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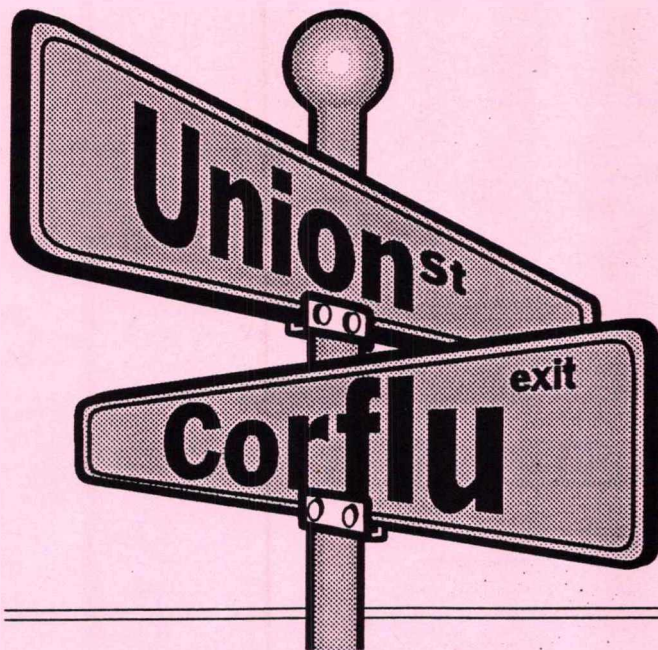
**EN**velope

By **M**id**Night** **June 26.** WE

mean business! P.S. this **IS** the

**TCPA** **AP**<sub>a</sub> **NO.** 83.

—Apahacks Against Apathy Strike Force



Welcome to *Union Street* (issue #40 and *Obsessive Press* #142), the zine with the transmogrifying masthead (this month breathing a nostalgic sigh of relief). It comes to you from Jeanne Gomoll and Scott Custis, whose address is coincidentally 2825 Union Street, Madison, WI 53704-5136. Phone 608-246-8857. *Union Street* was created on a Macintosh computer—a IIx or an SE at various points in its lifetime—and hardcopy was printed on a Laserwriter IINTX printer. Text was created with Microsoft Word 5.0 and laid out with Aldus PageMaker 4.2. The *Union Street* Logo was designed with Adobe Illustrator 3.2 and Adobe Photoshop 2.0. All contents are copyrighted © by Scott Custis and Jeanne Gomoll, 1993. May 1993 for Turbo-Charged Party Animal APA #83. Members FWA.

## NEWS

[SC] A few news items that might be of interest. A prominent figure in Madison fandom and former APA contributor, **Richard Russell**, wound up in the news earlier this week. About a year ago, Dick did a guest column in our local weekly alternative newspaper, *Isthmus*. He wrote about astrology. As anyone acquainted with Dick will tell you, he has a rather dim view of astrology, religion and most of the other mystic arts. He wrote a witty and pointed piece trashing astrology, its purveyors and believers. This week, a 12 million dollar lawsuit was filed against *Isthmus* over this article and Dick—as author—was, of course, named in it. The suit was filed by Madison's only local professional astrologer. I hope that someone else managed to save the newspaper article on all this and prints it for us so we have all the available details. The general consensus around here is that there is little to worry about. Unfortunately it will probably cost *Isthmus* a few thousand dollars to respond, but it almost certainly won't get to court. The astrologer's case is based on the idea that Dick's article must be libelous, damaging and malicious to him because he is the only astrologer in town, therefore Dick's article must have been about him and his practice. That's silly of course because people in Madison are not confined only to Madison for astrological services. They can turn to astrologers anywhere, even via telephone. So the article should not be interpreted as being about only one guy. Anyway, we'll keep you updated.

We are also enclosing a reprint of a newspaper article that caused a mildly lively discussion at Brat n'Brau one night last month. Unfortunately, I did not have the article with me when the subject came up and I flubbed some of the details. So check it out on page 6 and we'll see what people have to say about it next month.

