

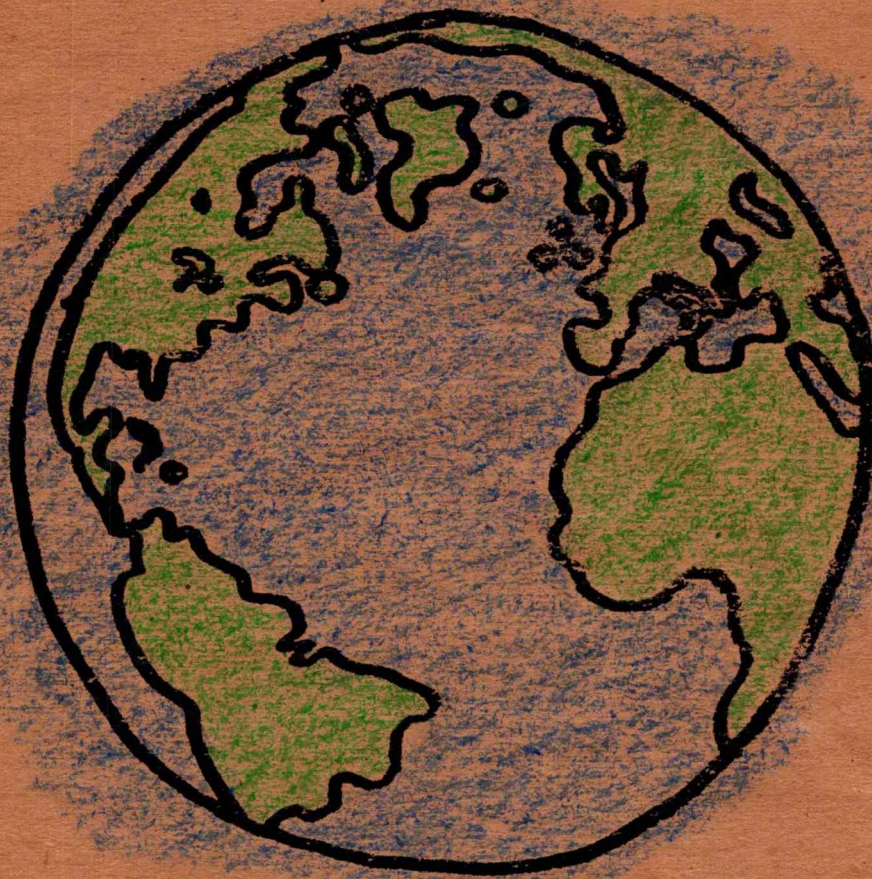
No. 82
APRIL

DESIGNED
BY SC & JG

RECYCLED

THE Turbo- Charged

PARTY ANIMAL APA



or, "the brown bag issue"

RECYCLE!
It's the
Politically Correct
thing to do!





Welcome to *Union Street* (issue #38 and *Obsessive Press* #138), the zine with the transmogrifying masthead. (Congratulations to Maureen McHugh, winner of the Tiptree Award this year!). 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 IIINTX 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. March 1993 for Turbo-Charged Party Animal APA #81. Members FWA; supporters of lifting both consciousness and the Ban.

WisCon

[SC] I would like to thank all those in *Turbo* who worked on WisCon this year for producing a fine convention. I had a great time. Congratulations.

BOOK REVIEW/RECOMMENDATION

[SC] I don't often talk about or "review" books in the apa, but I must make an exception in this case. *Savage Inequalities* by Jonathan Kozol is an important and revealing look at our public school system. It is not fiction or Science Fiction. Some readers might suspect a political agenda. Therefore it is probably not a book for everyone in the apa, particularly those who wish to quell politically charged discussion. However, it is a fascinating book for parents, educators, property tax payers and anyone else interested in the condition and quality of our public schools as well as racism and inequality in our society as a whole. In brief, the author tours several public school systems in large cities around the country and talks about the stunning differences in quality of inner city schools compared with suburban schools—public schools only. Occasionally these schools are physically very close to each other, yet through devious municipal technicalities, minority students find themselves attending over-crowded, decaying, crime ridden and poorly equipped school/warehouses while whites attend wealthy, modern, lavishly appointed campuses. He shows how, in many areas, segregation of schools is very much alive and well. Poor educational facilities hurt many minority kids' ability to succeed in the job market and college while white schools work hard to groom kids for success. A short read of only about 250 pages, it is available in paperback. I am willing to loan my copy to apans here in town. If in doubt, just read the first forty pages and see if this doesn't grab you.

