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# ALLARGANDO

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**Jeanne Gomoll**

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MAILING COMMENTS FOR ISSUE NO. 17

HOPE KIEFER I'm not as much a role-model for you as you led me to believe. ("I'll be having kids of my own someday," you told Kim Nash.) No acolyte of mine would say such a thing. Sorry, but I'm afraid this means that from now on, we're just friends.

What kind of spelling checker allows things to go by like, "mine apartment" (in your comment to Nevenah)? (Well, you razed me about my spelling after all...) When Scott and I get our computer, will I be embarassed by a lazy spelling checker too?

CATHY BURNETT I had some major problems with the cumulative sexism of the first Wild Cards book, but I finally did get around to reading the next two books in the series anyway. And even with those problems, (which I described in Whimsy 6), I think the first book is far superior to the next two in the same manner in which any short story or novel is superior to a series. When a piece of art (written, filmed or painted) depends upon a sense of continuity derived from previous episodes, I have always felt cheated by the author/artist and less than satisfied by the resulting work. For example, cliff-hanger novels like Burrough's Tarzan series or Anne Rice's Vampire L'Estat (or a list of books that Dick Russell compiled for a WisCon program), all frustrate me. The technique of serial-writing comprises the essence of TV sitcoms and of comic books. Usually, if it were not for the addictive effect of

serial plots and characters, any one given episode would fail to be interesting enough to attract an adequate audience to justify the expense of publishing or producing it. I can't imagine many comics that are so intrinsically good that they could have received acclaim for one issue. I guess that it's not totally surprising that the Wild Card series which is about the SFanization of comic book heros and concepts, should become--in form--a comic book in itself. I only know that I had a lot more respect for a few of the gem-like short stories in the first book because they could stand alone and be read apart from the rest and suffer no damage, than I did for the two books which followed it.

I agree that #3, Jokers Wild, was done most effectively, with no seam showing between the styles of its 7 authors. Indeed it was almost impossible for me to put it down once I'd begun the book. But I was also aware constantly, that I needed to have read the previous books to really understand this one. It would not stand alone. Now, a couple weeks after I finished reading it, I'm already starting to forget the plot of Jokers Wild. But I can still remember some of the many wonderful short stories of the first, and I read that book many, many months ago. I've got a feeling that what I'll most remember from #3 is all the in-jokes scattered through it (by George, I presume.)

This may be an illustration of the core of my dislike for comic books in general. It may be that I think they are artistic "cheats," relying too much upon tricks, rather than good writing, to attract a readership.

PAUL SETH HOFFMAN "Information" defined in a broad and encompassing manner? How's this?: "any catalyst: spiritual, mental, or physical; conscious or unconscious."

Politics is another good word to define in a broad manner. (My definition of that one is: "the manipulation of power.")

But sorry, I'll take a pass on the 10-books-for-a-desert-island-sojourn. (Most others in the apa seemed to feel similarly.) I've always hated list-making of this sort because it seems to assume an entirely foreign and even offensive way of looking at books than my own. I own a fair number of books, but don't attempt to be a completist in any area. The books I keep are ones that I figure that I'll eventually use again. But the books I'm most excited about reading are the ones I don't know anything about yet. It mostly depresses me to try to imagine the desert island scenario and a choice involving only books that I am already familiar with. I'd rather look into that floating crate and find an all-expense paid membership to the Stranded-On-A-Desert-Island-Bookclub.

See you can find out something revealing without a list.

JULIE GOMOLL Interesting exchange between you and Spike on strippers. Remember that time you and I went to the bar in Milwaukee to see the male strippers? That's been my one and only experience with the entertainment, and I recall it as an uncomfortable and not very entertaining evening. I agree with you that as a member of the audience, I felt oddly as if I were being demeaned more than the prancing young men in gold lamé G-strings. A woman's strip bar wouldn't be my idea of entertainment either, and obviously I wouldn't patronize a place that would feature it. I assume that as society becomes less sexist, that there will be fewer strippers, male or female, because

the market will decrease. I'd be surprised if it turned out that this form of entertainment were not an outgrowth of institutionalized sexism, one that will wither away when the plant dies. But I don't think it's a particularly dangerous factor of sexism in society.

