



Welcome to *Union Street* #65 (Obsessive Press [JG] #167 and Peerless Press [SC] #67), the zine with the transmogrifying masthead (which celebrates our shorter post-WisCon do-lists). 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 #108. Members FWA.

## Scott Catches Up (Comments on *Turbo Apa* #106)

### Cathy Gilligan

[SC] So why were you taking your dogs to a dog agility class? Do they get some obedience training, too or are they just not agile enough to suit you?

### Hope Kiefer

[SC] Re: covers, I would certainly call on you if I really got into a jam with a cover assignment that fell through. The truth was, of course, that we were looking for an excuse to play with the Lasercolor foil. I still can't believe it works. Every time I ran a sheet through, I expected it to hopelessly gum up the printer.

### Pat Hario

[SC] You certainly deserve high praise and a round of applause for turning in a zine at the Wednesday night gathering at Nick's. And not just some little minac thing either, but an eight page whopper. Good job.

YCT Lisa on organ harvesting from prisoners, I found it interesting that you came at the discussion from the position of expecting abuse of the system rather than the moral question of whether it is a good or bad thing. I have worked in our current prison system long enough to confidently agree with you that abuse of the system is a serious concern, but I believe it is an idea that is simply wrong in the first place.

YCT us on the same subject, I think the Jeffrey Dahmer issue is quite relevant to what we've been talking about. IF Dahmer or his family did not give permission to use his body for this study (at this point I don't know whether they did or not) how can the state just use it as they see fit? Is it reasonable to argue that the state ever has the power to take away the most basic of human rights (like your life or your body) from someone because of a crime they committed? I say that there should be a set of basic human rights the state can never violate. Human beings, even the most sick and twisted, have rights that should always be greater than the power of the state. Once the state can convince us of circumstances where it should have the power to kill us or use our bodies for experiments, then that opens the door to more and more justifications to use that power.

YCT to us on our use of a cat on our cover. Of course we used a cat. We have nothing against cats, you understand, but it would not have evoked the proper horror/supernatural effect we wanted if we'd used say a cow or a goose. You know?

YCT on *Forrest Gump*. You have my full backing and support in your effort to be the last person in America to see *Forrest Gump*. That movie pissed me off several times as I was watching it and my post movie reflections on it have not improved my attitude toward it.



YCT me on Roman Polanski, I appreciate your point of view on him. I frankly did not know the circumstances of his legal troubles. However, I don't equate this with his work so I will probably continue to see his films. I don't have to like him after all, and I don't think he will be trying to change the laws in America to legalize sex with children. Card, on the other hand, is quite likely to help take rights away from homosexuals. By the way, did you like *Death and the Maiden*?

### Tom Havighurst

[SC] So what does Jane think of this fannish scene you're into?

Good comment to **Bill Humphries**, "it's not the path you take, but that you do take a path."

YCT **Hope**, one good thing about your wide margins, it's easy to make notations in them for comments later. Since your type is kind of small and not broken up with anything else, I think the wide margins make it easier on the eyes.

I particularly liked your RAGBRAI piece. I remember working with many devoted RAGBRAI fans. They looked forward to the trip every year. It always sounded like a great time, but I never got around to going myself. A couple years ago, RAGBRAI came through my hometown, Anamosa. My Dad has always been involved in local Civil Defense operations and he was called upon, along with everyone else to help out. Everyone was afraid it was going to be a destructive riotous blowout. They spent weeks making preparations and battening down hatches. When the riders came through, however, it turned out to be a great time for everyone. Anamosa would love to host them again.

### Bill Hoffman

[SC] I completely agree with you about Iowa jokes. Making a joke about Iowa is like making a joke about the Grand Canyon. Something as vast, beautiful and grand can hardly be a hot target for idle humor, especially the low form of humor that has been emanating lately from Oregon.

### Bill Humphries

[SC] Good luck on the job front. You have a rare opportunity to look for something great without being under the usual pressure. Just make sure you don't leave town.

Nathan Newman makes a solid point that needs to be repeated often because much of the media has failed to get it right. Here in Madison, there has been a lot of talk about Sterling Hall once again. But I don't think Sterling Hall has much in common with Oklahoma City.

### Jim Nichols

[SC] I agree with what Jeanne wrote last time regarding your suggestion of using common sense in the nomination/seconding process of new members. I'd rather avoid more legislation if possible.

### Georgie Schnobrich

[SC] Your cover was simply wonderful, one of my all-time favorites. I expect everyone understands now why I was so quick to sign you up for another cover later this year. However, unlike Jeanne, I am much less curious about the rest of Green Man's body.

Many factors have contributed to the decline of the Left in America. At least one of those factors is the Left itself. Unions are a good example. The decline of unions was not sudden. It probably began in earnest with Ronald Reagan's firing of the PATCO air traffic controllers in the early eighties. The decline continued as a Democrat-controlled Congress repeatedly failed to pass legislation to protect striking workers from being fired and replaced with scabs. Not to mention the changeover to a global economy that encouraged big manufacturers to move to countries where labor was cheap. Of course Labor has to shoulder some of the blame when its leaders got fat and lazy. The Left in general has experienced similar problems when faced with wealthy, focused opposition.

I also liked *Rob Roy*. There are all sorts of directions one could go in trying to figure out this new passion with the 18th century. Maybe we need a bit of historical escapism and the Wild West is just too tired of a period. Or maybe we are interested in heroes struggling against a wealthy elite class (as the American middle class disappears and we turn into a society of the poor and the extremely wealthy?) Or maybe folks are just sick of guns and car chases and find sword fights more interesting. Any ideas?

### Martin Smith

[SC] I enjoyed your convention report on Eastercon. I hope you mentioned to Lilian that you are in *Turbo*. She is at the top of the waitlist and, I expect, will be joining us reasonably soon. Too bad you missed Lois McMaster Bujold, she was a guest at WisCon a few years ago. I'm not a fan of her writing, but I thought she was a very pleasant person and a fine guest.

My, those squirrels are getting big.