PETE WINZ

[SC] YCT. Vijay on opera. Opera is something I've become interested in only since meeting Jeanne. I consider it an acquired taste. When we go to the opera, I usually read over the libretto ahead of time. At the theater, I concentrate on the music and the performers and glance at the subtitles now and then just to check my place in the story. We are also big fans of Stephen Sondheim, we have several of his musicals on CD. My favorite is still the first one I saw—*Sweeney Todd*.

[JG] Isn't that about the time you grew your beard, dear?

[SC] It's great to have you back contributing regularly. We have missed you in these pages. At the same time, I hope Kim will not decide to take a long sabbatical from us. We need you both.

ALISON DAWSON

[SC] Excellent Christmas story. I thought it was particularly diplomatic of you to leave out the vicious tongue-lashing you must have given old Brian for making you all worry so much.

Jeanne and I each have a rather healthy "relative-visiting tolerance" although I have to admit that the burden of patience falls most heavily on Jeanne. My relatives back home are either very easy or very frustrating to deal with depending on your point of view. When visiting, all you really need to do is to smile, nod, and mutter "Uh-huh" once in a while and they will gladly take care of the rest of the conversation for you (my brother being one of the few exceptions to this trait). This has resulted in my being a very lazy conversationalist, whereas Jeanne, who often has a lot of interesting things to contribute to a conversation, gets pretty frustrated. On the rare occasion when someone actually asks us a question about ourselves or our lives, they are not interested in a long answer and will quickly move to refocus the discussion back to themselves. Needless to say, I expose Jeanne to my family on limited occasions.

[JG] Sometimes my parents can be a trial too. Around the time of the last election, my dad—a Rush Limbaugh admirer—tended to make us avoid a large chunk of the world in our conversations. However, I'm very glad that Scott joins me on trips to see my folks because his presence tends to encourage everyone to act a lot more polite/adult toward one another than we sometimes do. In fact, they like him so much (especially my mom does) that I think if we ever split up, they'd want to keep *him*.

BILL HOFFMAN

[SC] To your fine comments on the current concern over gays, I would add two points. The decline of the Soviet threat coupled with an economy in the toilet due to twelve years of ruinous economic policies have forced the Right to look for new enemies and scapegoats. Gays fit the bill nicely. Also, I think much of the power behind gay hate comes from a continuing fear and ignorance about AIDS, which continues to be closely associ-



ated with gays in the minds of many people. I think some generally reasonable people who wouldn't otherwise care about gays or their "lifestyle," fear and hate them because of AIDS.

Well, Bill, you did it again. Only bigger. Wednesday after WisCon. An eight course Chinese feast for 30 people. Four and a half hours of eating. It was magnificent, amazing and exhausting.

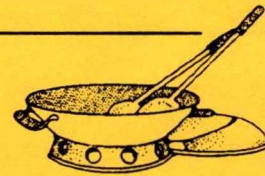
Thanks for turning me onto *Sandman*. It's great. I would like your impression of a book I should have shown you when you were here. *The Hollow Man* by Dan Simmons is about a mathematician who comes up with the theory that the mind is a mirror of the universe and through it you can grasp the meaning of existence. The main character can read minds (actually he has trouble preventing other people's thoughts from intruding on his mind) and embarks on a journey to escape the world he can no longer shut out and the memory of his dead wife. The science and math is a bit beyond me which, coupled with an emphasis on the role of the brain, suggested to me you might be interested.