I'm glad that you've found a more comfortable and energizing place to socialize! I'd like to go there some day when I come down to visit you and Rachel. (Hi Rachel!)

SPIKE I see the movie Fatal Attraction (or at least the worldview that underlies it) as more wishful thinking than paranoid warning. The same kind of wishful thinking that underlies the other new film, Baby Boom (which I haven't seen, but whose Cloned statements have been sounding everywhere this past year). These movies are made by the same people, I think, that are so fond of the term, "post-feminist," who wishfully think that eventually things will go back to where they used to be, where they're "supposed" to be. Women who persist in trying to be strong and self-sufficient will suffer nervous collapses and reveal the true monsters within. Women who recognize the "error" of feminism will come around and give up their jobs and find true fulfillment in childbirth...

It's a bizarre scene: much like the "femme fatale" movement was around the turn of the century. Male writers and painters, concerned and fearful at the changing roles of women around them, started painting and writing about women as strong but terrible, fearful wraiths and witches. But ironically, many of these images have come down to us with the strengths of those women blazing out of the paintings, and their evil qualities converted into an exotic, powerful fascination. A true glamour. Which makes sense: the artists were scared of the women they were painting and needed to show the object of their fear as powerful. Their attempts to create paranoid warnings of the evil in strong women resulted in an unintended message. Some of my favorite paintings, in fact, date from those Femme Fatale artists. Maybe, eventually, there will be some

interesting film ironies rising out of this current period of cinematic fascination with the femme fatale image.

THOMAS QUALE Fascinating stuff about quest patterns, dragons, and blood, etc... I love following fairy tales and fragments back to their possible cultural roots. For instance, The Magic Flute's libretto provided me with great fun, as a story that owes it's plot to some of the archetypal "How-the-Family-Began" legend. It might have begun as a tragedy (the father kidnaps his daughter from his queen/lover, and forces the girl to marry and give up her power to a boy in his employ). Of course the opera ends up as an "uplifting" happy-ending story by making the queen into a witch and the father into a god-like benefactor and rescuer. I suspect that the father was originally portrayed by the legend as an ogre. The plot certainly supports that interpretation of his character over the rescuer interpretation.

To counter the "I'm only here to procreate," I suggest this T-Shirt:



The fetal cell transplant for Parkinson's disease is a real dilemma, isn't it? I keep turning that one over and over in my mind, and haven't come to any conclusion... I think that aborted

fetuses ought to be available for such life-saving operations, but I worry that sufferers of PD might acquire a "right" to this cure that will force women to either produce fetuses on demand, or to live up to a contract that will require they have an abortion even if they later change their mind. I hope that technology soon gets developed to the extent that it's possible to create the fetal material without a conception (uterus or test tube)..

PETER LARSEN Excellent review of Dawn: including a logical, objective description of its plot--something, I realize now, I was incapable of writing immediately after reading the novel. I still keep coming back to the central horror of the novel, which was--for me--the way in which the aliens' genetic manipulation of human genes totally eliminated human sexual love and perverted the sex act into an alien parasitic union, which was totally addictive for the humans involved.

This ranks as one of the most truly horrific ideas I can imagine. My suspicion that it is an analogy for historical experience could depress me if I dwelt on it for too long.

The clue to the "where" of the map, for me, was the sea labeled "ADRI..." I got Yugoslavia right away after that, but didn't think of Serbia... Impressive.

Excellent comments to **David Busch**. I think both of us had very much the same exasperated reaction to his zine in #16, but I was made so angry by it that I could only sputter out a barely coherent response. You were logical, clear...and probably as effective as I was, unfortunately. He seems capable of endless rationalization for others' reactions to his writing. Personally, I'm simply going to give up on his zine from now on. I'll skip it all together or limit my reading of it to a very, very quick scan/skim.