### Steve Swartz

[SC] It looks like I will miss the book discussion on *Iron Dragon's Daughter*. That's a damn shame because I liked the book a lot, but there is much that I could get out of a discussion. I would really like to read anything you care to write about it. It's one of those books that I might

like even better the second time I read it. I'd love to read *Stations of the Tide* if I can find a paperback copy.

I mostly agree with you about the rule proposals made in the wake of Nevenah's renomination. However I don't agree with, "it's unsporting to grump about people who contribute at minac levels..." Minac was never intended to be anyone's regular contribution level. Minac is supposed to be the bare minimum acceptable activity. Everyone gets busy. Sometimes the situation calls for a quick minac to make it until time allows a more substantial contribution. Repeatedly contributing at minac level means the writer either hasn't the time for or the interest in *Turbo* to justify membership. They should either make a commitment to the apa or move aside. We always have writers waiting in line who *are* ready to provide a substantial presence. I don't think we should have to shut up or propose rule changes. The rule is adequate as written. People are perfectly within reason to complain about minimal contributors.

YCT me on various things, I honestly don't think the brewers at Great Dane and Angelic are aiming to make beer that is both mildly satisfactory to beer lovers and characterless enough to satisfy a mass audience. That would be a pretty tall order for even a great brew master. They both have absolutely amazing equipment and brewing systems, probably some of the latest technology. Far superior to Calumet's cobbled together basement operation. I think they just lack experience and imagination. My complaint is that both brewbubs strike me as someone's trendy business concept rather than some beer lover's idea of a place that serves different and interesting beer as the top priority. The beer making is a gimmick, part of the total concept, like the cute menu themes and the fancy decor. Bob Rowland (of Calumet) obviously doesn't care about any of that stuff. He just wants to make interesting beer. I love that attitude.

Have you tried Capital's raspberry wheat beer yet? The raspberry is a bit too strong, but it is lighter-bodied than many fruit beers and I think it's rather refreshing. One glass is enough, however. But in the context of the above discussion, Capital has more imagination and willingness to take a chance than either of our brewpubs.

The "nerds and social misfits" remark was actually **Jae's** term that I was quoting back to her.

### **Sandy Taylor**

[SC] I like your term "frenkeling." People occasionally "frenkel" stuff in from other people just like they reprint published pieces from the media, as you observed. It is doubtful that I would accept as minac a zine that was completely authored by someone other than the member, but I rarely have an objection to "frenkeled" pieces as part of a larger zine. Such material does not constitute much

of a threat to the apa because there are only thirty members and exactly thirty copies of the apa. The people "frenkeling" in their material will not see the apa or their comments unless they have access to someone else's copy. That's probably why Jim Frenkel stopped sending stuff in. There was no incentive for him to continue. He wasn't getting an issue of the apa and probably never saw the responses he got, or, if he did see it, it was probably months later. It's nice to occasionally get a piece sent in from someone we know who is no longer in the apa or something interesting or relevant from someone else, but it is not a common thing. A regular franked-in zine has never been a problem for long. Nevenah will not be satisfied being a franked in presence. She will want the feedback and her own issue of the apa for the work she sends us.

### **Jae Adams**

[SC] Interesting comments in "Don't Shoot Mom, It Bothers Her." I hope the rest of the moms in the apa (and some dads) take up the discussion.

I think your motion is quite sensible. One problem is that it is one more detail for the OE to keep track of. I can do it, but the next OE may not be as detail-oriented as I am. Also, I would like to try encouraging folks to wait on their seconds without adding a new rule.

Yct me and your piece "Race: Human," Race has always been one of the most profound issues in America. Race hate has been a significant element in our society and its problems since the very beginning and with the new Republican majority, racism is the subtle subtext for much of the "reforms" we are about to suffer. Think about affirmative action, crime, deterioration of the inner cities, education, taxation, welfare, even some environmental issues and others all have explicit or implicit racist connections. SF considers itself the genre of "ideas." So where are the stories dealing with a racist society? I suppose there are some. Octavia Butler and Sam Delaney have engaged the subject. But racism does not only affect the victims. It effects all of us and all of us might find SF treatments of the subject interesting. Even white male writers could take a stab at it. Again I point out, look at what has happened with gender bending, feminist and gay and lesbian SF. The stories have to come first, in my opinion, before we can expect an influx of fans of color. But we could start talking about it and demanding the stories.

### **Vijay Bowen**

[SC] What and where is Arisia? I'd very much like to see an expanded Corflu report from you. We were unable to go this year and I am interested in seeing as many different impressions of the con as I can.



The race/fandom discussion has finally taken off beyond us. I hope you will jump in often as it goes off in different directions.

### Jim Brooks

[SC] The whole point of the abortion discussion is that we would like to keep the State out of the decision making process regarding Heather's hypothetical baby. The decision should be up to her and her doctor. The State would like to interfere with her power over her own body by throwing in all sorts of roadblocks and detours (like giving you some say in it.)

It is a similar situation regarding the organs of Heather the Heinous Criminal. The State would like some say in deciding what to do with Heather's usable organs. I say that only Heather should decide that, and if she doesn't before she dies, than that power should go to her next of kin (not necessarily you) rather than the State. In either case we are talking about exercising a basic human right over one's own body that should be honored no matter what Heather's moral or criminal errors may be.

### Clay Colwell

[SC] Regarding "Feeling Like a Newbie", let me be the first to remind you, don't get so bloody maudlin, OK? Seriously, you are doing very very well here as I have said to you before. To your credit you have boldly jumped in to a crowd of people who are almost all strangers. That takes guts. You are sending us fine stuff and I think the feedback you've gotten has been mostly positive. Give us a chance to get to know you. Whenever your name has come up in *Turbo* discussions I've participated in, it's been in the most positive context. Many of us are looking forward to meeting you in Austin (or here if we can talk you into coming up for WisCon 20.) Relax.

