



An apa-zine by Jeanne Gomoll of 2018 Jenifer Street, Madison, WI 53704 (608-241-8445), the first four pages of which serve for both the Women's APA and C/RAPA since they contain a WisCon report that I want to share with both groups.

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This zine is begun on February 6, 1979 right on/in the heels of WisCon since I wanted to write about it all while it was still new in my mind. But no doubt since the next deadlines of both apas are a little less than two months away, the zine will grow slowly over the time between now and whenever I get around to sending it off. The only news since the last apa mailing (besides WisCon) that I have to report is my acceptance for an interview for a fantastic job with the State of Wisconsin Department of Natural Resources. I am one of 12 people (out of 220 applicants) to be tested/interviewed for this position that will entail editing the DNR magazine (slick prozine) and the doing of brochures, etc. I think I've got a fair chance of getting it, in which case I will be obscenely wealthy. The test/interview is scheduled for the 15th of this month, so you will no doubt hear more about it in the course of this zine.

Though the convention ended officially the day before yesterday, the after-effects and clean-up details have extended WisCon for some of us Madstfians. Yesterday I got to talk with Herb Varley for really the first time during the con, over brunch with Susan Wood and David Emerson, and then waiting with him for an hour and a half at the airport. Jessica and Diane remain at Diane Martin's house for some of the rest of the week, so I'll be seeing them tonight and probably Wednesday at the meeting at Nick's. So even though the "franticness" of the con is over, I feel as if I'm beginning this conreport in its midst.

In size, WisCon 3 was about the same as WisCon 2: the attendance was about 350. A nice encompassable, comfortable con. Even though a larger membership might be (financially) preferable to the university, and ultimately to our group, I think I'd prefer that the con stay in this bracket. If it does however, the art show will probably have to remain a small one (more for the limited market--i.e., the number of people with money to spend on art than for the scarcity of artists). With the proximity (in time) of such an excellent art show con as Boscone, we may never be able to attract the best artists, or a good amount of their work to WisCon. This realization was especially disappointing to me during the course of the weekend. I think that perhaps if the committee can come to an agreement that lower art show registration fees and a better location for the show are necessary, we may do much better next year however. But in any case, as a result of my activity in WisCon as one of the coordinators of the art show, I've again come up with some new ideas about art show organizing--especially in regard to judging categories and pro/amateur status definitions. I'd like to know if anyone has any ideas where an article on such a topic might be useful or desired. I'd like to write about my ideas on art shows and invite others with similar experiences to talk about their ideas--with the possible end of devising some guidelines for all sf con art shows to use (depending on their sizes, of course,

the guidelines would probably have to vary quite a bit.) JANUS might be a good place for such an article but we don't really have room in the very near future. I've thought of FILE 770 and may send something to Glier if nothing else seems more appropriate, but I was wondering if any of you had a suggestion.

JANUS, by the way, will come out next in its 15th reincarnation probably sometime in March. We hope to have it put together this month (the articles are all in, but not typed. Some of the artwork is gathered/done/started.) It is featuring an article/interview of Liz Lynn by Debbie Notkin, a set of reviews of feminist small press zines by Jessica Amanda Salmonson, an article (the first in a series of bios on Wisconsin writers) by our printer, Randy Everts on Stanley Weinbaum, interviews of Suzy McKee Charnas and Herb Varley (published first in the WisCon program book, which is also available for a dollar from SF³), a page of poetry by Terri Gregory and Terry Gary (called "Terri Cloth"), and the regulars - the film reviews by Diane Martin and Dick Russell, my News Nurds and Jan's editorial, etc., etc. There's more, I'm sure, but right now I can't recall what. Excuse this commercial interruption. But it takes up a lot of my attention, and it's hard not to write about Janus.

WisCon was great for me (with the exception of part of Sunday afternoon when some of the bookkeeping hassels of the art show got me really down. But Liz Lynn's recognition of what I was feeling and support started the end of that, and then, beginning plans with John Bartelt for counter-cat programming at next year's Wiscon completed my recovery in quick time. The Madison Parade of dead cats, by the way, will feature slides of actual dead cats, and if possible, brownies made with David Emerson's "a-whole dead-cat-in-every-lid-of-dead-cat-dope"dope. How exciting. That, and George Fergus' proposed panel on "Men in Fandom: Are they Necessary?" should make for a really great Wiscon 4.). Goodness what a long parenthetical digression. As I was saying, though, WisCon 3 was great. Onward.

