



Welcome to *Union Street* #70 (Obsessive Press [JG] #172 and Peerless Press [SC] #72), the zine with the transmogrifying seasonal masthead. It comes to you from Jeanne Gomoll and Scott Custis, whose address is coincidentally 2825 Union Street, Madison, WI 53704-5136. Phone 608-246-8857. *Union Street* was created on a Macintosh Quadra 840AV, and hardcopy was printed on a Laserwriter IINTX printer. Text was created with Microsoft Word 5.1 and laid out with Aldus PageMaker 5.0. The *Union Street* Logo was designed with Adobe Illustrator 5.0 and Adobe Photoshop 2.5. All contents are copyrighted © by Scott Custis and Jeanne Gomoll, November 1995, for Turbo-Charged Party Animal APA #113. Members FWA.

Official Business

[JG] I would second **Barb Jensen** if it weren't only the first month after **Steve** nominated her. But I sure am glad she wants to join us and will second her next month.

Jae Adams

[SC] Re: "It's Not Easy Being Green." I find it interesting that a conversation I started with a rather offhand slap at WisCon in a comment to **Vijay** way back in issue #100, has carried on so long. Race and fandom, race and SF, what can be concluded? My point from the beginning was that I felt SF and fandom have barely scratched the surface of the issue of race in our society or on our planet. I still believe that is true. I didn't say that race was "ignored in SF" so much as I questioned the quality of what was out there, especially when there are

so few writers or fans of color (my comment to **Lisa** in issue #110.) It appears that the only way I'm going to convince many fans of this is to jump in and survey what actually is out there as you suggested. This might be a good project for another year when we could culminate the effort in a panel at WisCon (that is, if fandom could stand to hear about this tired boring subject again.)

I thought y'all let old **Andy** off pretty easy with those buttons at ReinCONation (there I go poking that Hooper bear again.) I thought they were cute. **Andy** couldn't expect us to come all the way up there and not give him a little bit of a hard time. To be fair, I liked your piece about them as much as the buttons themselves.

Also a very interesting response to **Steve** on art ("I Know What I Like".) I guess I tend to take a "readerly" approach to art since I never produce any myself. Your exhortation to do art in order to contribute to a "living culture which is not just a dead body" is a very good point. But do you know what you're asking? Inviting everyone to do art assumes a certain patience on the part of the audience. If I ever pub a story in this venue, I'll be sure to quote you at the start, "It was **Jae's** idea..."

Great comments **Jae**.

[JG] Looking for stories in which "alien/human interaction is modeled on amerikan race relations," is an interesting exercise, but not the same thing that, I think, **Scott** was suggesting when we expressed his opinion that SF has done a poor job confronting racism. My impression—which is not backed up with many specific examples, it's true—is that most often, science fiction has referred to racist discrimination in a "me too" way. By that, I mean the sort of behavior we see among angry, white men these days, whose response to minority's and women's complaints is to point out that white men too, have been discriminated against and abused. Blacks and women claim that they are discriminated against in the job market; some angry white men respond that they themselves are victims of "reverse discrimination." Women decry the statistics of spouse abuse and some angry white men claim that the numbers hide the real tragedy, e.g., husbands physically abused by their wives. SF has a long tradition of drawing parallels between mistreated minorities in our culture, and the outcast role they feel has been forced upon intelligent, unso-cialable fan-types. Heinlein's *Methuselah's Children*, A.E. Van Vogt's *Slan*, Zenna Henderson's *The People* stories, and even Nancy Kress's *Beggars in Spain*. focus upon the jealousy of less intelligent, more stereotypically socialized, "normal" folks who ostracize nerdy geniuses. Attempting to put oneself in another person's shoes is a perfectly good way to work against racism or sexism, but the knee-jerk response "me too," increases no one's understand-



ing, and in fact only widens the gap of miscommunication. I haven't seen *Above and Beyond*, but your description of the blond Aryan hunk who is discriminated against by the rest of the colonists, sounds to me more like an angry white male story than it does an attempt to make a comment on the problems faced by blacks in our culture.