[JG] Indeed, I think you're right. The boys from Tailhook — knowing what they think they know about normal guys' behavior — may believe they have good reason to fear that gay men will start treating them the way straight men treat women. (I keep waiting to hear a Pentagon General cry out, "You just don't get it!") One Senator reported that an Army cleric of his acquaintance was seriously worried that he would be *forced* to marry gay and lesbian couples if the ban was lifted. In the midst of such horrific warnings, I am reminded of the weird predictions spouted by the anti-ERA camp a few years ago ... that public rest rooms would turn co-ed, etc.

Thanks, Bill, for once again transforming WisCon into a week-long experience for us here in Madison and for giving us all a meal we'll never forget. If fannishness is the art of giving one another gifts of our talents and skills, you are a fan par excellence. ... What? ... Oh, sorry, I forgot. Never mind.

For those of you who missed this second-in-a-series of post-WisCon feasts orchestrated by Dr. Bill, Scott and I print here a copy of the menu, named appropriately, "China Mountain Chow." The meal took all evening to consume, each course being prepared (and cleaned up) by a different crew, always directed by Bill. Every half hour or so, delightful odors would drift out of the kitchen into the living room and dining room among the 30 or so dinner guests who relaxed around the 4 tables (3 rented for the day). Then, the cooks of the course would emerge bearing beautifully appointed platters of steaming delicacies. ... And the eating (and moaning and sighing) would commence. The highlight of the evening was, without a doubt, "Smoked Tea Duck," which was actually begun two evenings earlier, on Monday night when Bill marinated three ducks in peppercorns, orange & tangerine peel, and fresh ginger. I got back from work on Tuesday night and watched him as he placed them onto platforms constructed of chopsticks inside two woks, lined with aluminum foil and strewn with jasmine tea leaves, brown sugar, orange & tangerine peel, cinnamon sticks, and Chinese cassia bark.

That's when Rose, Bill's friend, started asking questions that alerted me to the fact that this "smoking business" might be an exciting experience. "Have you ever done this before Bill?" "Do you think the woks will work as smokers? Or do you think we'll burn the house down?" "Do you have a fire extinguisher, Scott? Just curious." "Maybe you'd better disconnect the smoke alarms now. Don't you think?" "Is there enough good smoke coming out of there, Bill?" "Will we have any warnings if it's about to blow? Maybe Cassie [Rose's daughter] and I'll wait in the other room."



China Mountain Chow

First Course

Moslem-Style Pot Stickers

Spring Rolls

thought to resemble gold bars in Chinese culinary tradition

Second Course

Scallion and Ginger Explosion Shrimp

Shantung Cold Eggplant with Sesame Sauce

Third Course

Ma-La Cold Chicken

Baby Buddha's Feet

Fourth Course

Stir-Fried Spinach and Roasted Garlic

Shrimp Fried Rice

Fifth Course

Spicy Steamed Salmon with Ginger

Sixth Course

Smoked Tea Duck

"This is an ethereal duck, worthy of a birthday, an honored guest, or a special seduction."

Flower Rolls

Seventh Course

Hot and Sour Soup

Eighth Course

Sweet Bean Bao and Fruit

Fortune Cookies

Also

Tea, Beer, Dipping Sauces



The smoke filled the house, until it was so thick that Cassie and Rose escaped outside to very cold weather just to give their eyes a break. We all decided that going out to dinner would be an excellent idea. Before we left (and after the smoking was done, the woks carried outside and uncovered in safety), Scott and I opened windows and the attic door, set up fans and hoped that we would find the air more breathable upon our return. The woks went back onto the stove over a low flame, this time to steam the ducks for a couple hours. We returned home from dinner a while later (relieved to see no fire engines out front), to a very cold, but cleared-out house.

Wednesday night, Bill deep-fried the ducks and the results were truly out of this world! I don't think I have ever tasted anything so delicious in my life. People had been laughing about the "abuse" our house was taking as a result of the massive amount of cooking, the large number of dinner guests, not to mention the smoky Tuesday night, and jokingly asked me when I would "allow" Bill to cook here again. I took another bite of that extraordinary duck, and said, "how about next week?"

