



Welcome to *Union Street* #63 (Obsessive Press [JG] #165 and Peerless Press [SC] #65), 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 5.5 and Adobe Photoshop 3.0. All contents are copyrighted © by Scott Custis and Jeanne Gomoll, March 1995, for Turbo-Charged Party Animal APA #106. Members FWA. This APA refuses to watch baseball games with scab umpires.

Official Business

[JG] I'm inclined to vote against Karl Hailman's motion to make nominees ineligible for *Turbo* membership for one year, if they can't accumulate enough seconds within three issues. It smacks of *term limititus* to me. Also: although I sympathize with the motivation behind it, I think the motion—as stated—has got the potential to turn into a nasty bureaucratic tangle for the OE. Perhaps it would be simpler to eliminate the "punishment" clause, and just stipulate a 2- or 3-month window during which time seconds can be accepted. . . . Anyway, right now, I won't support the motion, but I might if it were simplified a bit.

[SC] Regarding Karl's motion, I cast a No vote. It is excessive and unnecessary rule making. We have rarely had a situation where a nominee was left twisting in the wind for lack of seconds for a long time. Usually seconds are made quickly, as I pointed out last time, because we have traditionally trusted each other's judgment. Even in Nevenah's case, which is clearly what this motion is aimed at, she received plenty of quick seconds. If anything needs to be looked at in light of Nevenah's nomination, it is the process that allows people to rejoin the waitlist before any discussion has a chance to take place.

Cover

[SC] I hope there was not too much confusion about last month's cover. The object was to parody Stephen King book covers.

WisCon

[SC] I would like to take this opportunity to encourage any and all of you to attend WisCon 19 next month. Although there has been some lively differences of opinion about our choices of headlining GoHs, please keep in mind that we also will be featuring *Ammonite* author Nicola Griffith as our Special Guest. I've met her and I can tell you that she is worth the price of admission all by herself. We also have some very interesting and challenging programming by Steve Swartz and Hope Kiefer and social events by Bill Humphries. And finally we are downtown in late springtime. A fine place to be at a lovely time of year. A *Turbo* party will be held at the con. Details will probably surface next month. I'm planning to host it unless some other attending *Turbo* member steps forward to volunteer (I would gladly turn it over to any of you who are interested.) I hope to see you all there.

Lisa Freitag

[JG] Suzette Haden Elgin writes often about the glaringly different behavior expected of female and male medical care givers. She may very well have a special publication devoted solely to this



topic. If she does, I highly recommend that you get it. At best, you may learn some valuable information to counteract the expectations of those around you. At least, you will feel better about yourself and less inclined to blame yourself for failing to live up to other people's expectations of you. For fast relief, drop her an e-mail message at: ocls@sibylline.com.

[SC] Is there a notation we can make on Dreamhaven's e-mail address to target mail that is intended for you, or do they have to look at everything that comes in to decide what is yours? I would add an e-mail address for you in the roster if I thought the mail you received wasn't interspersed with all of Dreamhaven's business mail.

I'd like to try to fix something about my comment to you last month. Looking back, I feel like I spent my whole comment to you arguing about one point and mostly ignored the rest of your fine zine. I want you to know I really enjoy your writing and your zines. Often when writing comments, it is easy to focus on one point and fail to respond at all to the rest that was equally interesting, but less controversial. All of us have received comments like that. I hope I didn't discourage you.

Sounds like work is still causing you some serious problems. I'm interested in your response to Diane Martin's comment to you, "If you are getting complaints about your undocorly behavior, you must be a good doctor."

Fascinating comments to Vijay and Lynne Ann.
Great zine, Lisa.

Hope Kiefer & Karl Hailman

[JG] Karl: The older couple across the street from us also dislikes squirrels. They've got an electrical wire rigged up around a bird feeder just outside their front window. The juice is activated by a switch inside. So while they watch the birds from their living room couch, they can zap squirrels which attempt to feed at the same trough. Actually, I think our neighbors may enjoy using the button more than watching *Wheel of Fortune*. This is fine with Scott and me. There are far too many tree rats around our neighborhood.

