever be published since the movie



might never be made, but I've been advised that it is extremely likely that it will be published in one way or another, probably in a hard-cover from MacMillan and, if I have my way, in a paperback from Berkeley. Maybe around the end of this year.

MS: Do you have any plans for television? I could see possibilities in some of your shorter works to be adapted without too much trouble.

JV: I was approached by the people who did "The Lathe of Heaven" for PBS, and they were going to put together a science fiction series of about 13 one-hour dramas. They wanted to buy my story, "Overdrawn at the Memory Bank", but in the meantime, I think, Reaganomics hit them rather hard, and public broadcasting funding was down so low.

We (had) finally hammered out a deal on that. The big problem was that though my agent said the money up-front was OK -- I am getting into Hollywood terminology ...he is educating me into the really Byzantine financial world of Hollywood contracts -- ...but they were going to keep virtually all of the European, cable, videotape, and videodisc rights, which are very hot items in Hollywood right now. All the guilds are negotiating very hard to get what they feel is their fair share of these auxilliary rights. So we battled about that for a good long time and finally came to an agreement, and the next thing we know, they disappeared, and haven't called us back for three months. Apparently the project is off.

But I am very dubious of television. I don't like television. I like PBS. I would like to have dealt with these people because they did a good job with "The Lathe of Heaven". But other than that I want to stay away from television just as much as I can. I don't want to write for it.

MS: Your story, "Blue Champagne" is one of the most dystopian stories that you have written. It takes a very, very negative view of television. What do you see



television becoming in the future?

JV: My feeling on "Blue Champagne" was that it's the most fantastic story I've ever written; or written from the most fantastic premise. The premise is simply that TV is going to continue to get worse for one hundred years. I say it's fantastic, and yet, part of me has no trouble believing it. I mean, it's happened during my entire lifetime, and I just began to think, what would TV be like if it did get worse for a hundred years; and I don't think I really approached what the reality might be. I don't think my mind can go that low. But I gave it a shot, and the idea "After you've sold everything else, what can you sell," was also there. And then a lot of other things I had fun with. I had a lot of fun with that story -- it was one of those that sort of wrote itself very quickly.

My general method with a story is to start in to it with a scene and some characters and a good idea of how the story is going to go until about the half-way point, and from then on I don't know. When I reach the middle it begins to seem obvious where it should go; and that's how I write 90% of my stories. But then there's that 10% which is really the most gratifying kind, which sort of spring into your head, I mean -snap!- that quickly from beginning to end, and it's only a matter of typing as fast as you can before you forget it all. "Blue Champagne" was like that, and I was very happy with it. I was kind of astonished. I had expected it to be on the Nebula ballot, frankly, and I didn't think "The Pusher" had a chance to be on the Nebula ballot, and it turned out the other way around.

MS: I think one of the interesting things you dealt with in both of those stories is emotions. In the case of "The Pusher", the person was doing a lot of space travel, with the time difference (because of time dilation), and he was searching for a certain kind of emotion that he could have and come home to. Whereas in "Blue Champagne" people seemed to use substitutes for their emotions. They utilized these things like television for that. Were you trying to make a statement about emotion and its importance in terms of society?

JV: I am very uncomfortable with the whole phrase, "making a statement," because I don't feel that I ever am directly making any kind of statement. My stories are explorations of my own head for me, and I hope that for the reader they can taken the same way, too. That there should not be a heavy message in here, but there should be things to think about, because I don't have a hard and firm philosophy about very many things. I can re-examine almost anything I believe and find different ways of looking at it.

JB: "Blue Champagne" has a character that appears in several other stories: Anna-Louise Bach. That is a nastier world than what is probably your more famous series, the Eight Worlds Series. Do they reflect sort of two different views of the future, or two possible views?

JV: A large part of me is a pessimist and doesn't believe things are going to work out very well, because I look around and I think things have just gotten worse and worse and worse. On the other hand I think people have always thought that. And it just boils down to, I guess, I like to write stories that bring me up when I get too depressed. That's why so many of my stories have what is called a "happy ending", although I think that's too simplistic of a phrase for it. But when I feel in a really rotten mood, I write an Anna-Louise Bach story, because she is in a universe where things are going badly, and it's all our fault. In the Eight Worlds Series, the Invaders have kicked us off the Earth, which is sort of a cop-out in philosophical terms; I mean, the Earth is just gone, and we're out there. But in the Anna-Louise Bach stories the Earth is a total mess.

JB: At the end of The Ophiuchi Hotline, the agent for the aliens says something to the humans who have reached the Hotline like, "You have to stop being so parochial; you can't just define 'human being' by a genetic code." (Part

involves some experiments on human genetic material, which are illegal.) Can you suggest a way of defining a human being, outside of genetics?

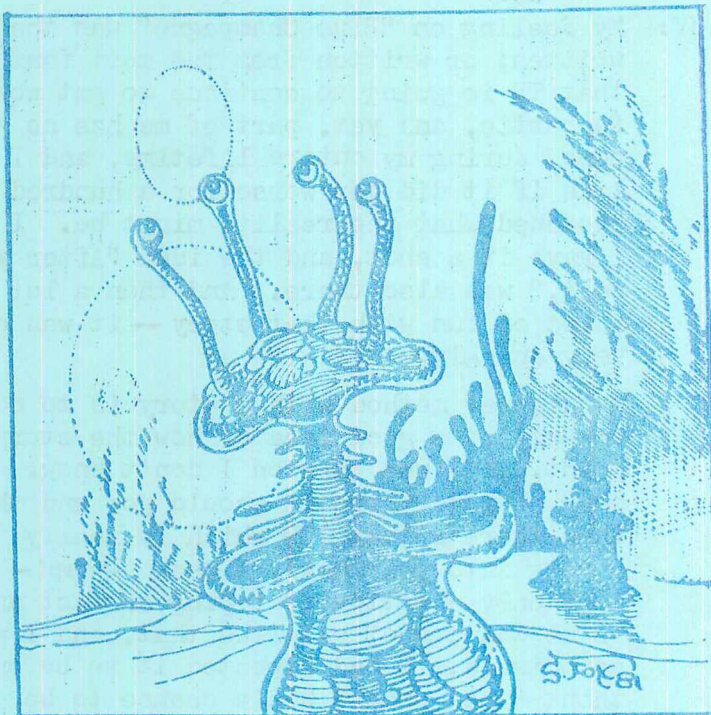
JV: No, I can't at this point, but that is one of the ideas I wanted to explore in this very big "Javelin" book (a book suggested by an editor which would be the life story of Javelin, a character who appeared in The Ophiuchi Hotline). Frankly, it's been a long time since I read The Ophiuchi Hotline, and I recall that idea, and I know that at the time I thought, this will put an end to the whole thing because I can't really go beyond that. That's the end of my imagination. I think that there are some more ideas that I could go into beyond that a bit, though. I could take it another hundred years and begin to try to evolve a definition of a human. I couldn't tell you much about it right now, but I think that if I thought about it for another year -- I've been thinking about it for about three years right now -- that I might come up with something.

JB: You write short stories and novels, and you've written screenplays from your own stories, and you're going to write a screenplay from somebody else's story. Which do you like the most? And if you don't enjoy some of it, why do you do it?

JV: There is no contest. I enjoy writing novelettes more than anything else. I think it's what I'm best at, and the reason I don't write any more of them is because I can't make a living at them. It's the sad truth. I don't do anything else but write, so that's one reason I've been dealing with Hollywood for two years. It's not the only reason -- I like films, and I've always wanted to make films. But frankly I would have given it up a long time ago in the face of all the baloney you get from these people, if the money wasn't so good. They pay you fantastic amounts of money for about one month's work. Every time you write a word on paper they pay you for it. They pay you for a step outline, for a treatment, for a first draft, for a second draft. They pay you every step of the way, incredible amounts of money. And if I can get that kind of money while doing something that I like, and I do like screenplay writing, I'm going to do it. But actually, it's really third on my list of the kind of writing I really like to do. First is novelettes and short stories, but mostly novelettes. My stories seem to fall into a 10-15,000 word length. And after that it's novels, which I think I'm still learning, but getting better at. And after that it's screenplays.

MS: How did you get into full-time writing? Did you have other jobs as well?

