



Welcome to Union Street #46 (Obsessive Press [JG] #148 and Peerless Press [SC] #48), the zine with the transmogrifying masthead (decorated with a seasonal theme, this month). 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 5.0 and laid out with Aldus PageMaker 5.0. The Union Street Logo was designed with Adobe Illustrator 3.2 and Adobe Photoshop 2.5. All contents are copyrighted © by Scott Custis and Jeanne Gomoll, 1993. November 1993 for Turbo-Charged Party Animal APA #89. Members FWA; opponents of NAFTA.

Official Business

[SC] Andy Hooper's original intent when he started *Turbo* so many, many years ago was to encourage more Madison fans to get into fanzine fandom and "pub their ish." So let's say someone here decided to do that. To whom would they send their zine? Well, you would think they would want to include all their co-contributors in *Turbo*, right? But that might be tricky because everyone doesn't include address information in their zines. Plus, you would have to have at least three months worth of apas to be sure you even had a copy of each zine to check. So it would be difficult and time consuming to collect all our addresses. So why not put them in one easy to reach spot, updated each month?

There are other reasons such a listing of addresses and phone numbers would be handy. What if you really seriously wanted to get a rule passed? The way to do it is contact members individually via phone or mail to gather support, not expect people to read and react on their own. And what about alternative communication? You all know I hope, that a number of current apa members communicate with each other regularly outside the apa via E-mail. Might be nice to be able to participate if you had the information. Or even just to be able to call or send a personal letter to one other member can be difficult if that information is not in their zine.

All *Turbo* members are included every year in the SF³ Directory. But the problem with that is it only comes out once a year. Think how nice it would be to have a list of current *Turbo* members updated every month. In addition, you need only look up an issue of the apa to find the last address of a contributor who dropped.

I will respect anyone's desire to withhold information in this roster listing. [See Business pages.] But before you do that, please give the possible advantages some thought. Thanks.

SF³ Business

[SC] Until *CUBE* starts coming out again, this is one of the few places I can announce corrections to the SF³ Directory. So please pass these on to others you know who might need them.

- 1) The address I have for Mike DuCharme is apparently bad since I got his Directory back. His mail forwarding has expired and I've received no other contact from him.
 - 2) Lynne Ann and Roelof's address is slightly incorrect. It should be 2281 BB Rijswijk not 2218.
 - 3) Lynda Nutter should be Linda Nutter.
- Let me know if you catch any other errors.

Hope Kiefer & Karl Hailman

[JG] Great cover! You really captured the "look" of *USA Today*! I especially liked the bar chart with the graded background. But everything was great fun. It's amazing that you crammed so many details—and so many references to everyone in the apa—into such a small space. And I probably don't have to tell you that I had lots of fun not explaining to Scott just how I was helping you on some project and why I couldn't tell him anything about it...

[SC] I also congratulate you on a fabulous cover. I had to put up with a fair amount of harassment from Jeanne about just what the hell she was helping you with. I guessed fairly quickly that it had to concern the apa cover, but that only left me hanging in suspense until the damned thing showed up. It was worth it, but you can't expect me to let you get away with slamming Iowa and Iowa football, can you? Beware.



Jim Brooks

[JG] Congratulations on nabbing the UPS job, just in time for the holiday avalanche. Good luck.

I liked Justin's travel reports, but wonder about the example you are setting for him by all this *fouling* of the rocky mountains.... Bad habits like that leads to worse ones: like getting blown by a whole town. Seriously, you are going to have to keep this stuff and use it to embarrass him in years to come.

I sometimes wonder who buys the black velvet art they sell at our corner service station (on Milwaukee Street and East Washington, across from Kohl's). Lately there's been a lot of black velvet art. Earlier this year it was mostly gigantic stuffed animals. I used to wonder if the marketing strategy for this site—just a couple blocks before the on-ramp to Highway 30 and I-90 and I-94—was to catch home-bound conventioners and business people who would suddenly remember that they needed to purchase a gift for their quality-time-starved kiddies back home. "Just the thing," they might say as they swerved into the service station parking lot, "an 8-foot, stuffed bunny." (Returning from a visit to Milwaukee, I have scanned the passenger seats of small, compact cars hoping to sight a giant stuffed animal.) I fail to imagine a similarly convincing scenario for the black velvet paintings, however. They don't strike me as attractive impulse gift options; though perhaps lone young men, confused by gasoline fumes buy them to provide fluorescent illumination for their basement apartments. I've never actually witnessed anyone buying one, however. You say they are sold at truck stops. Does that mean that truckers like to hang them in their trailers?

[SC] First Heather, now Justin. You seem to be trying to set up a Brooks family dynasty of apahackers.

Your view of the state of art in America was interesting. I disagree with you however. I think that "controversial" work that pushes the limits should be encouraged. If the radicals weren't around to shake up the art world, things would get stale quickly.