Regarding Crossed Communications, the ideal of the delay between issues is to give us time to savor each others' writings and compose thoughtful responses. The truth is that probably 80% or more of any issue of the apa was written at the very last minute. Still, I think we avoid a lot of angry flaming back and forth by having a month to calm down before we write. That delay has saved me from saying something really stupid (instead of my usual stupid) things plenty of times.

Regarding The Hiding of Official Business, it is quite natural and prudent to sit out voting on business issues you feel unqualified to deal with. You should be bold about asking questions however. Few of these things are really very complex, but often (as in the Nevenah discussion) they hinge on being around the apa for awhile.

### Bill Dyer

[SC] I have space here only to say thanks for your comment to me and to tell you I thought your zine was great. Wonderful comments all around, Bill.

### Lisa Freitag

[SC] I echo Jeanne's consternation at your art class experience. Now that I have seen some of your work, I'm quite comfortable in calling this "instructor" a profoundly ignorant jerk.

I caught the last few minutes of Siskel & Ebert last week when they devoted the whole show to Quentin Tarrantino. The piece I saw was an interview with Samuel L. Jackson when bumbling interviewer Gene Siskel asked Jackson about the violence in *Pulp Fiction*. Jackson coolly replied, "Well, you know they killed six more people in *Bullets Over Broadway* (Woody Allen) than we killed in *Pulp Fiction*." Obviously the impact of violence depends on how it is treated. Like Jeanne, I prefer movies that treat violence realistically. I think *Pulp Fiction* had a lot of moral themes and characters. The Samuel Jackson character most obviously, but I think all of the vignettes had a moral to them.

## Jeanne and Scott comment on *Turbo* apa #65

### Official Business

[JG] I vote (1/2 vote) against **Jae Adams'** motion that seconds can only be accepted after one month following an initial nomination. I'm against it not because I think its a bad idea to wait a month, but because there is no enforcement process attached to the rule. If someone seconds a nomination immediately, what can the OE do to them? If the second is not accepted, they will almost certainly repeat it because—like all of Nevenah's seconds did—they will not feel comfortable withdrawing their second. I'd prefer that we all just try to do the right thing and wait to hear what others have to say before we leap in there with automatic seconds.

[SC] I also vote my 1/2 vote against Jae's motion. Waiting a month is a good idea, but I'd like to try the non-legislative approach first. Jae's method means one more thing for me to formally keep track of every month (I can do it, but the next OE may not be as devoted to these sort of details) and, as Jeanne pointed out, enforcing such a rule might be difficult.

[JG] Crack Tiptree auctioneer and standup comedian extraordinaire, Ellen Klages, has expressed interest in joining us here in *Turbo*. And so,

I hereby nominate her for membership. Ellen is a witty, intelligent, out-going woman who has never participated in an apa before. But judging by the speed to which she adapted to fandom and the energy she's brought to the Tiptree ceremonies, she will no doubt take to the apa like a veteran hacker. I like her a lot. Let's welcome her into the apa—being careful, of course to **discuss the idea first for at least one month.**

### Karen Babich

[JG] Cool cover, Karen, especially how it was printed on both sides of front and back covers. I recognized some of the clip art packages. And I was pleased to note that Turbee is a Mac user.

[SC] Nice cover and very thoughtful of you to step in with it for a month that was very busy for most Madison apans.

### Pat Hario

[JG] You are absolutely right: the factor of poverty is completely tangled with the factor of single parenthood (well, specifically, single, *female* parenthood), so that any examination of the societal results of this kind of family must take into consideration the likely association of poverty. But right wing critics of welfare are not blaming a huge array of societal ills on the *association* of single-parenthood with poverty. They are blaming single parent families *themselves* for crime, high drop-out rates, declining moral values, and who knows what else. They are trying to convince us that poverty is the (female) parent's *fault* for thinking she can have a family without a husband. Given the horrid logic slung around in legislative halls, it is extremely important to have evidence that demonstrates that it is poverty and not the so-called selfish attitudes of unmarried and divorced women which accounts for malnutrition, street crime and a lot of anger. Because if we allow lawmakers to accept the idea that one can fight crime by eliminating single parents rather than poverty, we're going to end up with more of what we've been getting: gutted social programs and intrusive laws aimed at controlling women's bodies and family definitions.

Your comment to **Georgie** ("Interesting idea to have a CEO as the magical hero. It could happen, someday. Maybe.") reminded me that I had remembered a CEO-as-magical-hero (but forgot to mention it in the last *Turbozine*): the character played by Robin Williams in *Toys*. I liked your nomination of Ben and Jerry as models of real-life CEO heroes. I

ran across one of their names just a month ago when I was reading Nicola Griffith's new novel, *Slow River*, which has some stuff in it about waste water treatment. I was telling people at the DNR about the book and one person gave me some material about a private agency investigating some of the really cool techniques proposed in *Slow River* to recover the water in polluted lakes and water tables. The real life agency is partially funded by Ben and/or Jerry. I forget which. I gave the material to Nicola who is still fascinated by the subject. She seemed delighted to know that the ideas are actually being worked on.

[SC] Let us know how you like Working Assets. I have considered switching to them many times. I'd be nice to get a testimonial from a friend.

Yct me on the contents page, switching back and forth? Us? You don't say! Well you are the first to point out this apparent irregularity. The only "prize" I can think of is a shot of liquor of your choice from our growing supply. I even have a bottle of fine vodka in the freezer courtesy of our most recent houseguest. I, of course, will join you.

### Bill Hoffman

[JG] Great dinner, Bill. You've outdone yourself again. Thanks for the dinner and also for the contribution to the Tiptree fund. (Those of you who weren't at WisCon might be amused to know that the sight of a tipsy Jeanne Gomoll so amuses Dr. Bill, that he pledged \$25 to the Tiptree fund for every shot of tequila that I downed at his party Friday night. I made \$125 for the fund Friday, and another \$25 Sunday night because—as I found out later—**Lisa Freitag** pledged that much if I did *not* do a shot of tequila Sunday night. There's something weird going on here with doctors and my drinking habits.)