KATHRYN BETH WILLIG

[JG] You certainly don't have to give up those exercises just because your physical therapy has ended. The best way to get exercise is to find something you like doing, because it's so much more difficult to get regular physical exercise if you don't basically enjoy the activity. You've found something you like. Stick with it! You never stop "needing" it.

TRACY SHANNON

[SC] I should just get a rubber stamp to use in my usual comment to you. "Tracy, what a fine zine. Yikes, what horrible puns directed at me and poor Pat." Or something like that. I'll have you know that whenever I've met Pat in a bar she has never ordered water or called herself Iris. At least not until much later.

Stan sounds like a very untypical Corvette owner, based on my experience with these characters. Oh I've always liked Vettes (Jeanne thinks they look like wasps, which is a bad thing) it's just that most of the owners I've known have usually been pretty obnoxious. Did I ever tell you about the time I got thrown out of the T-roof of a '72 Corvette spinning out of control into a ditch? I didn't? Well, never mind.

[JG] Great puns. Don't listen to Scott. He makes puns himself (and then blames them on an innocent dog who happens to be standing near-by). A couple weeks ago while we were dog-sitting **Steve Swartz's** and Elk Krisor's dog, Rosie, we watched *Northern Exposure* — the episode in which Maggie and Fleischman finally had sex. I exclaimed something like, "Holy shit, Maggie and Joel are having sex!" Scott replied, with not a moment's pause, "In the Fleisch!" My eyes widened, I gasped, grabbed his arm, and cried out, "Scott ... a pun!" "It wasn't me!" he shrieked. "It wasn't me! ... It was Rosie! ... Yeah, that's the ticket! It was Rosie!"

So, keep the puns coming, Tracy. We both love them.

[SC] That's a damned lie! I heard Rosie distinctly.

JAE LESLIE ADAMS

[SC] YCT OS/2, "As usual in this genre the settings are vague, characterizations are thin, and the plot meandering and catastrophic." I loved that. Nicely done article.

I also enjoyed your discussion of the "Body Image Thing." I haven't much to add, really, except that I find women who are strong and fit more attractive than clotheshorses regardless of body style. I think men also engage in some critical physical assessment of each other, but I tend to notice only extreme weight or muscle tone changes in other men. People I talk to seem strongly divided on the attractiveness of professional bodybuilders. This goes for both men and women although I find it odd that a lot of male weight-lifters I know dislike overly bulked up women (not "feminine" enough, they complain.) My pet theory about bodybuilders is that much of their attractiveness lies in the perception of power rather than actual physical beauty. To many people they represent the ideal picture of physical strength (although they are not actually great athletes). It is no accident that comic book super heroes, for example, are nearly always drawn as bodybuilders, with more bulk often representing more power.

Awesome reading list. Mine is much shorter, but we did have a few works in common: *Sarah Canary*, *Consider Phlebas*, and *The Summer Queen*.

[JG] I liked your literary review of the software documentation, too.

I don't understand your dislike of the file cabinet/file folder metaphor, however. I guess because I already organize myself using those sorts of physical props. I even keep a number of labeled folders in my backpack to keep organized the several in-progress projects that I pack back and forth between my job and home. (One for the quilt, for instance, and another with Tiptree stuff. There's one for the AE job I'm doing for **Diane Martin** and Ellen Franklin, and another filled with stuff that I'm supposed to give to various people tomorrow.) On the computer, it's the same: I've got folders for individual jobs that are further subdivided into folders of artwork, scanned photos, related correspondence, text documents and the primary documents. Since I juggle a couple dozen jobs at work at any one time, this sort of organization is essential to my sanity, not to mention critical to deadline maintenance. Throwing it all on top of my desktop doesn't seem like a workable solution (or metaphor).

I enjoyed your discussion of *Thelma & Louise* now that you are referring to actual scenes and dialog (and your own perception of them). In your previous zines, I felt that I was disagreeing with your perception of other people's interpretation of the film. I really liked Matthew's question, asking you if they were going to put all the policemen into their trunk at the end. Indeed, he is a perceptive kid.