Finally, Jeanne and I are proud to announce success in getting the Rodney Scheel House sited in our neighborhood. The Rodney Scheel House is a project of the Madison AIDS Support Network to create housing for AIDS sufferers and their families who find themselves out on the street for one reason or another. They have spent considerable time and effort in finding a suitable building site in town and finally decided on some empty lot space on the block across from us. Considerable controversy surrounded their decision, however. Many people responded with outrage ("our children won't be able to play in the park next door to Them," "what about our property values?," "too much traffic

and noise from ambulances," etc.) Much of this came in the form of calls and letters to our alderman and a petition was circulated in the neighborhood to stop it. (Fortunately I answered the door the day they came by and just shoed them away. Had Jeanne greeted them, it could have gotten nasty). An informational meeting was held one night that clearly showed how the lot space was going to be used and answered a lot of questions. Here again, it was clear that some people came to rant and not really to learn. Our alderman asked us to attend the City Planning Commission meeting when the project came up for their approval if we wanted to see this succeed. We went and Jeanne signed up to speak.

She had prepared a few remarks before the meeting about her brother Eric. She was the first citizen called upon to speak in support of the project after the professionals got done showing the plans and details. She followed the first citizen speaking against the project. That person handed over the petition and went on a rather bizarre rant about how the project should not be sited here because the low income people in a nearby apartment complex would threaten the AIDS families. When Jeanne came up to speak, she told me later, she looked out on a sea of unfamiliar faces and realized that they "weren't fans." She got rather nervous and gave her remarks in a somewhat high pitched, quavering voice. The room became instantly quiet and I could see people leaning forward in their chairs to listen. What I recognized as Jeanne's nervousness was being seen by the rest of the crowd as deep emotion. Jeanne talked about Eric, that he suffered from AIDS and how important it was to him to spend his last days in his own home with friends and family. That was why the project was so important and why we must support it. She spoke only a few minutes, but afterward the TV people came up to ask for her name and for weeks afterward people came up to her to complement her on her TV appearance. The project passed the Planning Commission easily and when the proposal went before the whole City Council last week, Jeanne was invited to speak by M.A.S.N. The proposal passed unanimously.

[JG] I feel really good about having contributed to the success of the Rodney Scheel House, and expect to volunteer in some limited capacity after it's built. I've also been thinking that this is yet one more area in my life that has been improved (or perhaps made possible) by fandom. I learned to speak in front of large groups of people and to compose speeches in fandom.



Just briefly: Corflu went fantastically well. Some people who have attended all or most past Corflus told us that they thought Corflu 10 was the best one ever, which was awfully nice to hear. I had an incredibly wonderful time.