Some of the highlights for me, were the aforementioned talk with Herb Varley in which we talked a lot about his impression of the Freff drawings for his soon-to-come-out book, Titan, and the covers of his previous two books, and other related topics, which I hope we might continue when we get to ArmadilloCon in May; together with an excited planning-conversation with Liz Lynn. Liz sent me a copy of the manuscript for her children's fantasy book a couple of weeks ago so that we could talk about it when she got to WisCon -- in order that I might start on work on some illustrations for it. I was incredibly excited about it when she first asked about it: now that we've talked, I'm even more enthusiastic about the possibilities in the project. I want to finish with Janus 15 as soon as possible (as we won't be starting on number 16 till May), so that I can start work on that right away.

The panel on Fairy Tale and Myth was really exciting too: I got to hear that mainly because I was on it (and *sigh*, after hearing about the exciting things that went on at the Violence and Ecstasy Panel and the authors' rebuttal, I desperately wish I'd been on that one as well). With people like Suzy Charnas, Liz Lynn, Mary Badami, McClenahan, Wood, Tom Moylan, and so many other articulate, interesting feminists, there was a lot of really challenging discussion going on. I'm hoping that I'll be able to hear more of what I was unable to hear at the con, by listening to some of the tapes we made at the con.

Other programming that I witnessed more or less because I was involved with it for the most part, were the two artists panels: one on art shows and one on fan art. The first one was attended by only 2 people (a victim of intensive cross programming I fear) but it turned out fine because the 2 women attending were involved with the planning of their first art show and Steve Johnson, Jane Hawkins (who is heavily involved in running art shows in the Seattle area and gave me much invaluable aid with the WisCon art show) and I went over detail by detail how to run an art show. It was a true workshop. The fanzine artists panel was a lot of fun as Lee Pelton, kCarol Kennedy, Joan Hanke

Woods, myself, and lots of audience kibitzers traded stories and tips about editing and drawing fanzine art. The SF³ panel (called "How to get rich, attract lovers, and stop bullies from kicking sand in your eyes" in memorial of Bob Shaw's WindyCon address) turned out to be somewhat boring I fear, or maybe this just seemed so to us, as we know our history so well. But it certainly wasn't as funny as I thought it might be. Oh well. I also heard the last part of Herb's and Jessica's readings, and the end of the interview between Herb and Suzy, moderated by Susan Wood. That last seemed really exciting and interesting: Susan got them both to voice a lot of provocative ideas. I remember Jon Singer coming out of that last program with eyes glazed over looking as if he was about to (or had already) OD'ed on something incredibly strong. Later he said he thought his mind had reacted to Suzy's and Herb's talk like an overloaded circuit board.

But most of my participation in programming was in connection with the art show and auction. Lynn Morse, a local calligrapher, did some fantastically beautiful award certificates for us, and the winning artists seemed rather pleased with them. The art that we got (what there was of it, about 2/3 of the show last year) was quite good and lovely.

I didn't really see a lot of the daytime convention actually: I'll have to rely on the accumulation of other group members' recollections to fill in the blanks. As usual, the main of my convention was connected to the people who were there: Jane Hawkins and I managed in spite of both of our heavy involvement with the con to find a lot of time for one another, for which I was/am so happy. I wish I'd been able to find Suzy Charnas more often, or at least for a larger chunk of time, but all in all I find myself surprisingly satisfied with the amount of time I was able to share with friends who came to WisCon--Jon Singer, Richard LaBonté (guest dancer), Candice Massey, Susan Wood, crazy Minneapolis people (and artists with whom I did some

enjoyable collaborative drawing with Saturday night in the 6th floor hallway), Joan Hanke-Woods, and others. Jan Bogstad, who did an incredible job (applause, applause) coordinating the con, too, seemed much more relaxed and able to socialize and enjoy herself than was the case last year when the pressure on her made things much more difficult. Maybe we're all getting better at pre-organization and more likely to not be snowed under by the con as it happens. It was nice to get so many compliments on the smooth-running nature of WisCon (movies and programming starting on time; no problems with registration, etc.).