Tom Havighurst

[JG] Life may very well be "just a bunch of stuff that happens," *à la* Homer Simpson. But we humans seem to have an unquenchable appetite for projecting patterns onto the universe, history and our own lives. Certainly that's the essence of most literature—even non-linear literature. In fact, I think you are fooling yourself if you make a concerted attempt

to view life—or a weekend—as an unconnected stream of unrelated events (as non-linear rambling). You're simply imposing another sort of consciously defined pattern upon it—ignoring information in order to impose a pattern of randomness upon the rest.

[SC] Fiction submissions are always welcome in *Turbo*.

Regarding Visiting Home, so do your friends from back home expend a similar effort to visit you way up here in the northern Wilderness as you spend visiting them? For awhile I lived in Davenport when most of my friends and family lived in the Cedar Rapids area. I can remember spending a lot more time driving back home to see them than they spent coming down to visit me, even though I thought the Quad Cities was a much more exciting town. The drive was only about 75 miles, much shorter than going from Madison to Iowa City, but still it always seemed like it was me doing the traveling.

Bill Humphries

[JG] I meant to write a letter to *Isthmus* about their omission of the many women-edited zines in Madison's past. Talk about erasing history! ("women zinesters are *beginning* to make their mark." [my emphasis]) Well, maybe it isn't re-writing history, so much as the more common event, that of assuming history which does not include women in important roles. A lesson in either case. And now that Jeff Kelly is writing another article, this time about WisCon and SF³, I think some of that information will be corrected.

Thanks again for starting the FEM-SF list, Bill. I'm really enjoying it a lot.

Are you being ironic or straight, Bill, about this stuff that literature is serious, not fun? (I'm sorry, I seem to be having trouble reading your tone.)

[SC] I like the new zine title and demon graphic. Cool.

Beer and Jesus and Martin Smith. There is much true wisdom buried somewhere in there I think. Wisdom that was obviously gained from lengthy, devoted study. My favorite was *The Heavenly Banquet* submitted by Lynne Ann. Getting drunk on beer in heaven with the King of Kings was an image I somehow don't recall from my church-going days. I wonder if Pat Robertson has ever thought about pitching that view of the afterlife on the 700 Club.

Thanks for the warning on *Heavy Weather*. I just ordered *The Diamond Age*, mostly on your recommendation. I'll let you know what I think about it when I'm finished.

I was amused at Kelley's gaffs in his fanzine article in *Isthmus*, but at least you all got some attention. He was sympathetic to the zine scene which was also a good thing. You shouldn't be too surprised about his mistakes. *Isthmus* is famous for playing a bit fast and loose with the facts sometimes.

With regard to your comments on WisCon and the FEM-SF listserver, I think there are many similarities between listservers and apazines. I think that the key to our relative success here in *Turbo* keeping discussion reasonably friendly has been due largely to our habit of inviting appropriate people to join. I think that in order for the FEM-SF list to experience long term success, they will also have to take a fairly careful approach to inviting new people. Since there is no limit to the number of people who are "members" it is much more complicated keeping a handle on who is being invited by whom. It seems to me that the list members have a choice of either agreeing to some guidelines for admission or just sitting back and hoping for the best. I agree with you that there isn't anyone in *Turbo* who would be a bad choice to join the list, but I wonder at the wisdom of extending blanket invitations to any large group to join as a practice.

WisCon can handle more dissension and controversy, but there are limits there too. I don't think it would serve WisCon to feature a guest, for example, who was aggressively anti-feminist or feature significant programming that was anti-feminist in nature (remember the animation folks?) WisCon should serve as a center for discussion, but it is also a celebration of feminism in SF. The only convention in the world that does this. It should not subvert itself just for the sake of heating up discussion.

Diane Martin

[JG] Potlatch advertised its Book Guest of Honor (instead of a human GoH, which saves on plane fare) a couple months before the convention in a Progress Report. Attendees also received a free copy at the convention—a newly republished copy of Tiptree's *The Starry Rift*. On Friday night of the convention, the first panel of the weekend, three attending authors workshopped a story from the book ("The Only Neat Thing to Do"), going into detail on themes, writing style and plot. Then the audience chipped in their own thoughts about the book. One of the best parts of this panel was that so many people in the audience had just recently read the story, and so the discussion went into a depth usually not possible at an ordinary convention panel. The reason I like this idea is that it gave at least that first panel a point of focus that sometimes isn't possible at most cons.