Despite some pre-con, room reservation tangles with the hotel, which **Ellen Franklin** smoothed out entirely, The Inn on the Park turned out to be the perfect hotel for this sort of small, conversation-centered con. The round tables on the upper pool terrace, just outside **Tracy Shannon's** well stocked hospitality suite and the publications room functioned as extended space for those rooms. People would wander in to get something to drink or eat, and then go back to the round tables and talk with friends. Jim Hudson set up registration at one of those tables and sold the very gorgeous 5-color ATom t-shirts\*, cookbooks, and fanthologies along the way, guiding us into the black, financially (and a very good mood for all concom members). **Bill Bodden's** program schedule stoked the on-going conversation with discussion about the year's fanzines, mimeo production, and fan-fund gossip. **Andy Hooper** let me run the scoreboard at the trivia contest and nobody commented on the advisability of putting me in charge of numbers, so you can see how much fun everyone was having. Opening ceremonies, with Jerry Kaufman's and **Andy's** great play, *It's a Wonderful Ish* kick-started the play with a perfect arc: a humorous reminder of the shared values and mythology of fanzine fandom. The cheesecake orgy was a fantastic success, though **Scott**—who had to go to work on Friday night—still asks plaintively, "Why did you have to wait till *midnight* to cut the cheesecake?" People loved the enormous Dealer's room set up around the Capitol Square on Saturday, especially since we had perfect weather that morning; and though the weather turned ugly and wet on Sunday, the baseball fanatics played their game anyway. I'm sure the prose will drip with soggy metaphors when reports of the game that **Andy's** team lost to **Bill's** are written. **Steve Swartz'** and **Scott's** great beer quest (for the microbrewery beer-tasting Saturday night) was rewarded with many compliments and a score sheet of opinions, that—last time I saw—was in the hands of Carrie Root, who was attempting to perform a very Dick Russelian Australian calculation upon it. The auction was fun and very successful; the dance was fine, and most of us spent a large chunk of it watching **Vijay** slink across the dance floor; brunch was tasty, though not as delicious as was **Jae Adam's** Guest of Honor Speech which followed. (Perhaps some of you will be surprised—as was Jae—to learn that the democratic, non-elitist, tradition at Corflu is to choose a Guest of Honor out of a hat, or in our case, out of a cow cookie jar.) The choosing is done on Friday evening at opening ceremonies to give the honoree enough time to write her speech for a Sunday presentation. Jae's speech was an extraordinary one—for her fresh point of view about fandom, her clear and charming delivery, anecdotes about her son Matthew, and also for the jaunty way she wore her slab-o'-cheese hat as she spoke. But I have to tell those of you who missed her speech, that we were all shocked—*shocked*, I tell you!—to learn that non-fan, **Pat Hario**, is one of Madison's Secret Masters of Fandom!

It was good to see those of you who were there. We had a fine, fine time.

\*T-shirts are still available in size X-Large for \$15. We may do a limited order of other sizes, but you should get your order in *before the next apa deadline* if you want one. Fanthologies, edited by **Andy Hooper**, are available too, for \$7. And the 140-page Corflu special publication—*Khatru: A Symposium on Women in SF*—is available, also for \$12. You can send a check to SF<sup>3</sup> or directly to me, and I'll fix you up.

## KAREN BABICH

[JG] I can deal with a smoky atmosphere, if I have to. But I don't understand your preference for "*really loud* live bands" in a bar in which you hope to engage in conversation. Not being able to hear the person you are talking to would seem to be a serious impediment to the activity.

[SC] On the Jon Carroll article, Randall Terry was not the killer of Dr. Gunn. He's the founder and leader of Operation Rescue. I largely agree with Carroll's remarks, however I find it even more aggravating to read letters from anti-abortion nuts who start out stating that Dr. Gunn's murder was an unfortunate thing, but it was no different than the "daily murder of innocent unborn children." That view always sets my teeth on edge.

## JULIE HUMPHRIES

[SC] I think the reason you can be so honest with Art at work about his assholiness is that you had an element of truth on your side. The reason you have trouble personally confronting Jeanne, Vijay and Hooper is that you know you lack real truth in your conviction. A face to face confrontation would doubtless expose the emptiness of your accusation. Much easier and safer to lob little bombs in the APA, feign weakness to extract sympathy, and try to cast your victims as bullies if they try to respond. A pathetic performance, I think. I doubt **JG**, **Vijay** or **Hooper** will choose to respond to you, but as the SO of one of the named individuals, I refuse to hold back. If this sort of attack is how you plan to use your space in the APA, then you can count on my support for your swift departure.

## NEVENAH SMITH

[SC] Welcome back. Your zine looks great, as I somehow knew it would. I doubt that discussion of your original Mistress N piece is likely to rekindle by simple request. You'll probably have to prime the pump by pubbing another installment.

So why would you want to be a man for a few days and what would you do during that time (obviously, I'm guessing Fact to this statement)?

Congratulations on the publication of your poem "Third Base Line" and your mention in *Isthmus*, You "Renaissance woman," you. I was surprised they only mentioned your work as glass artist, graphic designer and editorial assistant. They forgot to mention your activity as a whip-cracking dominatrix. Should I write in and correct them?

