

Turbo-Taxed Party Animal

#130

the year Jan. 1-December 31, 1996, or other tax year beginning on _____, 1996, ending _____, 1996

Other information: **APRIL 15 Tax Day**

For help in preparing this return, see instructions 2 and 3 in the instructions for this return.

Yes No

Presidential Election Campaign Do you want \$3 to go to the President's campaign? If a joint return, does your spouse want \$3 to go to the President's campaign?

Filing Status

1	Single
2	Married, filing jointly (even if only one has income)
3	Married, filing separately. Enter spouse's name above, if it is different from yours.
4	Head of household with qualifying person (See instructions for details.)
	Qualifying widow(er)

Check Yourself. If you are filing a joint return, you must check this box. If you are filing a separate return, you must check this box if you are claiming you as a dependent on someone else's return.

Spouse Spouse's first name and last name: _____

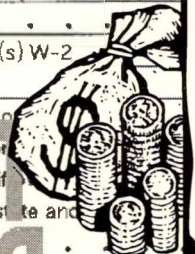
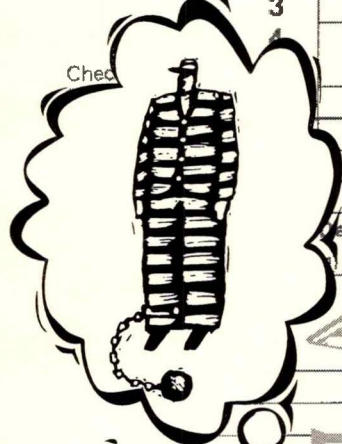
Dependents:

First name	Last name	Relationship	Dependent's social security number. If born after December 31, 1995, enter the number you expect to receive.