You said you thought the film offered "a description of a moral continuum," challenging us to decide at which point we cease to sympathize with Thelma and Louise. I never stopped sympathizing with T&L; in fact, my sympathies only grew through the story. I thought the movie was about the way society freezes some people out of the world (out of choices) because of their gender or their race or their class. And sometimes, these people get trapped and strike out and *leave*. Thelma and Louise left civilization because it no longer offered them anything they needed. Their journey begins as a vacation, an attempt to "get away from it all," and it becomes a very serious leave-taking from *everything*. The film, in fact, is a portrait of leaving: the characters trail relationships and things behind them like Hansel and Gretel dropping crumbs. And when the good cop finally follows their trail and finds them, it's too late; T&L have cut themselves off from everyone and everything, and they have nothing but each other, and nothing to lose. They're no longer even connected to the world. They hover (for us), forever in the air above the Grand Canyon. They turn their back on husband and lover because those relationships have reached dead ends. Thelma's husband treats her like a stupid child; Louise's lover avoids commitment until Louise is not longer anchored enough to hold him down. By then it's too late. T&L fill up the car with an enormous amount of *stuff*, but gradually lose it all. Their money is stolen. They leave behind their luggage at a hotel. Louise gives away her jewelry to a strange, silent old man in the desert. They give up all their possessions: they share their clothing with one another. They leave their lives behind; they give up their lives.

And yet, amazingly, each time I see this film, I find myself smiling through my tears at the end. It is a *positive* film. In spite of the fact that T&L chuck all their things and cut themselves off from the rules and loves of men because of the pain those men have caused them, they also find some incredibly wonderful things: they find real friendship and love for one another, but more importantly, they both finally find themselves. It's wonderful to see Thelma discover that she's really not dumb. (Yeah, I was irritated with her too, the first time I saw the movie ... at the



beginning, anyway. But I loved the way she found her strength as she started making more and more of her own decisions, so that when Louise fell apart, Thelma was able to be the strong one.) I liked the way, gradually, the two of them switched off being strong, taking care of one another, depending upon who was more capable (or in more pain) at the moment. And I loved watching Thelma gradually relax from the uptight, too neat, too organized *scared* person she was at the beginning of the film. That's what that secret experience (the probable rape in her past), did to her: it wound her so tight and so scared that she was afraid to loose control, ever.

CATHY GILLIGAN

[SC] I dropped both of my MATC classes. Programming is not for me. I don't know what's in store next, but I'm sure I'll be in some sort of class out there next fall.

We were lucky on Valentine's Day. I was out of town most of the day so we made late reservations at Botticelli's. It was busy, but we got in and dinner was very good. I'd recommend it. This town is crazy for restaurants on Valentine's. Is this true everywhere I wonder?

If I were Greg, I would reserve judgement on Avery Brooks' relative attractiveness being due only to baldness. In *Spencer for Hire*, Hawk also had great clothes, cool sunglasses, a black BMW and a huge handgun. None of those things he gets to have on *Deep Space Nine*.

KAREN BABICH

[SC] It was great fun to see you and Nigel at WisCon. Thanks for throwing the party. Sorry it got so bogged down in the Conversation From Hell. Next year we will make new *Turbo* Party rules; no official *Turbo* business, and no fan vs. non-fan debates.

[JG] Neat journal entry-type zine. I hope that when it's all resolved that you spin out the divorce story in full connected form. What bizarre stuff, but I'm really curious about how it will end now, and hopeful of a gratifyingly appropriate legal thrashing for your dad, for having put your mom and his family through such foolishness.

LYNNE ANN MORSE

[SC] "...how crazy I thought it was to try and maintain a house with the schedule of work, fan activity and other social activity we try to achieve." That is a sentiment I can completely understand. Coming to the close of a truly chaotic two weeks devoted to WisCon-related activity, I'm about ready to crawl under a rug for a few months. And we weren't even on the Concom. Corflu and another bout of madness looms only two months away.