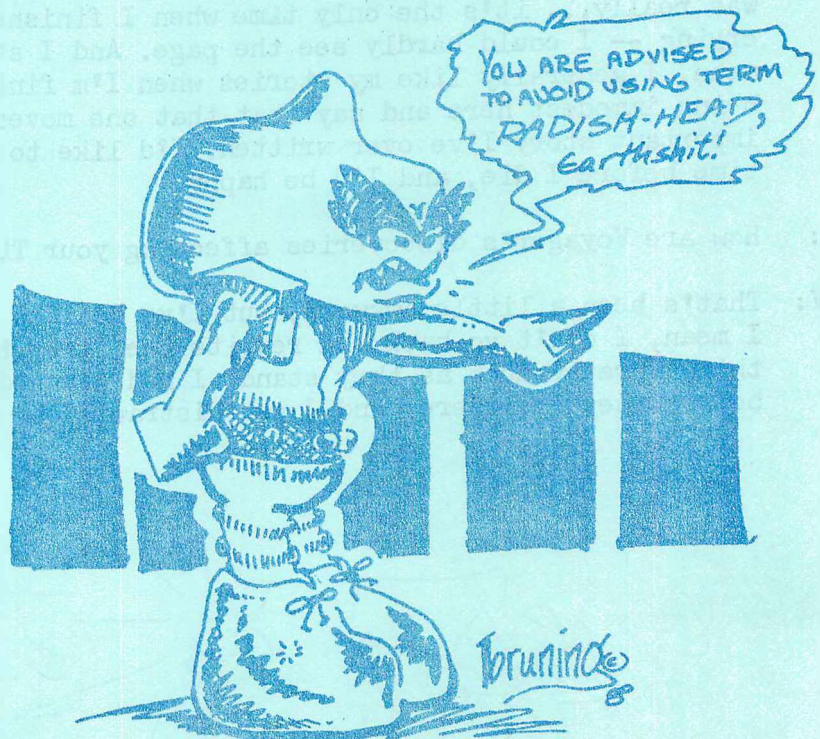
JV: I got into it pretty much all at once. My wife and I had been living on welfare for a long time. I was being paid as her attendant, and we ran into a situation where we needed to make more money than that. We had been pretty



content with what we were doing. We had been making some films with an old Bolex camera and things like that and having a lot of fun, bumming around the country, living in San Francisco and going to New York, things like that, on real poverty budgets. But suddenly for reasons I won't really go into we needed some more money, and I thought the only thing I could really do was write. I don't know why I thought I could do it and sell it. So I wrote a novel called Gas Giant which is the basis for the Eight Worlds series, and it was pretty awful. I've still got it, and I tried to read it about two months ago, and got two pages in and put it back in the box. But apparently I got a lot of my worst writing out of the way in that thing, because after that I sat down and wrote a short story called "Picnic on Near Side", and about six months later I sold it. Since then I've sold everything, and I can't really say why. It's caring about people, writing about people that you like, and also trying to think of a new angle on everything, when I write a story. So far I've not strayed out of science fiction, but I think I might some day.

JB: You mentioned how important Have Spacesuit, Will Travel was to you. What other books or authors were influential in your reading?

JV: Mostly science fiction authors. Theodore Sturgeon, William Tenn, Damon Knight were influential before I started. Larry Niven was very important because I went through a long period of not reading any science fiction -- really not reading much at all. And finally I got back into science fiction. This was shortly after Larry Niven made such a huge splash with his Known Space stories. I started reading those, and they seemed like brand new sorts of things to me. I hadn't read anything quite like them. I liked the way he was able to use his imagination and yet impose severe limits on everything that he did. Anyway, I admired him a lot, and I think he influenced me in thinking about the future. Robert Heinlein is, of course, the huge influence. Until 1964 or so, he kept the story values so much up front, which is something that I try my best to do. The best idea in the world is not going to fly if you don't keep the story-telling values -- the way of telling a story is just as ancient as sitting around the campfire -- and I keep that uppermost in my mind at all times. And Sturgeon for his incredible, loving, wonderful human beings, and of course some very awful people too. But nobody could move me quite as much as Sturgeon. Aside from that there was Kurt Vonnegut who I admired quite a bit; I discovered him before he became a celebrity. And Joseph Heller who wrote the best single book I've ever read. But not very much, I'm afraid to say, of very deep literary



influences. All those things were assigned to me in high school and I read them as a chore and wasn't very impressed, I'm afraid. They were not as exciting as space opera, which I loved a lot more. But I've been trying to get back to some of these things as time goes by -- Moby Dick, I like that a lot, and Tom Jones.

MS: Do you have any final words....

JV: Oh, I'm never very good at summing up. I'd be willing to take a few questions from the floor if anybody has anything to ask.

Q: What are your favorite movies?

JV: "Citizen Kane", which I didn't see for a long, long time, and everybody always told me it was the best movie ever made, and I said "Not likely." But when I saw it, I had to agree. I still feel like that. Any Frank Capra movie -- I absolutely love all of his films, especially "It's a Wonderful Life" and "Mr. Smith Goes to Washington". I like the films of Serge Eisenstein. I like some of D.W. Griffith's early work, I like Howard Hawks and Preston Sturges and John Huston. I can't think of anything really recent that I liked anywhere near as much as "Citizen Kane" or "Tom Jones", but "Chinatown" is one that I liked a hell of a lot. I think it was one of the most cinematic films I've seen in ten years. "Pennies from Heaven" I liked quite a bit. I'm a sucker for a good musical, and that had some of the craziest music I ever heard. I like "American in Paris", "On the Town", Gene Kelly, Fred Astaire....

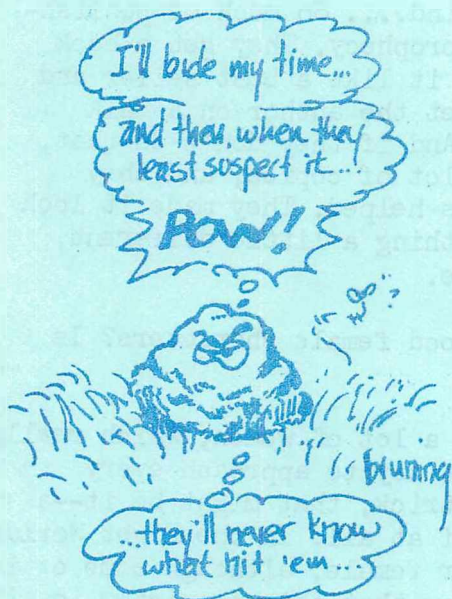
Q: Where did you get the idea for "The Persistence of Vision"?

JV: That's one of the very rare stories that I can tell you where I got the idea. Usually it's just an image that sprang into my mind and I started thinking about it. But this one was a newspaper article about the 1964 epidemic of rubella and the fact that there were a lot of children growing up, just reaching their teens, who were deaf and blind and that there were not enough people to teach them. And I sat and I thought about that for just a little while, and the whole story began to spring up in my head and there it was. I mean, I worked out the whole sociology and everything, unlikely as it is, in just about an hour and wrote it in three days. And it was really... it's the only time when I finished writing a story and I was crying -- I could hardly see the page. And I still cry when I read it. I mean, I generally like my stories when I'm finished with them, but I risk being immodest here and say that that one moves me very much. It's the most important story I've ever written. I'd like to be able to do that one more time before I die, and I'd be happy.

Q: How are Voyager's discoveries affecting your Titan trilogy?

JV: That's been a little awkward, but I've decided for the most part to ignore it. I mean, I can't go back and rewrite the first two, so I'm gonna just leave things pretty much as they stand. I had planned to have Demon done, frankly, before they got there. And I got distracted by all this other stuff, so





there it is. I don't feel there is a need to apologize for having your astronomical information wrong, as long as you had it right when you wrote it.

Q: Did you have to learn a lot about shooting a movie before you started writing screenplays?

JV: I had that sort of feeling at first, until I really began to understand just what the business was all about. My first screenplays were very explicit -- you know, camera angles, people in the foreground, people in the background, lighting and stuff like that. The more I got into it, the more I realized that they don't pay any attention to any of that stuff. They take the scene in general and your dialogue in particular. You don't have a lot of control. That's why so many writers yearn to be directors as well and producers

and set designers and production designers and.... What attracts me about films so much is the visual image. And if you do get the right situation, you can work with the production designer and with the director and have some influence. But most directors, the last thing they want to see on the set is a writer.