[SC] Your zine was funny and informative, as it often is, but this time it had a strong undercurrent of sadness. A great zine, Bill. I hope your vacation out here has cheered you up a bit. Incidentally, I liked the Luksosowa and the Solichnaya Kristall the best.

### Bill Humphries

[JG] Thanks for the information about the Legislature and the Internet. It must drive these guys crazy that there's so much communication going on in a media that they haven't figured out how to control.

[SC] (Sigh) The Meeks piece is depressing and hardly surprising in light of the anti-terrorist legislation



that is currently working its way through Congress that also poses a serious threat to our Constitutional rights.

### Diane Martin

**[JG]** In a comment to **Jim Nichols** you accuse yourself of having "been guilty of making ... generalizations [about men] ... commonly called 'male bashing.'" You know it's bad, you say, you know it's rude. But I really wonder about that.

I think that if we make generalizations about men in order to hurt men in general or individually, that would be a bad thing, and certainly rude. But it's rarely that simple. I'm thinking of analogous examples of turnaround, critical humor:

- ❖ Proposing alternate sports teams names drawn from white and middle class culture to demonstrate to some of the more dense members of the aforesaid white middle-class culture how insulting such names might feel, in the hopes that they might understand Native American objections to team names based on their culture's symbols.
- ❖ Rewriting a newspaper article and identifying all Caucasians as white and all able-bodied persons as such, in order to point out that most media assumes these characteristics as normal, and regularly identifies variation with obligatory adjectives. The exercise might provide a \*click\* for someone who never realized that they assume "normal" = white, able-bodied.

Walking in someone else's shoes is an often enlightening exercise and is an especially effective teaching tool when combined with humor. I generally think of humorously meant generalizations about men as a provocative turn-around of the huge number of generalizations about women that we've all been exposed to.

It goes too far when used as an insult against individual men. And maybe this brand of humor will lose its effectiveness over time, but right now, I'm not willing to apologize for using it once in a while.

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I really appreciated your comment to **Heather Aynne**. At the time, I couldn't find a way to respond to her comments about preferring male friends to female. I fell back on that tired cliché about how her experiences reminded me of my own youth. How could I tell her not to give up on her women friends? I wouldn't have heard such advice in my early college years. It seemed obvious to me then that

men were far more interesting than women, and it had nothing to do with sex at the time for me. Men seemed more aware of world events, politics, intellectual subjects: i.e., the real world. On the other hand women seemed caught up in things I intended never to care about: fashion, makeup, gossip, weddings, babies. It wasn't till later that I realized I'd swallowed the notion that politics, for instance, by definition, could have nothing to do with women's or children's lives. I responded to that rule by caring more about men's lives. Other women turned their back on ideas that they'd been assured had nothing to do with their own lives. Which is the healthier response?

Anyway, I liked the way you responded to Heather Aynne, and I add my voice to your suggestions that she not give up on her women friends.

**[SC]** I'm not usually upset by the "male-bashing" humor I've encountered in the group. I guess I just don't feel threatened by it. Unless they're puns. I object to that shit. Male-bashing puns are painful.

### Kathi Nash

**[SC]** It's a relief to hear that your recovery is going ahead of schedule. I hope you will be able to keep it up.

We'll mark our calendars for your annual party. I expect we will be there for awhile. I have to work that night so I'm not inclined to get too wild. Order some better weather this year please.

### Jim Nichols

**[SC]** Congratulations on the new computer. It's OK to talk about it from time to time. You have plenty of fellow followers of the One True Computer (Mac) here in *Turbo*.

### Georgie Schnobrich

**[JG]** Your zine started out last time with an incredibly good list of questions. I was (and have been) especially intrigued by the one about why the media seems so hung up on comparing the Oklahoma bombing with the scattered violence of 60s anti-war radicals. I can't figure out whether the association is supposed to emphasize the horror of what the militia groups are doing, or whether it's easier (and preferable) for some folks to be angry at 60s activists.

I hope your history button gets pushed often here in *Turbo*! Fascinating stuff you gave us. Thank you. I especially enjoyed your essay on the different speech styles evident through literature in different historical epochs. I've thought recently that the

popularity of rap music is a startling switch when you consider that most of the kids in school only ten years earlier generally abhorred any kind of poetry, but especially the rhyming kind. And now its popular (in some neighborhoods) to sing it out at the top of your lungs.

I agree with you about the comic strip, *Cathy*. I also dislike the way she criticizes but then buys into all of her culture's pressures. You may have noticed that I omitted the punch line to the strip I quoted in which Cathy complains about how she is expected to dress for discomfort. (Of course the punch line has Cathy enthusiastically accepting the brainwashing.)

I expect to say more about this to **Steve Swartz**, in response to his extensive comments about art.... But for now, I agree with your comments about how the line between artist and viewer is a blurry one. The viewer collaborates with the artist in the work of art that is created in the act of viewing. For this reason, I don't find it very useful to divide the roles of artist and viewer.

[SC] I agree with Jeanne, once again you've sent us a fine zine.

In a system that is based on competition, where "winners" are valued and "losers" are treated with contempt, respect is something that must also be won. Everyone should be entitled to respect simply because they are fellow human beings. But in our class-based, possession-obsessed society, people must provide a reason to receive respect.

Great review of *The Spell of the Tiger*. I'm not sure I'd buy it, but I sure enjoyed your piece about it.

### Michael Shannon

[JG] Not only would photocopying private parts at WisCon leave incriminating evidence, it would no doubt be plucked up by some unnamed apap for publication as the September cover. Since we don't rent photocopiers at WisCon, however, my mind turns to wondering if e-stensilers have ever been used in this way....

[SC] We won't be making it to ArmadilloCon this year. We'll be in Minneapolis for ReinConation in October.