ANDY HOOPER It's not the fetus that is being sold in Baby M type cases. It's the child born after

9 months gestation time. Merely because the sale was arranged before its fetus stage does not mean that the fetus is the sale item. If it were, I might feel slightly better about it. (John might want a baby and so he pays Sylvia a big wad of money for a fertilized egg, which is then surgically removed and grown in a test tube. John would then take possession and responsibility for the care of the test tube and its contents. However things turn out, it's his child, no matter how imperfect. He's paid for a minor service compared to the emotional trauma of 9-months physical in-body care that the Baby M case involved.) But the point of the current cases is that it's the child and not the fetus that is the object of contention, and that focus in no way endangers the pro-choice position or abortion rights. The item that is bought is the living, born child. The paying customer doesn't want a fetus, or an imperfect child for that matter.

I fail to see, Andy, how the crumbling nuclear family can excuse the horrendous possibilities inherent in the exploitation of women's wombs by big business and government regulation. As **Peter Larsen** points out, this is a crucial social battle, one that we can't just surrender on. Things will get really hot in this bathtub if we do that.

You seem to agree, but by your tone, it feels to me as if you think I am naive about this issue, in that I expect any of this can be stopped. I understand you to think I'm being overly idealistic and simplistic. Well, you haven't convinced me that I should stop worrying about this stuff or that it is useless to work against it. Certainly, I don't think it's necessarily true that "these things are coming," as you wrote.

Women being required to fight in combat may help brake the headlong dive toward war in Central America. Deaths of women will be less easy to romanticize in this country, and impossible to ignore. Politicians will expect and get more criticism from their constituents. That's the reason I've always been in favor of drafting men and women if there must be a draft (even when I was of draftable age). There would be more people directly and indirectly con-

cerned to a life and death degree in declarations of war. I believe that the draft is morally wrong for men or women, but exempting 50% of the population made it easier to keep drafting young, minority males during the Vietnam era. It was the old divide and conquer technique. The only response is for us all to step forward ("We are all young, minority males," or as they did in Norway during WW2, "We are all Jews.") and bring a stop to it.

BILL BODEN You get on the Whimsy mailing list by asking the magic question. Bingo, you're on it.

DICK RUSSELL A Brit in America would probably say the same thing about our freeway signs as you did. (Not enough information. What if the city on the sign isn't the city that I'm heading toward?...Must I be familiar with the whole road map to get anyplace?)

I liked the roundabouts. I found it very easy to visually capture the essence of the situation as we approached, and I liked zipping through a roundabout rather than waiting at a stop light when there was little or no traffic coming from the opposite or perpendicular directions. Considering that there are few roads that meet in any even vaguely perpendicular junctions in Britain, roundabouts make a lot of sense there. Scott and I agreed that the things would terrorize us at first in really big cities or really heavy traffic, but we got along fine with them in small towns and in the countryside.

#### MAILING COMMENTS FOR ISSUE NO. 18

PETE WINZ I sympathize, Pete, believe me I do. I've come to believe that the ability to organize ranks second as the most important traits in a good leader, crucial though organization is as a leadership skill. The ability to motivate others, however, has moved to number 1 on my list. If you can't get people to want to do

work--especially in a volunteer organization like SF3--everyone loses interest or gets frustrated. Unfortunately, it's difficult to consciously inspire other people...Most of us can do it only once in a while--when we're inspired, ourselves, and our enthusiasm spills over and sparks others. But the trick is to do so when we're not inspired ourselves.

There's probably a connection--a volunteer malaise--that connects apathy, laziness and concomitant procrastination. And it's the thing you will have to overcome to get (everyone else to get) the job done.

I realize that this isn't very solid advice. I haven't been around to see you in action as coordinator very often, so it's impossible for me to be very specific. I only know that I'm sure that I'd be far less capable and far more depressed and frustrated by the situation than you seem to be by this point. It's been clear to me for many years that I'd have made an awful coordinator. Good luck to you.