DEADLINE



April is the cruelest month



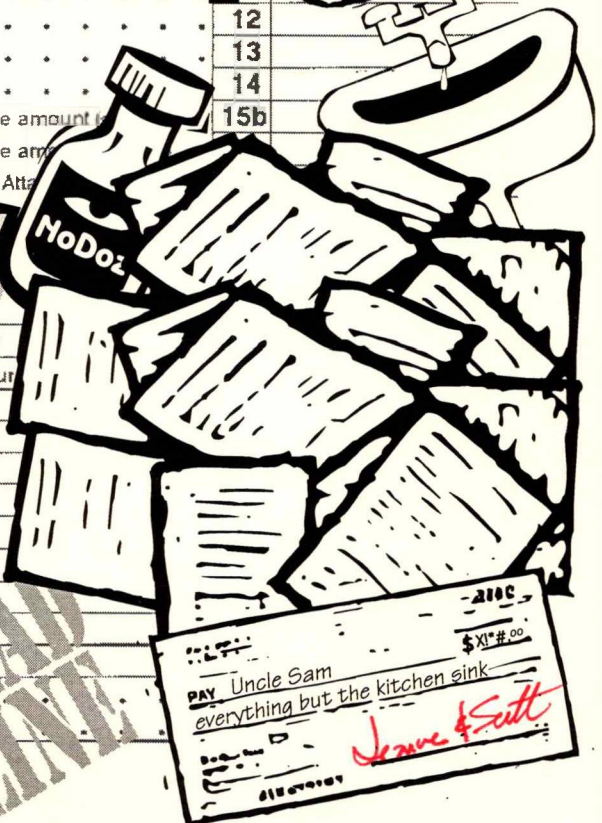
Deadline Looms; Tax Filers Panic

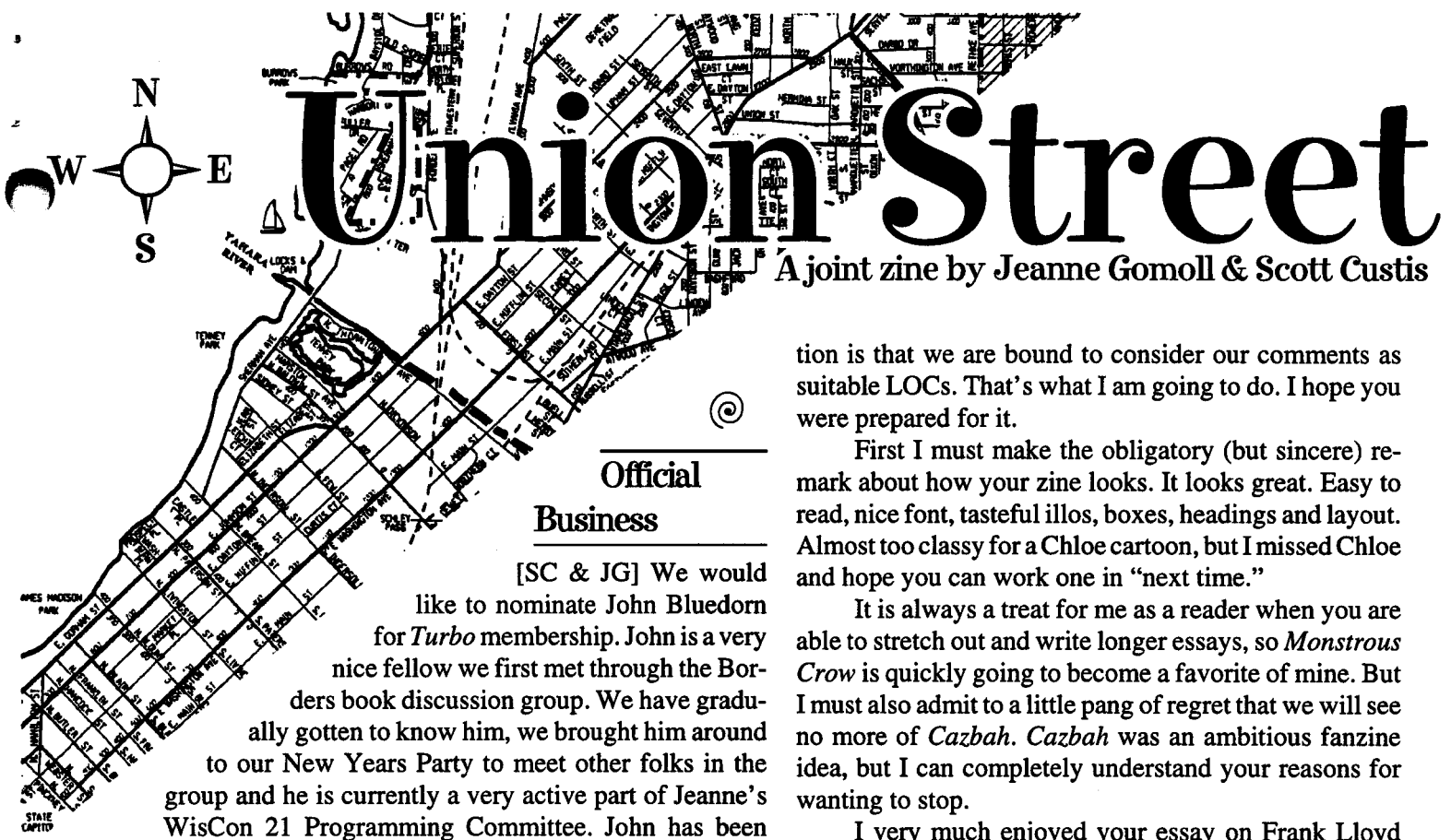
POST OFFICE BRACES FOR LAST MINUTE TAX RUSH

1996 Tax Picture: Corporations Pay Less. Individuals Pay More.

Tax Deadline Blamed for Murder/Suicide

Cult Member Pleads, Beam Me Up Before April 15!!!





Union Street

A joint zine by Jeanne Gomoll & Scott Custis

Official Business

[SC & JG] We would like to nominate John Bluedorn for *Turbo* membership. John is a very nice fellow we first met through the Borders book discussion group. We have gradually gotten to know him, we brought him around to our New Years Party to meet other folks in the group and he is currently a very active part of Jeanne's WisCon 21 Programming Committee. John has been working here in town but he recently announced to us that he is planning to attend grad. school at Berkeley next fall. We would like to keep in touch with him and we think he would make a very interesting addition to the *Turbo* community.

© General Comment

[SC] I had hoped to have time and space to do a follow up piece on my WisCon discussion from issue #128, but I have run out of time and it will have to wait. Jeanne and I probably won't pub an issue of *Union St.* next month due to the impending demands of WisCon 21, so I'm hoping that my follow up piece will include responses to comments people made here in the apa, reflections on how WisCon 21 went and what folks are saying about the future. I hope to see you all at WisCon.

© Tracy Benton

[SC] On Karen Karavanic, "...and (she) knows how to make fun of people when they deserve it." could be a dangerous skill here in the Apa of Easily Bruised Egos.

Thanks for including *Monstrous Crow*. The only problem with sending a fanzine as an apa contribu-

tion is that we are bound to consider our comments as suitable LOCs. That's what I am going to do. I hope you were prepared for it.

