



Welcome to *Union Street* #62 (Obsessive Press [JG] #164 and Peerless Press [SC] #64), the zine with the transmogrifying seasonal masthead. 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 Quadra 840AV, and hardcopy was printed on a Laserwriter IINTX printer. Text was created with Microsoft Word 5.1 and laid out with Aldus PageMaker 5.0. The *Union Street* Logo was designed with Adobe Illustrator 5.0 and Adobe Photoshop 2.5. All contents are copyrighted © by Scott Custis and Jeanne Gomoll, March 1995, for Turbo-Charged Party Animal APA #105. Members FWA. This APA refuses to watch baseball games with scab players.

Regarding Nevenah Smith

[SC] Before you start reading this, please read the general comments I made about Nevenah and the nomination process in the business pages at the beginning of the apa. Thanks.

The last time I heard Nevenah express an interest in returning to *Turbo* was late last fall at a Wednesday night meeting at the Avenue Bar. She even buttonholed some people to nominate her. As it turned out, no one got around to it until **Jim Nichols** finally did last month. Nevenah has been in and out of this apa at least four times. Her last two times at bat were brief stays. She does not write a lot of comments. She sometimes spaces out deadlines. I admit that I'm not particularly optimistic about her returning again. I don't think she really cares enough about this apa. Yet I cannot say that I oppose her nomination. I may not like the way she manages her membership, but in order to oppose her return, I feel I would have to object to what she writes. I don't object to it. In fact, I think she's a superb writer when she makes the effort. Any collection of the best of *Turbo* would have to feature at least one piece by her. Even her minac is interesting. And her zines are beautiful. Furthermore, she is hardly the only person who has been in and out the apa frequently. **Don Helley** has been in and out twice since I've been OE.

I could refuse to let her back into the membership. I am not likely to do that unless there is a very loud insistence by a significant group of current members. But I have a question for Jim Nichols and anyone thinking of seconding her. Is she really interested in rejoining and can she handle a membership from out of town if she decides to stay in New York? I am willing to deal with her as OE, but you should speak to the concerns of your fellow writers as well. They deserve to be reassured that Nevenah is truly committed this time.

Steve Swartz

[SC] You did a fine cover. I have to take back all the nasty, slanderous things I once said about your cover submissions. This was a perfectly fine effort, albeit a bit sweet. Actually almost sickly sweet, but I'm not complaining. Especially since Jeanne and I got an even sweeter personalized version ("For U! Special OE Cover. 4-U!") with the very sweet Snow White and Seven Dwarfs cards ("You're the nicest of them all!") I was left feeling charmed, if a bit queasy, like you feel from having a few too many cream filled chocolates. But it was nice, Steve. Thanks.

[JG] Hmm. Dinosaurs and valentines: an interesting combination.

Bill Dyer

[SC] YCT Vijay, "While I don't feel that anyone should be ashamed of who they are or whatever ethnic origin they were born into, I'm also confused as to why



someone should take a particular pride in something that they had no control over." I have a very mixed ethnic background. Besides the fact that I am white, I haven't a distinct ethnic/cultural heritage (my background is British, German, Norwegian, French and others) so I have to guess at this issue, but doesn't a clear ethnic identity help define who we are? If you feel a strong connection to your ethnic heritage, why not take pride in your shared history and culture? I think I would like to be able to stand up and say that I'm Irish or Italian or Indian and claim a connection to a strong cultural heritage.

I'll send you the Reed article once I find it again.

Ellen Franklin

[SC] I noticed that you were one of several people who expressed some ambivalence about staying in *Turbo* last month. We haven't seen you very often lately and I wonder if leaving *Turbo* would put more distance between us. We might fall even further out of touch. I don't want that to happen. I hope you find the time to stay with us.

Sounds like your brother was deeply put off by your personal revelation. Do you expect him to get over it? Do you care if he doesn't? Are you planning to take his advice about telling your parents?

I recently saw a favorable review in the *Nation* of a couple books on dolls that you might be interested in. You appear to have been greatly frustrated by the doll product you saw at Toy Fair. The books are *Forever Barbie: The Unauthorized Biography of a Real Doll* by M. G. Lord and *Made to Play House: Dolls and the Commercialization of American Girlhood 1830-1930* by Miriam Formanek-Brunell. Or maybe you'd like to see the review first. Let me know.