JUNE JARVIS The all-caps style has the curious effect of reading as if you are SHOUTING YOUR WHOLE ZINE AT THE TOP OF YOUR LUNGS. Are lower case letters difficult to type on your machine? Or are you just trying to be heard amid the din of the Turboapa?

HOPE KIEFER I bet you didn't get that tan you expected to acquire in Hawaii. I read all about the Great Hawaiian Flood over the holidays. Are you and your grandparents OK?

Well, I tried to palm off the "I-did-it-on-purpose" lie to you at Nick's regarding the mis-spelled Allergando logo. But you didn't buy it. I may as well confess that I've done it before with my previous apazine, Obsessions, in which I dropped the first "s," thereby making the title sound like some sort of disgusting bodily secretion. I've got a tradition to uphold here, you know. Lucky thing the WisCon and Aurora logos were one-time productions, merely photocopied and waxed down every issue. Who knows what I might have done with those titles!

I agree with you on all that "longing

and pining away" business in the TV Beauty and the Beast. The three initial episodes bored me out of my mind, and I had to quit watching it. I'd love to have the guy who plays Beast read me bedtime stories, though. Nice voice, don't you think?

Re your comment to Paul on maps, you might want to try this: Tack up a map of the world on your bathroom wall. I used to have one in my Jennifer Street apartment too. Perfect john entertainment, you might say. And educational too!

GREAT Cathy cartoon on sex-typed toys! Thank you. And good for you for the counter-sexist espionage at Toys "R" Us.

DuCHARME Stay in the apa, Mike. Write mailing comments, Mike. Replant your beard, Mike.

PAUL HOFFMAN Loved your explication of what makes a Charming Little Movie (CLM), and what disqualifies a film from that honorific. I like The Princess Bride too. Scott and I went to the sneak preview and they gave each of us a 45 rpm record of the soundtrack, a neat freebie.

And I agree with you too about the barbarous custom of ear-piercing...at least so far as my ears go, i.e., NO WAY. But then I hardly ever wear jewelry, and it would be a silly thing for me to do to my ear lobes. Jewelry lovers probably consider the brief pain adequately paid for by the pleasures of adornment. And, after all, it is done at their own request, not for religious or medically questionable reasons, at an age when the subject under the knife (or needle) has nothing to say in the matter.

You say you support circumcision on religious grounds. Well, millions of Africans support the so-called "female circumcision" (really, the amputation of the clitoris, plus--sometimes--the mutilation of the vagina opening and labia) using that same rationale. While I do not believe the two kinds of circumcisions are at all comparable, I'm not sure I understand the actual reasons you feel so strongly on the matter. Why is circumcision

a crucial operation for boys in the Jewish faith?

JOHN PEACOCK Whether Hart "did it" or not is hardly the issue here. The issue is and was how he dealt with the public's perceptions and doubts of his code of ethics/morals. And it doesn't look to me as if he's dealing with the matter any better than he dealt with it then; he's just toughened up his skin. "It's none of your business," he said then. He's just saying it more firmly now. And his wife says that she separates her personal feelings about Hart from her respect for him as a politician. My personal assessment of a candidate influences my assessment of his or her political performance. I would have it no other way.

PETER LARSEN Yes, I think you are right about the word, "prick," being an unusual and effective male put-down in that it does not implicitly ascribe female attributes to the insultee. It belittles his masculinity, though: amazing how many insults either belittle supposedly masculine attributes or exaggerate supposedly female ones. Depressing. Maybe the answer is not to look for the satisfying insult, but to cultivate the shocking female-positive compliment for men and women alike. Might even be more effective.

JOHN SCHIMANSKI I liked your logo a lot. You've got a style similar to Steve Stiles'. Nice.

Welcome to the apa.

SPIKE I hope to have mentioned this to you in person, but I think I'd better repeat it for everyone else too. Several others of you are making forays into general fannish publishing, after all...