Interesting comments to **Tracy Benton** about loners vs. team players. I certainly describe myself often as someone who works better alone, and even took a test for a job once that supported me on that. But I was thinking of how sitcoms on TV continually present us with people who *never* want to work alone, for the simple reason, that it makes for very bad TV if the main character is not interacting with others, all the time. Scriptwriters can't write jokes for a character who "works better by themselves." Just last weekend, Scott and I were watching *Cybil*, in a story about the main character needing to reduce stress in her life. She decides to go out to the desert and meditate, but of course she has to convince her goofy friend to accompany her. The two of them argue out in the desert because the friend won't shut up and be one with the universe, and friend stomps off, but even then *Cybil* can't let her be for more than a few seconds, and follows her into the dunes. These characters can not be alone; they don't exist when they are alone. Sitcom characters, one and all, always involve their best friends (especially when the best friend is the star of the sitcom) in their most personal life decisions. And I wonder what effect that has on the psyche of American couch potatoes who have earlier been inculcated with the idea of personal independence.

You ask **Steve** "What I want to know is how you can 'correct for poverty' in your real life!" With politicians and media coming down on single, poor women for denying their children fathers, I think it's important for single moms to know that their problems stem from poverty more than they do from their absent partners. If an individual single mother swallows the so-called pro-family line that her children's problems are her fault for having failed to keep a man, and if she left that man because he was beating her up, she is not likely to make much progress in finding a solution. "Correcting for poverty" in real life, I suppose, means working on the real problem, poverty, not the phantom problem, hanging onto an abusive husband.

Thanks very much for your response to my philosophizing on the subject of marriage. As for the rarity of a person who is capable of verbalizing relationship agreements, it's true they're few and far

between, but I don't think I could easily maintain an important relationship with someone who was *not* capable of such discussion.

And you are right, when placed against reasonable rephrasings, the term "fine art," suddenly sounds weird. ("coarse art," "heavy art," "crude art") What I meant was the distinction between art created from personal inspiration as opposed to art created under supervision of an art director (or client, or committee). The kind of art I do at work is commercial art, art created to fit the bill. I'm not being paid to indulge my own fantasies or to express personal growth. There is a market and a message to be gotten to that market, and someone has decided that a visual message is most appropriate, and I am asked to create it with specific instructions.

Good zine, Jae.

Karen Babich

[SC] Thanks for the update on what has been going on with you. It will be a welcome thing indeed if you have more time for us. Your stuff is always so good, it's worth a wait.

Thanks for sending *The Straight Dope* with my question in it. The local weekly *Isthmus* did run that column, so I got some attention for it right here. The local anti-death penalty coalition called me up and Hal Davis saw it in New York and sent me an update.

Here is my letter:

It pains me to see that my adopted state of Wisconsin is about to turn its back on 150 years of sanity and bring back the death penalty. My question is, supposing we elect not to go the wimpy route of killing off our capital offenders via lethal injection but instead fry 'em or gas 'em in a more manly manner, where would we get the equipment? Is there an "Old Sparky Electric Chair Manufacturing Company" or a "Green Glow Gas Chamber Company?"

Scott Custis, Madison

Cecil Responds:

The great thing about a free market is that when demand arises, entrepreneurs patriotically rush to fill it. The electric chairs and such of generations past were largely homemade affairs, and it showed--often you could obtain equally elegant results by setting the guy on fire. After a few grisly incidents following the resumption of executions, prison wardens began looking around for somebody who knew what he was doing. They found what they wanted in engineer Fred Leutcher. As revealed by Susan Lehman in the Atlantic, Fred A. Leutcher Associ-

ates has become Death-R-U's, the U.S.'s only commercial supplier of execution equipment. He'll rehab your old electric chair, make you a new one, or, if you prefer, sell you a lethal-injection system (\$30,000), gallows (\$85,000) or gas chamber (\$200,000). Call today. Maybe if you buy one of each you can get a volume discount.

Hal Davis writes:

I saw the question and said, "Hey! Scott!" Then I read the answer and said, "Hey! Susan!" I called Susan Lehman to alert her to her unexpected immortality. She thanked me, sort of, and said the article Cecil cites was several years old, and that off-the-shelf Sparkies are once again hard to come by cuz the subject of her story had fallen victim to some bad press. Seems he had testified as an expert witness, called by the defense in a Canadian trial involving a Holocaust denier. Mr. Leutcher has studied the Nazis' gassing techniques and opined that estimates of the numbers of their gassing victims had been overstated. So Mr. Leutcher was tarred with the same brush that has befallen Nazi sympathizers, and he lost a few contracts to provide state-sanctioned lethal merchandise. She said she had no plans to update Cecil.