We're all looking forward to news of your full recovery from your car accident. I hope you won't disappoint us.

[JG] It's a terrible thing that it takes an automobile accident to slow you down. Take care of yourself. I hope you're feeling better gradually. I know this sort of injury doesn't just go away overnight. But I hope you're seeing some improvement every day.

I also hope you won't drop from the apa; this is a good connection.

Lisa Freitag

[SC] It has always been my belief that "minac" refers to a bare minimum zine submitted by the deadline of a month the writer is on Mustwrite. Your zine was not "minac." You weren't on Mustwrite, your zine was more than minimum length and it was full of comments and other good stuff.

I have to take serious exception to your suggestion that using the organs of executed prisoners should be OK. Setting aside the whole issue of capital punishment (as you said, "a big IF"), there are still problems with harvesting organs from these "donors." For one thing, there is the notion of ownership and sanctity of one's own body. The state cannot seize the assets of a condemned killer and redistribute them to "decent" people who might have need of them. The state has to respect the property rights of those condemned with respect to what they own (possible exception might be restitution award to the victim.) Presumably you can't own something more completely than your own body. At the very least, the condemned should have a say in the disposal of this most personal and intimate of possessions. Or at the very least the prisoner's family should have the say. Who more rightly "owns" the body than the family?

What if organ donation is seen by the prisoner's religion as sacrilegious? Can the State overrule religious restrictions?

Finally, is it a good idea to give the State the power to engage in this sort of trafficking of human organs? There is a great demand for organs, how is the State likely to arbitrate who gets what? Can they be insulated from corruption? Couldn't the State be swayed by the bribes or pressure from the wealthy so that ultimately we would have a system where the poor (the majority of condemned prisoners in America) are being killed to provide organs for the rich? I see lots of problems with this idea. We already know the Chinese have fallen victim to many of these temptations. The demand for organs is so great that the State would be under immense pressure to step up the killing to deal with demand, which would lead to mistakes and an ever increasing slaughter.

[JG] I'll try not to repeat what Scott said so well, but I was also struck by your almost casual acceptance of the possibility of using condemned prisoner's organs for transplant purposes. I think our country would quickly mimic China's behavior if the U.S. accepted that process. China hurries execution dates when demand for organs increases. I could easily imagine that not only would judicial procedure be subordinated to economic demand in our country, but also that we would soon see the enlargement of offenses which would be punishable by capital punishment. Prison population—which means poor people—would be warehoused for their "spare parts." There would even be pressure to stop any crime-prevention programs, because cutting off the source for healthy, human organs might be reduced. Obviously, I don't think that Niven story you referred to is far off the mark of possibility.

Mmmmm. A hotel on the South Rim of the Grand Canyon. Sounds lovely. I've never seen the Grand Canyon but hope to see it eventually.

Interesting comment to **Jae** about the "new style" of Christmas tree decoration. Your description sounds very much like my dad's jelly fish—flying saucer effect. I wonder if he saw it done someplace else and was inspired.

Cathy Gilligan

[JG] Your comments about "dress codes" reminded me of the *Cathy* cartoon in last Sunday's comics. The store clerk says to Cathy:

Hello and welcome to Spring '95 ... A season designed to torture not one, not two, but every single cell of the female body!

See?? Corset jackets that squash your waist, constrict your shoulders and crush your rib cage...

Tourniquet bustiers that wrench whole sections of skin and flesh from their places of birth and move them to a new location...

Girdle miniskirts that make walking impossible, sitting unthinkable, and breathing unbearable...

And, of course, pencil-thin stiletto sandals that contort all remaining muscles to keep your entire, exposed, screaming, teetering body from crashing mascara-first into the cement

Copyright law, as applied to artists and artwork, is that all artwork is protected, whether there's a copyright mark or not. Rights of ownership are assumed to lie with the artist unless that artist has explicitly sold or transferred those rights.