First I must make the obligatory (but sincere) remark about how your zine looks. It looks great. Easy to read, nice font, tasteful illos, boxes, headings and layout. Almost too classy for a Chloe cartoon, but I missed Chloe and hope you can work one in "next time."

It is always a treat for me as a reader when you are able to stretch out and write longer essays, so *Monstrous Crow* is quickly going to become a favorite of mine. But I must also admit to a little pang of regret that we will see no more of *Cazbah*. *Cazbah* was an ambitious fanzine idea, but I can completely understand your reasons for wanting to stop.

I very much enjoyed your essay on Frank Lloyd Wright. I had long known of him, but I had no idea until I moved to Madison what passion his name inspires here. Very few people have a neutral opinion about him, which is not the worst legacy one can leave behind, I suppose. I take a fairly generous view of him. He was hardly the first great artist to be a less than wonderful person. His personal life would be outrageous even by today's standards, but these days it is so much easier to not give a damn. A lot of people didn't get paid by him in his day, but on the other hand most communities that are lucky

enough to have a genuine Frank Lloyd Wright building have long profited from it as a valuable attraction. Would we be better off today if more of his contractors got paid but fewer of his buildings got built?

You took a rather negative view of the convention center project in your "The Legacy" sum up. I haven't approved of all of the project's facets either, though I think the city needs a convention center and should go ahead with plans for a hotel (no, I won't shed a tear for the loss of the Madison Club or the Arch Diocese building.) The modified Wright design has its problems, but every time it starts to bother me, I just drive over to the far West side business park area and shake my head at the vast number of really

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 #85
Obsessive Press (JG) #190
Peerless Press (SC) #87
Union Street was created using a Macintosh Quadra 840av, PageMaker 6.0, Illustrator 5.5 and a Laserwriter Select 360. Display font is Elroy. All contents copyright © 1996 by Scott Custis and Jeanne Gomoll April 1997 for *Turbo-Charged Party Animal Apa* #130.

boring buildings sprouting up out there like mushrooms on cow shit. With all its problems, the modified Wright design for the center is still far better than more of that.

Thanks also for the book reviews, particularly your comments on Vonda's *The Starfarer Saga* which I haven't read, but might now.

[JG] I was going to ask what *Monstrous Crow* meant but then I read **Georgie's** zine, and figure she probably got it right. Still I wonder *why* you chose the title.

The zine looks good. The display font you described to me last week (when I was forced to confess that I hadn't read the apa) as one that has serifs, "sort of," is actually a knock-off of one of the Copperplate faces, and by the way, it *is* considered a serif face. It's a knock-off in the same way that a perfume copy of a famous and expensive fragrance is a knock-off. So far, no type designers are seriously designing fonts for Truetype because they can't be used for high-end imagesetting; too many conflicts with postscript code, too little control over spacing between certain letter combinations. The fonts that are offered in Truetype format are almost all knock-offs, which leads to some rather bizarre conversations at work with people who bring down their computer files and discover they can't get camera copy run off on our linotronic of the newsletter they designed with 58 really cool, wild fonts.

Anyway, Copperplate is an old typeface which was very popular in the 1920s, especially for posters, and is coming back again, probably because of the way it evokes the hot type look of the earlier era.

I liked the initial caps a lot, and also the titles that spread over onto the third, margin column. Some of my favorite layouts involve the use of 3 columns, too, with the third, more narrow column, used for graphics and overflowing heads. The only thing I thought didn't work with your layout was the use of two different widths for the text columns. The best use of this layout (one wide text column + one narrow text column + 1 graphic column) is if you've got a lot of material that needs to be put in sidebars. The wider column gets the continuous text, in that case, and the sidebar material goes into the more narrow column, usually in a different type face, or at least a smaller size. I'm probably unusually sensitive to layout subtleties, but I felt uncomfortable in the jump between the wider column and more narrow one, because it felt that the text shouldn't continue

in this way. My preference for the kind of layout you're experimenting with, would be to divide the image area into 5 columns, putting text into 2 sets of 2 contiguous columns of equal width, and using the 5th column as your graphic margin column. This is easy to do using PageMaker as you are. (Or next time, you could put LoCs into the more narrow column, but use a different type face for that if you do; probably a condensed version of your basic Garamond text face would work pretty well at a slightly smaller point size.)

[Sorry to all of you who think this stuff is really boring, but I figure if **Michael Rawdon** can put a page and a half of baseball team statistics into *Turbo* I should be able to do this once in a while. *This*, by the way, is a lot of what I do for a living.]