Ellen Franklin

[JG] You may be right about Midwestern culture being slightly more introverted than East Coast culture. I've noticed that in fandom, the people I most often have initial problems getting to know are fans from the East Coast. New Yorkers, especially, seem to have developed an ultra-assertive speaking style which involves overlapping conversations and omission of—in *Jae's* words:—conversational rest beats. Neither style—the Midwestern listen-pause-speak style or the New York listen/speak-speak/listen is intrinsically better or more or less polite. But the reactions of some individuals to the unfamiliar style sometimes causes alienation. I've noticed that I tend to clam up when I am interrupted too often or when my pauses are treated as endpoints. I don't like to constantly compete for conversation space, though I think I've learned the game of competitive conversation to a greater extent than many of my Midwestern friends, including Scott. Still, I'm an extremely slow and non-aggressive conversationalist, compared with people like Patrick or Theresa Nielsen Hayden. In fact, one time I talked to them about precisely this subject and Patrick actually admitted that he has sometimes (wrongly) assumed that a person was uninteresting, not intelligent, or lacked the ability to converse when they failed to fight for conversational space. He was amazed to learn that the opposite assumption might be

made simultaneously by the less assertive speaker about him: that he was rude and obnoxious. You, Ellen, are certainly not on par with P&T when it comes to cut-throat conversation domination, but I think there is a difference in your conversational style and that of many people in the Madison group, though I have no idea to what extent it might explain your sense of disconnection from the group here.

You suggested that one step toward social equality might be accomplished when men felt comfortable wearing anything a woman wears. This doesn't strike me as a very wonderful goal. But first a digression.... The mean value does not always (or often) equal the best value. I tend to question suggestions that we compromise on the middle path, because depending on what you define as the "extreme" values, *anything* can be shown to be the middle-of-the-road, centrist compromise. (For example, Reaganism made conservative Democrats look like wild-eyed radicals.) Back to the subject at hand, to say that equality will be served by encouraging women to wear both women's and men's fashions; and by encouraging men to wear both men's and women's clothes ... suggests that men's and women's styles represent two points on a continuum that are of equal value/meaning/quality. I don't believe that. I think that a great many features of women's clothing function as signals and enforcers of powerlessness. High heels, for example. The goal of persons striving toward equality and free self-expression, should be to choose the clothing that best suits their needs (function) and desires (form) rather than to borrow thoughtlessly from the other gender's closet. I think that the logical endpoint of this quest would be a wardrobe that includes far fewer stereotypically female clothing items than men's. Maybe the colors would be brighter and more varied, given the freedom from gender restrictions, but I think we'd end up tossing out a lot more from a woman's closet than a man's.

[SC] I thought your Reflection on Loss piece was very well done. Death has indeed been a constant presence in the apa lately, reaching in to the ranks of the membership itself to claim a victim. I wonder if, collectively, we are doing a very good job of dealing with it. Those members who have lost someone close have written about it, often bravely and movingly. But the rest of us often feel left at a loss for a suitable response. Your piece captured a quality of expression on the subject that I have frequently felt eluded me.

Have you always done this much traveling? This is not the same as simply being busy. Even though I like to do it occasionally, I think traveling is very exhausting. I can't understand how you can do it as much as you do unless you've grown used to it, or recover from it a lot faster than I do.

YCT *Lynne Ann*: Being a new person in the apa always puts you in the position of introducing yourself to people who may not think about (or bother) introducing themselves back. Before we reach for a bureaucratic solution to this (having me send out copies of intro-zines to new members) let's try encouraging people to dust off or update their original intro-zines and send them out to some of the newer members. This is a particularly timely idea just now because of all the new people who are coming in these days.

Julie Gomoll

[JG] I liked your essay on the more or less continuous theme of transitions in your life. From a distance, a life of constant movement/seeking seems like a perfectly reasonable

one. Not one I would choose, but an understandable and productive life nonetheless. It also seems reasonable that you should occasionally worry about and debate the direction your life is taking the same as we all worry who perhaps are not moving quickly enough.

And I'm intrigued by this conversation that you **Ellen**, and **Jae** are beginning on the subject of the process of creativity: whether good design is essentially spontaneous or unconscious. I agree that it's often hard to figure out or remember where the initial inspiration came from after finishing a design. I do know, however, that when I'm stuck, that there are two things that often help me get unstuck. 1) Move. Walk, swim, bicycle ... do something physical. Anything to get my eyes off the blank paper or screen and thoughts jostling around will often result in connections, inspiration, epiphany. 2) Contemplation of limitations. Often times, just the drawing of the image size will cause an idea to leap to mind ... because it will fit the space. Writing an outline or a list of requirements, or doodling the required elements on a scrap of paper, will often focus my mind, and frequently that's all the help inspiration needs.