## PAT HARIO

[JG] I finally canceled my memberships in two cd clubs last year. If you have very few cds, I think these clubs may offer good deals at the very beginning of a membership—at which time you get a dozen or so free recordings and the club offers many of the "must haves" on your list. At that point, you can send for a large number of cds and pay a very reasonable price. This is because the larger number of cds you order at any one time, the smaller (proportionally) is the cost of shipping and handling costs. When you get to the point that you're finding only one recording every other month or so that you really want, the additional cost of s&h increases the actual price of that one cd over that of its price at a discount store. And I found that I reached that point rather quickly. Music clubs don't sell *all* music—just the music their company publishes or stocks. So, it turned out that in the two classical music clubs I joined, I could find no more than two of my



favorite composer, Ralph Vaughn Williams' symphonies, and only a scattering of American musical and Broadway recordings, etc. In the end, I examined the catalog's limited offering for what I liked best of what was available in it, rather than looking for what I most wanted. So I quit the music clubs and have tried to make time to go to the downstairs classical/jazz section at the Exclusive Company.

[SC] Although I thought *Unforgiven* deserved to win, I also thought the Oscars this year was a pretty sorry spectacle. The Year of the Woman stuff was rather lame, and the failure to nominate *Malcolm X* was simply unbelievable. The best parts were the unscripted political comments by a couple of the presenters (Richard Gere and someone else I've since forgotten.)

## STEVEN V. JOHNSON

[JG] Congratulations on your Guest of Honorship at Disclave! I assume you're whooping it up even as our OE's SO collates these zines. I hope you have a great time and enjoy your well-deserved vacation from Madison cares.

[SC] Congratulations from me as well. Some long overdue good news for you. Be sure to take lots of pictures.

## TRACY SHANNON

[JG] The point of make-up? Make-up, worn on a day-to-day basis, (as opposed to special occasion "dress-up" events) expresses the notion that one's natural appearance is unacceptable to others. No matter how naturally beautiful, (or perhaps, especially for those who are naturally beautiful), women are expected to smooth the color and texture of their skin with the use of make-up (and nylons, too—but that's another topic). Lips must be painted, eyes outlined, and scent disguised in order that they might better resemble the unreal ideal that women are expected to aspire. The ideal woman is not a real woman, and therefore women aspiring to the ideal must disguise what is real. Large, dark eyes make women look more childlike; pouting, red lips emphasize sexuality; flawless skin creates the illusion of perfection and innocence. It continues. High heels force a woman's ankles into an unnatural position which creates the illusion that her legs are longer than they really are. Shapely, unnaturally, long legs are part of the illusion of the ideal women—so all women must strive toward that ideal, and accept the sometimes crippling effect of a lifetime of wearing high heels.

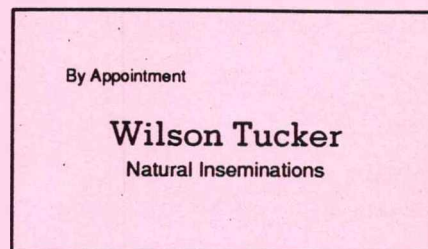
There's a book called *The Beauty Myth* (I forget the author) that you might be like to read.

You asked another "Turbo question" about how we might counteract commercial messages about "gender-appropriate" behavior to kids. It seems to me that one of the best ways is to encourage kids to read a lot. TV and movies present an extremely narrow range of choices and ideas to kids: books potentially offer a far more diverse range. I think that one of the reasons I rebelled so early and radically from my folks and their expectations was because I read omnivorously, and (vicariously) experienced lots of other life-styles through the written word.

The quilt project has turned into a massively complex undertaking. I've got the feeling that every step of the way will involve larger and more time-consuming problems than would a smaller-scale, traditional quilt. But, if we get this sucker done, it will be a wonderful thing.