JB: How have you felt about your book covers? Are there any you like particularly or hated?

V: No, I can't say I've really hated any of them. The one I liked the best was the hardcover, well also the paperback, of Persistence of Vision. That was very close to what I saw when I wrote the book, except the color was completely wrong. I don't know why it had to be green-yellow; it should have been an off-violet, like a mercury vapor lamp. I was happy with the Titan and Wizard covers just because of purely commercial ideas. They caught the eye at supermarkets and airports and probably sold a lot of books that I wouldn't have sold otherwise. That's a cynical way to say it, but there it is. As a result, I'm getting a royalty check that's a lot bigger than I thought it was going to be. I don't know if they would have sold as well with a standard science fiction cover on them, which I



tend to like better myself--a painting of some kind.... So much of publishing and so much of films too is self-fulfilling prophecy. They get a book and they decide it's a best seller, so they push it like a best seller and they advertise it and they package it and they get the author on a talk show and suddenly it's a best seller. Surprise! And if they don't do that, it's never going to break out and really sell a lot of copies, and they didn't advertise Titan and Wizard, but the covers helped. They made it look like this is science fiction but maybe it's something a little different, too. So you're trying to sell to a wider audience.

Q: Can you explain how you're able to create such good female characters? Is there a trick?

JV: I wish I did, because I've been told that and by a lot of women, which really gratifies me. But I don't know what it is. I just try to approach every character as a human being first. If there is a trick, that might be it--a human being first and a male or female second, if at all. In the Eight Worlds series, I don't approach them really as a male or female, although some of it I think is bound to creep in, even though you know that this character is female right now only because that's what she's chosen to be right now. Like Cirocco Jones--a lot of women have said that they like her because she gets out and does things, doesn't stay behind. I just wonder sometimes if I change all the pronouns if she would come across as a good male hero, too. You know, I keep thinking of "The Avengers" and Mrs. Peel, who I understand was originally written as a man, and they just changed the pronouns. I think doing things is a big key to it. If you're talking about emotionally, I don't know about what a woman feels emotionally--I just wing it, fake it as best I can.



FANZINE OMELETTE LUKE MCMUFFIN

Hello again. This time, for a change,
we have the same adress two issues in
a row:

RUNE REVIEWS
P O Box 14846
Mpls, Mn. USA 55414

Of course, I get fewer sci-fi fanzines
every issue of Rune. Yeah. It used to
bother me, now I think it's funny.

Unless otherwise specified, each zine herein listed below is available for "the
usual": trade, loc, contribution, stamps, etc. It would be nice to send a dollar
or stamps if you don't know the people.

PONG 33/34
c/o Ted White
1014 N. Tuckahoe St.
Falls Church, VA. 22046

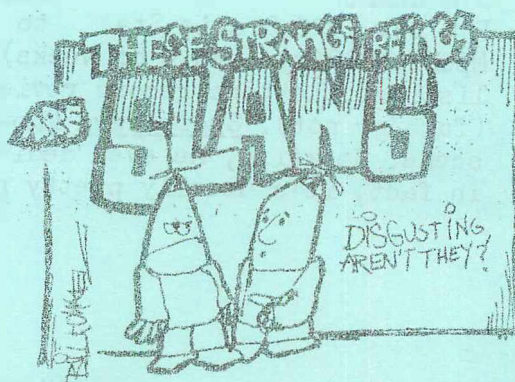
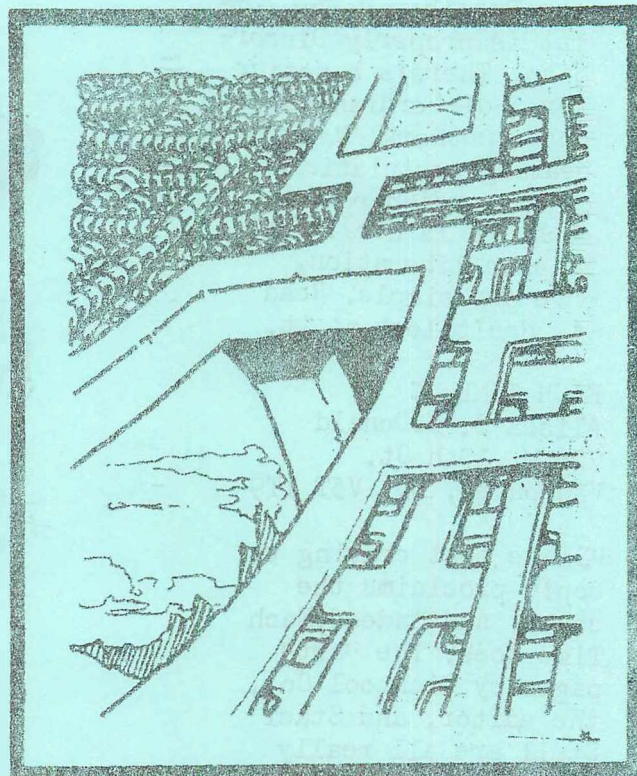
Highlight of this issue is definitely "Egg McGuff",
about yours truly. This is the kind of fun, faanish
writing that could really make a name for Pong. I
read it on the bus and laughed out loud. Then I had
to explain to the person next to me that what was so
funny was that this was being mailed around the world--England, Canada, Australia,
Puerto Rico; heck, maybe even Japan, Finland, or Italy-- and consequently I was
internationally famous. I also said that the subject of discussion had been
wasting space for at least ten issues of Pong, and I had had great fun provoking
it. She thought it was neat, too, until I invited her up to my apartment to help
me with my Kinky Sex art project. So much for fame.

So, okay, all pique, all ego aside, this is what I think of Pong: It doesn't
have nearly the spark or the fun of Fast & Loose, Sf Volary, Short Newz, or
practically any other small, frequent
fanzine I've come across. The editors
of Pong could learn a lot from any of
these zines.

A.M.O.C.K.
Semaj The Elder K.S.C.
1210 Brady St.
Davenport, Ia. 52803

AMOCK is the
newsletter of
the First
United Cabal
of Kalisti.

All praise to Eris! Short duration praise
to "Bob". Highlight of this issue is
"The Kid was Great! or The Story of 51



[illegible]

STARK FIST OF REMOVAL
Off. Newsletter of the
Church of the SubGenius
P O Box 140306
Dallas Texas 75214
\$2.50/\$15 subscription

of the SubGenius is that one thing. When you make your contract with "Bob" the way you see the world is forever changed. The world is a turkey gobble gobble and "Bob" gives you the carving knife. You're already seen the word of "Bob" in Rune -- too much is always better than not enough. All I want to add is that the Stark Fist is a high-hoppin hell-raising hallelujah spouting visual jubilee of the meta-grammatic word of "Bob".

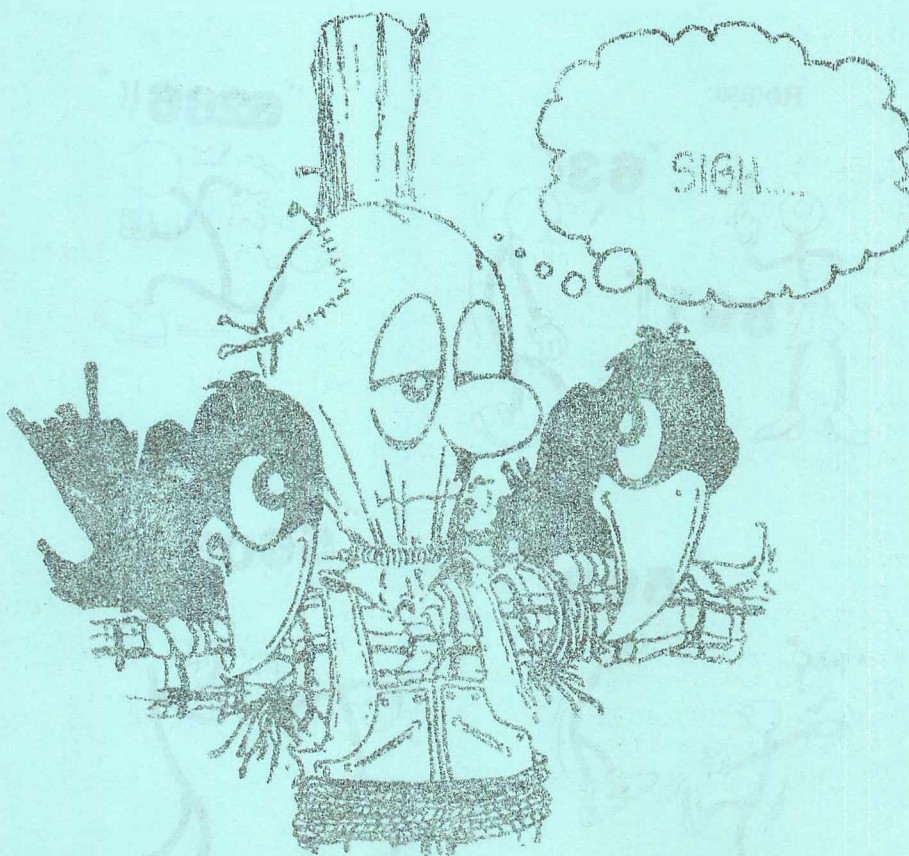
Processed World
55 Sutter St. #829
San Francisco Ca 94104
\$2/sub \$10