In my opinion it would be both illegal and unethical to copy commercially distributed icons. (Probably the fact that I've designed icons makes me grumpy about this.) However, I have good news too: There's a lot of icon-like material already in the public domain. Check out, for instance, *Handbook of Pictorial Symbols*, collected by Rudolf Modley and published by Dover Books. It is available, I think, at Borders. All the symbols in this book could be used directly or changed slightly to make icons; almost all of them can be used free and without special permission. (There are only a few pages of icons that are protected by copyright.)

Hope Kiefer and Karl Hailman

[SC] Nice looking zine. Great picture of Forrest (can he possibly take a bad picture at his age?)

[JG] I'm glad to hear that Forrest has developed a more sophisticated technique for moving the little arrow across the computer screen. The last time I saw him working on a computer (at Scott's and my house), when you told him to move the mouse "up," his face developed a puzzled expression and he lifted the mouse up over his head, no doubt thinking that adults are mostly silly people.

Pat Hario

[SC] In retrospect I guess you are correct that I never came out and actually said what action I intended to take with regard to the Scott Card article. My purpose in running it was to give folks some information about him and let people decide for themselves. I saw Card do his secular-humanist revival thing at a convention once long ago, but I've never read anything by him and I don't own any of his work. Knowing what I know about him, I don't expect I ever will.

As I made it clear once before, I don't advocate any sort of censorship. But, speaking for myself, I cannot separate the artist from his work in this case. I am not interested in supporting him in any way. If I find any artist's outspoken personal or political beliefs offensive, then I'm unlikely to support them by buying or reading their work. Adrian Lynn is a movie director (*Fatal Attraction*, *Disclosure*, etc.) whose attitude towards women is outlandishly offensive. I don't go to his movies. I don't care if they are declared the best of the year, I think the guy is a scumbag and I won't support his work.

Judging an artist in this way is very subjective. You brought up Roman Polanski who, I believe, was in trouble for having sex with a minor or something. I guess I'm more tolerant of how people live their lives. Quite a number of artists I respect have done time for one thing or another. I suppose if I was offended by their crime or life-style I would boycott their work too. But I don't necessarily connect the facts and events of someone's life, or their personalities, with their work as much as their philosophy. I think Harlan Ellison can behave like a brilliant asshole, but I don't think he stands for anything politically that puts me off, so I would still buy his work. Jerry Poumelle could be the nicest guy in the galaxy and I wouldn't buy anything with his name on it. Am I making any sense?

[JG] Indeed, this is an interesting topic. I have certainly avoided authors whose stated philosophy offended me. That's why I eventually stopped reading Robert Heinlein, even though I would cite him to this day as having once been one of the best science fiction writers there ever was. I think my bottom line has to do with whether an author's philosophy is



woven into their work or not. If it is not . . . if the author's art can be appreciated with no hint of their politics and if I love their art, I would probably ignore the politics. Heinlein's philosophy is part of his writing: once you notice it, you can hardly ignore it. When I start noticing a political bias in an author's writing, I either enjoy the interplay between art and opinion, or my enjoyment of the art becomes poisoned by the dislike of that opinion.

Pournelle is collaborating with Newt Gingrich in writing a science fiction novel that posits a world run on Republican assumptions of how the world does (or should) work. No one is going to be too surprised to hear that I won't buy this book; but I would never suggest that it be censored. I think it's important, however, that it be generally known that the fiction in this book will be molded to promote a very specific political message. The possibility that Card uses his writing to promote a political message is a good reason, in my mind, to frank through the Orson Scott Card piece with *Union Street*. More information is a good thing.

Re the phenomenon of third parties influencing social changes, did you see the TNT, made-for-TV film on Margaret Sanger? The most interesting thing about the film, I thought, was how it showed the process of third party influence on politics. Sanger's lobbying for birth control information was picked up by a third party of her time (the Wobblies, I think), because they wanted to appeal to the new big pool of female voters. The issue took off with voters, male and female alike. (The movie suggested that a lot of men felt pressure from women at home to support the notion of accessible information on birth control.) When Sanger was arrested for having illegally distributed birth control information, the issue became a hot topic in New York politics, and by the time she was finally brought to trial, the district attorney—who was up for election soon—no longer wanted his name associated with Sanger's critics. The mainstream parties backed away from pressing an issue (the suppression of birth control information, the support of religious group's moral judgments) that they realized would cost them reelection.