I agreed with much that was in your reprint. It seems to me, with the movement towards talk radio, letters to the editor (one of our local papers has a feature called Sound Off where readers just call up the newspaper and give a short opinion on something and it appears on the editorial page the next day), and also computer bulletin boards, Americans are engaging in communication without socialization. Even if you include your name and address, people sitting at home with a typewriter, telephone or computer are mostly anonymous, alone and unreachable. They don't really have to defend or debate, they just phone in their opinion, without even the pretense of courtesy or politeness. At least in public

forums like town meetings, the speakers have to face the audience and the opposition personally. They have to take personal responsibility for their position and how they present it. But it's hard to connect a person to a voice on a phone or written text. I find that people often (certainly not always) are less brutal, nasty or hateful in person than they allow themselves to be in print or over the phone. And radio shows and newspapers, it seems, like to encourage people to be outrageous. Good for ratings, bad for debate. I think we've seen a few examples of this behavior right here in *Turbo*.

ANDREW HOOPER

[SC] I don't have a long memory for these things, I've only been to about eight or nine WisCons, but I found it very weird this year to be at a WisCon where both you and Spike were absent. I think being at the Concourse again, finally, made that feeling even stronger. Not that the three of us hung out together a lot, but I often felt through the weekend that the con hadn't really started yet because I hadn't seen either of you around. Your absences left big holes in the programming and social life of the con from my point of view. You need to come back hereafter.

[JG] I'm very flattered by the high rating you gave *Whimsy*, not to mention the other compliments about my writing you've given me here and in letters. Thank you very much. Your opinion of my writing means a lot to me.

Excellent fanzine review column all together and wonderful con report. I hope this zine got fairly general distribution in the fan community. Actually I'm surprised you didn't save it for *Spent Brass* or another fannish genzine. But I'm glad to see it wherever.

JIM BROOKS

[SC] "The Custis of the Pink Panther?" "The Trouble with Hario?" I see someone's been giving you some bad advice. Oh I know that Tracy gets away with puns directed at us, but she's the OE, a ghod. Such punish tomfoolery can be risky for mere mortals.

Please share with us the latest DNR joke.

[JG] Yes, do. But first of all, type your name somewhere on your zine next time.

The Kook, The Chief, His Knife and her Louvre. Wow. I'm impressed. We're in the presence of a *masterpunster* here. Don't worry about Scott's protests. See my comment to Tracy.

BILL BODDEN

[SC] I forgot to ask you before you left if you saw the *60 Minutes* story a couple weeks ago on Tampa/St. Petersburg's efforts to attract a major league baseball team. I think you complained that they were always whining, but this story put their struggle in an interesting light. They claim they have been repeatedly, and cruelly, used by as many as six teams to negotiate better deals in their original cities. They have an interesting argument.

BILL HUMPHRIES

[SC] Congratulations on the new job.

[JG] You counseled Bodden not to shop at Whole Foods Market. Careful there, m'boy. Don't try to get him in trouble with his boss now. Whole Foods Market is one of Julie's biggest customers, and one of the really big supporters of the "Lift the Ban" project.

JULIE HUMPHRIES

[SC] Congratulations to you also, in the sense that you won't have to uproot and leave town for a while. This is great news.

You don't fit my definition of a "ghost" contributor. You clearly put effort in to your zines even if they are not long and, to my knowledge, you've never missed getting in a submission. The "ghosts" I'm thinking of have far less of a presence and connection to *Turbo* than you.

In the interest of helping you cultivate your cookie baking skill, I would like to volunteer my services as an expert taster. So if the spirit moves you to practice, and you are in need of an excuse, just think of me and proceed. I'll be ready most any time to respond to a summons from you to come and taste.

ARBUTHNOTT/WHEATLEY

[SC] Wonderful trip report. I'll be looking forward to more.

EMMA HEADLEY

[SC] Welcome. Very nice intro. piece. You sound like a fascinating person. Why are you interested in joining *Turbo*?

STEVE SWARTZ

[SC] I largely agreed with your comments on APA grace and WisCon. I hesitate to say more than that because, as a joint apa member, grace is an issue that I rarely have to worry about. Since I have never worked on WisCon, I am in a poor position to spew advice on that subject either. So I'll just have to move on to other issues I know nothing about but about which fewer people will care.