Processed World is put out by a floating co-operative of "information handlers," most of whom work in San Francisco's financial district. It's goal is to raise the consciousness of office workers. Yeah! It doesn't lose it's head in cloudy theorizing, either.

P.W. sticks to the practicality necessary to get its message across. Well worth the subscription price.

Jabberwocky Grafix
4109 Pheasant Run
Irving Tx. 75062

You've seen the work of Brad W. Foster in these and other pages. He has numerous booklets of his own for sale, ranging from 75 cents to \$1.50. Some of these are pretty amusing, one or two are overdone, but of special note in the "Eccentrics" comic, which has contributors from around the country, some of whom are kind of "big" names: Fred Hembeck, Gary Whitney, Jay

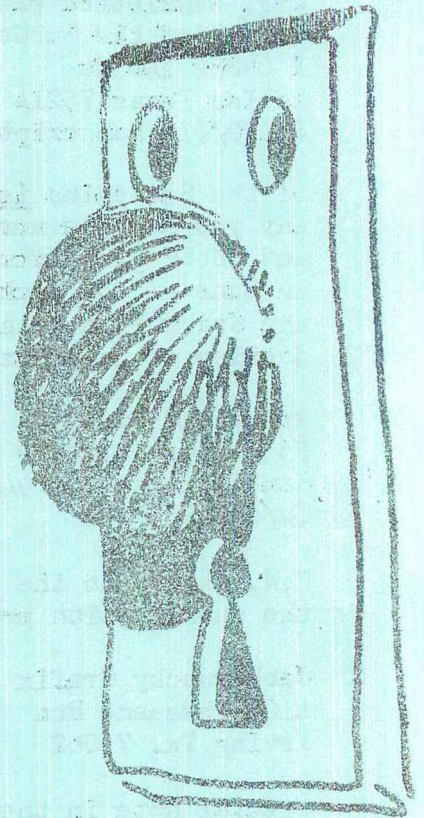


Lynch, and many others I can't recall offhand.
 Excellent reproduction, highly recommended.
 Send him money, honey, it so funny.

Space Varmits Comix
 C/O Ken Fletcher
 2200 Harriet Ave. S.
 Mpls Mn 55405

Space Varmits is
 edited by Local
 Hero Ken Fletcher,
 who has been a
 stalwart of fanzine

illustration for lo these many years. His work is
 not old and crusty, not by far, and continually
 develops, blah blah blah blah. Yeah! All
 gratuitious compliments aside, these little
 pamphlets are pretty entertaining, and worth
 the price. (People give more for their dollar,
 only corporations rip you off with shoddy
 goods). Yeah! Most contributors are from the
 Twin City area, with a couple you'll
 recognize from fanzines around the whole
 world. Bloody well right! So there you go. Send
 for fun reading and looking.

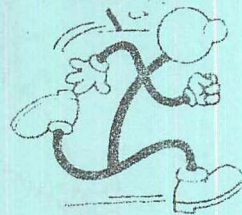


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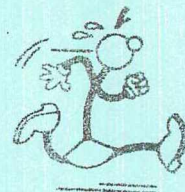
Reque



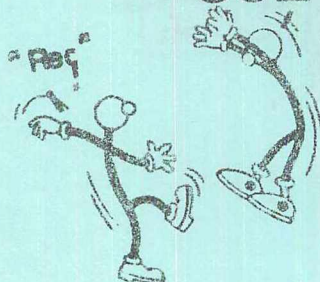
"6286!!"



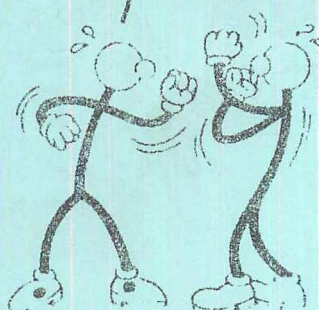
"640!"



"592!!"

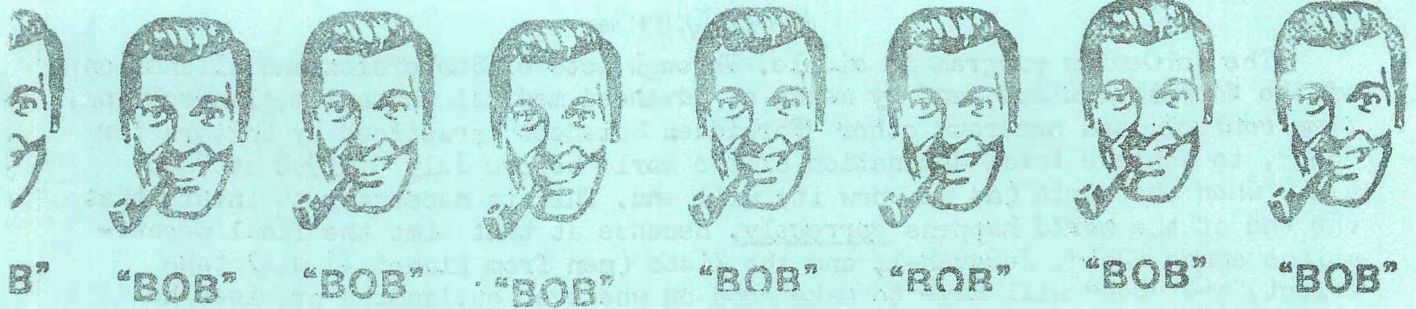


"560?"



"52 (sac!!)"





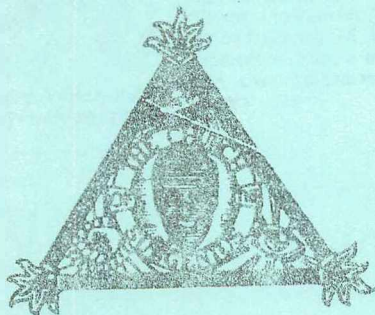
Minicon-goers and other fannish individuals have recently been annoyed and/or intrigued by barrages of religious propaganda items and myriad images of one J.R. "Bob" Dobbs distributed by loudmouth reverends of the Church of the SubGenius. Many fans have gone so far as to buy t-shirts and even send money to the church headquarters in Dallas, Texas. Still others formed an anti-"Bob" League in an attempt to discredit the would-be guru Dobbs.

"Yeah, there's a lot of that (anti-"Bob" backlash) going on all over the country," revealed Rev. Ivan Stang in a recent telephone interview. Stang, the number three SubGenius and chief spokesman of the SubGenius Foundation, sits at the nerve center of a mushrooming network of weirdos from all over America and the world. He is unconcerned about anti-SubGenius activity. "In fact, the most vocal opponents of "Bob" often end up discovering that they are actually latent SubGenius," said Stang. "I wouldn't be surprised to see those same people handing out (SubGenius) pamphlets in the airport in a few months."

SubGenius (or SubGenii) attribute all sorts of miraculous occurrences in their lives to the jocular influence of their smiling saint (or Epopt) Dobbs. Although many neophytes think the church is "some kind of cool joke", devote members insist that it actually is a bizarre ritualistic cult hell-bent on rapid expansion and massive conversion.