### Steve Swartz

[JG] The cleaning conflict (*vis á vis* your comment to **Tracy**) has been an important factor in several of my past living situations, as well as now between Scott and I. In all my past housemate

situations, I've been the neater person (though now, Scott has the edge between the two of us), and I've found the central dilemma to be this: It might be agreed by both parties that the neater person will do more than half the housecleaning, or it might be decided that the less neat person will do more cleaning than they would ordinarily like, but whatever the agreement, it is always the case that the neater person is more uncomfortable more of the time. By the time the less neat person gets uncomfortable with dirt/disorder, the neater person has already endured discomfort for a longer time. The neat person can either do the work to alleviate their own discomfort or they can remind the less neat person of their agreement to clean before their lower threshold of dirt/disorder has been reached. In the latter case, this "reminding" duty (also known as nagging) can become as onerous a duty as the actual work of cleaning.

Having filled both the role of the neat person and the less neat person, I do not think the less neat person is really "damaged" (as you put it) by having to clean before their natural threshold for dirt/disorder is reached. Making an agreement with someone whose standards of neatness you feel are unreasonable may very well be a damaging thing (and certainly I agree with you that there are some extremes in neatness styles that would be disastrous if combined under one roof), but once having accepted another person's living style and having agreed to compromise to make a joint living style tolerable, neither person incurs "damage" for fulfilling their part of an agreement. Damage is done when one or both *disregards* the basic agreement.

I would put a warning notice here for **Tracy**, about impending art discussion, but having indulged in a comment about art herself, I must conclude that she was slightly insincere about her aversion to the topic....

First of all, I'm not going to use your terms "readerly" and "writerly." I understand why you find these useful terms, but I react to them much like I react to the generic male pronoun: they make me feel like my mind is being forcefully turned to an inappropriate image. (I was thinking about painting, for instance, in much of the discussion about the cats book, and so every time I read those terms in your essay, I had to "translate" in my mind: writer = artist; reader = viewer.) If we were talking mostly about the art of writing, this would be fine, and even though much of what we are talking about might work very well with many art forms, (or maybe not, I am not as sure of the terrain of music or mathemat-



ics, only two examples), I find your terms make me feel claustrophobic.

Another reason I reject those terms is that I tend to reject the basic notion of dividing the experience of art into maker and viewer. As I started to say in a comment to **Georgie**, I don't view the two as discrete roles, nor do I often find a very clear dividing line between the activities. Remember the cartoon I printed in the last issue of *Union Street*, in which the art museum visitors were framing pictures with their hands? The idea I was trying to express was that a painting literally framed by a maker of art can be viewed by another person in the same way that a garbage can, or a view through a window might be metaphorically framed by a viewer of art. In all cases, the creation of art happens in the act of framing, whether it is by the artist who is paid by the museum for their artwork, or by the person who integrates the framed artwork with their own life's experience and makes a new piece of art in their head, or by the person who frames a garbage can with their hands and considers it as an idea/image/connection. To go back to the *Why Do Cats Paint* book, the cat paintings become art, in my opinion, only after a human being has framed them (literally or in the act of making a book which interprets them by connecting them to ideas and principles of human aesthetics). So, for instance, the human being who invites us to look at colored catprints streaked over a canvas and across onto the wall, who furthermore drenches the photographic image with defused morning light and places a tasteful planter of foliage to artfully balance the composition, that person is the artist. Just as we all do art when we use our human eyes and ears, nerves and taste buds to consider, if only for a moment, a taste, sensation, sound or image in a new context. The act of framing, the act of connecting is the act of making art. Painters do it when they slather acrylics onto a canvas with a gesso knife; photographers do it when they close the shutter to capture an image; and we do it when we consider the works they create or when we mentally frame any image within our view.

So you can see that I shy away still from the analogy to ethics and your statement that "most of us, most of the time, are ultimately more interested in effect than intention."

In light of your use of such redefined terms as "writerly" and "readerly" I found your comment to **Bill Humphries** amusingly ironic: "Solving problems through theoretical means, through redefinition, seems to me to be a useful but ... distancing strategy."

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I have one more caveat to your comparison of classical music and tribute bands, specifically to your reference to the branch of music theory which is particularly interested in reproducing art using the same instruments that were used at the time of the music's composition. Unlike tribute bands who have only to study a recording of the original music (or in some cases, take lessons from the actual musicians), much classical music was never recorded at the time of its original composition. The fact is that we will never, ever hear the sound originally intended by the composer because none of us were alive to hear the first performance, and the technology did not exist to preserve it for us. That distance, the knowledge that we might never hear the sound that the composer actually intended, teases those who love classical music, and I think it's understandable that they strive to hear a version as close as possible to what must have been the intention of the genius who wrote the music. This is much like the scholars of Shakespeare who study the folios in an attempt to find the versions of the plays closest to the plays enacted at the Globe under Shakespeare's direction. Somehow, it doesn't seem such a noble goal to exactly duplicate the sound of a band that can be heard, at least in a recording, by turning the station.

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(In your comment to **Georgie**) It was interesting to read your campaign against the formation of new words for different kinds of love on the basis that a few new words would actually limit our ability to conceptualize other meanings. But how much more limiting is the fact that there is only one word.... In fact, I think, new and more words are rarely capable of limiting perception; additional words must almost always expand our ability to perceive more and other ideas. I think this is in fact the theory of language that Suzette Haden Elgin subscribes to, and the reason she invented a new language for the concepts many women fumble for words and fail to communicate for their absence.

Words for love do indeed lead to theories about love (some of them like a technology or science and some of them hierarchical, and yes, some of them are bound to turn into blind alleys), but I guess I wouldn't wish to put up barricades to prevent us from wandering though those passageways. Many of them lead to places we dearly want to go.



[SC] I thought your comment to Clay was one of the best responses he got regarding his feeling like a "newbie."

Yct me regarding APA and network listservers, very interesting points, Steve. Thanks. On fandom, SF and racism, I am disappointed with the attitude that we'll just have to wait around until more minority SF writers start engaging racial themes or minority fans discover SF and start demanding such material. Why should it be up to them? Why should we have to wait around? Racism is an urgent issue and it affects us all. Why not start some agitating for some racial consciousness raising now?