But in a way, WisCon has always had some degree of focus. By concentrating on feminist SF, attendees tend to bring ideas to panels that tie into the ideas of panelists and other attendees. This *frisson* happens more often at WisCon, than a worldcon, for example. I think I like panels (and conventions) that are focused not only in terms of their planning, but in terms of the ideas attendees bring to them.

Thanks for your comment about the nacent discussion of art that **Steve Swartz** and I have begun. When the concepts of beauty and art get mixed up, we end up with assumptions that art must be beautiful. Or that art must be good. Art doesn't have any value judgment implicit in its definition. There can be good art and there can be bad art. There can also be ugly art. Picasso's painting *Guernica* comes to mind: an intentionally ugly image of war and its horrors.

Like you and your folks, I've also had similar experiences with my parents who used to make blanket condemnations of gays, but were able to accept my brother, sister and their friends—as "exceptions," I think. It's hard to know whether to confront the blanket statements or be grateful for my parents' ability to make exceptions for human beings they meet face-to-face. Maybe both. Lately, I've been hearing less blanket statements on the subject of gays, however, since Mom and Dad have been working with an AIDS support group in Milwaukee, and perhaps are having to make so many (daily) exceptions that the blanket assumptions have been tattered beyond repair. But I'm bewildered that my dad still supports the idea that gays should be kicked out of the military.

[SC] I can't say I'm much of a fan of Robert James Waller but the piece of his you quoted about Iowa was nice and, of course, completely true.

YCT **Jae Adams** on growing up in a white small town. Sounds familiar to me. My hometown had very few black families when I was growing up. But the town's census reflected a significant African-American population. That's because of the local medium security prison. This state of affairs didn't do much to discourage racist attitudes in town, as you can imagine, when the only African-Americans most people knew were prison inmates. I can remember as a kid, watching in fascination the work crews the institution used to send out to the parks and the prison farms. They usually loaded up the back of a big truck and hauled them around town. I was used to seeing inmates, it was the black inmates I was amazed at. I only ever saw black people on television. I didn't



actually meet and get to know someone who was black until I got to collage.

Jim Nichols

[JG] Maybe the author of *Why Cats Paint* does believe that what cats paint, they do accidentally. But I wasn't responding to the book; I was responding to Steve's interpretation of it, and Steve's contention that accidental or not (and seriously maybe it's not) that it doesn't matter. Steve seemed to be saying that whether accidental or not, it was still art.

I also get irritated with *Star Trek* away teams that never seem to need any protection from environmental conditions on the planets, asteroids, and vehicles to which they beam. I can understand the urge to simplify this for the sake of giving more time to plot and character, but I wish they would at least give us a less ludicrous explanation than the inevitable statement that it's an M-Class planet with breathable atmosphere. What they need is some sort of built-in, universal ventilator. We could imagine that it is installed right next to the universal translator.

You say to Clay Colwell that you "have not heard or seen any evidence that hetero marriage provides a particularly 'nurturing environment' for children." In fact, Sherri Hite's just published study, *The Hite Report on the Family* displays evidence that one-parent families (when data is controlled for poverty) may actually provide *better* environments for kids than two-parent families. Gosh, I wonder why Hite had such a hard time finding a publisher for this book? [Last sentence to be read with heavy irony.]

[SC] YCT me, I don't agree that conventions and fan groups should wait around until the writers and publishers begin issuing books aimed at minorities before we start welcoming these people into fandom. We can begin discussing strategies to integrate fandom now, and part of that must be pressuring writers and publishers to issue relevant books. They will not produce such things on their own as long as they believe there is no audience for them. We should demand them, and help create the audience for them.

