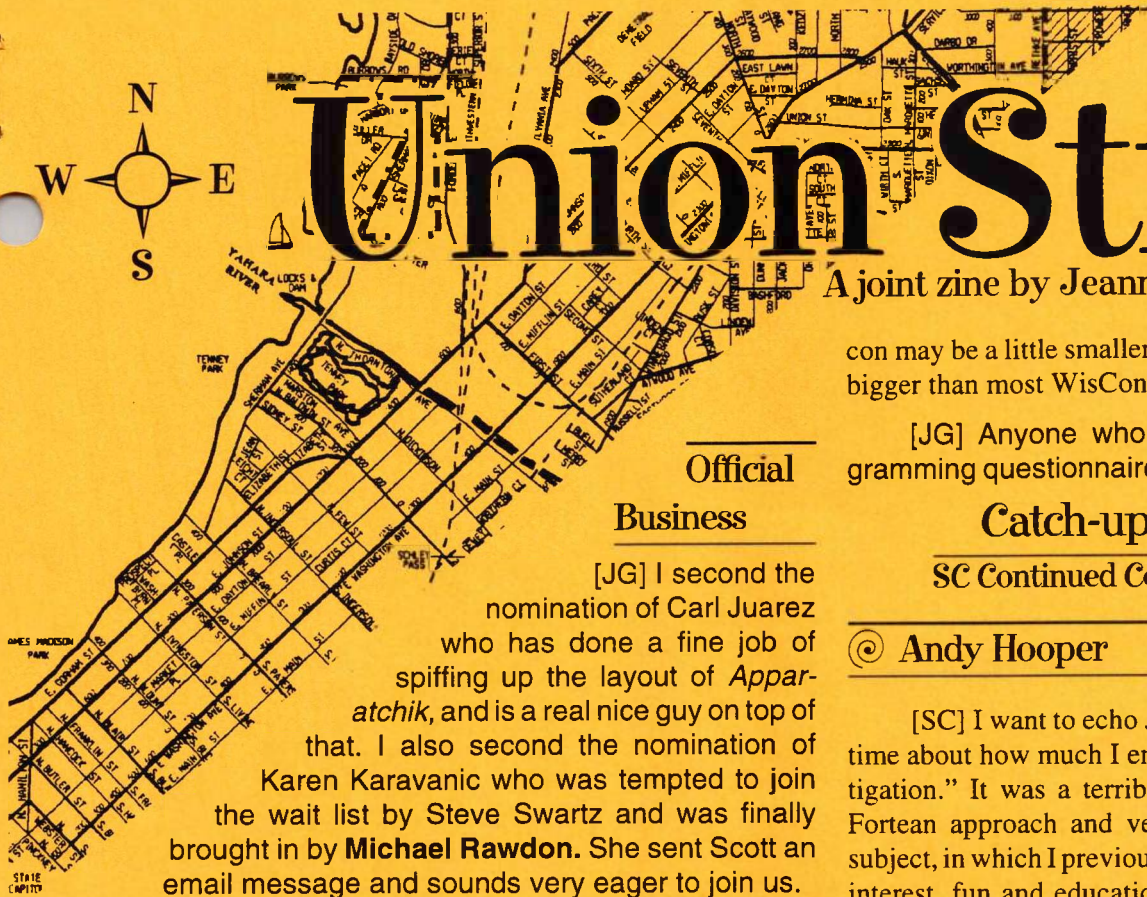


Union Street

A joint zine by Jeanne Gomoll & Scott Custis



Official Business

[JG] I second the nomination of Carl Juarez who has done a fine job of spiffing up the layout of *Apparatchik*, and is a real nice guy on top of that. I also second the nomination of Karen Karavanic who was tempted to join the wait list by Steve Swartz and was finally brought in by **Michael Rawdon**. She sent Scott an email message and sounds very eager to join us.

[SC] I second the nominations of Karen Karavanic and Carl Juarez.

© WisCon Update

[SC] Mary Doria Russell, co-winner with Ursula K. LeGuin of this year's Tiptree Award, is coming to WisCon. Russell won for her 1st novel *The Sparrow* and LeGuin won for her short work "The Mountain Ways." Both are excellent. Russell's book is only available in hard cover and it is a powerful and compelling read. It will be discussed at WisCon, but folks should be warned that it has a surprising ending that you will not want to have spoiled for you. If you don't get to read it before WisCon, beware of the discussions of this book.