[SC] I'm always impressed and inspired whenever I think of all that you have accomplished since you moved to Texas. Your piece on transitions in your life therefore was quite interesting as it gave me another view I hadn't thought about. You seem to be accustomed to a high level of success in new undertakings and need to invest 100% effort to achieve that success. Yet you talk about holding yourself back from trying some new things because you need to be the best at what you do. Anything less is failure. That is limiting in its way. I would have assumed the opposite. Since you know you can succeed when you apply yourself, then the idea of trying new things should be less intimidating because you have the self-confidence born of being used to success.

This is a mistake I often make about successful people. I frequently misread what motivates them. I often complain to Jeanne that she is working too hard at her job. I figure they aren't paying her enough to justify knocking herself out getting stuff done. But money and promotions aren't the big motivators for her. She likes to finish things, do a good job on them and meet deadlines. She wants interesting projects. She doesn't care as much about money or power as I think she should. Yet she is happier and more successful at her work than I am at mine.

You didn't sound particularly worried about the contradictions and impasses you described. It's probably enough just to set them out in front of you to look at for now. After all, you aren't unhappy or frustrated by the road you're on are you? As for the future, well at least you are aware of the level of commitment you can bring to something new and you know you *can* succeed.

Did you know Whole Foods is thinking of opening a store in Madison?

Pat Hario

[JG] The weirdest image occurred to me when you quoted the conversation out of context, "So there I was, hiding in a closet, talking about pigs." The image included two gay men crouching in a janitor's closet and cops cruising the corridor.

[SC] No, you haven't told me the "jumping-over-the-bar scuffle in Steven's Point" story. Perhaps you would share it

with all 30 of us now that you brought it up. The detective work on the corn candle thing is going very well. I have three suspects, two or more of whom may be working together. The nice part is that even if I eventually guess wrong, I won't be far wrong. They're each probably guilty of some sort of harassment aimed at me at one time or another anyway. For instance, I was about to send a bag of buckeyes and a snide note to one of the suspects after a big football game a couple weeks ago, but the damn game resulted in a tie at the last second. I'll have to simply wait for the next opportunity.

Your zine is looking pretty snazzy. Glad now that you bought the computer?

Don Helley

[JG] It's nice to have you back in the apa, Don. Welcome! I liked your allusion to kids growing up too fast ("often so subtle it's a half-inch taller; it's another book they've read."), and your essay on deaths you've faced in the last few years. Cool graphics, too.

[SC] Welcome back Don. Your zine is an eloquent argument for low-tech zines. Well done.

Bill Humphries

[JG] Yeah, Abernathy in the novel of *Jurassic Park* is considerably less sympathetic than he is portrayed in the movie. Spielberg infused this character with a large dose of sense-of-wonder and grand fatherly love and charm. He was far more arrogant and insensitive in the book. However, the main thing that made his character's punishment seem necessary in the book was that the effect of *Jurassic Park's* failure was far less localized than the movie showed. More people die on the island as a result of Abernathy's arrogance, and many, many more people will die as a result of the raptors' escape to the outside world.

[SC] What is likely to happen with bulk mail for nonprofits? I hope you have enough time to give us a rundown on ArmadilloCon.

Diane Martin

[JG] Wow, what a story. You've got a lot more patience than I could have demonstrated in a similar situation. Maybe this is why I would make a poor executive. I would be tempted to *let* these bozos get themselves really fucked. If they want to deride the very qualities and skills they need for their office to succeed, well then, they need to learn a lesson. Not the best attitude for a company's executive, though, I suppose.

[SC] When encountering a rant like this in the apa, I always find it very tempting to weigh in with all sorts of opinions about what should be done about the situation. Since I'm not a manager, I think it would be pretty inappropriate to give in to that temptation. However I would like to respond to the charge that this is stereotypically guy behavior. I have known and worked with women who I thought were messy, disorganized and lazy too. Turning neatness of the office into a power struggle among peers may be somewhat typical of men in general, but if there were some women in the office I don't think the problem would end. I think you would have a different problem. Instead of a messy office, you would have the women complaining that the guys were not doing their share to keep it clean.



I don't think finding a solution to all this is that much of a problem. What would be of interest to me is how far this attitude extends into other areas of business at the Milwaukee office. One-upmanship rarely ends with a stalemate.

Lynne Ann Morse

[JG] I don't see anything wrong in maintaining your own standards, whether or not they are standards you expect others to match. But it's important to stay clear on why you maintain those standards (of morality, fanzine production, neatness, or whatever). You maintain those standards for *yourself*, not others. Then, if your behavior, work, or self falls below those standards, you know who will be disappointed and will not be disillusioned by the fact that others might not seem to care about your shortfall.

[SC] So you're house hunting. I hope you're having fun. What an incredible story about the bank refusing you a loan because they assumed her income would eventually have to stop. Jeanne and I experienced no difficulty getting a loan even though we weren't married. In Madison these days, buying a house is difficult if you don't have two incomes, married or not.