Scott continues to pun and cover up. Did I tell you about the most recent incident? Rosie wasn't around to blame, either. We

were walking past the Elks Club on Jennifer Street and Scott grinned and said that we should take a picture of Elspeth ("Elk") Krisor in front of the building. In fact, he said—grinning even wider—we should figure out a way to attach an apostrophe between the "k" and the "s" in the sign's word, "Elks," and then have Elk hold a big stick when she posed for the photo....



I find this card offensive because it implies:

1. that women are animals to be "serviced."
2. that Tucker's "services" are available wherever and whenever he distributes the cards. I find public boasting about sexual performance rude.
3. that because this joke has developed into a sort of a tradition (or because it's Tucker), no one is supposed to take offense at it; in fact, many people would consider it rude and offensive to Tucker if a woman got angry at him! Of course, most people would support a woman's anger if someone approached her in the middle of a party and asked her in a loud voice, "Do you wanna fuck?" But that's not supposed to apply in this case.
4. that the first and most important bit of information a woman should have about Tucker in the form of introduction is that he is willing to fuck her.

...Well, I could go on, but I'm sure you'll get other ideas from others in the apa.

[SC] "Pun and cover up," sounds like some sort of guerrilla operation doesn't it? It was a hot day and we were near the end of a long walk downtown from our house and it is possible that I may have made some offhand remark about the Elk's Club across the street. I was parched from thirst as I recall, and probably a bit delirious. I may have even been experiencing a desert-like hallucination. Who knows? Certainly I would not make such a ridiculous pun involving my friend Elk unless I was simply not myself.

On Ice-T, talent has never equaled brains, tact or taste. It's possible (often even prized) in our society to be successful and have none of those qualities.

An excellent zine this month, Tracy. Hope to see more contributions from you like this. I especially liked your comments on Corflu 10. Hey, I went and I'm not even a... well, you know.

## HOPE KIEFER

[JG] You write that you brought up the deadline issue in order to encourage discussion. Well here's my opinion: I have to say that I think that Tracy's weekend deadlines are entirely fair and I see no reason at all to ask her to change. You may wish to include more current news in your zines, but the fact is that by the time most of us (even those of us in town) sit down to read your



zine, 4 or 6 days may have passed since you wrote *even if you wrote one day before deadline*. Two or three more days won't make much difference to us. We each have two months to write a zine and maintain our membership. However, the OE has only a couple days every month to do her required work. It seems obvious to me that it is more fair to expect us to maneuver within that two month period than to ask Tracy to rearrange her working schedule to accommodate our procrastination.

### **laura spiess**

[JG] Sounds like the women in your office are getting stuck with the "housework" duties. The guys don't want to do work that doesn't count toward their promotions, but the work has to be done, so it gets done by the low status people who tend to stay low status because they don't spend enough time doing work that counts toward their promotions. The necessary scutwork should be evenly divided among all employees—or left undone until management is forced to confront the issue and create equitable rules to deal with the fact that the work isn't being done.

Thanks for the egg-safe recipes. I'll try to remember to Xerox this page before we give away our zine.

[SC] I enjoyed your story on the Yugoslavs and their pots. Do you have to make these sort of compromises often? Please explain "grease coating the kitchen walls." I usually find myself fascinated with your work stories, I suppose because I spend so much time eating in restaurants. It's easy to just assume that everything is always fine or they wouldn't be in business, but that is clearly a dangerous assumption.

### **JAE LESLIE ADAMS**

[JG] *Locus* started out as a fanzine, you know, and in some ways, Charlie Brown still thinks of it as one. Or was that your point (in your comment to **Lynne Ann**)?

I liked your comment to **Hope** about the guy who couldn't "relate" to the discussion about childbirth and labor. It reminded me of Le Guin's essay, "The Fisherwoman's Daughter," in *Dancing at the Edge of the World*, in which she criticizes the way women's experience has been treated as non-important and uninteresting literary subject matter.

And I really liked the blast of Jungian exposition in response to my comments on *Peter Pan*.