There will be a dessert function this year on Sunday night, the cost is \$7.00. You should order your tickets before the convention. Hotel room reservations are also pretty healthy this year and the marathon will likely take more rooms than last year when it canceled its Concourse room block at the last moment. So I suggest you make your reservations soon. The

con may be a little smaller than last year, but will still be bigger than most WisCons.

[JG] Anyone who hasn't returned their programming questionnaires should do so **right away**.

Catch-up Comments

SC Continued Comments on No. 127

© Andy Hooper

[SC] I want to echo Jeanne's comments to you last time about how much I enjoyed your "A Fortean Investigation." It was a terribly shrewd take on the whole Fortean approach and very funny. You have made a subject, in which I previously had only the most marginal interest, fun and educational. I applaud any plans you have to move toward a book project with your work.

© Bill Humphries

[SC] YCT **Karen**, I have read it over a couple times and I failed to see where you mentioned the title of the Culianu biography. Could you print that please? I enjoyed your description and comments about it. Getting the time to read books lately has been very difficult, but I still would like to have the title of this book where I can find it. Thanks.

© Kathi Nash

[SC] You are certainly deserving of my deepest sympathy for your orthodontia ordeal. The braces sound bad enough, but you shouldn't fear the tooth pulling too much. I had four wisdom teeth pulled and it went OK. The sound is a little disturbing. It is important for me to make clear how much I sympathize with your situation, so you remember if I slip and make one of those "smart-ass comments" you complained of. I am only human.



Bumper Sticker of the Month:

**Horn broke.
Watch out for finger.**

This issue of *Union Street* is brought to you by Jeanne Gomoll and Scott Custis, who live at 2825 Union Street, Madison, Wisconsin 53704. 608-246-8857 ArtBrau@aol.com

Union Street #84
Obsessive Press (JG) #188
Peerless Press (SC) #86

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March 1997 for Turbo-Charged Party
Animal Apa #129.

 © Michael Rawdon

[SC] Another great zine. It surely is "a Low Fluff Zone." Thanks for the nice comments about our New Year's Party. We will be doing it again next year.

You wrote some personally reflective stuff for this zine ("Be It Resolved, One Big Happy Family..., Horizon Lines") that I thought was quite interesting. I think you have something in common with everyone when you talk about resolving to improve personal communication skills ("*engage brain before activating mouth*"). I have felt that countless times, as well as the irritating feeling of coming away from a conversation and then thinking of the perfect response ("God, I wish I had said THAT!") Everyone can stand a little more effort to engage brain first. The only strategy I have found that works for me for improving social and conversational skills is practice. I have never found it easy to meet new people, for instance, but traveling with Jeanne and getting involved in fandom over the years has forced me to learn to do it. I was very bad at it in the early days. I would tend to withdraw and not say a word at dinner or parties. It is still a scary and difficult thing for me, but practice has helped. Beer (or wine) helps too.

On feeling left out of parts of American culture, the parts you were talking about missing are not worth the regret. I know something about it. I spent most of my free time between my sixteenth birthday (my drivers license) and my 28th birthday drinking, getting high, hanging out in bars, driving fast cars (sometimes brief trips that ended up in a ditch) and partying. I went to college and held a variety of jobs, but I was never very focused except on having a good time on the weekend, and often during the week too. It is no surprise that, at 40, my career consists of holding down an entry level processing job at DOT. I had a lot of good times and some pretty bad times, but I wish now that I had spent more time getting started on a satisfying career path.

Finally, on turning 28, congratulations. I met Jeanne when I was 28. The years since then have been the best of my life.

 © Vicki Rosenzweig

[SC] On filling out customs forms for the post office, I have had varying experiences doing this for *Turbo*. For awhile, I didn't do anything special. One day a clerk told me I had to affix these little green tags on the package and fill in the blanks "printed matter" and the value. I did that for a long time, and then another clerk told me I didn't have to do that, just write "printed matter" on the package. That was what I was doing when I turned it

over to **Kim**. My theory is that it depends on the post office and the clerk.