But I haven't said anything yet about the content of *Monstrous Crow* (which my mind insists on visualizing as an elongated shadow of a regular big crow). Not much to comment on about the stuff on cartoons. I seldom saw them as a kid, and have a theory that addiction to cartoons as a kid is pretty much a prerequisite for liking them as an adult. But I loved your historical piece about Frank Lloyd Wright. (I

am reminded of **Andy Hooper's** historical essays which he writes with a personal slant. You did much the same thing here, and I enjoyed it a lot.)

Scott and I have taken that expensive tour at Talliesin, though I think we went before the prices got so exorbitant. I do remember reading in one of the guidebooks that Wright *purposely* designed his chairs to be uncomfortable because he thought most people spent all too much time sitting around and needed to be prodded off their butts. Probably the guidebook didn't use those exact terms. But at the time, Scott and I were sitting not very comfortably on his chairs, and both of us thought the passage explained a lot. It seems that Wright considered his work as an architect as a way to change people's behavior for the better. He may have been wrong about what was actually good for people, but I admire artists and scientists and thinkers who consider how their work might affect others and hold on to a wider view of their work . . . not that I would have cared to have Wright as my friend. One of the most fascinating speeches I ever heard about my own field of graphic design was made by a type designer, who was convinced that good design (not just type design) could change the world by creating

Great minds think alike, with a little help from our friend Steve.

less stressful work environments, and tools and spaces conducive to peace-making, and a whole range of other Good Things. It was exhilarating, but the main thing I got out of his words, was that fields of study and endeavor are *all*—in their ideal forms—capable of affecting far more than things and people than those traditionally defined as their focus. Wright seems to me to be one of those rare people who not only *saw* the larger potential for his field, but one of the even more rare types who actually tried to act upon that insight.

I just finished *Remnant Population*, by Elizabeth Moon. Thanks for the recommendation, Tracy. It was a great story, from—as you said—a very unique perspective of an old woman. I found Sera Ofelia entirely believable. (I kept imagining her as a sort of antisocial Suzette Haden Elgin.) What I really laughed about the hardest was that the first lesson she taught the indigenes was how to pick up after themselves. I also liked the things Moon said about the gap between working people and so-called professionals. There was a lot of class discussion in this book without the usual rhetoric. And I'm glad you liked Vonda McIntyre's *Starfarer Saga* series. I liked them a lot, too, though one of the most interesting things about it to me was all the characters in it that I kept recognizing. Vonda tends to write about her friends, many of which I know rather well. But I also really liked her use of a university model for a community on the spaceship.

© Vijay Bowen

[SC] Congratulations on taking the leap and leaving SVP. It sounds like it was the right decision. I am sure you will do fine.

I also found your discussion of the music scene you are currently exploring very interesting. It sounds like a great scene for a novel or two and you would bring a very interesting perspective to it. The freelance work thing is also a cool idea. A great way to get into the business, maybe it will turn lucrative if you attract the attention of some music business professionals (would you like to work for a record company?) Maybe it is just a happy coincidence that you are looking for a job right now.

I am looking forward to your comments on how Erotic Literature Night went. I want to hear all about it. I would have loved to attend.

[JG] You're very brave to decide to quit your job, and I think you've made a good decision. I hope very much that everything works out well for you and that you find the job of your dreams.

© Heatherayne Brooks

[SC] It had never occurred to me before, but a hotel is a very logical place to commit suicide. I bet it is more common than generally believed. After all, you won't be leaving a mess for your relatives or friends to clean up in your own place, and you can run up the hotel bill and not have to worry about paying it.

A good piece you wrote on the death of your friend Marty. I am sorry you lost him.

[JG] I'm curious. Did you ever meet or go out with the guy that your friend, Marty was going to introduce you to before he died?

© Jim Brooks

[SC] Another wonderful zine full of laughs for me. From your list of excellent predictions I have to choose the Fat Elvis stamp, the Junior Senator from Nevada and the Clapper that launches nukes as my favorites.

I thought your rant on cloning for space exploration was very good. I hadn't made the connection between cloning and the lack of success of growing anything in space. Neither have most other people who have been so overwhelmed with media nonsense on the subject of cloning that rational discussion can hardly get through. Good piece.

I have not seen many John Candy movies, but I've usually liked him when I saw him.

[JG] I'm in total agreement with you that the best way to deal with places like Hooters is to withhold trade. But it's not like they would have noticed a dip in trade from my absence. I go a little further in advocating that progressive groups not accept donations from places like Hooters or the tobacco industry, both of which have shown an interest in camouflaging their image with donations to progressive institutions.