Georgie Schnobrich

[JG] I know lots of folks like those highly successful people at your athletic club (re your comment to Bill Dyer) who nonetheless display an astonishing ignorance about history, geography, and sciences. But even while I react to the *blankness* they exhibit when the subject of current events

comes up ("I never read newspapers. It's all just too boring."), I can feel the same sort of assessment being made from the opposite direction when I betray ignorance in their fields of expertise. We have all chosen to live in different cultural environments, which have different edges, and different survival skills. But sometimes I wonder if some of those cultural environments are totally imaginary: created as consumer playgrounds, perhaps, or political blind spots. Sellers of products want their customers to concentrate on buying skills, not survival skills. Sellers of political agenda similarly want to hide the truth from voters.... I think you are a better judge of whether you've chosen the right areas in which to cultivate your intelligence. It's possible, I think, that there is some pressure to be "smart" in areas that benefit institutions, corporations and other powerful groups.

I liked your comments to Pat Hario on the question of how an author's politics affects our relationship with their work (or our friendship with them). Since first responding to Pat, I have thought of two more examples that apply to this discussion. Camille Paglia is an author I've tried to read a couple times, but I cannot because her politics makes me so angry. On the other hand, the playwright, David Mamet displayed a virulent anti-feminist attitude in his play, *Oleanna*. I won't see that play again, but I will certainly see other movies and plays by him. His dialog is gorgeous, almost like poetry, very powerful. And for the most part, his attitude toward women does not intrude into his writing. (Mostly he ignores women. I think if I ever see *House of Games* again, I will look at it differently, but the matter of his bias is not the main subject of his art.)

With regard to the very irritating, up-turned inflection at the end of a phrase: Suzette Haden Elgin points out that this style of speaking is common to many women in our culture. But it is not gender-linked, she says. She finds the style in many other people's speaking style and the defining characteristic seems to be that these people have less power than those around them. Up-turned inflection at the end of a phrase seems to be a gesture of obeisance. Haden also has a lot to say about what she calls "computer mode" of speaking (you called it "energated monotone"), as a strategy to avoid confrontive speaking. In fact, the next thing you wrote about in your comment to *Union Street*—how singing ability seems to come back before speaking ability after a stroke—is another hot-button topic for Suzette. Have you ever seen her zine, *The Lonesome Node*? (It's been recently re-named *Linguistics and Science Fiction*.)

I also love the music of *Der Rosenkavalier*. If I am in a low mood, that music inevitably lifts me up. I think of its main waltz tune as the essence of joy somehow communicated in pure sound.

Your comments to **Vijay** about the sensual aspects of taste and smell reminds me of that wonderful film (and book), *Like Water for Chocolate*. Have you seen/read it?

[SC] YCT **Bill Dyer** regarding the shallow successful people you heard at the athletic club. Interesting observation and good point. I think you are on to something about how narrowly focused people seem to be getting. There are probably all sorts of reasons for this, faulty education, the media, the decrease in leisure time for many working people and professionals, etc. Or maybe people simply sense that the country is in trouble and feel that the less they know, the less they will have to worry about it or take responsibility for it.

YCT me, it's been years since "the trial." It would be much tougher for me to make a case for nonfannishness now after running an apa, writing for fanzines, working on Corflu and WisCon and becoming treasurer for the Tiptree Award. All this has happened since my conviction. It could be said that I was sentenced to fandom and have been doing hard labor ever since.

Wonderful zine once again, Georgie.

Michael Shannon

[JG] I found your description of your stoned drive home pretty scary, and the fact that you published it, possibly foolish. Be careful.

So, what did you think of the sword-play in the film, *Rob Roy*? I was very impressed.

[SC] I expect you'll get some criticism for your piece on your psychedelic experiences from several angles. Aside from that, I thought your description of your reactions was pretty cool. I would have liked to partake myself under different circumstances.

Steve Swartz

[JG] I thought your zine was a fine one, Steve. Thanks for all the meaty comments.

Equating art with morality doesn't work at all for me. Art is neither good nor bad; it carries no value judgment. On the other hand, morality's definition actually contains value judgments (even though these judgments vary from person to person). Morality contains the values "right" and "wrong," whether viewed from within or without. Although art can be right, wrong, good, or bad; none of these adjectives have anything to do with whether it is art or not, and

certainly are not built into the definition of the concept.

Some people act as though art is, in fact, a value judgment. "That's not art," they might complain. "It's *ugly*!" But all they can truthfully say is that it isn't *pretty* art. Art has nothing to do with aesthetic judgment.