The con began as it did last year with some very impromptu opening ceremonies/skits followed by a party/dance at the University Student Union down the street. The skits were fun to do and extremely funny I thought, and as I did last year, I loved the dancing-en-group that began the festivities. The feeling of joy and connection (more sensual than sexual) between the people moving together on the floor, no couples really, just everyone weaving in and out among the group was lovely and exhausting and we kept on and on and on... As happened last year, the people who shared the dancing continued to share excitement and emotion throughout the con. About the atmosphere of the con someone pointed out that one of the best things about the kind of con WisCon is, is the mutual ego-boosting that is done: not fake backpatting, but real honest expressions of our appreciation and respect for one another. The feedback and sense of the convention tends to foster the vision in all of us that makes us look for the valuable, praiseworthy things in our friends; and then the openness of the con encourages us to express those insights. No wonder we all come out of these things glowing like we do. Not only is it nice to hear that we are doing neat things, but it is a strengthening act (both ways) to tell others that we appreciate them.

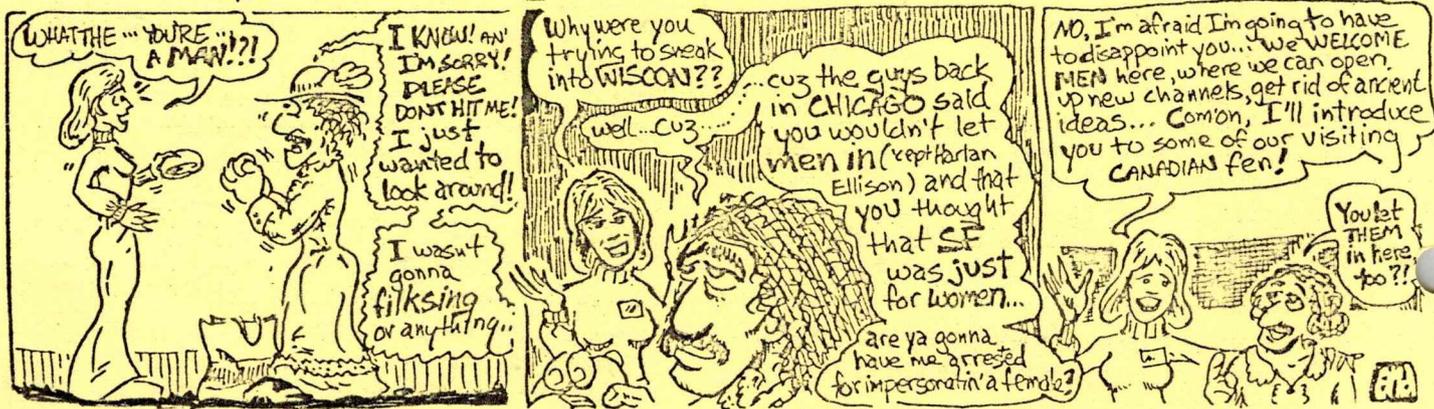
Oh, there were some problems during the course of the convention, personal frictions between members of the group which weren't too pleasant, but in the main, we kept these things far from the surface/public face of the con and things did go smoothly.

Friday night there were some great jokes being told in the hallways, one of the spilling-out-of-the-small-hotel-room parties (of which there were quite a few good ones; the con suite, Minicon-in-73, a few others). Why, even my Martian jokes found an appreciative audience much to the shock of Madison people. Jon Singer told THE moose joke but my favorite was the one about how the Polacks would have won the Vietnam war. Answer: the same way we did... There were good times too at the two auctions where Jim Cox and Jane Hawkins tempted and entertained the audience in good form.

Things ended Sunday night at the feminist bar/restaurant, Lysistrata, where we all had salads and vegetarian chili and talked and laughed and wound down. Though Jane and I gave

up after that, quite a few people went back to the hotel and did some poetry and other kinds of readings and partied some more.