YCT **Georgie** on involuntary medication, you bring up many good points on the issue. "*I also wonder how often psychotropic medication is being used, not to enable prisoners to function better, but to make them easier to control, and thus to save money and/or trouble for the people running the mental institution.*" I suppose it happens fairly often. I'm usually on the side of the institution. You decide. Without medication a patient is acting extremely wild and crazy, claiming to see and hear things, smearing his room and himself with feces, yelling and screaming, attacking staff and other patients and refusing to eat. On medication he sleeps a lot, eats somewhat better, and is able to be out in the dayroom with other patients without attacking anyone, but is very lethargic and quiet and slow and may have some side effects. Is he better off? Is it good for him or us or both? Is the medication really helping him, or is it just making it possible for us to control him? Who knows? Maybe there is a dose that will be "just right." Or not. There are many examples of cases of all variations of this situation.

A mental institution is not a set of locked cells where patients can just be crazy. It is a social environment. The baseline goal is to get people into a space where they are healthy, can start looking after themselves and interact peacefully with others. Sometimes that requires medication. Sometimes the patients don't agree they need it.

My view is that institutions are staffed by professionals licensed by the state and responsible for their actions. I believe we should have some faith in their judgment and in the (professional and governmental) enforcement controls over abuse. The people I know in the field care most about the patients' welfare. I think we should give them the power to help and put our energy in improving the quality of oversight.

The Missouri case you mentioned also sounds familiar to me. I wonder if **Barb** or **Bill Dyer** know what happened. That is clearly an abuse of medication. I seem to recall a case out West in Utah or somewhere of a prisoner who was supposed to go on a diet to lose enough weight so he could be hanged. I don't know how that turned out either.

 © Georgie Schnobrich

[SC] Thanks for the comments on our party. We really enjoyed having you both come out and get wild with us. Thanks also for the movie recommendation, it just opened in Madison at one of the better theaters. Maybe we'll catch it.

 © Michael Shannon

[SC] Good news about the new car, bad news about the accident. I applaud your determination to continue riding your bike. Motorcycle accidents are very scary things, but life without some risks is rather boring. Whereas smoking is just dumb (the point is to kill yourself), riding a bike gives back quick, economical transportation and a very pleasant experience for a reasonable risk.

I am curious about the Neon. I have never ridden in one, but I have heard complaints that they are under powered. Choosing the 150 hp engine obviously solves that problem. They are certainly nice looking. I hope you bring it up this way sometime to show it off.

 © Sandra Taylor

[SC] So did you brave the weather and check out the car show? What did you think?

Comments on No. 128

 © Jae Adams

[JG] Beautiful cover, Jae. And thanks for franking in the *Still Cheap at Any Price* zine. If only all newsletters were written so entertainingly. I see you're giving SF^a credit for the use of its mimeo: cool.

[SC] Excellent cover, Jae. You chose a very fine quote.

 © Karen Babich

[JG] We got two copies of *Blue Light Special*, December 1996. If anyone was missing theirs, send 'em here.

Thanks for clipping Dick Russell's letter published in *Time Magazine*. What a hoot! He turns up in the oddest places. By the way, did you hear that he's secured a new job? He's now working as a database manager (I think) for the UW Alumni Association.

 © Bill Bodden

[JG] With a title like, *Green and Gold Fury*, you should have published your zine printed in green ink. No expense is too great for a true Packer fan.

(joke) I'm with you though, and must admit that I too, am a fair weather Packers fan (And Proud Of It).

 © Clay Colwell

[JG] Congratulations on the raise!

Thank you very much for the primer in cryptic crossword puzzles. Not that I am about to seek them out, but at least now, when I run across them in *The Nation* (I think that's where I've seen them), I will have an idea what they're about. In the past I've glanced over cryptics and simply said, "—What the hell?..." Now I'll be able to say, "Oh god, one of those. No thanks."

Your last cryptic clue totally threw me. The first letters in "clandestine love in country's" spell out the word CHIC, not CLIC??

Thanks for mentioning that there is indeed a debate among linguistics happening on the Internet.

"Kes from ST:Voyager is 2 years old, but I'd always assumed that she measured her years from her people's sun, as opposed to our Federation standard years. Therefore, 2 years for her very well may be 20 years for us." Actually, in a recent episode, Kes mentioned that she was now 3 years old. So it looks like she does indeed have a very short life expectancy. I'm wondering if they're going to start aging her gradually, or if it will all happen right at the end.

[SC] Congratulations on the raise and on the new dog, Freya. Pictures would be very nice (of the dog, not the raise.)