As for *The Magic Flute*, it is my understanding that the libretto is based on a very old, possibly archetypal story of the first family. My theory is that the play barely hides clues of an earlier, tragic story (how matrilineal culture was destroyed) that was converted to a triumphant, happy tale, as told from the point of view of the patriarchal culture which conquered the matriarchal one.

The daughter is stolen by the father from her mother. The daughter's lover is sent by the mother to rescue her daughter, but he is convinced by the father to ally himself with the father rather than with the mother and thereby control/own his progeny. The bare outline of this story would seem to indicate that the father and lover are its villains for kidnapping the daughter in order to increase their own power. But, by casting the mother as an evil ogre of a witch, the father as a kind man, and the lover as a handsome prince—the story is transformed into one that glorifies patriarchy and vilifies matriarchy (and even to an extent women themselves).

The magic flute? Men have always had an exaggerated sense of importance about their flute, don't you think?

"Putting up with Harry," was a *wonderful* story! Thank you.

[SC] I'm looking forward to your impressions of Corflu. I mean I'm *really* looking forward to what you have to say about the experience.

Great story about Harry. Excellent comments to **Hope** and **Bodden**.

That was a rather nasty comment to old **Steve** about fans and fandom. You can wield a pretty sharp stiletto when you're motivated, I see.

### **STEVE SWARTZ**

[JG] The phrase "of no commercial value" is used by a lot of apa-hackers because—when shipped across the border to Canada—it exempts publications from certain tariffs or taxes that apply to for-profit publications. When *A Women's Apa's* OE lived in Canada, she urged us all to print that phrase in our colophons, just in case.

I think that in my imaginary production of *Peter Pan* I would want a woman playing both Peter and Wendy ... and if possible, would want the roles played by a pair of twins, with different hair cuts, perhaps. And at some point, I'd insert a few lines by various characters questioning Peter's gender, so that the audience would catch on to the fact that the gender of the actor is not meant to be ignored. I'd also revise the legend of the lost boys who in the original were supposedly little babies who fell out of their prams. Girls, the play explains, never fall out of their prams. I think I'd have the lost boys played by little boys and little girls, who "fell out" because they didn't fit in.

Well, I kind of agree with Luke that *Souvenir* is a boring font, because I too have used it a *lot* in publications as work. (It's considered a friendly, very easy-to-read font and is much used because of that.) But then I think text type *should* be boring. The ideal text typeface never calls attention to itself; you are supposed to think about the meaning of the words, not about the letterforms. *Stone Informal* (which is what your font looks like) shares those characteristics with *Souvenir*. It was, in fact, the first font designed specifically for 300 dpi laser printers to maximize readability given the limitations and capabilities of that printer. If you want easy-to-read, you've got it. When you get tired of it, there are other choices. Suit yourself, is my advice.

I found it more than a little ironic that Lorelei told you that hell-bent-for-leather feminists wouldn't fit into the WisCon con-com. First of all, it's ironic because many people outside of Madison assume that's who runs WisCon, and in fact, I would say that's an accurate description of the first 3 or 4 WisCons. And secondly, her statement is ironic in that the only people who think radical feminists don't belong on the con-com are the con-com members themselves who have nonetheless produced a convention with a decidedly feminist slant.... It is rather remarkable that this tradition of feminist space/programming is being upheld by a not very feminist (but certainly not sexist) group of people.

[SC] I agree with your comment to me about voting. As we saw last month, Noam Chomsky preaches that the media serves the purpose of helping to marginalize the electorate by encouraging voter apathy.

### **VIJAY BOWEN**

[JG] Congratulations on your sale! Where will your story appear?

[SC] Congratulations. I will enjoy someday looking back and saying, "I knew her when..."

**PAT HARIO**

[JG] I thought you made some very useful comments to **Kathi Nash**. Indeed, it may be that better communications about group projects, events and announcements would help heal things. As you pointed out, *Cube* and the Wednesday weekly announcements aren't addressing the problem very well at present. On the other hand, they *could*. Why don't you think about working on a *Cube* whose main purpose was getting out this sort of information and providing effective communication?