I didn't hear (or hear of) any complaints this year about the feminist aspect of WisCon this year. Either people have gotten used to it all now, or the one's who wouldn't have liked what we do, had enough sense not to come. In fact, one faction of disgruntled fans (from last year's con) indeed did do their own convention in Chicago with a member of the Madison group who was extremely vocal in his criticism last year as their guest-of-honor. Those of you who were in Madison in February of '78 may remember the person running around with the "Gripe-at-Me" button on. That's him. Thinking about it before the convention we could only grin and think that he couldn't have complied more perfectly with our wishes as to how he could "help out" at WisCon... Those of you who got to this year's con may want to look again at the comic by Richard Bruning that graces the first page of the program book and understand the further levels of humor in it.



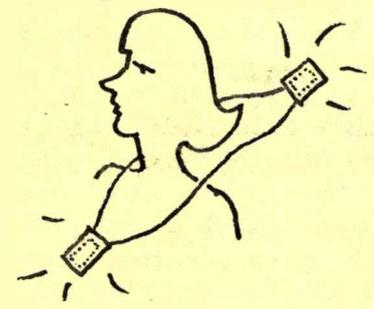
★ MAILING COMMENTS ★

CHRISTINE KULYK I've got a lot of good, SPECTACLES Catholic stories (as opposed to good Catholic stories of course). One of my favorite ones is about the nun, Sister Mary something (they were all Sister Mary something) who years after I had her as my teacher in the second grade at St. Anne's Catholic School, I found new respect for. Now I realize that she wanted to be teaching honors classes in high school English and was probably feeling stunted in the place she was. I came up with this theory (in an High School Honors English class) while I was first reading James Joyce's PORTRAIT OF THE ARTIST AS A YOUNG MAN and found the same exact description of hell that Joyce's character was taught in his Irish grade school days, as the one Sister Mary something or other told us about in the second grade. Of course Sister Mary something or other completely ignored the point Joyce was making about the effect of so oppressive and threatening an experience such a terrifying story as this was ^{had} on the sensibilities of the young artist. It seems that my grade school teacher really thought the nightmarish description was a pretty neat and effective one.

(The story is about the huge enormous ball of steel bigger than a million galaxies hanging in the middle of space that gets brushed by the wing of a butterfly every billion eons or so. The idea is that after the butterfly has worn the steel ball down to the size of a marble, that won't even be a second of the time one would have to endure in hell... It gets worse, with some of the most gastly descriptions of pain and suffering that I've ever heard. Watch out or the boogy man'll get you!)

My other favorite Catholic story is about the peculiar custom of wearing scapulars.

Scapulars are a pair of little holy cards (about 1"x1½") covered with plastic and containing a piece of ribbon that HAS ACTUALLY BEEN TOUCHED TO THE HEM OF THE VIRGIN MARY'S VEIL. They are connected on two sides by two long ribbons, like so:



They are meant to be slung over the head and, most importantly, WORN ALL THE TIME. Then every night you say some special prayers (sorry, I've forgotten what they were), and the payoff is this: After you die and mostly likely go to Purgatory, if you've worn the scapular faithfully all your life and said the prayers faithfully every night,... YOU GET OUT OF PURGATORY ON THE FIRST FRIDAY AFTER YOUR INCARCERATION!

Neat huh?! But even as a kid, I was not all that gullible. 7 years old and I was demanding an explanation to the seeming possibility that a murderer could die on a Thursday night, and good little kid me could die on a Saturday morning. Would that be fair? I demanded. Then on thinking about it further, I decided the whole thing was a useless "special offer" because how, I asked (even then an sf reader), how do we know that hell wasn't located say in the orbit of Pluto? Then how would I know when the next "Friday" would occur...in 4 or 5 years? I figured I was better off without such a "guarantee."

My nun/teachers were a bit frustrated by me I suspect.

I think I was the first atheist of my 6th grade class. (Not, however on the grounds of similar experiences to the ones I just talked about. Just to assure you that I had some other kinds of thoughts on the matter.)