"We believe in absolutely everything," Rev. Stang explained. "The conspiracy theories are all true." Many practicing SubGeniuses are well versed in one or more areas of conspiracy theory, including JFK's assassination, UFOs, world monetary conspiracies, Nazi Hell Creatures from beneath the Hollow Earth, the Trilateral Commission, cattle mutilation, and of course, biblical prophecy. All of these find their way into the schismatic dogma and twisted lore of the SubGenius.

The Conspiracy, the Conspiracy, is one of the central issues in SubGenius dogma. Composed of numerous shadowy entities, the Conspiracy is responsible for the induction of mass sheep and lemming effects among Pinks and Normals, and for the bondage and harassment of righteous mutants. It is the Conspiracy that the SubGenius speaks of when he sports off about casting out false prophets and achieving Slack in our lifetime.

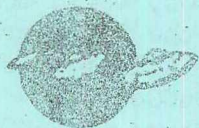


The SubGenius program is simple. Through acts of SubVersion and alienation of the Normal populace, and by means of advanced medical shamanism, glandsapping, time control, and numerous other "Forbidden Sciences" practiced by Doktors for "Bob", to achieve total domination of the world before July 5, 1998 at 7:00 a.m., when the world (as we know it) will end. This is necessary to insure that the end of the world happens correctly. Because at that time the final negotiations among "Bob", Jehovah-1, and the Xists (men from Planet X) will take effect, and "Bob" will have to make good on whatever outlandish promises he has had to make in order to SAVE OUR ASSES!

Conventional humans will be completely unable to comprehend the fabulous technologies the aliens will drop in our laps. Even veterans of years of Dobbs Abnormality Development Seminars will be like toddlers at the controls of a nuclear arsenal. Yet this is our fate, and Dobbs is the only one who will ever be able to explain Earth's disgraceful condition to the Xists. And only the Xists can give us the knowledge to get the immature deity Jehovah-1 off our backs so we can get some serious Slack.

To this end, the Church has established a multinational pyramid sales organization to vigorously promote the word and artifacts of "Bob". The SubGenius Foundation invites you to join the crusade and make big bucks! Full ordination has already jumped from \$10 to \$15, and there's no telling how high it will go as the Tribulation wears on. Don't be priced out of your only reasonable hope of salvation! Act now! WE HAVE THE ANSWERS!

(People interested in "Bob" who are unwilling or unable to fork over \$15 for ordination should send \$2.50 to the Foundation, P.O. Box 140306, Dallas, Tx. 75214, and request the latest copy of the SubGenius newsletter, The Stark Fist of Removal, 56 pp., profusely illustrated. For information about local sales, revivals, seances, spoutings, jam sessions, bacchanalia, outings, and transformation services, contact our marketing representative, Dr. Richard S. Bland, P.O. Box 7156, Powderhorn Station, Mpls., Mn. 55407-0156.)



ОПЫТ ВОВ
ПЕРЕДОВОЙ

THE
STARK
FIST

OF REMOVAL
Church of the SubGenius™

No. 22, Vol. 1



Национальный управленческий
институт имени М.С.
Ломоносова



LETTERS OF COMMENT



Gary Deindorfer, 447 Bellevue Ave., #9-B
Trenton, NJ 08618 4/3/82

Dear Minn-stf----

Much of the material in the issues of RUNE 65-69 is humorously incorrect. This contrasts with the unfailing humorous correctness of my own output.

A clean pool is a happy pool,

Gary

//At least you recognize that the intent is humorous. (Usually).//

~~~~~

Richard Bruning, Abraxas Studio, P.O. Box 1606  
Madison, WI 53701 3/27/82

Gosh. RUNE sure ain't boring, is it? No more, it ain't. Does that mean it's good? Not necessarily. Does give you a headache to get 4 of 'em at once though. I mean, backwards & forwards, upsidedown, half size, just letters, Garth Danielson...

=whew=

And just for that, here's more spot illoes:

Ghod, are you people weird.

Good thing Madison is sedate & quiet. (If you don't belive me, you obviously aidn't go to Wiscon...)

Richard

//You're right, of course; not boring/good. But it is a necessary prerequisite, don't you think?//

~~~~~

Don D'Amassa, 323 Dodge Street
East Providence, R.I. 02914 4/16/82

Karen,

John Bartelt's review of FOR WANT OF A NAIL was interesting. I read and enjoyed the book myself. //Well, whaddya know? Maybe we'll set a style of reviewing out of print books.// People fond of this sort of thing ought to look into David Poyer's THE SHILOH PROJECT, out recently from Avon but not marketed as science fiction, and THE ULTIMATE SOLUTION by Eric Norden, from Award, a hard to find and very satisfying novel. Another one, not in paperback at all, is PRINCE CHARLIE'S BLUFF, which I recall enjoying very much. Local fan Mark Keller keeps threatening to publish an index to Euchronian history, a project I'd very much like to see him finish. It's a very interesting sub-genre of the field, one that has attracted a lot of interest from writers not ordinarily associated with science fiction at all. In fact, William Goldman's new novel CONTROL is essentially a change-way story, with U.S. and Soviet agents trying to penetrate the past and murder (or prevent the murder of) Alexander Graham Bell.

peace,

don



//I've just spent 15 minutes looking up Euchronian, to no avail. Chron I can figure out is time, and the OED says eu-signifies good or well, as eulogy or euphemism. So I'd guess it means time-bettering, rewriting history the way it should have been. Whatever it means, whatever it's called, I think an alternate history index sounds great. I expect most of us have our favorites in the field. Go to it, Mark!//

Ned Brooks, Beroaldus Cosmopolitan Memorial Library and Typewriter Museum
713 Paul St., Newport News, Virginia 23605 4/5/82

Dear Roonts:

Much thanks for the stack of RUNEs 65-69, I enjoyed them. I could complain that nothing offended me, but I am not really into being offended. I was somewhat annoyed by the typos (or maybe you just don't know how to spell it or don't care) //a little of both, I think, depending on the typist// and the print running off the page occasionally or missing altogether on some pages. Much good art though, and some good writing too. Personally I find it hard to conceive of a fanzine as a joint effort, probably because I have never done it that way. But these look rather as though they were assembled by people who weren't speaking to each other....

Best

Ned Brooks

//Just one of many comments on poor reproduction in Rune 67. Would you believe that was the result of lots of effort and sweat? It must never have occurred to RUNE readers that a RUNE editor was attempting subtlety. Now might be a good time for this letter://

#####

Bob (Bob From Another Universe, not J.R. "Bob" Dobbs)
P.O. Box 666, Mellcnville 5/23/82

Dear Rune:

I just wanted to say I was really disappointed in your "conceptual issue", RUNE 67. I loved the fading from one universe to another, using the different color inks and so on. I liked the reviews, too. I guess I've always been interested in the "alternate universe" idea in science fiction, probably because I live in one. But you didn't have anything from mine. Get with it, OK?

Sincerely,

Bob

62

PS: FDR lost.

//Well, Bob (I can tell which one you are because you don't use quotes), it must have been the influence exerted by your universe that caused RUNE 67 to slip between "our" universe and the universe of FOR WANT OF A NAIL. Maybe that's where some of our stranger letters came from, like the next, written in crayon with a black smear instead of a post mark. What's FDR? Hail Eris.//