Tracy Benton

[SC] Thanks for the lovely picture and your Snapshots of Scotland piece. I think I will be regretting not going for a long time. I still find myself hanging on every word anyone says/writes about the trip.

Fine comments all around. YCT me for #111, thanks for the compliment on my tenure as OE. I still look forward to every apa deadline and I am sure I will miss doing it after I pass the job onto the new OE. I want to let it move on to someone else because I think a regular change in OE's is good and also because I'm finding it hard not to take an ownership attitude toward the apa. I sometimes think of it as "my" apa when it is nothing of the sort. I want to leave it in good shape with all the accounts in the black, plenty of supplies and a full stable of waitlisters.

A fetus is not a person, so a second count of murder is not justified in your question. I think there may be serious punishments for injury to a fetus under assault and battery provisions. Defining a fetus as a person for murder consideration would open a whole can of worms for women in general, who then must be sharing their bodies with another whole individual or they become the vessel or container for another human being. From there it is a short walk to abortion equals murder.

[JG] What a bizarre tradition you had at your school for National Honor Society members. I realize now, that it was different in every school. Scott's school got the candidates together at the beginning of the semester and photographed them for the local newspaper. My school kept the roster of candidates secret until graduation, when we were photographed as a group, at which time we all exclaimed in surprise to find out who else was enrolled in the program. I hope the sort of sexual harassment you described isn't still being practiced in your school. Mimicking sexual intercourse upon a female candidate—!?! That's awful! Have you ever wondered if it's still going on?

Re your comment to Karen, I generally agree with Siskel rather than Ebert, though sometimes I think they're both out to lunch.

I may take you up on your offer of an update summary of *Babylon 5*. Maybe someday we could get together and watch an episode, and you could fill me in on things. It's been so long since I saw an episode that I'd need the refresher of watching an episode just to begin discussing it, or I might end up like Steve who recently referred to that Warp character on *STiNG*.

So, you're feeling a little cynical about fanzines these days, aren't you?

You ask, did I ever sing the alphabet song. I assume this question is in reference to my claim that I am not able to memorize song lyrics and don't find music to be a good memory aid for myself. Well, this should prove my claim. I always get mixed up on the letters around the letter "r" when I sing the song, and to get the letters in correct order, must stop singing and say the alphabet to myself, rather than sing it.

Wonderful snapshots, Tracy. Your comment about the contrast in food availability between American and British reminds me of the phrase Spike used to describe the American way: "ambient food." There is no "ambient food" culture in Britain.

Bill Bodden

[SC] I don't think your zine "sucked" at all. It was brief, but spicy.

YCT Peter re: the R. Crumb cartoon. I have to take issue with your interpretation of this cartoon. As you admitted in your last paragraph, Crumb depicts a rape. That is pretty much the definition of violent sexism. He uses the visually humorous image of her being fully ambulatory only missing her head. But it is the same thing as if Mr. Natural brought her over stoned out of her head on drugs, or carried her in a comatose sleep. Flaky fucks her without her knowledge or consent. Rape.



You seem to be saying in your third paragraph that this cartoon is about the woman and the idea of her experiencing "pleasure" without the responsibility imposed by her brain. But it is not about her at all. It is about Flaky's guilt over his pleasure without moral responsibility. She is defenseless against his desires, a love slave. Mr. Natural thinks this is OK, it's what Flaky wants. But Flaky knows that what he is doing to her is wrong and can't live with it. Crumb is saying, at the end, that Flaky was a fool for giving up his ideal situation. She (and all women) would be happy being love slaves for men if only they didn't think about it as rape. I can't think of a much more sexually offensive cartoon than this. I saw the movie and I have no sympathy whatsoever for Crumb. His brothers are suffering from mental illness, Robert is a fully cognizant pig.

Turning thirty should call for a celebration. You are becoming an old guy, Bill. Shouldn't let that happen without a fight. A party next year is a good plan. If I can come, we'll get wild. I can almost promise that you won't get arrested.

[JG] I agree with Scott about the appropriateness of a big, blowout party for a landmark birthday. Scott is turning 40 next year, of course, and so I'm really glad to hear he thinks this is a good way to celebrate.