We can compare the way beauty and ethical behavior affects us. Our enjoyment of them requires neither conscious creation nor intention. Also, I think we can compare the activities of making moral choices and making art: both require conscious actions. I'm not sure whether I think that all ethical behavior stems from conscious moral choices (and I'm not sure whether that matters), but I definitely dispute the idea that beauty (or any reaction that a human being might feel as a result of viewing a piece of art) can result only from the conscious act of creation.

As I said in the last *Union Street*, a gorgeous sunset might give me great pleasure. But the sunset, in itself, is not art. However, if I attempt to communicate my feelings about the sunset in a painting, a song, or a poem, I would thus create art through the action of framing that sunset on canvas, in type, or in melody. Art does not even require communication between two people. Art can be the framing of an image, song or feeling by one person for their own senses. Given that art does not require an interactive process, I don't feel that I have to consider both "intention and effect" as you suggest. Intention is enough. Art is created in the moment of inspiration; physical expression is a continuation of that process, but not required.

All this is giving me a severe case of *déjà vu*. In the late 70s, I belonged to the *Cascade Region Apa* (*CRAPA*, for short), and spent most of two years writing about meta-art concepts. It was great fun. Loren MacGregor, a member of *CRAPA* during that time, ended up referring to our conversation in his novel, *The Net*. The next page has some artwork I did for a *CRAPA* cover....

I don't think that Scott was grumpy about your cover. He just likes the idea of covers talking back and forth to one another. It goes with the idea of mailing comment-intensive apazines, you know?

From discussion here in the apa, I had the impression that "tribute bands" attempt to reproduce, as closely as possible, the sound and style of the original bands. Lots of artists do covers of other artists' compositions, but they don't usually try to mimic the original artists' presentations. If that's what tribute bands are, then one can hardly call



classical orchestras tribute bands. Conductors achieve fame for their ability to re-interpret classical compositions and to play them differently than others. It's like acting troupes which present Shakespeare or other classic plays. One goes to see *Hamlet* for the tenth time not because one hopes it will be done in the same way as the last version one saw, but because it may be presented with an entirely new spin.

You and I have already discussed why I might have experienced a sense of transformation in my early years in SF fandom, and why you may not have had that experience. We talked about this subject in some detail already, and so I'm not going to delve too deeply here. Basically, I answered you this way: My entry into fandom gave me the chance to do certain kinds of work, to earn respect for my work and ideas, and to achieve a sense of self-worth that was more difficult in the mainstream world. I think that a lot of women entering fandom during the 70s had this experience, and in fact many fans who learned skills in the small pond of fandom gained a great deal from the respect generally accorded to intelligent, capable people in our sub-culture. However, someone like you Steve, who had already developed skills and achieved a sense of self-worth before entering fandom, and was perhaps looking for another kind of validation (personal rather than

professional) ... fandom may not have been so positive an experience.

[SC] It is great fun having you back with us. It's a good time to be here. I believe we have the strongest group of writers in the apa right now that we have ever had.

I thought your comments to Clay, Bill Dyer, Lisa, Pat, Bill Humphries and Jim Nichols were especially good. I wrote many times "Yes!" and "I agree!" in the columns around these comments.

YCT me on the Left. I don't believe the Left has ever or will ever become central to the national debate in America. From time to time, Left ideas come into fashion in response to some great national stress like the Depression or Vietnam, but it has never been able to establish a long-term presence as a cohesive political movement. The myths of America and Capitalism are too strongly ingrained and too well manipulated by the wealthy. The best we can hope for in terms of real progress is an occasional forward movement on one or another isolated front.

Joe Adams

[JG] *"Some idealistic remnant in me still believes that there must be Individual men who spend a lot of time studying women the way women generally study men."* (you said in a comment to Tracy.) Will this story revitalize your idealism?—For a while after college, I worked for the Women's Research Institute. One of our projects required that we collect data for the company that makes Kotex (Johnson & Johnson?) for a study about women's use of sanitary napkins. Sometimes I imagine a man back at the main office who opened the envelopes from the WRI every week that contained the photos we sent them: of panties sliced open to lie flat, with the (menstrual) blood-stained napkins still attached to the crotches. I imagine him studying these photos intently, looking for problems with the double-stick tape that attaches the napkins to the panties, looking for spillage problems.