Yct to **Georgie** regarding the Left, I don't think the Left is out of ideas or a compelling vision for a better society. Certainly they are hampered by being on the defensive on so many fronts and I think the Left has spent a lot of energy in internal squabbles, but I think the main obstacle is an inability to get their voices heard. Ownership and control of major mass media in America has changed radically in the last twenty years and the voice of the Left has been aggressively excluded.

I don't even think the Right has such an attractive or compelling vision. I think they just have the money and power to shout out their simple bromides over and over to a confused and frustrated electorate.

### Sandra Taylor

[JG] I recently came upon some infant bunnies too. While Scott and I visited at my brother Steve's and his wife, Betsy's house last month, Betsy showed us a nest of bunnies that she had uncovered when she'd raked some winter compost off a flower bed in the back yard. The nest was probably only the size of one single measuring cup, and a clutch of baby bunnies squirmed and wiggled within it, their eyes still clamped tightly shut. Their bodies were intertwined too close for us to determine how many of them were in the nest—maybe 5 or 6, I'd guess—but they seemed to swim among the bodies of their siblings as if lubricated in oil. Cute, though. I tried to imagine what **Pat Hario** might decide to do if she found a nest of future flower-eaters in her back yard. Would she get rid of them? Or would she melt in appreciation of cuteness?

So tell me how does the National Honor Society discriminate against so many people and why are you proud of your sister Mary for declining to join that organization? I don't think I've heard about this.

[SC] I also like open porches. Ours is enclosed, which is OK in it's own way, but I'd rather hang out on a big open front porch. Good zine, Sandra. I think you're getting the hang of this apa thing.

### Kim Winz

[JG] Indeed you did get a lot of cool fonts! I recognize Giddyup and Giddyup Thangs. I've had those for a while but haven't used these fun fonts yet.

[SC] Great zine. All this baby stuff makes interesting reading, Kim, but I really don't have much to say in response.

I also liked your comment to **Clay**. He's probably been in need of some support from you, the only person he knew in *Turbo* prior to joining.

### Jae Adams

[JG] Well, some of us English students did use Engineering charting methods to manage our classload. Alongside my major Geography courses, I usually took two English classes per semester, which meant—since I mostly took 20th century lit courses—that I was assigned to read two novels every week. In order to keep up, I added up the number of pages due at the end of the week and divided that number by seven and tracked my progress on a bookmark chart. That way I could keep tabs on whether I was behind or ahead on a daily basis. If I hadn't done something like that, I knew that I would never feel that I was doing enough homework, would constantly feel guilty, and would never take any breaks. I was a fairly serious student in any case and tended to party a lot less than my friends. So I needed to find some mechanism to give myself permission to go out to a movie or goof off with a friend.

An interesting observation about **Georgie's** and my formal, more general interpretations of your use of the word "study" in the context of women studying men and men studying women, whereas you had meant it in a more informal manner. Also interesting was your semantic discussion of **Hope's** use of the word "work" for "the business she does away from home for money." It's the preposition that govern the meaning of that word for me: When I am "at work," meaning at a place, work as noun, I mean the place that pays me for my time and provides a special environment for that activity. When I am doing work, it can be anywhere: at work, at my computer at home, scrubbing the kitchen floor, or preparing a panel for WisCon. When I am "working at" something, it might be entirely unconnected with anything difficult, tedious, or productive in anyway. I can imagine working at (or on) a tan were it not for the thinning ozone layer, and I might work at improving my attitude if I am trying to hide a dour mood from



friends. But for sure, I agree with you that work for pay and work for me, is potentially equal in providing fulfillment and certainly in importance to me.

### Tracy Benton

[JG] As I hope you will have already noticed, I am the last person who will try to tell you that Michael's Hot Lava Sundae framed with your taste buds and chef's eye, is not a work of art. So is it OK now if we continue this conversation about art?

Congratulations on WisCon, Tracy. Excellent job, especially with such a rocky beginning.

[SC] Right now I'm thinking of the APA awards as Just One More Thing. Maybe we need to get together to talk this over so I can get my head around to what you're proposing. I'm always up for a good time and, judging by this year's *Turbo* party at WisCon, so is everyone else. Sounds like a subject best suited to discussion over beers at the Terrace.

### Bill Bodden

[JG] What a discouraging story about Steep and Brew.... Here's more: A few weeks ago at the farmer's market, I bought a cup of tea at the Steep and Brew stand. It was the only place on that corner that was selling hot tea; all the other coffee stands were only selling iced tea in spite of the fact that it was a rather cool morning. The clerk took my money and enthused that the tea was especially good that day. So I took my tea and added some cream and a package of Equal, took a big gulp ... and almost gagged. The background taste was distinctly coffeeish, so much so that it almost overpowered the taste of tea. I figured that they'd brewed or poured the tea into a container that had previously and frequently held coffee. Ugh! I poured the whole cup out into the gutter when I crossed the street, muttering explications under my breath.

These days the Saturday morning farmers market group meets at the Ancora Coffee House and Roasterie. It's very nice, has great tea (and coffee too, I'm told), and comfortable indoor seating. The bakery isn't as good as Victor Allen's Café Europa used to sell, and their outside seating isn't as large or comfortable either, but then, Café Europa doesn't exist anymore. Apparently Victor Allen sold it, which says (I hope) bad things about Victor Allen's situation. There's a bagel restaurant there on the corner now.

Thanks very much for the explanation of why the media might have thought the theft of the Magic cards involved a white supremacist group. If true this

says a lot about the lack of journalistic skills of local news bureaus.

[SC] Yct to me on organ donation, I don't feel a need to further clarify my position. I agree that the State holds a lot of power over people that it shouldn't have (such as the death penalty.) You seem to be saying that since the State already has vast power over us, we should not object to giving up more of our rights to it. I agree with Steve Swartz that if we had a society where everyone (without exception) had to donate organs at death regardless of wealth or religious belief, than I might consider that fair. But targeting one class of people for automatic organ donation is unacceptable to me, regardless of who those people are. The idea of the sanctity of one's body may seem "superfluous" to you, but women in this country have been fighting a battle over control of their bodies for decades.