Hey, I'd be up for another *Thelma and Louise* night. I've only seen it 5 or 6 times. (I think that this is eventually going to be one of the few films I actually want to own. I don't yet. But I'm thinking about it.)

I read some interesting news about *He, She and It* in the latest issue of *Science Fiction Chronicle*. Apparently, the novel (under a different title, as published in the UK, *Body of Glass*) just won the Arthur C. Clarke award and caused quite a stir because people were outraged that a book not specifically published as an SF or Fantasy title should win. "Jeers and outrage greeted the announcement of the winner of the 1993 Arthur C. Clarke Award.... This controversial result did not please the majority of the audience, which included genre editors from all the major UK publishing houses and many of the top British authors and overseas guests.... The anger at such popular nominees... passed over for what many people saw as an attempt to curry favor with the mainstream media and give the award a more "high profile" image..."

I thought that news article astonishing. Even the article's authors (Stephen Jones & Jo Fletcher) didn't mention the fact that regardless of the book's label, *He, She and It* (or *Body of Glass*) was most definitely a fine piece of SF. I would really have liked to have been at that award ceremony and to have heard the reasons people gave for their outrage. It feels to me as if something is missing from the account.

**JIM BROOKS**

[JG] I sure wouldn't want to have to distinguish between pretentious and inspired directors. When I distinguish between films and movies, I'm more often talking about my own reaction to them, rather than the intentions of the makers.

I agree with you about *They Might Be Giants* and *All that Jazz*; they're favorites of mine, too.

**MICHAEL SHANNON**

[JG] Thanks for the wonderful Minicon report. The felt-tip tattooing story seems to have gathered a life of its own. Your telling of it is one of several I've heard or read already, which is of course, a very fannish phenomenon.

[SC] Pretty fannish zines you're producing lately. Yes, there is Life outside Madison fandom. Hopefully Corflu turned on even more local fans to all the outside possibilities. Too bad you missed most of the con. How about Corflu in D.C. next year?

**KAREN BABICH**

[JG] I noticed your several references to *Backlash*, and I agree with you; it's a landmark book. It's on the top of my list for feminist books to recommend to people. I was surprised, then, to read your comment to **Ross Pavlac** in which you disparaged opinion poll results. You are right, of course, that the results of such polls are easily distorted. But one area that Faludi wrote

about really impressed me, and that was her careful examination of statistics and poll results. She convinced me that if you understand the basis of the statistics or polls and are assured of the data's accuracy, that such knowledge is of supreme importance to cutting through the crap. It's much too easy to sling around generalizations in the form of "trends" articles, etc. We need to have as much information about reality as possible.

**Steve Swartz**, not **Steven Johnson** did the bugs cover. Couldn't you tell?

**BILL HUMPHRIES**

[JG] This last zine of yours, Bill, was just about my favorite apazine of yours that I've seen so far. Your writing had a relaxed and very entertaining tone. Perhaps that's because you are feeling a bit more relaxed these days now that you are gainfully employed? Whatever the reason, I just want you to know that I enjoyed it a lot, especially "Fear of Rapture" and your amazing blending of SF and fundamentalist religion. It would be interesting to find out if other SF fans made links between SF and the religion of their childhood. I certainly did. It seems to me that SF/F provided the sense of wonder I lost too soon when I discovered that Santa Claus was a fiction, and then leaped to the conclusion that guardian angels, devils and even god were merely mythological characters.

You mentioned the approaching demise of 3rd class, non-profit bulk rate. I clipped an article about that, and include it here....

**Lower Rates for Charities Questioned by Postmaster**

By **Randolph E. Schmid**  
Associated Press

WASHINGTON— Subsidized postage rates for charities cost the Postal Service \$500 million over the past three years, and Postmaster General Marvin Runyon wants Congress to phase out nearly all of them.