What's the matter with *Voyager's* Mulgrew's voice? I haven't heard those comments.

Tom Havighurst

[SC] Welcome to *Turbo* APA. Very nice bio. piece. You may have noticed a bad trend in this apa toward trashing grand old Iowa. We will have to stick together against this nastiness.

My hometown is Anamosa, about 20 miles east of

Cedar Rapids. I spent many happy days partying in Iowa City. I met Jeanne there at an SF convention. I worked there for about three years. I always thought it was a fine town.

[JG] It does pose a dilemma when it comes to his birthday next year. Scott turns 40 in 1996. I mean, we can hardly have an "over the hill" party for him. Maybe we can throw him an "over the horizon" party.

[SC] Great Dilbert cartoon.

[JG] Your reference to smuggling 5¢ returnable cans over the Iowa border reminds me of my families roots in crime. My dad used to smuggle enough cases of Illinois, yellow margarine to fill up the back of a station wagon.. He sold it to Wisconsin relatives.

I liked your book review of Penrose's *The Emperor's New Mind*. Thanks

Bill Hoffman

[SC] It would be generous of me to describe your attempt at an Iowa joke as tepid.

Lynne Morse called to say she would like an ap picnic to occur while she is in town around WisCon until she leaves on June 6th. That would be pointless because I expect your fabulous dinner to happen at that time and, since we are discussing it in the apa, will serve the same purpose. I don't feel we should volunteer our house because I will be working on Saturday night June 3 when I expect you are planning to do the dinner. However, we will help in any way we can.

[JG] I think it would be cool to combine the two ideas: a barbecue feast with many grills, and then lounging around and socializing at a nearby house. We wouldn't be taking too much of a risk with weather in early June. Is it possible to do an all-gourmet, all grilled meal??

Bill Humphries

[SC] Wonderful Potlatch trip report. My trip was somewhat marred by lack of good sleep. I started out tired and I never got a good night's sleep at the con, probably an effect of my night shift life-style screwing up my ability to readjust to a normal schedule. The high points of the convention to me were the large panels, which were quite interesting, and the discovery of the Pacific Coast Brewing Co. about ten blocks away from the Waterfront Hotel. We would be lucky to have a brewpub out here that was as good.

[JG] Is your experience of having your e-mail address changed several times a common one? From a graphic artist's perspective, I would imagine that this could cause a lot of problems for people who have spent money having new stationery and business cards designed, and then having to toss them out when their Internet service company reorganizes its addressing system.

Good Potlatch report, Bill.

Diane Martin

[SC] Thank you for the feedback to Jeanne and I about the similarities in our writing and typestyles in *Union Street*. We have wondered from time to time whether people are having trouble differentiating between us, but since no one complained, we assumed it was clear enough. Good to know that we need to make it more obvious which of us is talking at a time.

[JG] I hope the larger type size and bolded initials makes things more clear.

I think my reasons for being in the apa differ significantly from yours. If everyone in the apa only wrote essays for their contributions, and never did any mailing comments, I would be out of here rather quickly. Like you, I get a certain amount of pleasure from simply writing for myself, and also from participating in the apa with Scott. (We get lots of great, sometimes not very printable conversations out of the apa.) I also enjoy reading essays written by my friends about events and issues important in their lives. But without some level of feedback from members of the apa, I couldn't justify staying in *Turbo*. I would either start keeping a journal to channel that kind of energy, or more likely, find another apa or e-mail discussion list which offered more feedback.

Lynne Morse

[JG] I liked your story (told in a comment to **Jim Nichols**) about how your child self resisted the truth about the Easter Bunny ("But Mommy can't be the Easter Bunny — her feet are too big!") I remember when I heard, for the first time, the truth about sexual intercourse, I reacted in a similar manner. (No not about big feet. Be patient . . .) My girlfriend and I had been playing sleuths, trying to find out how sex happened, when another girl in our class described (in graphic detail) seeing her parents making love against their bedroom wall. Leslie and I considered this new information and almost instantly discarded the story as far to bizarre to be true. After all, we had already uncovered several "facts," one of which was that high school girls had gotten pregnant in the back

seats of cars. "That can't be true," we confidently said. "People couldn't do that in the back seat of a car." And off we went, to continue our search for the real truth about sex.