### Vijay Bowen

[JG] I am very close to all my siblings, but can sympathize with the pressures you feel from your family to be close (or not) to other members. For instance, I'm close to only a couple of my parents siblings. In my father's case, I'm close to the one sister he's still close to. But my mother's brother and sisters all moved to the west coast when I was very young. I never really got to know them, and in the case of her brother who lives in Seattle, have no desire to do so because I think he is a right-wing, overbearing, rude man. Still, my mom shares a lot of important experiences with him, loves him and his family, and has even developed close ties to his grandchildren. (They regularly visit mom when they're in the midwest.) My mom expects us to return the favor and visit our uncle and aunt when we are in the northwest. I do not, and have sparked off quite a few angry debates by my refusal. A few years ago, when I went to the Seattle Corflu and did not call my relatives, mom later called her brother and *tattled* on me! ("Did you know," she told my uncle, "that Jeanne was in Seattle and never even bothered to call you!? Isn't that awful! I'm so ashamed of her!!") So, now I don't tell her when I travel to any part of the country where we have relatives. It's aggravating.

[SC] Family stuff can sure make a mess out of an otherwise pleasant life. I hope you can get things back under control soon. I'm very relieved that *Turbo* is not one of the apas you're dropping out of.

### James Bron

[JG] Good point (in your comment to **Steve**) about the importance of perseverance in the earning of advanced degree. I'm thinking of two friends who are just about to earn their degrees (one a Ph.D. and the other a Masters) as adults, after long intervals working, between graduating and going back to school. They're finishing, whereas other friends in similar situations didn't, more because they persevered than because they have enormous egos.

[SC] It was good to hear from you both. Alison could spend a little less time telling us why she can't write more, and spend a little more energy on telling us about what you both are doing these days. But that's a minor quibble. It's clear that you are rather busy. I'm looking forward to your worldcon report and the impressions you have of the *Turbo* apans you'll be meeting. We'd love to be there this year, but at least when we do manage to make a trip over there, we will have you to ourselves.

### Heather Aynne Brooks

[JG] Congratulations, Heather! What kind of stereo did you buy?

### Lisa Freitag

[JG] I was fascinated by your story of diagnosing the stranger at the restaurant after seeing Kaposi's Sarcoma lesions on the back of his neck. I guess its not unreasonable that some people think of doctors and psychiatrists almost as mind-readers who know more about them than they want to reveal.

You asked if I have any ideas as to how photography becomes art. Well I do, and probably I mentioned some of this at WisCon when we talked after I bought one of your prints. I think art creating is part of a continuum which it shares with art viewing. People whose ability to "frame" art, (as I talked about in a comment to **Steve**), inspire other people and are considered an artists. But we all frame parts of the world (including "artworks") for ourselves and make art in our mind. Some people's framing—in the form of criticism, reviews, and conversation—attracts the attention of and intrigues other people who use that person's inspiration to help them do their own framing. Other people are such inspired framers, that their framed work is in demand by others who formally call it art: painters and photographers alike. A painter may use more tools than a photographer uses to insert their own interpretation into the image they've found or imagined and to frame so that others can see it. But a photographer also uses tools which have the same

purpose as a paint brush: various lenses, filters and choices of shutter speed, developing techniques, cropping choices. All these define and refine an image, so that in the end, the artist is able to share an image that is part found and part created. When viewed, I think a photograph might tend to catalyze the creation of more and different artworks in the heads of those who view it, than might be catalyzed by a painting whose interpretation is more obvious.

Thanks for the information about Fourth Street. Unfortunately Scott and I will be camping on Rock Island in Lake Michigan that week. Maybe next year.

[SC] I was also very impressed with your piece about the man in the restaurant with Kaposi's Sarcoma. I started thinking about the doctor on whom Arthur Conan Doyle based Sherlock Holmes. Obviously that fellow had very practiced eye for ferreting out diagnostic clues about people he barely knew. That seems like a rather cool skill at first, but as you pointed out, it could also be a curse. I can only guess at how distracting and upsetting it would be to look at people and tell so much about them and their likely futures. Not to mention having to deal with the responsibility that goes with such knowledge.

Yct me on organ donation. We should just agree to disagree. I admit that the "slippery slope" argument is not the best approach to the issue. After all, a "slippery slope" argument got us into Vietnam. I object primarily on moral grounds as I have explained in more detail in other parts of this zine.

I wouldn't feel too bad about the Nevenah thing. You shouldn't let it stop you from throwing your two cents in on business matters. Controversy is often the rule in business matters anyway.

I liked a lot of your comments, but I'm most interested in seeing **Andy's** reply to your little rant. He's been somewhat out of touch with the apa lately. Maybe this will jolt him into giving us a little more direct attention.

### WisCon 19

[SC] WisCon 19 marked the end of a long and difficult year of planning and preparation. Every committee of every year could make the same statement, but this year was marked by a high degree of uncertainty. Several drastic changes were made with very little idea how these changes would affect the success of the con.

I was more involved in working on WisCon this year than I'd ever been before. I attended every meeting. I felt connected to the committee and responsible, in my own small way, for helping the convention to succeed. It was a tough year, characterized early on by some of the nastiest infighting WisCon has seen in years. When the smoke finally cleared and the reformulated committee



(headed ably by Tracy Benton) took over, they took on the challenge of moving the con to a new date (Memorial Day weekend from the late February/early March weekend we always took before) and returning to a controversial hotel (the Concourse, site of many problems for past WisCon concons.)

The convention officially began for me on Thursday night with beer and dinner at a local brewpub, The Angelic Brewing Co. The plan was to rendezvous at the Angelic at 8 pm with Nicola Griffith and her partner Kelley Eskridge, following Nicola's reading at Room Of One's Own bookstore across the street. Those of us who were stuffing registration packets and setting up at the Concourse were to meet there along with GoH Sharyn McCrumb if she was up for stopping by. She was and a large crowd of about thirty of us kicked off the convention with gusto.