This comment concerns your publication of my artwork in your apazine, Spike, but it's also for anyone who publishes or re-publishes the work of another person in their fanzine. Mostly the practice is meant, and accepted, as a compliment to the person being published. And I am pleased that you liked the "It's a Girl!" cartoon/X-mas card well enough to reprint it. Thank you.

However, please, in the future, ask my permission (or the permission of any-

one whose work you use). I would have gladly said yes, if you'd have asked, Spike, and will probably be equally happy if anyone else in the apa requests the same. I have after all, done a logo for DuCharme and am working on another for Bill Bodden. It's fun and I enjoy seeing my stuff in print. I would appreciate the courtesy of being asked however. Don't misunderstand me though, this is more than a request for heightened faneditor manners.

Specifically with the "It's a Girl!" cartoon, there are important financial concerns for me that I retain this graphic as my property, since I sell rights to it once a year to the Freedom from Religion Foundation (FFR). Already, there have been some disagreements about my rights as the artist of the piece in negotiations with the FFR president, Ms. Gaylor. Technically, the law says that once a piece of art or writing appears without a copyright notice, it is as if the artist has relinquished all ownership of it and it belongs in the public domain. Just like what happens to art I do for the DNR: I can't copyright it because it was created for and paid for by Wisconsin taxpayers and thus, belongs to them. My art and maps, therefore, appear without a copyright notice and can be reprinted without compensation or credit by anyone. Theoretically, FFR could point to your zine and say that since I allowed you to reprint it with no credit and no compensation, that they have no more responsibility to repurchase rights from me every holiday season.

This is why I insert a copyright notice in every colophone, and the reason most fanzines do the same. (CUBE really should have one now that you're publishing more material from other people.) It preserves the future interests of the writers and artists to protect their work. If you know that, or you don't care if, or if you can't believe that anyone will plagiarize or reprint your work without permission and your zine contains only your own work, well then it doesn't matter, of course. But if you do reprint other's work, this is a painless, much appreciated courtesy to your contributors. It is also the

bare minimum consideration you'd had better pay if you hope to convince many fan artists and writers to send you stuff for your zine in the future.

So— For anyone that doesn't know the format, a copyright notice is printed like this: "Copyright ©, (year), by (your name). All rights revert to the original writers and artists."

This costs you nothing. Someday in the future when it turns out that maybe Kim Nash gets hailed as one of the great humorists of the 1990's and all of his early writings go on sale for big bucks, (which comes in handy because he has spent his sweepstakes winnings by then), and someone reprints an anecdote of his from your fanzine without permission, Kim will be able to haul a copy of that zine into court, file and pay for a retroactive copyright on the basis of that polite notice, and sue the thieves. He won't be able to do that if you don't protect his interests now.

Kelly's and Lianna's college careers rest in your hands.

All I need now, please, is a retro-active copyright notice, Spike. From what I know of copyright law, I'm protected if I can prove intent to guard my copyright. It's even possible that if you decide that I am being a rude, ungenerous person, and refuse to print such a notice in your next apazine, that I could use this printed notice to indicate my intent.

Now, on to a comment meant specifically for you and not the Apa membership at large.

One word in your response to my musings on feminism bothered me. I couldn't figure out whether you were serious or joking. You referred to my "comments about...being a spokesperson for feminism," and I flinched, amazed that I'd said anything like that. So I re-read the first part of Allargando and couldn't find any part that could be interpreted as suggesting that I see myself as a "representative of feminism." As I think I've said often in print and to you in person, my idea of feminism is that it's a philosophy that encourages women not to lock themselves into rigid, society-approved roles, and

that feminism has thus resulted in a kaleidoscope of ideas, philosophies, and lifestyles, no one of which can be said to be representative. The phrase, "feminist party line" is an oxymoron. And if there is no generally accepted party line, there can't really be a representative member.