And I agree totally with Scott about the Crumb cartoon too. I think that if this cartoon had been meant to be about physical sensation vs. head trips, Mr. Natural would have collapsed Flaky's head, not the woman's. I think that Crumb's philosophy, as much as was revealed in the movie, fully supports the misogyny portrayed in this repulsive cartoon.

Vijay Bowen

[SC] Beautiful paper. You sure know how to do minac in style. Congratulations on the *Vault* magazine opportunity. I would like to see some of your work. Maybe you could send me an issue with one of your stories in it and I would credit your account for the cost? You are a fine contributor and sometimes life gets busy, rejoin us with comments when you can.

[JG] Yes, congratulations!

Jim Brooks

[SC] Re: "and take the Cyclones with you." *Sigh* And here I had almost forgiven you for all those awful puns...

YCT Georgie, this Shooting World thing sounds fun to me too. Maybe we should get together on this sometime.

YCT me and Jeanne on apparently contradictory statements. Speaking for myself, I am a leftist. I think it is perfectly reasonable to have differing views of the role of government in our lives. Government should stay out of our private lives and keep its hands off our rights, but at the same time it has a duty to look out for the best interests of everyone whether that be protecting us from hostile foreign powers, criminals and the wealthy corporate class or assisting the sick, the poor, the very old and the very young. There is plenty of middle ground between very little government and totalitarianism.

Great comments to Tracy and Karl.

[JG] Government (in this case, in the guise of the military) has shown itself to be remarkably capable of changing the hearts and minds of its troops by refusing to support racial discrimination. It has shown itself to be remarkably inflammatory when the issues are homosexuality and gender. How can I trust a government that persecutes innocent people because they are not heterosexual, but on the other hand, is clearly capable of taking principled stands on other issues? It's paradoxical, yes, but I don't think the conflict is in *my* head.

I love the slogan, "Lots better than a Lisa." Cool.

Clay Colwell

[SC] I'm glad you had a good time at Armadillocon. If you think that was good, just come to WisCon 20 next Memorial Day. That will be a total blast. And a great many of us will be here, with a *Turbo* party to boot.

[JG] I've only read a few books on the *Locus* book list, but endorse those enthusiastically: Sean Stewart's *Resurrection Man*, Linda Nagata's *Bohr Maker*, and especially Ursula K. Le Guin's *Four Ways to Forgiveness* (though I wouldn't call that last book simply an anthology. The stories are connected in plot and theme, so the whole seems more novel-like to me.)

Jim Frenkel

[SC] Welcome back. A very interesting zine. I am not a parent, so I can't give you much feedback on your dealings with Josh and Jessi and their friends, but it sounds like you have a pretty healthy handle on the situation. I expect that everything will work out fine. I am particularly pleased that you and Joan are still happy with your decision to come to Madison. It's great to have you here, though as we have said a thousand times, we'd all like to see more of you.

I never recovered much enthusiasm for baseball after the nasty Brewers stadium deal. I am getting more

and more turned off by pro sports in general. I've been reading recently about the upheaval in the NFL as the Cleveland Browns leave their loyal fans and move to Baltimore. This moving around is becoming a regular thing everywhere. What reason does a fan have to become attached to a team when that team can up and move away at any time for money? And the blackmail routines the owners are employing to build new stadiums are disgusting. I was reading the other day about poor Jerry Quarry, the heavyweight. He's a basket case. The mind of an 80 year old in a 50 year old body. Pro boxing seems just as brutal and stupid to me now as it did when I quit being a fan fifteen years ago. I don't know, I'm looking more to college sports these days.

Cathy Gilligan

[SC] Re: The Latest Trip, Part I. I enjoyed the piece. The next time I get a call asking for help on some mass transportation legislation, I am going to give them your names. You guys should really, really support alternative travel options. You aren't planning to drive out to Boston or New York anytime soon are you?

The Renaissance Fair sounded like fun.

I hope Jane is recovering nicely.

Your outline for the yearbook looks fine, and plenty ambitious.

[JG] Funny trip report. But I agree with Scott. Maybe you two should consider a train or bus for your next trip, and leave the car behind.

I think you've got a lot of good ideas on the WisCon programming list. I know that Meg Hamel really wants to get those ideas fleshed out with you. I hope you get lots of feedback from folks in the apa. **Pat Hario** will be working on a related project—setting up a display of WisCon memorabilia in the registration area lounge. So, any stuff that is unearthed for the program book, but which doesn't make the final edit, won't go to waste. It can be added to the display of convention memorabilia—program books, name tags, photos, etc....