I found the Eric Mader-Lin zines to be funny but weird. I don't think I understood enough of his references and in-jokes to review them.

If my next cover embarrasses anyone, it will only be myself.

Your comments to me about **Bill** and **Diane** and perceptions of group activity from inside and outside were somewhat confusing. I think *Turbo* is made up of mostly well intentioned people who are trying not to hurt each other's feelings. I just think some people have a tendency to be overly sensitive and too quick to take offense publicly when none was intended. I don't feel a need to take responsibility for that.

An excellent zine, Steve. I particularly liked the excerpted material.

[JG] I loved your idea of awarding a prize to the person who can distort the most comments into attacks aimed at themselves, and I actually started working on the project and was having lots of evil fun doing it. My list would have been a very long one. But in the end I edited all that stuff out of my comments. Where my sarcasm was clear, I would just have restarted or started feuds to no purpose. Where my sarcasm was too vague, I suspect I would have found next month that all mailing comments directed to me would

be tangled by the resulting confusion. Still, it was a great idea, and the mere exercise of looking at everyone else's zine through paranoid lenses makes me feel sorry for anyone whose life is fueled by that perspective.

I don't really want to talk about Jungian archetypes in relation to Peter Pan/Wendy (not Mary). I see a far more conscious/practical message in the play *Peter Pan*, given the fact that Peter is usually played by a female actor. I see Peter as being Wendy's dream, (she wakes up first and finds him, and in fact is the one who noticed him first in the window); he is the image of herself doing the things she's not allowed or encouraged to do because she's a girl. I interpret this story as one of social commentary, not psychic probing. As a young girl, Wendy still chafes at the behaviors she's had to resist because of her gender. As a grown-up, at the end of the play, Wendy and all her grown-up descendants, have actually forgotten what they gave up, and no longer dream about Peter, about their lost selves. Only the sleeping, young Wendy flies out of her straight-jacketed social role and plays with her freer self (who never grows up).

This interpretation—which places Peter as Wendy's dream—makes Peter the "shadow," not Wendy.

The point I tried to make in this reinterpretation of *Peter Pan* was that society sets about to make artificial divisions between what behaviors are "female" and what are "male," and that unfortunately we incorporate those suggestions all too well into our lives. I would like to write a new version of *Peter Pan* in which the grown-up Wendy does not forget Peter, and in fact realizes that she *is* Peter and Wendy both. Gender is simply a major theme in my interpretation of the play; I was not at all trying to suggest that it is a major archetype through which all mythology needs to be examined, although I've got another theory for *The Magic Flute* along these lines too. But that's another comment...

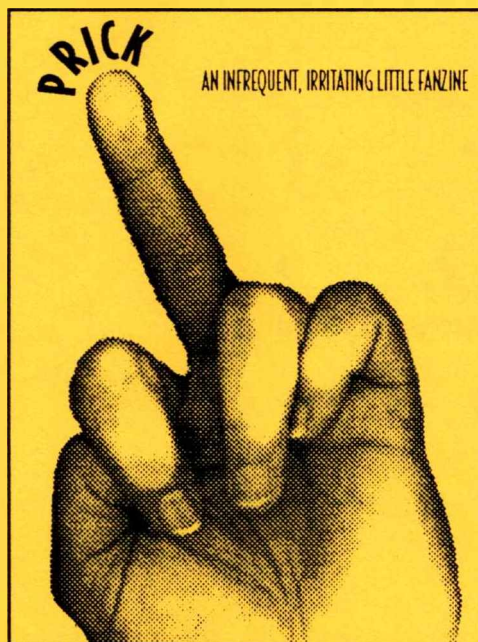
I am not convinced that it's a good thing to avoid at least some minimal confrontive discussion with **Ross**. In my own lifetime I have witnessed some awful events that I think are partially the result of a certain failure to confront and keep

confronting challenges to personal freedoms. It's true that I think of most conversations in the apa as give-and-take, but I certainly can't say that about political conversations with Ross. He views them as instructive: how to talk to the enemy. Well, I can do that too. Verbal boot camp, so to speak, with the object not of converting the enemy, but of defending turf, maintaining limber mental tone, helping to keep one's community vigilant.