I had a very good time at WisCon. Maybe as good as any convention I have ever attended. I don't think it's because I was working on the convention. Most of the things I was responsible for succeeded in spite of me. On Saturday afternoon, I was scheduled to lead a tour of Madison's two new downtown brewpubs. About fifteen people originally signed up to go. The plan was to walk to the pubs which were only a few blocks from the hotel. I made no alternative transportation plan, I just prayed for good weather. As the scheduled departure time came around, I was standing in the lobby of the Concourse watching a heavy, drenching downpour outside. It had been raining for over an hour and the last forecast I heard was for rain to continue the rest of the afternoon and evening. I expected this program item to fail completely but six hardy souls showed up anyway, ready to brave the weather. In the end I decided that the seven of us could fit in my station wagon, so we wound up driving to the pubs in relative comfort. The tour went well and we had a good time. But no credit should go to my planning.

Another example was the Tiptree auction. As the Tiptree Award's new treasurer, I decided I needed to take charge of the auction even though I had never run an auction before. Fortunately my cousin Spike offered to help. I figured another pair of eyes and ears keeping track of the action wouldn't hurt. I made out a pad of paper with a page for each item we were planning to sell from the catalog and figured the hour we'd allowed would be plenty of time. Mere moments before the action began, we received a pile of things to auction we had not expected. Much of it was excellent stuff (including bolts of rare old Japanese silk and rayon and a genuine geisha robe all donated by Don Fitch) but I was completely unprepared for it. Spike sat down beside me, asked me a few quick questions, realized how unprepared I was and took over. She ordered a table brought in on which to pile

the sold items, divided up a page of my notebook into columns to quickly record the sales as they were made and brought post it notes to attach to items as they were sold.

Ellen Klages surveyed the vast pile of stuff and went into her auctioneer routine. It took Spike and I all our attention to keep up with what was happening. Ellen was going rapid fire, auctioning one item while showing the next item. She was clearly trying to sell as much stuff as possible and get as good a price as possible. It became a near frenzy. When it was finally all over, the auction I expected might bring in four or five hundred dollars brought in over twenty three hundred dollars. It was more than twice as successful as the next best Tiptree Auction. If it hadn't been for Spike, I would have been completely overwhelmed. As it turned out, the entire weekend for Tiptree (including the bake sale, cookbook sales and Jeanne's drinking-for-hire) brought in about \$2700. An astounding success.

"Jeanne's drinking-for-hire?" This refers to the parties. On Friday night our own Party Animal Extrordinaire **Bill Hoffman** threw a small room party. As he threatened in his zine, the theme of the gathering was to sample high priced chilled vodkas. Bill is a very gracious and accommodating host. He likes nothing better than to see that you have given each and every brand a try and to try again any that you particularly like. There must have been a half dozen or so to taste, I had them all once and several of them more than once. I was not the only one. The whole room took on a rather surreal feel. Many of us were psyched to party and were lulled into going at it with real vigor the first night of the con. Jeanne accepted Bill's challenge to drink shots of tequila at \$25.00 each, donated to Tiptree. By the end of the evening, Bill's bill was at \$125.00. And Jeanne was feeling no pain. Nether was I.

At the end of the weekend, **Lisa Freitag** presented me with a check for Tiptree in which \$25.00 of it was for Jeanne's *not* drinking any shots at the *Turbo Party*. The *Turbo* party was Sunday night. By then, most of us had recovered enough from Bill's party to be ready to do it again. This time we rented a parlor suite and took donations to cover the cost. The party began about 9 pm, started picking up steam by 10 pm and was in full swing until 4 am. I can't tell you much about it except that the room was full and noisy almost the whole time. People talked and played games until we finally just wore out. I remember standing in the bar area holding forth and drinking a few shots with Hoffman and a constantly changing group of revelers through much of the night. I saw a lot of apans move through, but I failed to do much mingling after things really got going. Most everyone I talked to afterward said they had a good time.

Steve and Hope's programming was interesting and often challenging. I failed to get to nearly as many program items that I wanted to see. The high points for me this year were not panel items, but readings. Suzy McKee Charnas read her new novella titled *Beauty and the Opera, or the Phantom Beast*, an intriguing look at the Phantom of the Opera story from the perspective of the young diva who was the object of the Phantom's desire. Kelley Eskridge mesmerized a room with her reading of her story *Salome Danced* a powerful horror story that could be a candidate for this year's Tiptree Award.

The Guest of Honor banquet was a brunch this year. Sharyn McCrumb gave a short witty speech and then left to catch a plane to her next book tour appointment. Barbara Hambly also gave a short mildly funny speech. She may have been a bit confused about what was expected of her at WisCon because she seemed somewhat aimless and unprepared. After her, Nicola Griffith got up and gave a more traditional WisCon GoH speech; carefully prepared, substantial and mostly serious. Her speech began with a short history of the evolution of aliens in SF and ended by making a convincing case that alien in fiction today often refers to gays and lesbians.

Attendance at WisCon was just under 400 people. Even at that, we managed to account for enough room

nights with the hotel to get all our function space free and even earn a five free room nights that we parceled out among the Guests of Honor. The hotel staff were very friendly and accommodating this year. I heard no serious complaints and plenty of compliments. We were relieved also that the hotel's new pool was ready for use at WisCon. We were holding back publicizing it because we weren't absolutely sure construction would be finished in time. All in all, it was a very pleasant atmosphere. The small number of attendees gave the con a very casual and relaxed atmosphere further enhanced by the fact that the rest of the hotel seemed virtually empty. Memorial Day is a very dead weekend for hotels, they were glad to have us.

The Dead Dog party was held at the Great Dane Brewing Co. Monday evening. A convention that begins and ends at a brewpub is bound to get high marks from me. People were tired. Certainly I was. But the feeling was that WisCon's first year back downtown at this new time of year was a success. There was even talk about Next Year. WisCon 20 looms on the horizon. With Ursula Le Guin already confirmed as our GoH, a slew of returning WisCon GoHs, the Tiptree Award ceremony and about \$1000 worth of memberships already sold, we are looking forward to a major blowout. See you there.