I agree with you too, about the silliness of the recent governmental decision not to allow experiments in cloning. It's pretty obvious that experimentation will go on anyway if there's any profit in it, and once the profit becomes apparent, there will be money for lobbyists to make it legal, all without any oversight by governmental regulation agencies.

Have you seen the Little Caesar's commercial on TV that started airing right after the sheep was cloned? I giggle every time I see it. First of all, there's the stereotypical images of scientists (guys in white lab coats) and what scientists do. (they push buttons; things happen.) That alone is funny. But the best is the image of the sheep popping into exist-

ence out of nowhere and the one sheep shooting upward, upside down, up out of the experimental area.

Very good comments to **Clay Colwell** and **Michael Rawdon** about easing up on their criticism of speculation about the future of computer programming. I agree with your sentiments and in fact have talked to other programmers (one of whom some of you know, Tom Becker, Spike Parson's husband) who think Melissa Scott's speculation in this area is quite provocative and useful. There seems to be a difference of opinion in the field.

© Lisa Freitag

[SC] You write, "*I don't want to bore anyone.*" I am starting to wonder if it is possible for you to write something that is boring. I don't think so. Thanks for the William update and the Capricon piece. We look forward to seeing you all at WisCon.

We all appreciate how busy you must be. One thing that you do that I especially like is that you always make a stab at writing comments. Even if the apa you're commenting on is from a few months back and you lost your notes or don't feel your notes are relevant anymore, you do comments anyway. That's great.

YCT me on movies, it is clear that you are involved with a bookstore that specializes in edgy material. Your attitude toward movies like *Pulp Fiction* and *Fargo* is very generous. They can still be good movies, even if they aren't for everyone, is an attitude I believe should be championed.

I have refrained from reading *The Sweetheart Season* so far. Jeanne and I are making a long car trip to the Grand Canyon this summer and we plan to read it aloud on the way. I am looking forward to the book and the trip.

[JG] The winners of the Tiptree Award for 1996 have been announced (as I mentioned last issue) and now the short and long list (both with many titles, all annotated) have been published. They will be reprinted in WisCon's souvenir book, but for those of you who want to see them sooner, you can send me \$3 and I will send you a copy of the updated, cumulative list. I mention that because you asked if Karen Joy Fowler's novel, *Sweetheart Season* is a Tiptree contender. Apparently several of the judges wanted to consider it, but because Karen was a judge this year and one of the permanent administrators, she vetoed the idea as improper. However, *Remnant Population*, which I just mentioned in a comment to Tracy, did get onto the 1996 long list. Also, Kim Stanley Robinson's *Blue Mars*, Nancy Springer's *Fair Peril* (though I would have wanted

that one on the short list!), *Lunatics* by Bradley Denton, which I think I reviewed here once as a very funny book, and Margaret Atwood's *Alias Grace*. I haven't read Atwood's novel yet; being much too busy with WisCon reading right now, but I will, right after the convention. I was very pleased to see that Pat Murphy's *Nadya* got onto the shortlist, and also Suzy McKee Charnas' "Beauty and the Opera, or The Phantom Beast." Some of you will remember hearing Suzy read this at WisCon 19. Don't forget the actual winners, however. I've been telling everyone that they must read Russell's *The Sparrow*. It's going to get talked about a lot at WisCon 21 since Russell's going to attend, and believe me, you do not want to have the ending spoiled for you. Read it quick before WisCon.

Sorry, I kinda got off the tangent of mailing commenting, I guess. Back to your zine. You picked out the same excerpt I would have picked to illuminate the part of *Sweetheart Season* I liked the best.

Your discussion of air bags and safety statistics in the last couple issues made me think about how some people seem more concerned that government/business reduce the risks of airbags than with risks attendant to their own driving behavior. It's kind of weird.