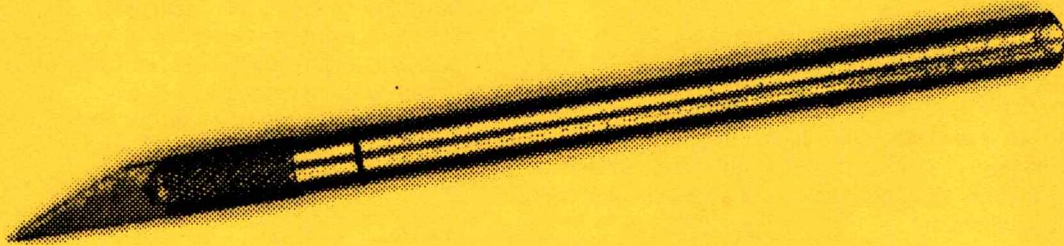
Great zine, Steve. And cool! Art Nouveau type.

DIANE MARTIN

[SC] Excellent zine, Diane. A lot of meaty stuff here. I want to respond to your Corporate Hierarchies article. In my checkered career, I've supervised men only and women only as well as men and women together and I have rarely had to deal with issues based on gender in the sense you were talking about. That is, the problems I've had as



Diane—yes, I do get *Prick*. I wonder how we got on the mailing list?



a supervisor or lead-worker were usually with individuals, not groups as a gender. However, I have often observed women lead-workers and supervisors being confronted with such things regardless of how good a supervisor they were. Their male subordinates would sometimes fail to show respect for them and their female subordinates would sometimes react poorly to criticism in much the way you described. I don't mean to make generalizations here, I only wish to ask whether you think the differences in the behavior of subordinates based on sex is true for any supervisor or only women supervisors? Do you think a man in your position would see the same differences in these subordinates that you see?

[JG] I wonder if Scott's perception of differences between his supervisory experience and your's is based more on the paramilitary characteristics of his jobs as opposed to your's which can be summarized as "reinventing gender roles in the office." I would imagine that wherever the models aren't clear and where behavior needs to be re-thought, that things get trickier. Paramilitary operations like prisons or the Mendota Institution, tend to invoke fairly precise behaviors and expectations for every and all contingencies. Scott's also most familiar with work situations that are heavily influenced by union rules. Again, not something you deal with, Diane.

I love your zines, Diane. Great stuff about the allergy group and estate shopping. You make me want to go with you to estate

sales sometime. Call me if you ever need a companion this summer. We're sort of looking for a big, solid wood dining room table and chairs. I bet the estate sales would be a great place to look for something like that. (It's not on top of our financial priorities; that's why the "sort of.")

I also appreciated your addendum to the comments you made in your last zine about feeling excluded by local fandom. You shouldn't have been so surprised that people took you so seriously and worried about your feelings in this matter. You are a very much respected person in this group, and—I wish I said this last time—you have done so very much for SF³, that you have earned *decades* of laurel-sitting if that's all you have time for. You acted as the group's accountant/mom for more than a decade, and for that service alone, you have my perpetual, awestruck fealty. But more than that, I think you have always been perceived as the centered, touch-stone of the group: the person we can all count on for a fair hearing, for calm, unbiased reactions, and for practical, good advice. I've found that I have drifted in and out of intense activity in the group. Priorities change and depend on my personal life and employment. And that's fine, I think. After the reactions you got from your comments, I think it must be clear to you that we all think it's OK that you're focusing your energy in a different direction right now, and that we don't want to lose you (and certainly aren't suggesting you exit) because you're busy.

—Jeanne & Scott

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Inn on the Park, in Downtown Madison

May 21-23, 1993

PO Box 1624, Madison, WI 53701-1624

A word of advice: don't call the Inn on the Park's 800 number. They don't understand block reservations there.

Just call
608-257-5995.
And mention
Corflu.





HEAVEN