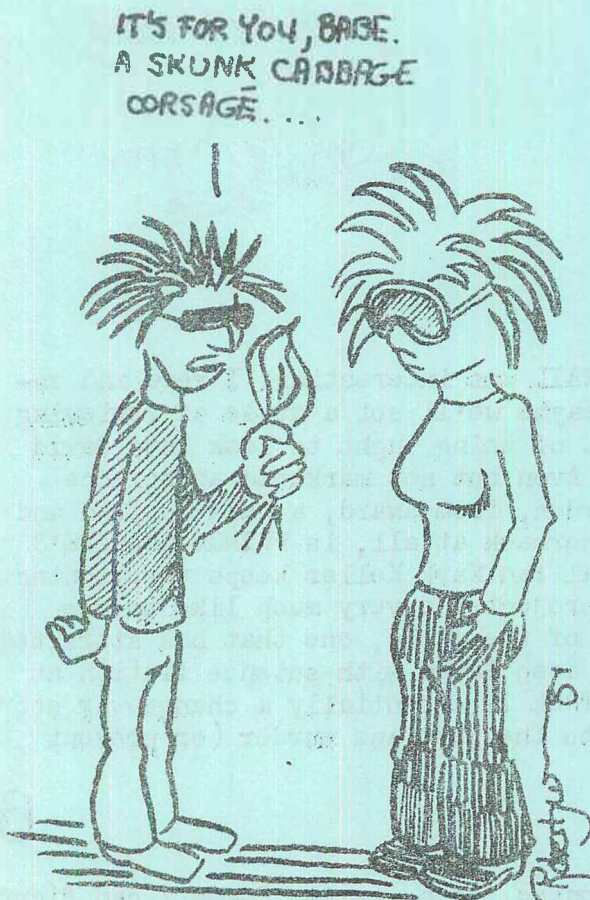
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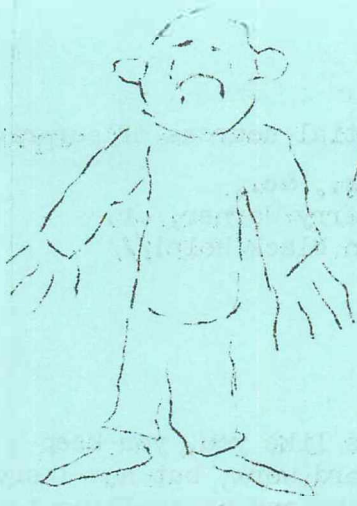
John Hinckley Jr., Wash., DC

Dear Mr. Rune:

How do you like that? After shooting the president and writing her letters, and telling her about how I love her, she still won't go out with me. Maybe it's a conspiracy. What do you think?

John Hinckley Jr., The Lone Yo-Yo





ME
CRIMINALS

//I can tell by your self-
portrait that you are a sen-
sitive fellow. Let's hope
that in some other universe
you had better aim.//

\$

Robert J. Whitaker, P. O. Box 7709
Newark, Delaware 19711 4/5/82

The look of the recent RUNE conglomeration seems as
if someone in the group has discovered the sixties
books by Marshall McLuhan. //Actually not, though
Garth is Canadian. These guys read Hunter Thompson.//
Though with less a grasp for the ideas McLuhan was
after--using the graphics to make you read the text and marvel at what was being
done and said. Or it could be that the group was just farting around.//You got it.//

all for the time being:

Robert.... j. Whitaker cidvivu

\$

Dear People of the Rune:

Tarzan grow old. Tarzan get forced out of Jungle. Bombs and
Idi Amin make Tarzan think. Tarzan need new career. Tarzan become stand up comic.
Tarzan now make joke.

Tarzan and Boy play Monopoly. Boy gets Park Place, Tarzan
gets Reading Railroad. Monkey comes by. Boy say, "Tarzan, can the monkey play?"
"No, Boy, monkey Cheetah!"

Tarzan
It Jungle Out Here, Africa

~~~~~

Dear Rune:

How many Zen Buddhists does  
it take to change a light  
bulb? Give up? It's 7.  
One to change the bulb.

Alan "40" Watts  
In the Here-and-Now After

\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$

My dear sweet people:

I'd love to write a letter  
now, but I've just flown  
in from Chicago, and boy,  
are my wrists tired!

Truman Capote  
Getting Old Fat and Ugly, NYC

//Thanks Bob, you aren't  
a friend of John Hinckley,  
are you? In any case, Garth  
says you can write the  
lettercol from now on.//





Harry Warner, Jr., 423 Summit Avenue  
Hagerstown, MD 21740 5/12/82

Dear Whoever:

....Yard sales and issues of Rune provide the only substantial sources of surprise left in my rapidly contracting life....

Yrs., &c.,  
Harry Warner, Jr.

//Glad to know we're spicing up the life of the first human black hole!//  
~~~~~

Jeffrey E. Ford, 1244 S. 19 St.
Milwaukee, WI 53204

Dear RUNE Kiddies,

I think you have a nice fanzine. Thank God for boys & girls like you, you keep America big & strong. I used to think doing fanzines was hard work, but now I see it can be fun too. i must learn to control my punctuation tho and my spelling i want to be just like you when i grow up
Beaver Cleaver

~~~~~

Dear Rune,

I just read the latest issues of RUNE. They made me throw up. Please keep up the good work.

Anorexic in Rhode Island

~~~~~

Karen Trego, 2020 Park Ave. South
Minneapolis, MN 55404

6/5/82

Fortunately this is the best of Rune 70 so I could edit a lot and type just a little. Editing is marginally creative but typing is a bore. I'm not entirely pleased with my function here as typist, but as Joe says, I wouldn't want people thinking the Rune Boys weren't sexist, would I? So I quit. Bye, guys.

WAHF: Jim Meadows, Dave Szurek (you're so prolific it's intimidating), Jeff Ford (a poc this time), someone in Detroit (Tony Cvetko, send me money!), Brad Foster, Richard Brandt, Sid Fictitious, Burt Libe, Robert Briggs, Ed Rom, Simba Lee Blood, & Ben Indick; &, late locs for lastish, Neil Rest, Chester Cuthbert & Mike Glicksohn.

* * * * *

THE WHITE HOTEL, by D.M. Thomas, Pocket Books, 1982, \$3.50. Don't be fooled by the marketing techniques--you may find this novel at the supermarket checkout, but it isn't a romance, even if you can choose from 5 versions of its embossed cover. D.M.Thomas' stories appeared in New Worlds under the Moorcock editorship, and tho I haven't read them (yet), I assume his roots are in British New Wave sf. The White Hotel is just possibly fantasy, or science fiction. It's certainly not a traditional narrative novel. There are several independent sections: some letters, a poem, a journal, a case history by Freud, a biographical narrative, an epilogue. We learn about the soul (is that too dangerous a word? life, then) of a middle class European woman from the turn of the century to her death during World War II. The traumas of her childhood lead her to Freud, who "cures" her of her neuroses and allows her to lead a normal and productive life....

Each of the sections of this novel presents us with different facets of the personality of the heroine; the complexities of real life are represented by the different aspects of the narrative. The ambiguities are the result of art, not carelessness; only in cheap novels does everything have an answer, or only one answer. The White Hotel shocked and appalled me, and left me unable to read anything else for days; every other book I picked up seemed trivial in comparison. Highly recommended.

Karen Trego

Spaceways #1 OF ALIEN BONDAGE by John Cleeve.

Don't bother buying this book.

Not just because it's poorly written. It's also boring, slow moving and not very adventurous. I'm amazed that Playboy would put their name on this trash. If you want 'adult' fiction you'd be better off with supermarket romances. It's surprizing that someone who's written so many books writes so poorly. I've heard rumours that he writes one of these a week, in front of the tv. I believe it

Simba Blood

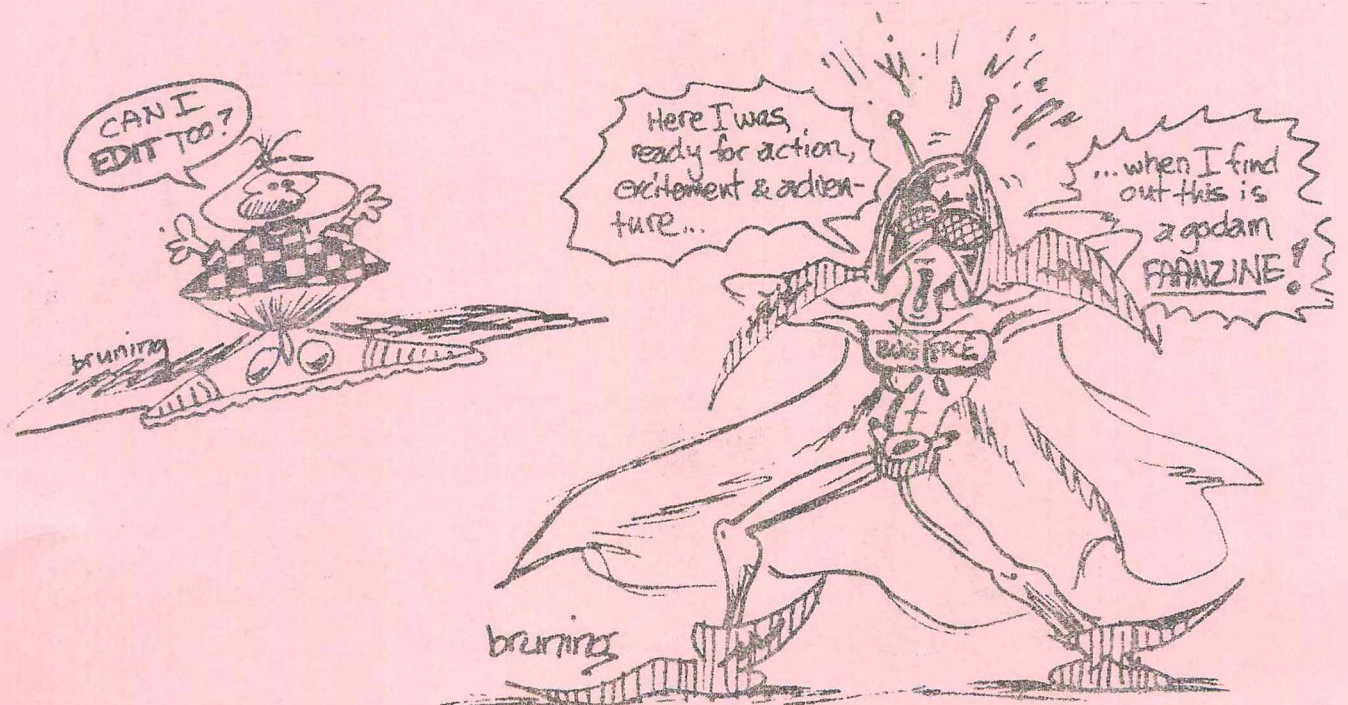
Spaceways #2 Corundum's Woman by John Cleeve Playboy Paperbacks \$2.50