You write: "*Of course the comic book store at the Mall of America is lame. Everything at the Mall of America is lame. It is wall to wall endless lame. If you need something unusual, or even slightly different, you must go elsewhere.*" Might be difficult to go elsewhere anymore. . . . I just read an article in the business section of the newspaper about the retail industry in which an economist predicted that malls may be throttling retail markets, especially clothing. Apparently the ever-growing, ever multiplying numbers of malls are squeezing out little boutiques, especially in the garment industry, and so, as you say, everything is the same. One goes to a Penney's in Minnesota, and it's the same as a Penney's in Texas, and there are fewer and fewer alternatives to franchise stores in malls. Apparently there has been a real, steady decline in the amount of time people are spending shopping for clothes, and this economist speculates that the reason for this is that the clothing industry has lost one of its primary marketing tools: the ability to convince people that they must change styles radically from one season to the next. This only worked, she said, when fashion leaders could find clothing that made them feel unique in small independent stores. (Other customers copied these fashion leaders.) The economist theorized that what is happening today is that the clothing

market is changing into a primarily replacement industry; that is, we buy clothes when our old ones wear out, not when a new fashion is announced. Sounds good to me. The economist suggested that that is why we are seeing so many other kinds of stores fill malls nowadays, other than clothing stores—like home furnishings, high end restaurants, etc. It's hard to believe that malls may actually be creating a change for the better.

© Hope Kiefer and Karl Hailman

[SC] Hope, thanks for printing Kim Winz's reasons for dropping out of the apa. I was surprised that they dropped and very curious why. There probably aren't many of us left who remember when Kim and Pete each pounded out excellent, long, thoughtful zines.

Interesting comment to **Michael Rawdon** about his offer to walk you to your car. I have also been noticing how life changes can sneak up and really catch me by surprise.

Karl, see my comment to **Jim Nichols**.

© Pat Hario

[SC] Re Babies, I had to smile a little as I read your piece. Here you are worrying about feelings you don't have yet, but might start having. Not to belittle your concerns, but why do you think that the decision you have felt so comfortable with for so long will suddenly change? The reasons you listed for not wanting a child are all still valid, and I think are all pretty good. You have never actually longed for a child of your own so far, right? Why fear that any day now, you will start? And if you do, so what? You can cross that bridge if you ever come to it. Besides, you can always adopt.

Speaking as one of "the boys out there," no, I have no desire to have child and can't remember ever wanting one. I have had a lot of good friends over the years and always crave more of those.

YCT me on #127, touché. I see that you speak Steveish very well, as I suspected. That won't prevent me from brandishing his nearly patented mannerisms from time to time, they are very distinctive (and "wacky") and fun to use around folks who recognize them.

[JG] I've never felt my biological alarm go off and I really didn't expect it to do so. I don't think it happens for everyone. In fact, I think people's normal behavior patterns are the deciding factor. People who procrastinate in other life decisions and find themselves scrambling at the last moment to do something they hadn't been sure they really wanted to do. I.e., the folks who rush to get married when all

their friends start tying the knot, or the guys who put off making commitments for years and then suddenly decide they are missing something — they're probably also going to decide at the last moment that they need to have children. On the other hand, people who tend to think major life changes through and make deliberate decisions probably don't have to worry about a sudden, last-moment urge to have kids. I decided when I was 14 that I didn't want to marry, and a few years later that I didn't want kids. It took me longer to decide to actually make sure I never had kids, but I've never regretted the decision.

You and I had a real similar pattern in our college careers. I also took science courses to offset the subjectivity inherent in literature courses. I took about 46 credits in post-1900 American and British Lit, and I also majored in Geography. Your example of the unambiguousness of science (that the right answer was always 4) sounds a lot like the way I used to talk about Geography's boundaries and clear-cut quantifiable answers. On the other hand, I also needed the literature classes because I would get tired of the lack of ambiguity and arrogance of science. To me, the balance was essential.

A five year commitment to WisCon is daunting, yes. But it's too bad it's impossible to install some sort of mechanism onto the convention that worked like an apa's minac rules, which required some sort of minimal contribution that you had to make in order to retain your membership. Then, it would be fairly clear whether WisCon's concom was healthy or not and what needed to be done about it. **Tracy** said she "would rather see [WisCon] stop when it has 500 attendees than when only 50 show up..." But I think the problem faced by WisCon isn't a falling attendance total, but a steadily shrinking concom size. A too-small concom won't necessarily create smaller attendance figures, that's the problem: because fewer people volunteer, we need to ask those who do volunteer, to do more and more work.

© Tom Havighurst

[SC] Good luck on the work front, I am glad that it is not all bad and that you could see some good come of it. But it's gotta be a bit stressful.

On Potlatch, it was good having you there and being able to introduce you to new people. Believe me I know how it feels to know very few people at a convention. I hope we can connect you to some new folks at WisCon too.

[JG] Sorry to hear that you got caught in the downsizing trend, Tom. It's happening all over.