YCT **Jim Nichols** on depression from house renovation. 2¹/₃ years is a long renovation project. Such horror stories are the main reason I prefer to hire the work done. It's expensive and we haven't accomplished as much as I'd like in the 8 years we've lived here, but at least we avoid long periods of having something torn up waiting for us to have the time or know-how to finish. At least you can look forward to immense satisfaction when you finally do finish. Your zines don't seem to be suffering, if it is any consolation. The quality of your content is fine.

YCT me, I can understand your not liking the Three Stooges, I'm not sure they would still amuse me as much as they once did. But in YCT to **Michael Rawdon**, you confess that you don't like Westerns either. Mmmmmm, you live in Texas and you don't like Westerns? Is that allowed? I am a big fan of Westerns. I'm starting to wonder what other bombshells you have up your sleeve.

 © Bill Dyer

[SC] Thanks for the updates on your brothers. Please keep us informed how they are doing.

YCT **Georgie** on involuntary medication. I believe in Wisconsin the criteria is very narrow, and in most cases requires a judge's approval unless it is an "emergency" (immediate danger of injuring themselves or others.) To clarify my comment above to **Vicki**, I am not opposed to a law on involuntary medication with some reasonable latitude as you described, but in Wisconsin the restriction is so tight that it sometimes works against the interests of the patients.

 © Jim Frenkel

[SC] I really appreciate the effort you are making to stay in *Turbo* considering the demands on your time. I hope you can continue to keep up with us, Jim, we don't get to see you enough.

I hope the landlord experience works out for you. My dad was a landlord for awhile and hated it. Dad had some bizarre tenants, it's true, but it is also true that his own experience as a renter was pretty brief so I don't think he had a lot of empathy for them either.

 © Tom Havighurst

[JG] You're so *helpful* to **Pat** in your suggestions of where not to put her tattoo! I would think it would be possible to be even *more* helpful, as no doubt there are other "wrong kinds of skin" on the human body.

[SC] Potlatch, yeah, we were there. Hope you write about it, I don't think I will have time. Yeah whatever.

 © Andy Hooper

[JG] Great zine, Andy. The interesting tidbit I carried from your piece this time is the fascinating interaction between popular culture—i.e., Doyle's novel *The Lost World*, and published research.

[SC] Once again, I found your zine to be a fascinating read. Thanks. I was surprised that there is still speculation about surviving "dinosaurs" hiding out in the jungle. I thought that recent technology and the degree (and popularity) of coverage by explorers and adventurers of remote areas, that such speculation was long dead except in the case of the deep ocean and murky lakes like Loch Ness. This was all highly entertaining.

This might be a dumb question, but has the National Geographic Society ever taken any interest in this subject, or is it all too bizarre for them to take seriously? If it is photographic evidence we need, they seem to be the only ones who can competently use a camera under these conditions.

One criticism, on the bottom of page 5, you dropped your story in mid-sentence and picked up with a whole new section in the text after the chart. What happened on the Mackal/Powell expedition? I gather that were unsuccessful, but I'd like the details.

 © Bill Hoffman

[JG] It seems as though the fates were really, really determined that you relax on your vacation, to take so much trouble to insure that you wouldn't be able to do work

What an incredible menu! I believe you are attempting to tantalize us. Mission accomplished.

[SC] Re the Bose system, yes I expect it was very impressive. I have listened to some home theater systems for TV that are similarly small and inconspicuous except for a larger subwoofer for bass. The Bose system was probably really amazing. I have always been happy with the Bose speakers I bought years ago. I have been paying attention to this development a bit because in our house such a system would be very useful. We have a very small living room that is badly configured with the windows. I would like to get rid of the "entertainment center" monstrosity, consolidate components better and get small speakers that don't have to sit on the floor. It would give us a lot more space in that room. As I like to say, it's an expensive plan, but at least it's a plan.

I found your Hot Time menu mouthwatering. Jeanne and I both really like hot food, so this would have been a delightful experience for us. A challenge, but I think we could have managed it. Did you buy the hot vodka, or mix it up?

 © Barbara Jenson

[JG] I'm really enjoying your zines, Barb. I hope David's 50th Birthday bash turned out to be lots of fun; Scott and I were mucho disappointed that we weren't able to make it up to Minneapolis for his party.