Runyon said the Postal Service could lose another \$500 million because of low-cost charity rates this year, which could force a rate increase for other mailers.

But charities say that forcing them to pay higher rates would mean less money for medical research, scholarships and local arts programs.

"The Postal Service proposal inflicts pain on the nonprofit community," Brian Hummell of the Alliance of Nonprofit Mailers told The Associated Press.

His group is proposing to keep low rates for groups sending educational materials and solicitations for money, but to have them pay full postage for catalogs and similar commercial products.

But Runyon said if Congress insists on his agency absorbing both the subsidies for charities and a proposed \$1 billion in new interest charges, the result could be a 5- or 6-cent increase in postage rates, layoffs for some 47,000 postal workers or cutbacks in service.

"I'm not saying that's what we would do, but any business would have to look at those things, Runyon said at a press breakfast. Federal officials are seeking the \$1 billion in interest on the medical and retirement costs of people who worked for the post office before the Postal Service was established in 1971. Since 1985, those costs have been shifted from the government to the Postal Service and will total \$9 billion by 1995.

Since taking office last year, Runyon has eliminated 30,000 postal jobs and cut spending at the agency by \$2.2 billion. Nearly all of that could be wiped out by the new charges the agency faces, he warned.

Under the law that established the Postal Service, the agency is required to offer low-cost postage to non-profit institutions, with Congress providing money to make up the difference.

# Space billboard would take ads to limit

The proposal for a mile-long orbital sign is attacked, defended

San Francisco Examiner

San Francisco, Calif. — A private company's plan to launch a mile-long billboard into space has triggered furious reaction from scientists and environmentalists angered at the thought of beer ads circling rudely in the night skies.

Just one day after announcement of the project, environmentalists and astronomers were decrying the "abomination in space." But the developer, Space Marketing Inc. of Roswell, Ga., sees potential for profit in outer space.

"It's very feasible," said Space Marketing CEO Mike Lawson. "We could actually fly [a corporate logo such as McDonald's] 'Golden Arches' in space," and it might appear as large as the full moon.

Space Marketing hopes to launch the first space billboard in 1996.

The orbital advertising sign is being produced in collaboration with engineers at Lawrence Livermore National Laboratory and the University of Colorado. The billboard would be made of a thin, lightweight plastic, mylar, and covered with a reflective substance in the shape of a corporate sponsor's logo. It would inflate like a balloon in orbit and fall back to Earth after a month or so.

"It's horrifying," said Robert Park, spokesman for the American Physical Society, the nation's leading physics organization. "The thought that one would not be able to look at a starlit sky at night without having this thing intrude upon you is so obscene I think humanity has to rise up and stop this immediately.

"I hope this is a bad dream and it'll never come back. If NASA meant this when it said there'd be spinoffs from the space program, I think we should end the space program right now."

Yet the city of Atlanta is seriously investigating the idea as a promotional scheme for the 1996



"YEAH, BEFORE SOME FOOLS STARTED SELLING ADS IN SPACE THERE WAS SOMETHING CALLED THE BIG DIPPER!"

Olympics there. And Lawson said five major companies have approached Space Marketing about the possibility of renting space for their logos aboard the billboard.

He said sponsorship for the project, which also would monitor Earth's environment, would cost \$20 million to \$30 million.

One space billboard defender says it's a chance for the United States to take the lead in a new mode of advertising: "Something like this is inevitable; if we don't do it, somebody else will," says University of Colorado engineering Professor Ronald Humble, chief engineer for the billboard design.

"It would be difficult to imagine spending several days to hike down into the Grand Canyon and looking up into the sky and seeing [an advertisement] flying by. How would you explain that to your children?" asked Sierra Club spokeswoman Teresa Schilling.

Said Kenny Bruno, a toxic-waste researcher for the New York office of Greenpeace: "This is another step in the end of nature. No matter where you go, you can't escape reminders of industrialized society or the marketplace.



THE ENTIRE THOUGHT PROCESS OF A PUPPY