I agree with you about Alfre Woodard's character in *First Contact*. I really liked her a lot, and would like to know how her life turns out after the movie. In fact I was more curious about what happens to her than to the Enterprise crew at the end of the story. We knew, going into the movie that everything was going to return to status quo at the end of the film. Not only do we know that more movies with this crew are planned, but Worf has to return directly to Deep Space 9 and that world cannot be much affected by what happened in the fight with the Borg. Woodard's character, on the other hand, experienced some incredibly life-changing experiences. She's a complex, very intelligent woman and she just met future humans, future aliens, and knows that the project she's working on will help to bring about the end of earthly poverty and will cause an incredible renaissance for her world. What will she *do* with that information?

© Diane Martin

[SC] Welcome back.

[JG] Congratulations on the decision to move in with Jim, Diane. I'm really glad you're so happy these days and hope you find a job where your skills and experience will be properly recognized.

© Ruth Merrill

[SC] Hello and welcome and thanks for the fine first zine. You have the distinction of being the only person in the apa and the waitlist I haven't met. I look forward to rectifying that. Are you coming to WisCon? Don't forget to drop into the *Turbo* party if you do. If not then maybe we will see you at one of the other parties/events that get announced in these pages through the year.

You did a very graceful job of introducing yourself. A lot of folks have problems with that in their first zines, but you gave us a clear picture while making it look easy. I can already see that you have quite a bit in common with other writers in the apa and I am confident that you will fit right in. That apa has had its turbulent times in the past, but has become a rather comfortable community in recent years. We have a very strong group of contributors right now, I would say.

Very interesting comments about class. I think you are correct about professional people knowing stuff they don't even realize they know, but I also think success depends on the profession. In some lines of work (like computer professionals or medical professionals) it is possible to move into the professional class very quickly as long as you have the technical skill. The market is so

short of people, skill is all you really need. But in other areas, like writing, the market is much tighter and all sorts of other factors come into play, like *who* you know. I used to think that as long as you were really good at what you did, you would be able to succeed. I still believe that for the most part, but in a pressure cooker type market like Madison, where there are so many educated people competing for a relatively small number of good jobs, networking and connections often can make the difference between moving up or being shut out.

[JG] Welcome to *Turbo!*

© Jim Nichols

[SC] YCT me (this is also a comment to **Karl H.**) on *Dante's Peak*, yes I think you are both right. I was too hard on that movie in my comment to **Tom**. It was one of the few special effects blockbusters I have seen where the effects alone were really worth the price of admission. *Twister* could have been that good too, except they insisted on putting a really irritating storyline and characters in our way.

Good luck on the hand surgery and congratulations on the return of Zazu. Keep us posted, I would like to hear some of your music sometime.

© Michael Rawdon

[SC] On baseball, all I know at this point is that I am rooting for anyone to beat the Brewers (I can't divorce them from the stadium snafu and Bud Selig, who I think is a monstrous asshole.) I would like to cheer the Cubs, but they are not making it very easy so far this year. Maybe I'll take your advice and turn my attention (and affection) to Minneapolis this year.

Thanks for the review of Gould's *Full House*, it sounds very interesting. Your comments may move me to pick it up sometime.

On films, I was not surprised at your reaction to *Fargo*. It has some significant elements in common with *Pulp Fiction*. I also felt *Shawshank Redemption* was a good movie and one of the few good versions of Stephen King's work. I thought *Schindler's List* was one of the best movies I ever saw.

Thanks for the WisCon comment. I hope to get back to everyone who responded next time.

[JG] I may simply have to use you as a contrary weather vane when it comes to recommendations of literature and movies, Michael. I totally disagree with your comments on *Schindler's List* and *Fargo*. Although I liked *The Shawshank Redemption* as a fairly good version of King's short story, I thought it was simply a well made film, not anything great, with

more of a feeling of a finely crafted story or allegory than of reality.

You "wonder if a contact with someone in the Peace Corps . . . might link us to many people in poor countries in terms of 'degrees of separation.'" Finding someone you know who has traveled to the third world would no doubt be the way to begin stringing together the degrees, but it would still be far easier for anyone to connect themselves with a famous person whose pool of direct contacts are so much larger than, say an African villager, who has lived their whole life in one village and may never have traveled more than a few miles from that place. That is, I think, the whole point of the famous 6 degrees of separation theory: Today we are on average, 6 degrees of contact away from any person in the world (including that African villager). We are, most of us, a hell of a lot closer to a famous movie star.