Yes, I also noticed the Ellen Goodman article about orphanages, in which she proposed a scaled-down version of the program which could be called "day care." I loved it. In fact, there have been a slew of essays attacking the orphanage proposal. Molly Ivins even mentioned that several left-wing writers had made an informal agreement to attack the orphanage proposal in their writing. After I read about that, I started making guesses about this networked group of lefty writers: I suspect that Ivins, Goodman, Katha Pollit, Barbara Erenrich, and maybe Gary Trudeau all belong to the group. And they've done a great and quite thorough job of lampooning the whole orphanage idea.

Jim Nichols

[SC] Thanks to you also for a Potlatch trip report.

YCT **Hooper** regarding The Great Dane, I was in there a second time recently and must admit that I liked several of their beers. The porter was good, the scotch ale was OK as was their weizen. Their special beer, a doppelbock, was very good. They may indeed be improving with time. I was sympathetic to poor Jerry Minnich. The Dane's brewmaster, in responding to Minnich's article, even said that Minnich *couldn't have tasted* the metallic aftertaste that Minnich complained of in one of the beers. This is ridiculous, like having a stranger tell you how you feel or don't feel.

I visited our newest brewpub, The Angelic. They need to work on their product, too. They had a pretty sad group of beers except for a pleasant, fruity and refreshing weiss. Both pubs have very poor stouts, which is one of my favorite beer styles. Hopefully quality will continue to improve by WisCon.

[JG] Re your nomination of Nevenah: you say you do not think her past record of frequently dropping for lack of minac is very important. I disagree. It's important to the extent that her lack of activity keeps waitlisters out of the apa who are more willing and able to make a commitment to the apa. I will not second her nomination.

Kim and Kathi Nash

[SC] Kim, very interesting and informative piece on your radial keratotomy operation. I hope it works out for you. However, I think I'll live with my glasses for awhile yet. I'm kind of a wimp when it comes to operations.



Great comment to **Bill Hoffman**. You two could pub a great fans-in-Morocco one shot zine with all your respective adventures. It would be hilarious.

With regards to your proposal for a tenth anniversary best-of-*Turbo* publication, good luck. I would like to see it and I could probably be counted on to buy a copy, but that is the extent of my interest. I'm sure there are a large number of fine stand-alone essays, stories, poems, etc. that could fill such a book, but for me those things are only part of what makes *Turbo* fun and interesting. The heart of *Turbo*, of any successful apa I think, are comments and discussion. Conversation cannot be easily plucked out and preserved in such an anthology. Some of the best things I've seen written in *Turbo* were comments. They can't be easily preserved out of context and the effort involved in selecting worthy comments would be immense. Just choosing the best essays and stories would be a big job. I also don't think I would be a very good judge of material. So, in short, I think your suggestion is a good one, I'd like to see the finished product, but I don't think I'm interested in working on it.

[JG] I'm definitely tempted to have my eyes fixed surgically, I just don't think I could afford it. Nowadays, it seems like I need three pairs of glasses: one for distance, one for my computer and one for very close work. I've got two pair, but it's a real hassle trading them back and forth. I suppose that my next step is to get trifocals, bypassing the bifocal stage altogether

Georgie Schnobrich

[SC] YCT me, "*...a movement without a broad public presence isn't much of a movement, especially these days when marketing seems to matter so much.*" Hmm, many great movements got under way long before the wider public became aware of them (or the media decided to devote attention to them.) The Civil Rights movement, feminism, gay rights, AIDS activism were all ignored by the media to some extent before they eventually gained the spotlight and wider public awareness. I think (and hope) the backlash against Gingrich-style conservatism is already beginning.

We both enjoyed *The Madness of King George*. One of the best films we've seen so far this year. It played at the Majestic for four weeks and is being picked up by another theater for an even longer run. This town knows a good independent film when they see it.