Interesting comments about artists who find it difficult to talk about the art they make and your inclination to "*stop and analyze it later, whether it is a creation of mine or someone else's.*" Talking about

art as one is making it and after it is done (or at least when one is no longer in the process of making it) are two different things, I think. I certainly understand the “block” that seems to loom when I’m making art and am asked in the middle of the process to explain what I’m doing. I usually can’t. Though—as you know—I can be quite verbal (to put it kindly)—when I’m not in mid-process. That’s why it seems to me that these are two different things. I assume that some people (teachers of art, I hope) can manage to juggle both, but I think its pretty common for a lot of artists to be blocked from one process when involved with the other.

I remember when **Georgie Schnobrich** lived in Madison—she and I used to lay out *Janus*, and later, *Aurora*, in my apartment. We used to work in complete silence for hours at a time. I seem to recall the quiet pierced every long once in a while by monosyllabic grunts from one of us as we asked for and gave opinions on each others work. On the other hand, I can recall a brilliant discussion with Georgie after she’d completed the cover art for the first issue of *Aurora*, which featured articles on post-holocaust fiction. We talked for an hour or more about the drawing of the tortured, pregnant woman she’d created. Even today, I really hate it when someone comes up behind me when I’m creating something on the computer and asks me to explain my choices as I make them. I realize then that my vocabulary of work as I’m doing it is *not* verbal; its made up of images, notions of balance, color, and line. Later on, I’ll be able to translate the visual vocabulary to a verbal one, but if I try to do it at the moment, the creative process will stall.

And sometimes, words translate in my head into instant pictures. Like this one of yours . . . *“Infection Invades Woman Through Her Little Finger, Eats Up All Of Hand!!!!”*

We would have loved it if you and David had surprised us by showing up at our New Year’s party. Feel free to drop in next year!

Excellent comments on class. . . . I’ve never really thought about how our ideas of class are largely subjective. I think I’ve unconsciously adopted my parents’ ideas of what middle class means. My

folks defined their own middle-classedness as beginning when they could afford to buy their own home. Dad was a postal worker when I was a kid and moonlighted as a cab driver, and I recall our move to the suburbs as an enormous “step” up the economic ladder. We couldn’t afford to buy any living room furniture for a year or so, and mom and dad tell me that they were just barely able to make their mortgage payment occasionally, but I still recall the

move into our own house as marking a significant change in status. Looking back, I think that this perception of arriving in the middle class had a lot to do with the economic part of achieving the American Dream: a good job, a house, the possibility of higher education. Yet, today, with real incomes declining, full-time jobs with benefits becoming less common, and a more educated population, the traditional markers haven’t stayed in the same place and we measure ourselves against a ruler that no longer mirrors reality. No wonder it’s confusing.

It would be interesting to collect a whole bunch of person-on-the-street definitions of working class and middle class.

I don’t know if I agree with you that reasonable compromise on the issue of choice and abortion is possible. It seems to me that any compromise on the part of a pro-choice person involves forcing individual women to give up some part of their personal autonomy. We pro-choice advocates are always talking about *our* bodies, sometimes *my* body. Anti-abortionists are always talking about *others’* bodies, never *my* body (because they don’t have to worry that anyone is going to force them to have an abortion).

I’ve liked everything Marge Piercy has ever written, and for the most part it has seemed to me that her writing has gotten better with each new novel, possibly with the exception of *Summer People*. But I liked that book too. It, like *City of Darkness*, *City of Light*, are wonderful illustrations of how willing Piercy is to take risks, to try new things. . . . *Summer People* was interesting, I thought, in that it was a novelist’s attempt to describe a menage-a-trois involving the three perceptual types: visual, verbal,

Quote of the Month #1

You know, the best analogy for movie-making is you’re doing a watercolor from three blocks away through a telescope, with 40 people holding the brush, and you have a walkie-talkie.

and tactile. The three characters' relationship was stable with all three of them, but collapsed when there were only two.

No, I haven't read Amy Tan's *The Joy Luck Club* or *The Hundred Secret Senses*.. I will add them to my list. Thanks for the recommendations.

[SC] Great comments all around!

YCT me on abortion, you wrote, "*I really don't think abortion is right for everyone, nor should it be encouraged for everyone.*" Of course not. Sounds like you are buying into the anti-abortionist's argument a little that we are trying to convince people to have abortions against their will or judgment. That would be wrong. We are fighting for the right to give people reliable information and let them make the decision themselves. That simple idea is what Reagan's "gag" rule was all about, robbing people of access to information. I think there is vast middle ground for people to come to a decision about what abortion means to them and under what circumstances it is correct or incorrect, as probably illustrated by your "pro-life" doctor (the fact that he performed abortions, and still stands by those decisions, removes him from the pro-life camp, whether he thinks so or not.) I don't want to convince everyone that abortion in all cases is the right thing. I'm not sure I believe that myself. I just don't want anyones personal feelings about abortion to define what is legally available.

