



Counting WHAT SPARE TIME!? 2 (which included C/Rapa mailing comments) as SHORELINE 7, that makes this publication SHORELINE 8. It also makes this OBSESSIVE PRESS #53. All are produced by me, Jeanne Gomoll, at 2018 Jenifer Street, Madison, WI 53704 (608-241-8445), right in the nick of time to make the deadline, if I send this all to Denys via priority mail. Picture above is by Arlin Teeselink who presents a typical West-coast view of the savage, backward hinterlands of the Midwest.

I'm typing this on my brand new Selectric typewriter, which arrived no less than 3 days ago. Marvelous timing. I'd just spent the greater part of home-time the previous week battering out an article and two reviews for a locally published magazine, BREAD AND ROSES, on my clunker of a manual typewriter. You may have seen the magazine at feminist bookstores or underground sorts of stores that sell such stuff. I've just recently gotten involved with these people since they're putting out an issue devoted to sf this month. (I used to live in the same boarding house as one of the editors. It's who you know, you know?) Anyway Annabelle remembered me and I got involved. Besides the new writing, they are republishing a short story of mine and about 10 pieces of art. It is so weird though, just handing in the stuff and not having anything to do with the zine's production. Just wait to see

how it turns out. Also unusual, is the extensive editing that is done. I've done a whole lot more work and rewriting for them than I am used to, and I'm feeling good about it. The readership of B&R is considerably different than that of JANUS and I have to be reminded to make more assumptions of the audience concerning their knowledge of feminism and fewer assumptions concerning their familiarity with (or even tolerance of) science fiction. It's interesting. And I expect that I'll continue contributing at least reviews on a regular basis. That may turn into a column of some sort.

After WisCon, that took up a great deal of my time, but also hogging sleep time was a new project I'm working on with Richard Bruning and Sharon Van Sluys. It's a book on up-coming artists, mainly ones I've made contacts with through

JANUS, but we've got our eyes open for others too. We hope to find a commercial publisher by the end of the year. We all have great expectations about this project.

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A long time ago, I included a map in SHORELINE to demonstrate how Wisconsin is really a part of the Northwest. I did notice, however, that our intrepid OE failed to take this proof into account and so adjust the regional quota system. Here then, is another bit of information that might shake up the DOUGLAS FIR, OF COURSE roster... It's from THE WOMAN'S DRESS FOR SUCCESS BOOK by John T. Molloy, and odd a place as it might be for such a thing, in it I found the first clue to the astounding revelation that Seattle is a Midwestern city! (Unfortunately I still haven't gotten an italic element for such dramatic statements.) On page 107:

SEATTLE. A perfect test town  
Nothing unusual happens. Blue  
gray, and brown work equally  
well. Seattle is the typical  
Middle American city without  
being in the middle of America.

It may turn out that there's been a great hoax perpetrated on people of the North American continent... Prime suspects: Rand McNally and the airline companies who are able to charge usurious fees for really piddly flight distances while the map makers convince land-travelers to take the long way. Remember all that nonsense about so-called "great circle routes" you got in school? Remember you heard it from me first, and I've got a \*degree\* in geography.

Yessirree.

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#### MAILING COMMENTS

DENYS I appreciate all the "extras" in

DOUGLAS FIR, OF COURSE -- especially the vandalism-in-the-modern-art-museum funny, and news about the L'Engle film coming out (A WRINKLE IN TIME was my first sf as a kid). Kibble's review of LeGuin's LANGUAGE OF THE NIGHT was excellent, I thought.

doug I second your plug for Borges. I've always felt that his writing deserved more attention/excitement than it has gotten by fantasy readers.

I have all sorts of red marks--underlinings and red checks--next to the stuff you said to Debbie about good art being subversive and extremely popular (McKuen) art telling people what they already know. It all still seems fascinating to me, and strikes home again that most people don't want subversive ideas (i.e., stuff they don't know, isn't all pre-digested for them) most of the time; it's too hard. But I forget now what new ideas your saying that sparked in me. It did though. Then. A couple months ago.

(Ah, but is it Art, now that she's forgotten it?)

paul Your talking about working relationships, er...relationships with people at your job rang true with a lot of my own memories of manager/worker interactions. It also made me feel lucky again at the situation I've got at work now, not seeming to have to hassel with somebody peering over my sholder all the time checking my time or progress on whatever I'm working on. It's been incredibly easy to get used to this, and difficult sometimes for me to understand how I tolerated some of the working situations I had to endure as a Kelly worker.

Thank you (and everyone), by the way, for all your congratulations, etc., concerning my new job. Yes, it still does seem as wonderful as it did at the start. I continue to enjoy the work a lot.

Denys, again Have you gotten to ELEANOR OF AQUITAINE yet? I read that last year and really loved it. You might have noticed that

the film (THE LION IN WINTER) was made from what amounts to only one paragraph from that biography.

Your comment is a bit late (re the art show article I wrote). What happened was that I wrote it 30+ pages long and FANTASY (a zine for fantasy artists published by Kathy Hammel, PO BOX 5157, Sherman Oaks, CA 91413) is publishing it in 3 installments. I sent it to Jane Hawkins as well, who is taking excerpts from it, inserting her own comments, and giving it all to Clifford Wind to use it in KICKSHAW. If, after all that exposure, you think it would STILL make an acceptable TAFF/DUFF contribution, I will be glad to send a copy of it to you to do with it as you will.