This is book 2 of a 4 part series subtitled "High Adventure for Adults". Phooey. Like many fans, I always associated Andy Offut's pen name John Cleve exclusively with pornography. This isn't porn, it's trash. (Garth says I should have known: Playboy doesn't publish porn). Sexual encounters only occur every 40 pages or so, and they don't include what the visual arts call "insertion shots". Cleve attempts a slick new slang, but it's pretty weak. Here's a sample (you guess what "slicer" and "stash" are):

"She felt him squirming, felt his slicer growing against her thigh, and she knew her cleft would be ready for it when it came in, centimeter after centimeter of hard flesh. Slicer slicing into stash was ancient as the race. Slicing in space was centuries and centuries old, very old hat indeed. Slicing in free-fall, in null-G, had come first, before the employment of spin to create artificial shipboard gravity...smiling, squirming, moaning, rubbing and slapping, Janja wondered just how common this was...slicing in subspace!"

I think the malappropriate lecture on "the employment of spin..." disturbs me the most. This episode was on page 94, and I din't read many more pages before giving up. If you want well written space opera with interesting characters and r realistic sex, try F.M. Busby's Rissa Kerguellen or Zelde M'Tana. John Cleve should stick to porn.

Karen Trego



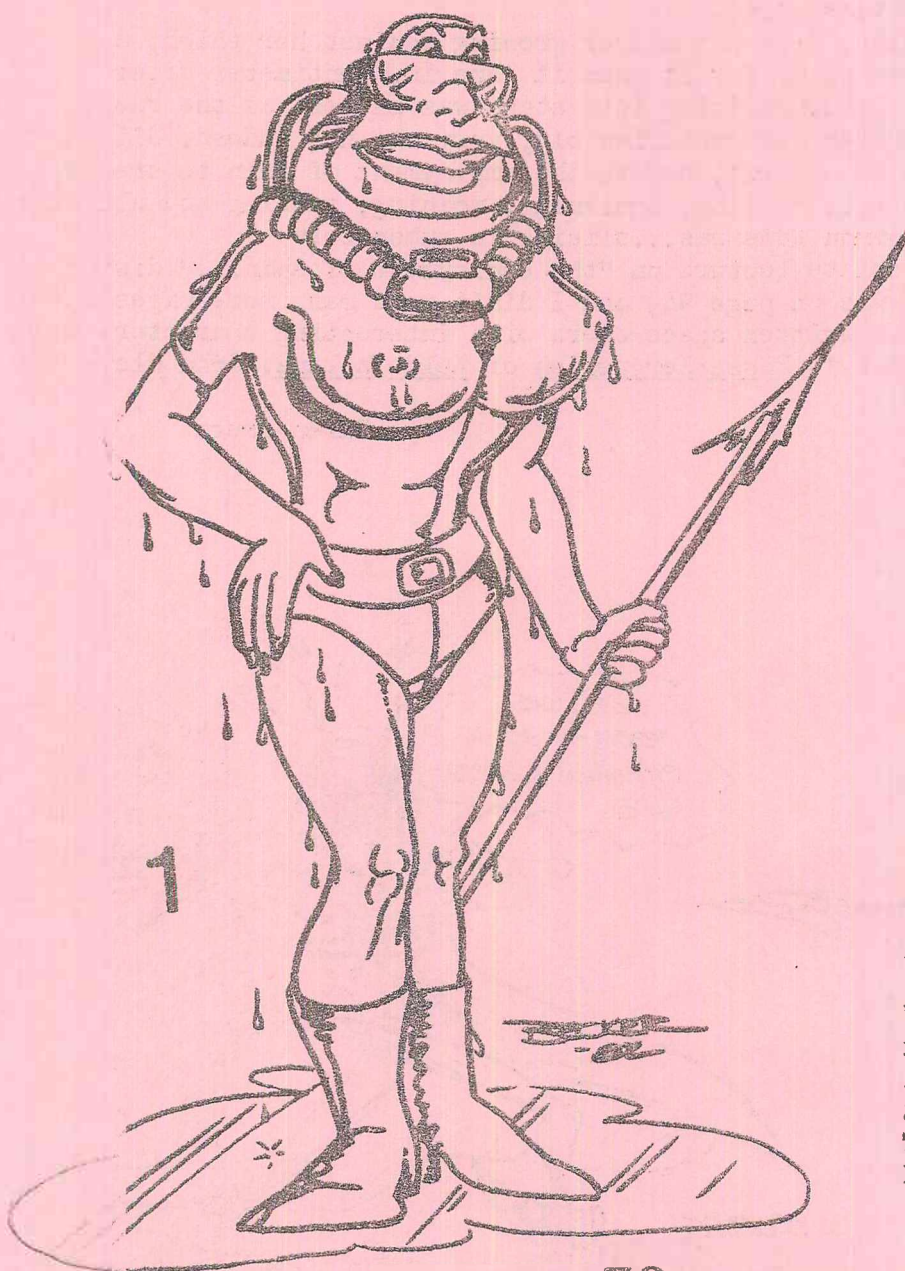
BIG no2 CONTEST

cheap FUN
FUN prize

A "It's just like being stoned."

B "I've got big tits and everybody loves me...of course I'm always damp from the drool!"

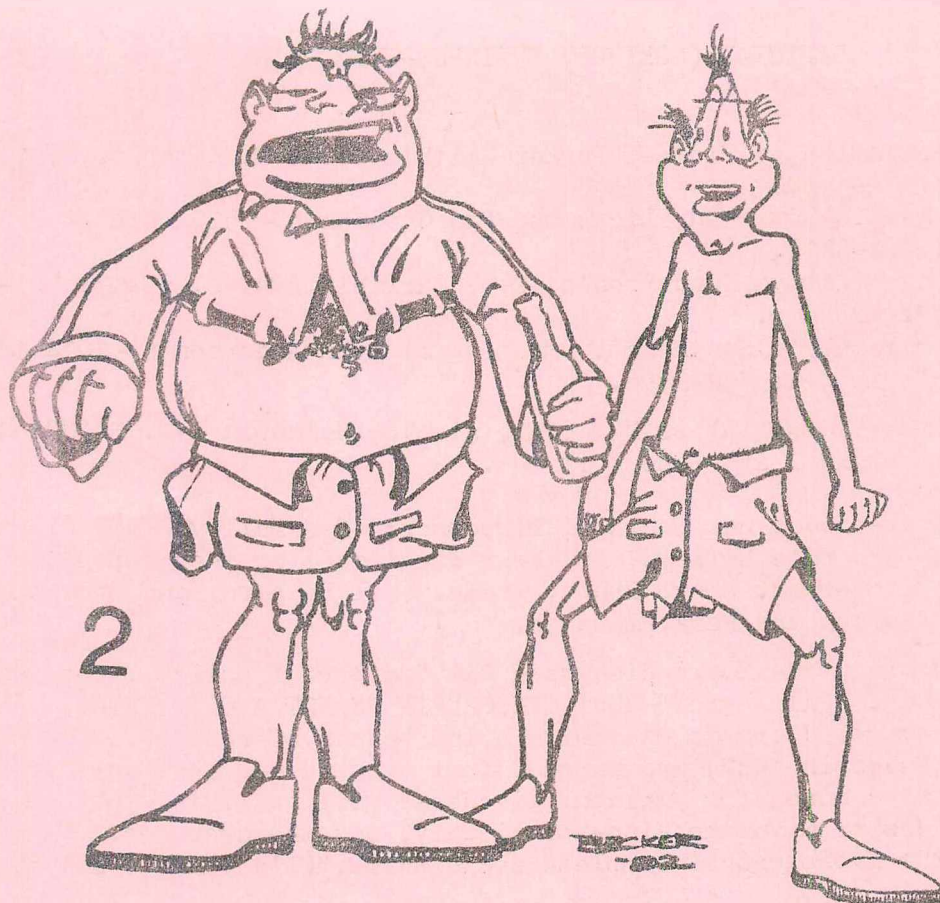
C "Now we do this for six months...then we stop...and the ones that are still doing it twelve months later are assholes!"