Sometime after our study, sanitary napkins came out with "wings." I wonder if this was the brainstorm of this man who spent his days studying these unappealing photos.

When I spoke to him on the phone, **Bill Hoffman** sounded very, very enthusiastic about the idea of doing a post-WisCon, gourmet picnic, doing all grilled foods. Perhaps we should deputize **Pat Hario** to reserve us an entire park shelter for the extravaganza.

[SC] YCT Steve on *Why Cats Paint*, I just wanted to say that I thought your comment was simply terrific.

YCT Tracy on feminist GoH's at WisCon, I said earlier that I thought it was not WisCon's job to bring in guests who are openly hostile to the convention's mission just for the sake of broadening the discussion or representing all sides. But if you accept for a moment that controversy is good, then let's please invite someone who has really interesting ideas. Paglia is solely about self promotion and personal sensationalism. If we want someone with some serious and controversial ideas, let's bring in Catherine McKinnon.

YCT to Pat on Scott Card, I guess the difference for me between avoiding reading someone I know has objectionable political views and reading such an author without that knowledge is simply a matter of time. There is so much good stuff out there I want to read that it really does me no harm to avoid authors I know have objectionable views. If Card were one of only a tiny number of the very best SF authors, I might consider searching for his work in a library or borrowing it from a friend, but I can afford to discard him completely because I know there are so many other writers I can turn to instead. I'll never get through all the SF I still want to read.

Matthew's Zine is becoming a regular feature. That's a fine thing. If he keeps up with his mom's continuous output he will soon have a more consistent presence here than some of our regular members.

I thought your zine was, once again, superb.

Karen Babich

[JG] Did you like *The Last Wave*? I was so impressed by that movie when I first saw it, that it inspired me to dive into a lot of reading about Australia.

[SC] Thanks for the Capricorn report.

Tracy Benton

[JG] I enjoyed this zine of yours a lot, Tracy. Good luck with your new job.

I see what you mean about your criticisms of Scott's and my Readercon article. I guess it was more fun to write than it was to read. Ah well. Thanks for the feedback.

You write: "*But please, I beg you . . . don't let's get into 'what is art?' The prospect frightens me more than any six conversations with Ross Pavlac on abortion.*" I'm really sorry if this conversation makes you unhappy. As you may have noticed, I've already responded to Steve's reaction to my comments on art. What can I do? I love this subject. This is what I *do* for a living. If you like, I will put a warning

before any paragraphs discussing art so you can avoid reading them.

I absolutely love your idea of a silly apa awards banquet. Obviously this should take place at the apa picnic. (And maybe if Bill Hoffman does a grilled feast after WisCon, we can call that the apa picnic, and do it there.) I even like the idea of volunteering to make goofy certificates, an amazing thing, since I have not been in a volunteering mood lately.

No, Mel Harris didn't star in the Margaret Sanger film (and wasn't it TNT, not Lifetime?). It was the actress from *China Beach*, Dana Delany, who also starred in a bad movie about a dominatrix. I'm confused.

[SC] YCT me, the apa awards banquet is an amusing idea. Are you thinking of something that would coincide with our tenth year issue or some other significant date? I assume the awards would "honor" efforts made since the apa started. That would require access to someone's collection of *Turbos*. There are a lot of details, but this is an idea I might support.

I was surprised that you said that the WisCon meetings were burning you out more than the actual work. I thought this year's WisCon meetings (at least for the last several months) have been rather pleasant, reasonably short (unless we have a lot of business, which was the case last month), friendly and relaxed. A few times we actually experienced some laughter.

YCT us about our ReaderCon piece. Con reports tend to look a lot alike unless you use a gimmick. Some gimmicks work better than others.

YCT Bill Hoffman about Iowa jokes, you knew I'd have to respond to this didn't you? Your theories are based on the rather puzzling assumption that Iowa jokes are funny, when we all know they are not. Making a joke about Iowa is like making a joke about a rainbow or a sunny spring day. It's pointless because the beauty is perfect, there is nothing to hang a joke on.