I also found your comments (Tracy and Vicki) on class very interesting and would love to hear more.

© Lynn Ann Morse

[JG] It sounds as if your life is delightfully, fulfillingly full these days! Good for you.

I liked your ruminations on the ironic quality of our reading group deciding that *Amnesia Moon* was an extended allegory of modern life.

[SC] I found the list of stuff you're doing these days to be exciting and I am a bit envious that I am not engaged in a bunch of cool activities myself. Your course "Approaching Literature" sounds especially fun. Jeanne and I have talked about taking a lit. class or a film class together sometime. That would be fun. I have not had any formal literature coursework since high school, so I am feeling like I am deficient in my college education in that (and other) areas. Most of what I know, I get from hanging out with knowledgeable friends. That is why I don't write book reviews. Beyond knowing what I like and dislike, I don't have much skill training in analysis.

Let me know what you think of contacts. I have always avoided them, but recent technology improve-

ments with soft and disposable contacts have made me curious.

© Michael Rawdon

[JG] What an eerie story you told about the stranger who asked you to walk her home that cold night. Did you think she might have been trying to pick you up?

I liked *Night Sky Mine* better than you seemed to like it. I think one difference in our takes on this novel (and perhaps in other books too) have to do with your feelings about the ending. You wrote, "*ultimately I was disappointed in the book, for hardly any of the key points of contention are resolved.*" I thought about your comment for a while and realized that I would have been very uncomfortable with a pat ending in which Ista solves the mystery of her birth and discovers the names of her parents, perhaps people she has known all her life (like maybe the parents of her best friend, or something like that). I would have felt let down if Rangsey and Tarasov had resolved the conflict in their relationship at the end of the novel. Understanding who one is, or how different cultural backgrounds affect ones relationships are not things that can or should be resolved easily. There is a discussion going on in the FEM-SF list that I find very intriguing: that happily-ever-after endings, or endings in which all the loose ends are tied up, are signs of essentially conservative narratives. The protagonist understands her/his place in the world and conflict is resolved. Whereas fiction which does not resolve all plot lines is more like real life and in fact, supports a view of the world in which the protagonist/ourself needs to struggle against the status quo, not accept a place within it.

A prime example is the movie you discuss, *Shine*. The film was a fine one, but suffered a bit, I thought, by a too pat, too easy ending. David Helfgott finds love and regains his ability to play the piano, and then plays in concert to deafening approval.

The reality is quite a bit different. David Helfgott is on tour now, and his performances have met not with deafening approval, but with bad reviews. One music critic described his performance as awful, amateurish, and marred by the Helfgott's constant verbal interruptions and animal sounds. All reviewers have suggested tactfully or bluntly that Helfgott's mental health has not improved sufficiently for this tour and that his managers are cruel and greedy, and possibly inept for permitting this tour.

But the movie makers wanted to end the film on an "upbeat" note, and therefore Helfgott had to be

portrayed as cured and happy. It would have been better, in my opinion, to portray his life as it is, a continuing struggle.

You also disliked *Pulp Fiction* because "it didn't really seem to go anywhere." I liked the sense that these people and their stories were scooped out of huge tangle of other people and stories, and that if the filmmaker had had more time than just two hours, we could have followed characters and plot lines into a larger and more complex tangle of people and stories.

Your mention of the pro-life folks who believe in the efficacy of the rhythm method of birth control, reminded me of a poster I saw once at Planned Parenthood: "Do you know what we call women who rely on the rhythm method? We call them pregnant."

I had to laugh at your description of your argument with your painting instructor. All I can say is that it's a good thing that Monet didn't feel the same way you do. "Damn it, I'm painting a *haystack*. It's *yellow!*"

You're probably right that I'd like *Myst*. In fact I've owned it for a couple years now, and still haven't gotten around to exploring it. What I *have* seen of it has been beautiful.