What happened with the WisCon slogan (from the first WisCon actually, not the last--are you that far behind on mailing comments?), "--Bring your own sin!"--was that the University of Wisconsin censored it from our brochures (which they printed for us). Fume. Grumble. Didn't even ask us or warn us before they did it. Next year, we'll probably have a considerably looser relationship with the University (may, in fact, have the whole con in one hotel as opposed to using the University convention center complex). That is one of the several reasons we're all interested in checking into the possibility of removing ourselves from such direct cooperation with the U. No financial liabilities and readily available front money that the U. makes available to us makes our decision a crucial one, however. We should know about WisCon 5 (and GoH's) in about a month.

Re your discussion on the question of if-nobody-sees-it-is-it-art-?--I'd reply that impulses do not a definition make. I mean: agreed communication and potential change through that communication are important aspects of making art lots of the time, sometimes the most important aspects. But I've been arguing that that aspect is not definitive, and as has been pointed out by others and this seems probable to me--my per-

spective on this debate, as a self-proclaimed artist perhaps is a prime cause for my belief. I throw lots of things I draw away. There are sketches that never get expanded to displayable pieces. At the time I am working, I feel no differently about the work that ends up being for myself alone than about work I hang in art shows. The making and the seeing are so close in my mind. I can accept your caveat about "artist-as-audience" only with the compliment, i.e., "audience-as-artist." A connected thought: I've seen so-called criticism that had more insight into an idea than did the original piece of art. This sort of process seems to occur frequently when the medium of criticism and the object of critique are different. For example, a film and a review. There are some very good film critics who make connections between a specific film and the auteur's previous work and the society that the film portrays/draws upon--that at least equal the depth of perception achieved by the original film, but may in fact, contradict the film-maker's original intent. Did anyone read that massive collection of criticism called THE MAKING OF 2001: A SPACE ODYSSEY? Both are works of art, but yes, one is a reaction to the other. One is written by the audience of the other. But what piece of art, really is not at least partially a reaction to other art?

Christine It was fine seeing you at WisCon! Thanks again for opening your room for the post-dead-cat-party.

Jerry JANUS hasn't really gound to a screeching halt, though it does seem like that sometimes with all the really terrible printer-related problems we had last year. There've been less publically known personal difficulties going on between the two co-editors, but we've finally confronted one another on that and have decided our differences are (as they say in divorce proceedings) unreconcilable. Very soon now I will start work with people in Madstf on a new magazine (one that will look nearly exactly like JANUS, only will have a new, yet undetermined name). Jan will also be working on a new magazine,

one that will probably be called JANUS, but will have a decided change in appearance. We'll be issuing a description of the two magazines to our subscribers and sending them all copies of each zine and letting them choose. Similar procedures with contributors. For further information about what Jan's zine will look like, write to her for more details.

Sorry, but WisCon and the work with BREAD AND ROSES people made it impossible to send work to NORWESCON. And I forgot to send things with Ole when he left to go back to Seattle... So, next time. (I am planning on a trip to the West coast sometime at the end of the year. I'm thinking about spending Christmas with my brother Rick in San Francisco, and spending time in Seattle and Vancouver as well. You going to be home?) Anyway, I hope you all had wonderful times at the con.

Re the devaluing of artwork discovered to be by female assistants (THE OBSTACLE RACE)--yes, theoretically, this would occur with male assistants as well. But what usually happened was that male assistants used their apprenticeships as a basis to further their careers and either were successful and became well-known or did not. Women did not have the option of eventually working in their own shops (economic social strictures). If they got to be great artists, they were still working as an assistant, not signing their own names, instead signing the man's name, or whatever. The point is that there are comparatively fewer great male artists who were never able to claim personal notoriety. If they were not skilled enough their paintings are not in the museums in the first place.

I agree with your comment about artists-as-loners being a relatively new concept. I think of Robert Graves' writing in THE WHITE GODDESS (study of matriarchal/"pagan" mythohistory), that artists' role used to be to end wars, disputes--to create harmony, to

communicate. It'd be interesting to trace the different roles artists have had in different cultures, different times.

Keith I would like to hear more about the creative process that went into the capture/choice of that photograph.

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Well, I didn't get as many mc's as I would like done, but I have gotten this apa-zine done in time to meet the deadline and once again save my membership. Almost didn't make it there. One relief is that the other apa I belong to, A Women's Apa (Wapa), has changed its deadline so that it's the other every other month, opposite C/Rapa. That should give me some relief.

I'm also feeling a bit weird for dropping the news about JANUS into such a brief mailing comment rather than going on and on about it at length. It has been a rather traumatic decision (after all we've been doing JANUS for more than four years now--and have been nominated for a Hugo for the 3rd time for 1979). But mostly I'm just feeling relieved to know where things stand now, and am mostly too talked out about the whole situation to want to write much about it.

Otherwise, the job is great. I've been reading Vinge's THE SNOW QUEEN (sigh, it is WONDERFUL. Speaking of Hugos...), Heinlein's THE NAME OF THE BEAST (simply awful, dreadful, ...now if there was justice, the flood would have destroyed this book), plus other books, lots of movies (plug: see BEING THERE. wow. neat.), and hassling myself with just a few more commitments than I can handle. Normal. And it's SPRING! What a lovely place Wisconsin is to be when it is springtime. I wouldn't live anywhere else in the world at a time like this. And that is all. See some of you at NoreasCon?

Love, *Jeanne*