I've always called myself a feminist and prefer--like you--to define my own personal version of it through the manner in which I live my life, which includes self-expression, writing and art. And for that reason, I don't care if others want to "label" me by that word, no matter how they define it, even if it conflicts with my own view. (Neither do I care about people who want to pigeon-hole one another in tidy compartmental labels. That's their problem, not mine.) Even Ray Larson may eventually realize that he's known quite a few different people who all call themselves feminists for many different and conflicting reasons, and maybe then he will figure out that the word refers to opportunities for women and men, rather than the dangers suggested by his own paranoia. He seems to have understood a little of the diversity inherent in the word even before he resigned from the Turboapa: After all, he had to deal with the fact that there were quite a few women and men with very different approaches to the word and all of them called themselves feminists. He kept referring to my style as if he were surprised at the way I differed from his expectations. I rather think that that will keep on happening to him until one day he experiences an enlightenment.

Hey! (now it's my turn to rant) (and change the subject): I was not recommending my alcohol cutback to anyone else. I quite specifically referred to my changes as due to my own lack of real enjoyment of liquor and made no comments that could in any way be interpreted as advice to anyone else on the matter. But the "earlier recent study" that you referred to in your zine, which concluded that one drink per day comprised only moderate consumption, is now definitely proven wrong for women. Your saying that you simply "refuse to believe" the new

findings about the newly understood connections between alcohol and women's health, while at the same time making ominous, unsubstantiated warnings about the health dangers of diet drinks (when there are absolutely no proven or even suspected health risks in Nutrasweet-flavored beverages), is just plain wishful thinking.

Yes, I drink caffeine, probably 2-3 cans of Diet Coke a day, which probably adds up to less caffeine than most people get who drink coffee or tea on a daily basis. I drink no coffee and have tea a couple times a week. Still, I agree, I'm exposing myself to a real health risk. But unlike liquor, I feel it's a less serious risk--and more than that--I enjoy Diet Coke a great deal, and I'm prepared to accept the risk.

My rant amounts to this: I wasn't trying to guilt-trip anyone or influence anyone's behavior. On the contrary, you seemed to be doing just that. It won't change the facts, though. I'm not about to search out the back issue of Science News to reprint the article about women's health/alcohol, but I do think we all should base our decisions on a clear assessment of real proven risks, balanced off against our own desires, rather than relying solely on the latter.

KIM NASH Good comment to **Julie Shivers**. Good comment to all of us! "Don't stand in your own way; you are the only one you can't push out of the way." Did you ever think of going into the T-Shirt or Bumper Sticker business, Kim? Or maybe the cross-stitched sampler business? You're even being quoted by David Busch.

Yeah, I know, that episode about why the kid in Star Trek is so smart, did help some, and his becoming a junior crew member helped even more. But I still don't believe that this kid is a budding superman; he's an obnoxious twerp who fails to convince me that he possesses any special qualities at all. If I were reading this story rather than viewing it, I think I'd like him a lot more. I'd imagine him possessing the appropriate thought processes, sensitivity, and intelligence that the character seems to demand (if you go by the

script). I'm sure that I will enjoy Vonda McIntyre's version of him if she ever writes a novelization of this new Star Trek generation's adventures. Maybe it's the actor who portrays the kid who is the obnoxious twerp, and it's his personality that I dislike.

Like so many of Steven King's novels, The Tommyknockers sucks you in and doesn't let you go till it's over and you're panting, exhausted and, . . . you gradually see all the stupid holes in the plot that you missed because you were reading too fast to notice or care. I liked it as I read it. But I've become more and more disgusted with my drunken, indiscriminate enjoyment as I look back on it (like an embarrassing one-night stand). WHY did the people in the novel go through a physical metamorphosis? Why didn't King fix up his mistakes (like forgetting that DC current could be converted from AC) rather than sloppily admitting the mistake at the end with one of the main characters saying, "oops, we forgot." Everybody in that town wouldn't have forgotten their converters! Give me a break! It's shameful when an author let's a character take the rap for their own sloppiness. Why were the characters so worried about the outside world "noticing" unusual sales of batteries when they didn't think there was any danger that someone would "notice" that an entire town had unplugged itself from the public utilities?