Pat Hario

[SC] Thank you, thank you, thank you for the convention report. I especially liked your comments on panels and noting the people you ran into. God, I would have loved to see the Banks, Delany, Ryman, Swanwick panel. That would have been worth the trip all by itself, I think. As you have probably heard, Chip Delany is coming to WisCon 20, so you will get a chance to see him up close. **Hooper's** fanzine panel would have been fun, too. He's got enough attitude for a hundred fanzines. You did a fine job reporting the con. Except for pictures, of

course. Oh, and you never really said what you thought of the city of Glasgow. Could you tell us just a little bit more?

YCT **Michael** on the riding crop, you do have an honest face. But be careful Pat. Unfounded rumors and gossip have a way of spiraling out of control. Especially once you inject yourself into them.

YCT **Clay** on paintball, it's something we should look into for after WisCon. We may be in just the right frame of mind for it.

[JG] I also thank you profusely for the convention reportage. Up to now, the only con reports I've seen have been **Hooper's**, which have been great, but I appreciate yours very much.

Re your comment to **Steve** about Jerry Garcia: I just heard my first blackly humorous Grateful Dead joke. Elton John was on Letterman the other night and talked about the fact that his sold-out record at Madison Square Gardens is 48 shows, while the Grateful Dead's record is 54 shows. "We may be able to catch them up soon," he said.

Tom Havighurst

[SC] Great train travel piece. I love traveling on trains and your trip sounded like fun. I was struck by how easily you met people. I tend to keep more to myself and focus on reading or writing rather than meeting new people. I enjoyed reading about the people you met and hung out with. A lot of interesting people ride the train. Not as interesting as the bus, maybe, but that's a relief. So you spent one day and two nights getting to L.A.? That's pretty fast. I would like to take the Southern route sometime, except that I don't have any desire to end up in L.A. I think I'd continue on up the coast and stop off in San Francisco.

I liked *Seven* quite a lot. It was dark and downbeat, but that appeals to me. There was a small sign of hope at the end as the Morgan Freeman character decided to embrace his partner's determination to fight for a better world rather than run away. The movie was a very extreme version of how many people view cities today. Cities are often seen as so hopeless that people just want to give up on them, but, of course, we need to save them.

I'm still a bit too close to the OJ trial to comment right now. I didn't immerse myself in the coverage, so I'm not feeling burned out. I was puzzled by the verdict, but not outraged. I think there are many lessons you can take from the trial depending on your particular viewpoint. I'm not sure what my attitude about it is just yet. I'm still listening to reactions. Including **Bill Humphries** very interesting points about it in his zine.



[JG] Great train trip report, Tom!

It's true; I agree with you—*Seven* is movie about hopelessness. The detective and the killer shared the same vision of the world, and differed only so far as whether they personally contributed to the horror in the world around them. I liked the film for the integrity with which the filmmaker used the story to express this view of the world. I may not agree with the viewpoint, but I applaud a film that makes a serious point in such a deliberate and artful manner.

The best commentary I've read since OJ's trial was Katha Pollit's and others who pointed out what happened and what was missed while the nation was focused on the trial. As much as that trial was supposedly turned on racial issues, blacks took a beating in the House of Representative and the Senate while the rights of a black individual supposedly were defended in the courtroom. A lot of bad stuff got buried (like wife abuse), and a lot of stuff got hidden. This has been a bad year in a lot of ways.

You told **Andy** that you are looking for a fannish primer. I will try to dig up the neofan guide I recently received from Arnie Katz. I may have what you are looking for. Remind me.

Bill Humphries

[JG] I also miss the Canadian Broadcasting Corporation show, "As It Happens." I used to listen to it on Sunday mornings, and it was incredibly useful during the constitutional brouhaha of a couple years ago. If I'd had to rely on American press for information, I would have missed it entirely, and it was so interesting! Now I wonder how much I've missed lately about Quebec's bid for independence. The newspapers covered the election for a couple days, but dropped it immediately afterward. I had heard that violence was expected to be used against minority groups in Quebec if the referendum failed, but haven't heard or read anything since the election....