...Talking about spending so much time on one's knees in Catholic Grade school made me recall that such was not only the case in the every morning masses, or the morning, noon, and afternoon prayers in the classrooms (hard floors!) or traditional types of praying times like that. I remember when skirts (on girls) were supposed to be of a length so they exactly hit the middle of one's knees and to test the fact, the nuns often took us out into the hallways, had us kneel on the floor and check out our skirts (checking to see that they just touched the floor). Weird weird. (Or the rules against reflective patten leather shoes or pullover sweaters and sleeveless blouses...) Weird, weird.

And yes, ridiculous as it all seems now, we did really really believe it all then. I think it's interesting that they stopped telling us about our guardian angel about the time most of us found out about Santa Claus and the Easter Bunny, etc... Almost like we might catch on to this one too. But I have this clear memory of making room in my bed for my guardian angel (she was a woman) in case she got tired...

I'm tempted to go on: My Catholic Heritage is so comforting in times of depression: I can always count on it for a good laugh... But that's enough.

To quote you first, Christine: "I believe art must communicate or it becomes senseless and useless. The notion that some forms of art should be senseless and useless in order to remain 'pure' is elitist and is itself a useless notion."

To quote myself on reading that: "Aaargh!"

Now to elaborate: Why does lack of communication by definition make a piece of art meaningless and useless? To back up even further, what is there about communication that bestows meaning and usefulness? How is any piece of art "useful"? There is a movement in architecture that is called functionalism, that states that design of a building or a piece of furniture should be judged primarily on the degree to which it fulfills its function. To the degree that portions of room space is not accessible to use, the design of a home is at fault. To the degree that a chair is comfortable for the people who will sit in it, that chair is successfully designed. Etcetera. But functionalism is a school of architecture that admittedly emphasizes one aspect of design (in architects' of that school minds it is the basic one), but I'm certain none of them would thereby claim that classic structures built under the assumptions or aesthetics of other schools were not "architecture" or were not art.

In any case, I bet you could get somebody somewhere to say that any piece of art is somehow meaningful, seeing as how many ways that word could be stretched by individual perceptions.

But I think I'm misunderstanding your terms. It seems that you mean "abstract" in your statement I just quoted...or something like that. I don't know if I've ever heard of an aesthetic that demands lack of sense or use, in order to attain some kind of artistic purity, and you don't refer to any specific apazine in your remarks. But I think you may have been misunderstanding someone.

Further on in the same paragraph

chemicals. The most fun thing to do if you get hold of some of the old magazines is to check out the advertisements. I'm going to try to xerox some of her magazines' better ads and include them here sometime.

In a remark to Eli, you talk about the December/January cold spell. It has been bad all over hasn't it? There was a man just the other day in town who was arrested for the unauthorized shooting of his firearm. The way it happened was that he woke up one morning to find his car once again stuck in the snow and having to shovel his car out once again. He was frustrated and tried for a while to get his car out, but finally gave up once and for all: He went back into his house, got out a gun...and shot his car.

DENYS HOWARD Hope your feeling
BELLEROPHON'S RAGE better Denys.
 Jane called me
 a week ago and

told me about the tragedy you alluded to concerning Neil... I wish I could offer Neil and all the people that the tragedy affected some comfort, beyond whatever help it is to know that other people care as well. Care for each other.

DAVID VERESCHAGIN Don't give
THE GROOM STRIPPED BARE up on fandom
 yet with re-
 spect to

there not seeming to be a group of people wanting to talk about art in your terms. I think a group will/can grow in the same way as the groups wanting to talk about feminism, political ideologies and no doubt a lot of other things, seem to grow after the topics start getting talked about. That doesn't make too much sense. But I think if a number of people start talking and putting energy into the discussion, it can create an interest group.

Your layout for your zine was incredibly good David. Really, I'm terribly impressed. The balance of the pages with inner blocks of print and drawings weighing down the outer ends worked very well. I most enjoyed the abstract

pieces on pages 4 and 5, though the "straitjacked" creature on the last page tied in perfectly with your description of your financial frustration of last semester.

So you want to talk about layout a bit? Here's a fanish bit of historical trivia, something that I read in a pile of old zines that John Berry was nice enough to send me. This quotation is from Foolscap edited by John, from an article by Ted White, called "A Few Thots on Fanzine Layout." (early '70's)

"Until the mid-twenties, most magazines (although the pulps less so than general-circulation magazines which used articles and pictures) looked crammed--rather like the typical British fanzine. Layout was rudimentary, and dully functional. In many cases it was by the printer who simply assembled the copy without any artistic thought to its arrangement on the page. Then someone discovered the Dutch abstractionist, Mondrian. Mondrian is still best-known for his paintings which group and arrange simple, square-cornered geometrical shapes on a white canvas.