Bill Bodden

[JG] I'm still curious about how the local news stations managed to link the Magic card theft and mugging to a white supremacist group. Do you know how that happened?

[SC] Congratulations on the new job. Tough luck about the car. The repairs sounded substantial, I hope they turned out OK.

Vijay Bowen

[SC] I hope the *Turbos* arrived OK. Have fun.

YCT me, once again, thanks for the serious and thoughtful response.



Clay Colwell

[JG] I really liked *Trouble and Her Friends* and think it richly deserved its position on the Tiptree short list. I liked Scott's use of the hacker community as a metaphor for the gay community. And as for whether or not her characters were really or theoretically gay, well, Scott herself is really—not theoretically—gay, so I assume she is writing from experience.

About the new *Star Trek* show, *Voyager*, you wrote: "...the idea that they [Torres and Janeway] were **women** taking charge with **men** just standing around never felt significant to me. It seemed rather natural, in fact. Do people exist that actually have a problem with this, or am I just steeped in feminist perspective?" Well, I agree with you that in real life women certainly do take charge, even with men at hand, ready to take charge. But *Voyager* isn't exactly real life and a feminist perspective isn't all that common on TV or in film. At WisCon, Melissa Snodgrass told many stories about her experiences as a scriptwriter for *The Next Generation*: how conversations between women were usually avoided, eliminated or edited down to male fantasies of women's conversations. It was extremely exhilarating to see evidence that writers are now being allowed more leeway to realistically portray women characters.

[SC] Thanks for sending another fine zine.

Quite a pet menagerie you have down there. We have no pets at all, though we have talked about getting a dog from time to time. Part of the problem with getting a dog is that Madison is a fairly hostile city for dogs. There are only two parks in town that allow dogs and only one of those permits a dog to be off its leash. Neither park is close to us. We want a dog that is large enough to provide some home security, but exercising even a medium-sized dog can be a hassle if you don't have a large fenced in yard (which we don't have.)

It's always fun to be drawn into a book or movie to the point where you lose touch with the real world for a while. But I don't always judge a book on how well it does that. Some books have strong ideas that drive them but are weaker in other areas that make it difficult to become fully immersed. If the ideas are interesting enough, I will still like it. Nancy Kress' *Beggars In Spain* worked like that for me. I never really got connected to the story or the characters, but I felt I was reading a carefully constructed argument that completely engaged me. I liked *Trouble and Her Friends* a lot more than you did, but what I liked about it was the political parallels Melissa Scott seemed to be making between the outlaw hackers of the novel and the gay community today.

Jeanne & Scott Publish Poetry

!!??\$#@%^^&*!!** Author: @tds-hsc.com:uunet!
Eng.Sun.COM!Paul.Persall (Paul Persall—ENS Network)

Computerware Green Eggs & Ham

A grandchild's guide to using Grandpa's computer (ode to Dr. Seuss)

Here's an easy game to play.

Here's an easy thing to say.

*If a packet hits a pocket on a socket on a port,
And the bus is interrupted as a very last resort,
And the address of the memory makes your
floppy disk abort,
Then the socket packet pocket has an error to
report!*

*If your cursor finds a menu item followed by a
dash,
And the double-clicking icon puts your window
in the trash,
And your data is corrupted cause the index
doesn't hash,
Then your situation's hopeless, and your
system's gonna crash.*

*You can't say this? What a shame, sir!
We'll find you another game, sir.*

*If the label on the cable on the table at your
house,
Says the network is connected to the button on
your mouse,
But your packets want to tunnel on another
protocol,
That's repeatedly rejected by the printer down
the hall,
And your screen is all distorted by the side
effects of gauss,
So your icons in the window are as wavy as a
souse,
Then you may as well reboot and go out with a
bang,
'Cause as sure as I'm a poet, the sucker's gonna
hang!*

*When the copy of your floppy's getting sloppy
on the disk,
And the microcode instructions cause unneces-
sary risc,
Then you have to flash your memory and you'll
want to RAM your ROM.
Quickly turn off your computer and be sure to
tell your mom!*