[JG] Tell me more about the sampler patterns you are doing. I know about the commissioned cakes, of course, but I hadn't heard that you were doing samplers. Does this skill have anything to do

with the kind of ability one would have to have to embroider people's signatures onto the back of a quilt? We're just about to start thinking about collecting signatures from all the people who have helped with the quilt and finding someone to embroider these signatures onto a long ribbon, which will be sewn onto the back to the quilt. Do you have any suggestions?

Sandra Taylor

[SC] I assume you were kidding us about feeling guilty for going to the car show for political reasons. But just in case you weren't, I wouldn't worry about it if I were you. You didn't pay them to get in (did you take lots of pictures in order to appear more authentic for the press passes, or do you just like to take pictures of the cool cars?) In the grand political scheme of things, going to a car show is not a great sin. They would have put it on whether you went or not. They're fun. I would have gone.

Have you read much of Hambly's work? What do you think of her as a writer? Thanks for the picture.

[JG] Your memoirs of hearing Pippin before actually seeing the play, and then finally understanding what some of the lyrics referred to, reminded me of a similar experience. I'm going to really date myself here, but I remember hearing the entire stage version of *Camelot* on a radio in a cabin one summer during a family vacation. Of course, I was already somewhat familiar with the story of Guenevere, King Arthur and Lancelot, but many of the songs puzzled me completely. Still, I was captivated and wanted to see the play desperately. I never did see the Broadway play, and Vanessa Redgrave, Richard Harris and Franco Nero in the movie never matched my memory of Julie Andrews', Richard Burton's and Robert Goulet's stage performances, but at least I finally found out when it was that Guenevere mourned the simple joys of maidenhood, why it mattered what the simple folk did, and who wanted who to "Follow me." It was disappointing, though, not to see Mordred sing about the "Seven Deadly Virtues," since they cut that out of the filmed version of *Camelot*.

Jae Adams

[SC] I'm glad you had such a good time at Potlatch. Maybe again next year in Portland?

YCT me regarding "confronting the issue," why indeed should I bore us all by asking why there are so few fans of color? Being a bunch of nerds and social misfits, dealing with the question is pretty much beyond us anyway. There's probably no point getting all worked up

about it. We just have to wait for the day to come when we all magically evolve beyond our preoccupation with color.

I'd like to think fandom is not full of racists, so there must be some subtle and complex reasons why we fail so miserably to appeal to a broader racial cross section of the reading public (or bring in more SF readers of color.) Vijay has thrown some light on the subject for us and I think there is more still to discover. I don't really want to get bogged down in a debate about whether WisCon has hashed this over. Racism is a vitally important element of the American social landscape. I don't think fandom is immune from it and I think SF could do a lot more to deal with it. Look at how rich the literature in SF has become with respect to gender issues in recent years. I haven't seen nearly that level of attention paid to racism. Racial tension is a very serious problem in America today and getting worse with the increasing political pressure on affirmative action, welfare, crime and education. Plenty here to write and talk about. Obviously, I'm still interested in this subject.

I got a laugh out of your fine comment to Whump regarding your refusal to hook up to the net. By and large I like being plugged in, but it's far from essential. Stick to your guns, Jae, it's not all it's cracked up to be.

I also liked your bit to Karl on playground safety.

[JG] Excellent essay on playground safety. You go to the heart of the matter. I also enjoyed Matthew's zine and accompanying translation. Is this a very normal level of violence in boy-kids' writing? I've been out of touch.

Tracy Benton

[SC & JG] Congratulations and good luck on the new job.

Vijay Bowen

[SC] YCT me: what a fabulous and fascinating response to my question. Your reasoning sounds rational enough, but I'm still trying to get my head around the idea of embracing s&m after the experiences you've suffered. Of course I'm probably struggling because s&m has always had a notorious connotation with me and thinking of it as "play" is difficult. My perceptions have probably been formed by a lifetime of twisted imagery from sex and skin magazines and the media's horror of anything sexually adventurous.

Once again the openness you've shown in your writing is wonderful. I believe you are breaking down some barriers to open discussion in this area of more personal issues. I hope others will follow your lead.