There was so much stupid stuff in that book! I was excited at first at the thought that King was attempting an SF/Horror novel. But there wasn't any SF in it...just too much haste. (Which is ironic, because apparently this book took more time than his recent books have taken. He worked on The Tommyknockers for about three years.)

(Sorry, **Julie Gomoll**, I had to say it.)

PAULA LEWIS You're forgiven. **Spike** says I was being over-sensitive anyway.

Maybe you could celebrate the pagan holiday of Solstice (which is the main reason that Christmas is scheduled when



it is anyway. It was the early Christians way of co-opting the already existing wild winter partying that the pagans sponsored. So for a while, Christmas was the so-called Christian Solstice.) The idea of Solstice--the sun returning--is a thing all of us in the extremities of the northern hemisphere can appreciate, for sure.

\* \* \* \* \*

AND NOW FOR SOMETHING  
COMPLETELY DIFFERENT  
... NON-MC'S

\* \* \* \*

Well it turns out that I'm now officially off the wait list of the Women's Periodical and will have to hurriedly read the mailing they sent me. I haven't gotten around to it. That's why, **Spike** and **Hope**, I haven't lent you the copy. I shall just have to see now, whether or not I have time to do both apazines. Turboapa is certainly the cheaper apa, by far. Using the new, improved exchange rates to pay the anual fee for belonging to a British apa, I was shocked at the dent made in my checking account. It may be that eventually I'll decide I simply can't afford belonging to TWP, even with Linda Pickersgill doing my duplication for me... We'll see, we'll see.

Gosh, I guess there's a little space left here for the sort of what-I'm-doing-these-days. Well, you should all watch for the new Avon book, Arabesques: More Tales of the Arabian Nights, edited by Susan Schwartz. There will be a map published as a frontespiece by me in it. Also, those of you going to Corflu in Seattle (April 29-May 1) may want to pick up the official T-Shirt. I just finished the design for that as well as for the nametag/buttons. They came out pretty neat I think.

Consumer-wise, I've been reading books and seeing movies as usual, and the thing I recommend most highly is Moonstruck. I loved it and every character in it. It's wonderful. Go see it. That's all folks...

Jeanne

Welcome to the **COLOPHONE**, folks. This is the part that usually starts off Allargando, but this time--because the new, nifty logo left no room for it--comes at the end, which I hear is the traditional place for a colophone anyway. This is the part where I say that this is Allargando #13, and Obsessive Press #88, the last number representing my tardy attempt to keep track of the number of fanzines I've produced. It may seem silly when you've only got one or two fanzines out, and you know every page of each of those zines like they were tattooed on the back of your pupils, but later on, believe me, a publication number will really help you organize your work (not to mention the completist collectors out there who will be trying to catalog you). The number 88 is really only a guess: my fanzine opus numbers between 85 and 90, but I've lost track of some of the zines, not to mention misnumbered a few apazines... I really wish I'd begun the numbering system sooner than I did. I highly recommend the same to you. Anyway, back to the colophone. This is the part where I mention that Allargando is written, designed and published by myself, Jeanne Gomoll, and that my address is Box 1443, Madison, WI 53701-1443, and that my telephone answering machine takes messages when you call 255-9909. And as mentioned within these pages, this is also the part where that important message gets inserted, i.e., All contents are copyrighted © by Jeanne Gomoll, 1988. Since all material is written by me, I don't need to say that all rights revert to their original authors and artists, but I guess I will anyway to be polite to the artist whose work I ripped off from a greeting card. Even if you decide not to include a copyright notice in your zine, a date is always nice. You'll appreciate it in the future when you re-read your old fanzines and wonder when the hell you were doing that. This is also the part where one can endorse fan fund candidates, convention bids, or political concerns. I usually just say, Member FWA. Which means that I am a self-proclaimed member (there is no other kind) of Fanzine Writers of America. It would be more funny in Britain. I'd be FWUKed.