Well, that big galoot 'the Beck' forgot to do the captions for somecartoons he submitted, so, we're having this contest.

Match the captions to the cartoons, send them to us written on something that isn't paper and we'll look at them.

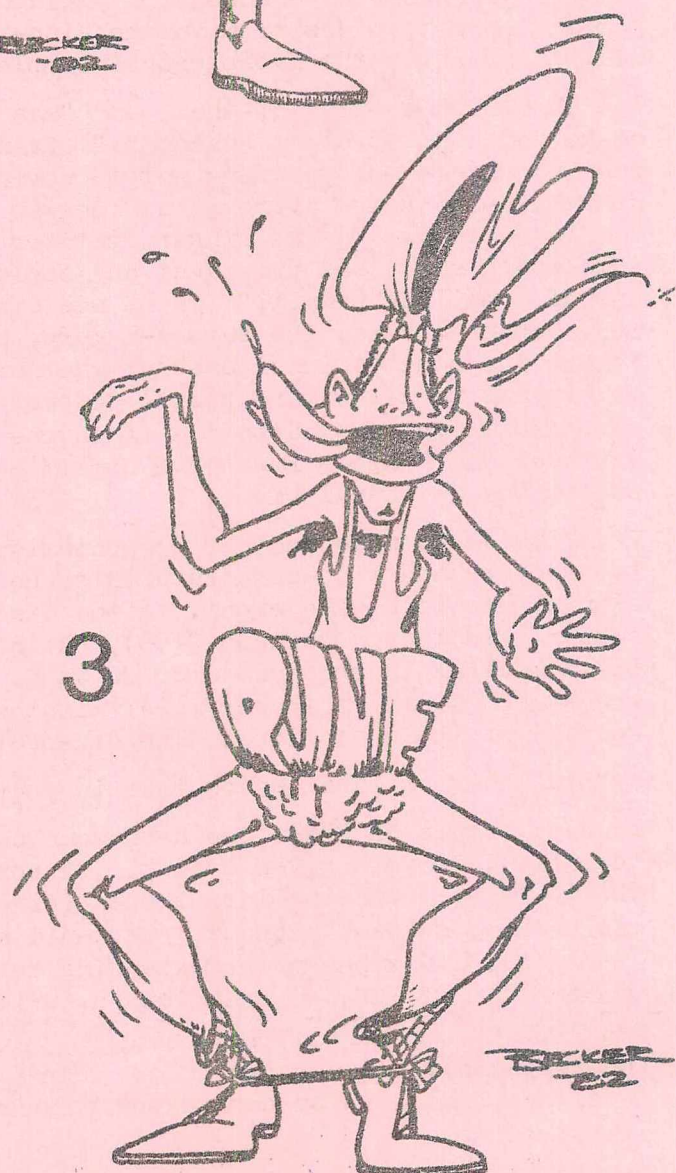
The best right entry gets a new book. Not a cheap Playboy Press freebie but a cheap ci-fi book we're gonna buy. Not more than three bucks, though. We're not made of money, there's a recession on remember. So send in your entries. The judges are the Rune boys.



HEY ARTISTS

Artists. If we have some of your artwork and you would like it back please write and let us know. Garth keeps taking it home and putting it away in the pile of paper he calls a file.

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OFFICIAL (SORT OF) BUSINESS-TYPE PAGE

MeEtInGs, EtC...

- 26 June Stplapa collation at Michael Parker Smith's - 3006 W. 44th St., #2, Mpls, 55410; 920-1620.
3 July Minn-Stf meeting at Denny Lien's and Dan Goodman's - 2528 15th Ave. S, Mpls, 55404; 722-5217.
17 July Same again, at Floyd Henderson's - 2707 Garfield Ave. S, 55408; 871-9381.
24 July Minneapa, I presume.
31 July Minn-Stf returns to Southeast: meeting at Lynn Anderson's - 1014 18th Ave. SE, Mpls, 55414; 331-1166.

Greg Ketter's DREAMHAVEN GALLERY is NOW OPEN, at 3146 Hennepin Ave. S (823-4735): quality prints and original art - check it out.

* * *

In March, Minn-Stf elected a new Board of Directors: Don Bailey, Judy Cilcain, Scott Imes, Karen Johnson and Kate Worley. At their first meeting they appointed officers: Pres. Dean Gahlon; Vice-Pres. Steve Brust; Treas. Joel Halpern; and Secretaries Lynn Anderson, Virginia Nelson and Mark Richards.

At their second meeting, the Board discussed the "editorial policy...copy editing, and printing" of RUNE. "All agreed that CENSORSHIP IS NOT A GOOD THING. John (Bartelt) said that they would try to stay within the bounds of reason....The budget (of \$1250 for 3 more issues in 1982) was passed, four yes and one abstention." They also approved \$2000 seed money for Minicon; discussed mailing lists, the use of the mailing permit, plans to move the Minn-Stf library, and the archives. "A search will be made for the mythological complete set of RUNE." (I'd like to see that too.)

The the third meeting of the Board "was called to hear a presentation by Frank Stodolka and conduct other business." Frank proposed organizing a book sale to help un- and under-employed fans get to worldcon. "The Board decided that he did not need Minn-Stf Board approval as long as he doesn't use the name Minn-Stf." A member had asked to use the mailing permit for a personal mailing. "It was decided that this would set a bad precedent and could not be allowed as it might jeopardize our use of a mailing permit." There was discussion of the meeting schedule, return-address rubber stamps, the button-makers, Minicon money, and the CPR training sessions. "There was some discussion about whether the editors of RUNE might be changed every other year to allow more people to participate. Nothing was decided, but various people will ask around to see if anyone would be interested in the job." The Board approved the Minicon Executive Committee of Don Bailey, Steve Bond, Reen Brust, Scott Imes and Caryl Wixon.

Frank Stodolka made another presentation at the Board meeting on 15 June. With the L-5 Society and Minnesota Futurists, he is attempting to organize an expanded version of his book sale event. After discussion, the Board decided to give limited support (including perhaps \$150), but not to (co-)sponsor Frank's plan. The next Board meeting is scheduled for 20 July. ((The reports on the first three meetings are based mainly on the official minutes, taken by Virginia Nelson, which are the sources of the quotations. The 4th-meeting report is based on my notes. - J.Bartelt)

"X70" on your label means this is your last ish unless we hear from you.**

Re Back Issues of RUNE: we have some copies of #63, 67, 68 & 69 (from our tenure thus far); we were given a couple of boxes of Kennedy & Pelton (#51-61) RUNES. These are \$1 each. Certain older issues (circa #38) are available in very limited quantities upon special request. We would be interested in obtaining older issues (pre-#34), in exchange for extending current subscriptions, or money even. For CHANGES OF ADDRESS, or back issues, write to John Bartelt, PO Box 8253, Mpls 55408.

JOB WANTED: Lee Pelton - 724-0066; 3+ years experience as a CRT data entry operator (no keypunch); 1+ years as a book store manager. Looking for full or part-time work in either field. Also have experience as a receptionist. Type 40-45 WPM.