"He was perfect for magazine layout. Mondrian dealt with the rhythms and balances of unequally-sized and differently colored blocks, oblongs, rectangles and bars and lines. Usually the background was white. If you substituted bars of type, blocks of text of different type sizes and desities, and photographs or paintings or drawings in their own rectangular boxes, all laid out on a white sheet of paper, a magazine page, you could pretty well turn any of those paintings of Mondrian's into a gorgeous magazine layout..."

I want to do that! ...I doubt if I'll try here though. Possibly some future issue of JANUS. Do you know much of Mondrian, David? Or have a suggestion of another or other artists that this sort of thing would be possible with?

On the subject of JANUS, David, do you think I could reprint those two abstract pieces on pp. 4 and 5? Or would you send me others on their order? I'd like to start using less typically fannish illustrations in JANUS.

Also, if you'd like a copy of the whole article by Ted White I'll send you a copy if you're interested. Maybe I have already.

I think we agree on the basic determining factor of art...but you use the word "relationships" and I use "connections." To me, since the need/ability to make connections between my past and life I live, between ideas, and people and emotions and beliefs, ...between anything and everything that makes up my life--because making those connections is so fundamental to both my sense of self-growth and artistic creation/ability...I find myself identifying often with your description to Paul of why you draw. Indeed, the gigantic potential to transform living energy, growing/transforming energy into work which speeds that process is an incredibly exciting way to consider any individuals ability to create and communicate new connections.

No it didn't sound pompous (it sounded vaguely familiar): it would be crazy and self-defeating to put down and ignore energy with such potential. But I think you're wrong about not many people sharing the feeling. I think nearly everyone does feel this way about themselves at least some of the time...it's just that our culture has so well divided and subdivided and redefined and cataloged the different kinds of art there are allowed to be that there is often not the vocabulary to allow people to recognize their feelings when described in a different art-category rhetoric.

You say you wonder how some artists can have distinct and constant styles. Me too...I feel that I am improving and growing only if my work constantly changes. Someone at an art show came up to me and told me that he thought my work tended not to sell well (it doesn't) because I "change my style too damn much," he said. Well, I took that

as a compliment even though he didn't mean it that way I don't think...

ROBERT RUNTE

IF TODAY IS TUESDAY,
IT MUST BE KWANGCHOW

What a beautiful picture you printed on the cover of your zine! I love

it. I also think your impressions on your trip are fantastic. Some of the sections I couldn't read well because the pages in my apa didn't seem to have dited very well...so I would love to read it all again when you get it edited and put together to your taste. I didn't find any boring parts though, it was all extremely fascinating, and you can go on and on for another hundred pages or so and I won't mind. For some reason I was most struck with your comments^{on} and comparisons between Chinese and American TV shows. ...That's where the most little x's are. I'd really like to know more about the demon vs. woman warrior story; sounds very interesting. I'm tempted to think it's a tale from the old legends of real woman warriors, the amazons, but I've got the feeling, based on your depressing (I suppose you didn't know it was depressing) account of the similarity between Chinese and American commercials (aimed at a middle class, working father, housewife mother, etc. market) that I'm probably misinterpreting. I do hope you say more about what you saw of women and expectations of male/female roles while you were there. Jan Bogstad (co-editor of JANUS, and friend) told me that the major Chinese journal to European and American markets the Peking Review has recently shifted it's inking color from red to blue... And certainly the news we hear from China about the end of the revolution does not sound entirely good. Whatever good is.

The two articles you send along were interesting, though I found irritating comments and ideas in each of the two authors' articles. Lynch's calling the Chinese "unlike any people on earth in their dedicated capacity for toil (?) and their willingness to submerge individual

identity in the collective interest," for one. Sounds like the wonderful ability women have to endure tedious, monotonous tasks, thus freeing men to do the challenging stuff. In this aspect I tend to be sympathetic to Amiel's points. On the other hand though, it sounds as if Amiel isn't going to listen to anyone else's impressions of China until she finds the one person who agrees with her pre-judgements.