You seem to me to be so full of interesting contra-

dictions. You talk about your hair fetish, yet your own hair is very short, almost shaved. You've been the victim of some nasty physical treatment, yet you are intensely touch oriented/dominant. You're a writer for whom words are a difficult means of communication. You're a puzzle, Vijay.

[JG] The story behind my sister Julie's interaction with Victor Allen's is sort of complicated. She was hired to do some design work for them last year. VA is planning some expansion and wanted to redo their logo and all their graphics. Julie and some of her staff traveled up to Madison from Austin to do a presentation, incurring many expenses in the course of traveling and preparing the presentation. Go Media was hired to do some preliminary design work, specifically to design a new mug for VA. Everything seemed to be going smoothly. VA management loved the work Julie and her company was doing, but then started adding on items to the contract. Julie said she would have probably had to bid the job at \$10,000 more if she had counted in the additional design jobs from the beginning. She had to put her foot down and ask for a renegotiation of the contract. VA refused, and in fact has refused to pay her for the work she had already done. The situation will soon be in the hands of lawyers The sad thing is that everyone loved the work Julie was doing, and a number of people are getting hurt now so that some guys can play the game of "we win, you lose."

Alison Dawson

[JG] You point to Turbo's membership rules and stress that you and James have not broken them and so do not deserve any criticism. That's all quite true, and I sympathize with your anger at being criticized by folks who seem to want to make up rules as they go along to fit the circumstances.

But you need to understand the other side of things too. You were not a member when the particular membership rule was proposed—that anyone from outside the U.S. be allowed three months to produce minac, whereas those in the U.S. are required to do so in two months. As it stands you have not violated the letter of the law, but you most certainly have violated the spirit of the rule as it was originally proposed and voted upon. And that's probably why some people are angry.

The rule was proposed because it was assumed that international postal glitches would always delay the transit of zines to the extent that out-of-country members are seriously handicapped in



comparison to in-country members. The assumption was made that if an overseas person deserved some extra time to respond because of the inequities caused by the postal systems. Part of that delay, I think, may have had as much to do with delayed mailing on this end as it had with postal barriers. But in any case, at the time the rule was adopted it seemed like a fair thing to do.

But, it now seems to be the case that out-of-country apa members get their zine no more than a few days after U.S. members get theirs. Also, most current out-of-country members are able to fax or e-mail their zines to Madison--in some cases, faster and easier than some members in the U.S. who still must rely on the postal system. Given the lack of any real postal-delay handicap for our current out-of-country *Turbo* members, it seems grossly unfair for out-of-country members to get three months to do the same work that in-country members must complete in two months.

After we've discussed this a bit, I think I will propose a rule that would reflect the actual spirit of the original 3-month rule. I think it would be a good thing if the OE had the power to offer—at their discretion—a special 3-month deadline to any member who shows that the location of their home delays mail delivery by 2 weeks or more. It would no longer be offered automatically to all out-of-country members but only in cases of demonstrable need.

Clay Colwell

[SC] YCT me regarding book lists: the only book you mentioned you'd read that I have also read was "Moving Mars." I also generally disliked it. I thought the idea behind moving the planet, if there is some basis to it in theoretical physics, was exciting. My problem was with his character development. His characters seemed to lack depth and behaved inconsistently. I had a great deal of difficulty getting through the first hundred pages or so. His treatment of the main character as an adolescent was simplistic and even sexist. I almost threw the book against the wall several times. It also compares poorly with Stan Robinson's brilliant Mars series.

I agreed with your movie comments to Lisa with the exception of *Boys On The Side*. I guess I was up for an "ordinary on-the-road movie" because I was sure disappointed with the turn the story took into a tear-jerker. My favorite part was the scene in the kitchen when Whoopi Goldberg was trying to get Mary Jessica Parker to say "cunt."

YCT Hope, home ownership is indeed a joy. We own an older home that needs some fixing up, but neither of us are handy or interested in becoming handy. Consequently I am looking at a slowly growing list of "projects" that I dread dealing with, but know I will have to at some point. I have also acquired a passion for things I never cared about before. Like our new snow blower. I love our snow blower. I would be saddened to lose our picnic table or our lawn mower, but I will KILL to protect our snow blower. Houses do weird things to people

Scott & Jeanne
24 March 1995