The New Party may not be vanishing over the horizon after all. Scott and I just attended a meeting last week, and I was impressed enough to join the party. It looks like Progressive Dane will soon have more party members in Dane County than any other party. (The Dems and Republicans don't really care about official members, it turns out; they just want people to vote straight D or R tickets.) While I was being recruited for Progressive Dane, I also recruited the recruiter to do a panel at WisCon, "The Future of Political Parties."

[SC] On "Passing in the Night," maybe she is just outgoing and mistook you for a fellow student or grad student. If roles had been reversed, it would have been an obvious pickup line from you and treated as such. With her approaching you, it all gets mixed up with safety stuff about a woman walking alone at night. Hard to say. I would take it as either a missed opportunity or confirmation that you are obviously a friendly and approachable person.

Thanks for the music and book reviews once again. I have read none of the books you discussed, but I hope to get through Melissa Scott's book before WisCon and I have always been interested in the Carrie Fisher book.

I also appreciate your comic book remarks, especially the ones you recommended in your comment to me. I will try to gear up my nerve to check them out. I was a great fan of comics as a kid, but now I look at a comic store with the fear that once I enter I will not be able to get out without buying half the inventory. Even bookstores don't entice me to buy as strongly as comic stores.

On movies, yes, *Shine* is a wonderful film. I agree with you wholeheartedly. I rather liked *Hamlet* more than

you did, though I agree that it was kind of spotty. The opening ghost stuff was not well done, I agree. I thought Jack Lemmon was the most disappointing star cameo in the film.

Branagh's fiery and robust take on Hamlet was fine with me (and less boring over the course of four hours than, say, a brooding depressed Olivier). Mel Gibson did an even more swashbuckling interpretation in his version. There were many excellent performances including Ophelia, Derik Jacobi, Billy Crystal and Charlton Heston and I liked the sets and overall look of the movie a lot.

Quote of the Month #2

***Darlin' you're so damn sweet,
don't forget the milk.***

© Vicki Rosenzweig

[JG] New Years has never been a particularly important time for me either, at least in terms of making resolutions. This year, I did happen to make a resolution however, but that was because of my ankle problems in December. As the infection ebbed, my ankle felt incredibly weak, and so I resolved to walk home as often as I could, instead of taking the bus. It's about a 4-mile walk. And here it is March, and I've kept my resolution. Most often I walk 3-4 times a week. So that's good. But any day now it will be biking weather, and I'll start biking to and from work. Can't wait. I'm in much better shape for biking than I have been in the last few Springs.

The Constitution guarantees no one happiness; it protects instead the right of all to *pursue* happiness. An important distinction.

Well, probably Borders doesn't have all books in print, though it sometimes feels that way. Their bookshelves often remind me more of a library's shelves than a bookstore's, in that most of the books are displayed spine-out because there isn't enough space to display their covers.

[SC] YCT me on dropping out of the apa, yes, when I was OE I tended to take it personally when someone dropped out. Not that I was always sorry to see people go, but I tended to take an ownership interest in the apa in

general. Now I don't worry about the health and future of the apa, I just do what I think is a reasonable contribution.

© Georgie Schnobrich

[JG] About the antiabortion point of view you summarize "*As a culture, we love potentiality far more than actuality.*" Sometimes I wonder how much of the antiabortion movement has to do with men who think women shouldn't have the power to affect the potentiality of someone who could be a man, who could be themselves.

Good comments about the almost universal assumption that we all work the same work shifts. Scott and I often come up against that assumption when dealing with the fact that Scott's work shifts have always been untraditional.

I look forward to hearing what you thought of *City of Darkness*, *City of Light*. In the meantime, I

heartily recommend Mary Doria Russell's novel, *The Sparrow*, which won the 1996 Tiptree along with Ursula Le Guin's story, "The Mountain Ways." *The Sparrow* is an extraordinary novel about a Jesuit expedition to Alpha Centauri to meet the newly-encountered aliens. It's a book about assumptions and how we all make them, and how sometimes assumptions are lethal. And it's also a really exciting, good read.

I loved "Vampire Winter." What a chilling, beautifully written image. Almost poetry.

[SC] YCT on cover, I definitely think of your zine as a Low Fluff zone.

YCT me, I agree completely with your definition of the difference between a Liberal and a Conservative.

I loved Vampire Winter. I was thinking movie images as I read it. What a cool (not a pun), spare, and ingenious take on vampirism. There is a movie idea here, worth millions.

—Jeanne & Scott, 3/14/97