ELINOR BUSBY I like your statements
RAIN ARROW on labels and pretty much agree with what you've been saying and don't have too much to add. But I was amused by the juxtaposition of your statement that you are terror-stricken by the idea that someone can label you and rationalize their hatred thereby...with (just above that plea to resist labeling), a joke that depends on labels for its humor. (Saying to Denys "He's a Communist," -- "What a naughty man!" and getting a look of horror from Denys.)

On shyness, no you can't just tell someone to snap out of it and expect it to happen, but perhaps the reason so many people suggest that course is because they feel that in their own past the process from shyness to not-shyness was somewhat of a snap ...after they did it. And again, I am talking about my own experience which I wouldn't classify as "diffidence and uncertainty of sensitive youth." There, now you have some comments of my own to direct a rebuttal to.

CARL JUAREZ I think your reasons
HOR D'OEUVRES for wanting to quit C/Rapa are good ones, but still I'm sorry to see you go. Good luck. Hor d'oeuvre.

And two postmailings. Premailings?

LYNNE DOLLIS Thanks for the
AN AURA OF SOME- bio sketch--it
THING OR OTHER does give one more of a picture of you than your zines have done so far...You have to remember than not living out there in the "real"

Northwest, I am somewhat handicapped in not having had the chance yet to meet you in person. Which by the time this zine is collated into the apa I may have done by now!

RICK MIKKELSON Thanks for the map
L. FRANK BAUM --if I ever get
CENTENNIAL up to such exotic
ROADMAP latitudes I hope it proves useful to me, since it looks a lot more interesting than the kind they give out at filling stations.

What a weird combination of films, Rocky Horror and Silver Streak... I just saw RHPS recently and am giving up on it I think: the audience has either mutated to a rather ugly/ordinary/raucous rather than fun/excentric one...or I've changed a lot.

NANCY LAKE Well I'm glad you
FROM THE ROCK aren't feeling personally offend- ed by reactions to your zine, Nancy, because it does seem than a few of us disagree with you. I still do on a lot of issues. I think you're wrong in saying (still) that Anita is being "punished, condemned, villified, etc. for stat- ing or standing up for her beliefs" Instead, the reaction is almost totally a reaction to the way she chooses to push her beliefs on others, which is ironic because that is what she wrongly accuses gays of doing: pushing (converting innocent straight children) gayness rather than just being/saying.

Many of your quotations only made me more confused about how/why people use the Bible to justify their attitude about homosexuality. Most of the ones you quoted seemed only by wild inference to be directed directly against gay people.

I find Christianity one of the least realistic and least positive of religions...very much contrary to your opinion. It is a religion that conceals the urgency of humanity and a decent life for all under the intoxicating vision of an illusion- ary afterlife, and is one of the

most tyrannical enforcers of the worst aspects of patriarchal society there is.

I very much fear that I could become unpleasant if I continue to argue this argument with you, and don't see much point in that. I'm sorry if I've already offended you...