© Georgie Schnobrich

[SC] Wonderful zine once again, Georgie. I really enjoyed your whole discussion of *Hamlet*. It was probably the most interesting dissection of the film I have read and I found myself nodding in agreement throughout. I have only become a fan of *Hamlet* in recent years after seeing a production of it at American Players Theater. I have since seen two movie versions of it and a film version of *Rosencrantz and Guildenstern Are Dead*. Certainly a *Hamlet* set in a more modern time would have lots of interesting possibilities.

On Hooters, you wrote, "*Feminists in the 70's wanted women to have the full human range of choices, and the strength to abide by and learn from what they chose. This surely includes making choices of questionable wisdom.*" Yes indeed. I have not, and would not, advocate shutting down Hooters, or halting publication of *Hustler*, because I disapprove of them. The response to a set of poor choices is to make available a wider range of choices. But I need not keep silent about my disapproval either.

[JG] Interesting comments about Leia as a role model. I don't quite remember being that impressed with her character at the time *Star Wars* came out, but maybe you are right and I'm just forgetting how rare the sight of a non-passive female hero was. . .

I am very intrigued by your comments about what *Hamlet* would be like if the characters were played by actors of the correct age. You know, I'm more and more intrigued by this business of how the gender, age, race or other descriptors of the actors tends to influence our interpretation of a play. (It

makes me want to go back and study the many plays and operas in which women were normally played by young boys and think about what impact that tradition might have had on the interpretations of the time.) The fact that Peter Pan was played by a woman in its most famous version became an incredibly significant aspect of the story for me. The fact that *Hamlet* has always been played by a mature (sometimes even an old) actor has led our culture to interpret the play in a very different way than it would if *Hamlet* was played as a cynical genXer.

When the Industrial Light and Magic wizards perfect the ability to create electronic actors for film, it will be interesting to see what sorts of revelations might be possible by putting the correct (or the unexpected) actors in certain roles.

© Sandra Taylor

[SC] Thanks for the film reviews, particularly of the films I haven't seen yet (*Grace of my Heart* and *Infinity*.) I enjoyed all the others and echo your recommendation to others to see them.

[JG] I liked *That Thing You Do*, too, and was very impressed that Tom Hanks got this movie produced without any car chases or real bad guys. *Grace of my Heart* sounds familiar, like I saw part of it on late night TV. Is that possible? Or is it a more recent film?

I loved both *Il Postino* and *Antonia's Line*. I think you could even consider the latter a feminist utopia in a sort of limited geographic way—within one family. It's interesting to think of the two of them together as you did.

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[SC] Hello and welcome. You also pubbed a fine first zine. I think *Turbo* has been getting more serious about discussing books and movies since **Michael Rawdon** joined and started pubbing regular reviews. Before that, book discussions here were much more sporadic. I think the crowd we have now likes to talk books, so you probably came in at a good time.

I just finished Melissa Scott's *Night Sky Mine* and found it full of interesting ideas once again, but less politically compelling than *Trouble and Her Friends*. For me, Scott comes up with very interesting ideas and good characters, but has a hard time generating tension and suspense in her stories. In *Night Sky Mine*, she builds her story to a climax that fails to be really exciting, but I liked most everything else about it.

JG] I liked the way you used a newsletter template with some of its instructions left in.

And what a coincidence! Someone else who lists Alistair MacLean in a list of their early reading! Me too. I borrowed *Ice Station Zebra* from my folks when I was in 3rd grade, loved it, and decided I wanted to read more. At the time, we had just moved out into Milwaukee's suburbs and our town, New Berlin, didn't have a library yet. The state used to make arrangements with any community without a library so that its residents could send requests to the Madison Public Library. The state paid for postage to me and I had to pay for return postage. (Sandy, does the state still offer this service?) Anyway, after reading *Ice Station Zebra* and developing a crush on its very intelligent Bond-like hero, I sent a letter to Madison asking for "everything by Alistair MacLean." They sent me everything they

had by MacLean, a dozen or more books, which filled up one very large box. Luckily I had a month to read them all, and luckier still that the book postage rate was so low. (It cost me about 18¢ to send back those dozen or so books.) After that month of intensive reading, I managed to keep up for quite a few years with MacLean's output. In the end, my favorite novel by him was his only non-mystery, *HMS Ulysses*, which was based on the last Allied convoy run to the Russian port of Murmansk during WWII. I still think that book is a fine novel, obviously one that meant a great deal to MacLean. I suspect that he either took part in that mission or knew people who did. Once, I even wrote to MacLean and he sent me a list of his books he wrote under a pseudonym. I was quite obsessed for a while.

A nice first zine, Julie. I'm glad you found us.

—Scott & Jeanne, 18 April 1997