Jim Nichols

[SC] I'm glad you wrote about ReinCONation. I had a pretty similar experience. **Andy** did a very good job as guest especially considering he was the only guest. I liked the location of the hotel and, for me, that offset the other problems with the place. We hosted a WisCon promotional party on Saturday morning in the consuite and that went well. We served champagne and orange juice and baked goods bought or made in Madison. The reaction was good and I'm glad we did it that way rather than sponsoring an evening room party. But I also thought

the consuite was a bit small to function as the sole evening party for the whole convention. A few more room parties would have taken the pressure off the consuite and given folks a chance to move around to socialize. The programming was good. I like the size of the con. It didn't set me on fire either, but I would go back again.

Georgie Schnobrich

[SC] Wonderful covers, Georgie. I'm delighted to sign you up to do another one.

Henry V was my least favorite play at American Players this season. I liked the Kenneth Branagh movie version so much I couldn't help comparing them. I thought the movie was much better. However, your description of the Klingon Kafe at Mad Media was great. The perfect sort of fun function at a media con.

The cover for #110 is supposed to read "GO HAWKEYES" when you're finished coloring. A fine theme for a cover I think.

[JG] Gorgeous cover, Georgie. I can't wait to see all four seasons together in a group.

Thanks very much for your comment on my musings about marriage.

Martin Smith

[SC] The idea of printing pictures of everyone in the apa in one issue has come up before. All we are lacking is someone hard-nosed enough to organize and put it together. Getting everyone to cooperate is the biggest challenge so the organizer needs to be pretty persistent. Maybe someday.

You have my sympathy with your struggle with privatization. It is a dirty word over here. We are also struggling with right-wing nuts who are convinced that private industry has the answers to all our problems. Fortunately public employee unions are fairly healthy, but the privatization push is still strong. Privatization is very often a mistake for the taxpayers. So what happens to your job if you go private? Will you carry on as before, does it change or will you lose it altogether? Good luck and keep us posted.

Steve Swartz

[SC] Re your "How Life Has Been" piece, you are a pretty dynamic individual. Your arrival in Madison had a big impact on the group and you have been a vocal, energetic and high-profile figure all along. I don't feel that you brought your problems with the group on yourself, but I do think there is a long history of dynamic individuals in the group running into problems eventually. That's not much reassurance, I admit. But I don't feel like I'm in a very good position to comment on the specifics of your piece at this particular point in time.

It was fun going with you to pick up your new car. I love new cars. Someday I'm going to buy one just to be able to say that I did it once. I recall that the final breakdown in our conversation about sexy cars was the point when I said that I could appreciate the sexiness of a car that I would never consider owning even if I had the money. I said that sexiness in a car is something that is part of the car completely independent of my personal needs or desires. There are many sleek two seater sports cars that I wouldn't own even if I was rich because they would be embarrassing to drive (they represent flagrantly conspicuous consumption and make a questionable statement about the driver's self-image) but I think are sexy. It's all about the look of the car. Price or horsepower or size are not factors in my opinion.

[JG] Since I was the one who started the discussion off with my question (outside the apa) about why some people talk about cars as being "sexy," I must say that I still don't understand it. But maybe that has something to do with the fact that I didn't notice until you pointed it out in your zine, that the chasing cars in the Subaru commercial are *different kinds of sports utility vehicles*. I don't really ever look at cars. And it shows when I try to draw them. I'm much better drawing people.

I can certainly understand your urge to put my comments about ceremony and my partnership with Scott into a context with your own philosophy. But

the context you've put my words, in at least one respect, is completely wrong. (You said, "I feel sad when I read Jeanne's essay, because it's hard to live within community which you cannot turn to for validation, but at the same time I admire the fact that she's recognized this issue and learned to live with it.") I did not say or mean to say that my choice not to do a public ceremony to celebrate my partnership with Scott has anything to do with my trust or lack of trust with our particular community. My choice has absolutely nothing to do with how much I trust the Madison group or any of my friends in particular. Good friends, best friends, or enemies, it makes absolutely no difference in what I said: the agreement between Scott and I is something that I do not think appropriate to be shared with *anyone* else. But I thank you for your comments. For a while there, I was afraid that this essay I'd poured myself into wasn't going to attract any response, so the many comments I received in this issue made me feel pretty good. And I am gratified that it struck a deep chord for you.

My feelings about your comments on community hinge much more on how I feel about individual friendships. I find it very hard to attribute a friend's interaction with me to their role within a community. And visa versa, I try not to attribute generalizations of a group to individuals.

Jeanne and Scott
11/16/95