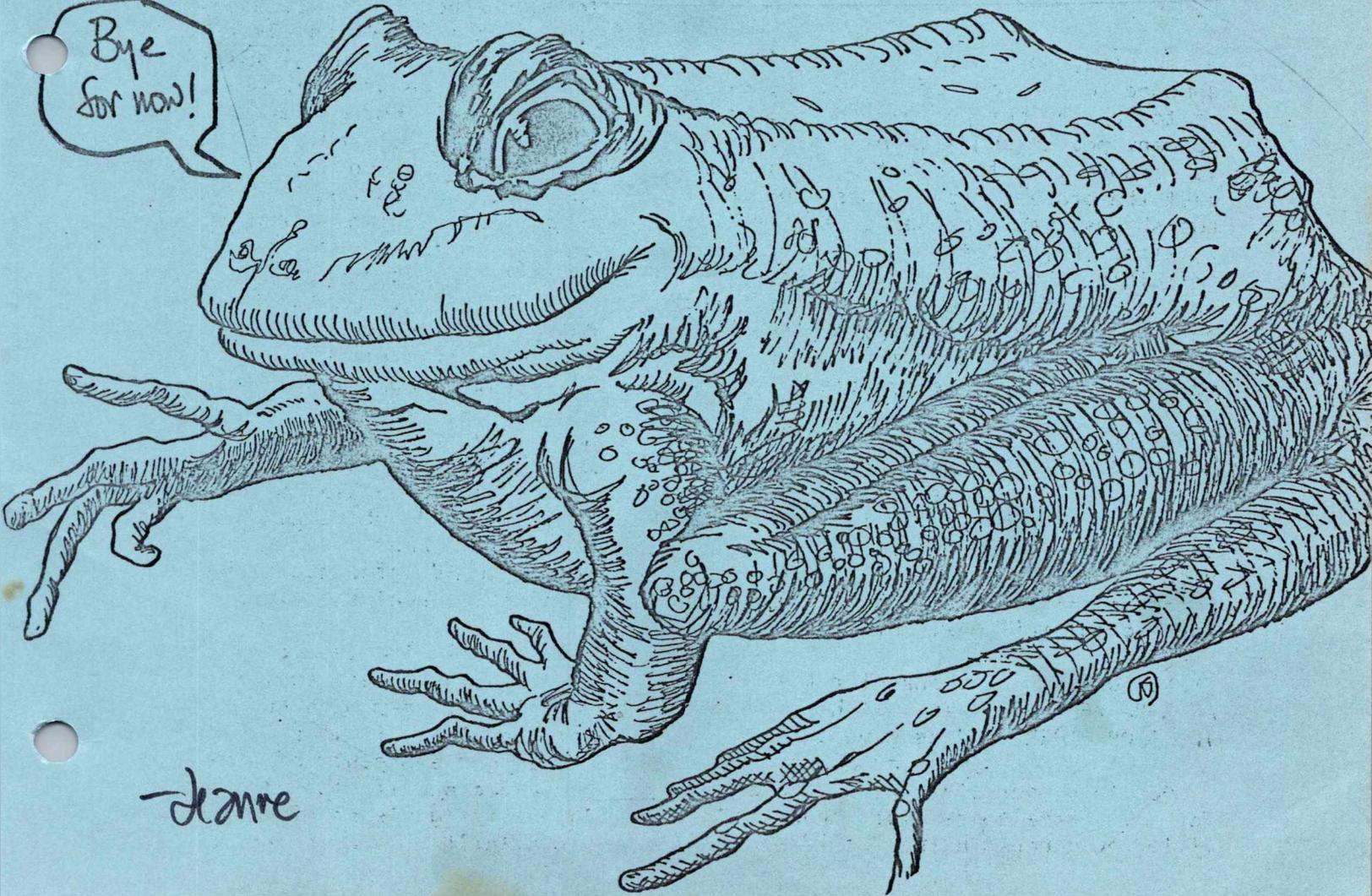
By the way, perhaps you know this already and are just doing it to torture us...but the use of hatchmarks (/////) to overtype other words has traditionally been used in fandom to indicate a stifled joke. And every time you use them to cross out a mistyped word, I inevitably read it and don't get the joke...

This is hard to believe. I'm finished with the mailing well before the next deadline --it's only March 1--. I have reasons: I know that there is going to be an incredible rush on my time in the next few weeks, but still

that doesn't excuse this blatant, despicably unfannish behavior... No. Especially when I don't even have to worry about making the mailing deadline since I know I'll be in Seattle for Norwescon (Yipee!) (I'll see you soon! Have seen you soon!) and can give Denys this mailing. But I've got this new motive, you see: it's very sadistic. I tell Diane Martin, a friend who's in another apa with me and lives in Madison, that I've got my apa done ahead of time and she gives me the most satisfying snarls and moans. I told you it was sadistic. Anything that works, you know.

But now before I go, some news. The job mentioned earlier in this zine as one I was desperately hoping for, did not come through. Shit. I did really well on the oral/written exam. Felt very good about it afterward, but when the results came in I came in #4 and the problem is that they are only accepting the top 3 for a final personal interview. So not well enough. Sigh. Next time perhaps.

Bye for now!



Denne