Did you ever find out why your apa arrived so late? Other than the fact that I got your address slightly wrong, that is. As you see above, I have noted the correction. Sorry about the delay.

Jim Nichols

[JG] Speaking of "Year's Best" anthologies, I recommend *Spectrum 4*, an anthology of original short fiction, edited by Lou Aronica, Amy Stout and Betsy Mitchel. One of the stories in it was recommended for the Tiptree Award. I ended up reading the whole thing and was very impressed by many of the stories, and in fact, found a couple other stories in it that I thought should be read by the other judges.

Star Trek: The Next Generation finally dealt with the problem Jack Cohen discussed at the "Sex with Aliens" panel you summarized—i.e., the remarkable similarity of intelligent species who interact (and intermarry) within the *Star Trek* universe. Certainly, as this scientist commented, humans should have more in common with an iguana than a Vulcan. I think that's the reason the show's writers came up with the story about the discovery of the ancient race who "seeded" the galaxy which means that most of the Federation species are cousins to one another. For their next trick, I'd like to see the writers come up with some explanation for the amazing frequency of Earth-like atmospheres which makes breathing apparatus superfluous for most crew field trips.

Pamela Sargent has already done a great job in gathering lists of stories and books, and in fact has written an extensive history of women characters in SF. Her *Women of Wonder* series (*Women of Wonder*, *More Women of Wonder*, and *New Women of Wonder*) includes three excellent—and hefty—introductory essays, which I recommend that you read, if you are interested in the subject. And good news! — Sargent wrote earlier this year to me that she has signed a contract for a fourth book in the series to update her comments and the collection of stories into the 90s.

We've come a long way, but in no way have we left behind the "brave, super intelligent, male, scientist types with brainless, blond, female bimbos in tow." Just look at the recent movie *Nightmare Before Christmas*. Before I take out the knives, I'd

like to say that I did enjoy this movie for its art. In fact, I sometimes failed to hear characters speaking because I was so caught up in looking at the images and trying to figure out how this or that effect was created. I really really liked it. But...

A week before the film premiered, an interview with Tim Burton appeared in *The Milwaukee Journal*. It included two rather strange paragraphs:

"I get so tired, especially in animated movies lately, where they try to make the woman strong." [Burton] says, "which I find paternalistic. Why not let characters be what they are and whatever strength that comes out of it is really there."

Sally, he believes, is strong and at the same time very much in love with Jack. "It's nice to see a character who's in love with somebody and is not diminished by just showing that kind of emotion," he says.

So, when Scott and I went to see the film, I was curious to see Burton's version of a more realistic woman character. But the stop motion and animation was so amazingly brilliant that I didn't think about it much during the film, and it was only afterward as I considered what I'd seen that I felt a little uneasy. One rather odd thing about *Halloween Town*, where most of the film's action takes place, is that there are hardly any identifiable female characters. It's sort of like *Smurf-Town*, which contain all sorts of "types" and professions...and then there's "the" female. Scott says he saw a few witches, but Sally was the only female focal character. Thus, she stands for more than just a single character; she stands for all women. Thinking about that is what made me uneasy. Sally is a pieced-together rag-doll with joints sewn together with thick yarn (reminding me of the Cat Woman's pieced-together costume in another Burton film, *Batman Returns*), created by an evil scientist to be his companion/cook/housekeeper. But she just wasn't working out very well in that role. Later in the film, the evil scientist creates a better model (a more busty woman who literally shares part of his mind). But in the meantime, Sally tries to poison her creator in several attempts to escape him. At one point, she tears out a length of yarn that connects her arm to her body, leaving the arm behind with the scientist in order to escape the scientist and pursue the man of her dreams, Jack Skellington. Great. A woman created to be one man's slave who longs to escape...to another man...and she's willing to dismember herself, and in the end willingly risks her life to save Jack, who barely registers her existence.

I like Belle in Disney's version of *Beauty and the Beast* a whole lot better: a young girl who longs for the adventure and romance in the books she reads and who snubs the wooing of the village's dumb, handsome man. What an odd definition of "paternalistic," Burton must have to consider Belle an unnatural woman! With all these pieced-together, abused women in Burton's films, I'm reconsidering the meaning of *Edward Scissorhands*.

[SC] Jeanne and I have been disagreeing about Burton and *Nightmare*... for a couple weeks. So sorry you're getting caught in the middle. I don't think Burton deserves a full scale defense because his statements in the news story were not the best, I admit. But I think Burton wasn't really saying that all women characters shouldn't be strong. I think he was looking at the cute, young peasant girl in *Beauty*... and thinking she should not be as strong a character as, say, a Queen or a witch or a even a grown working woman. I think he's saying that it is forcing the character to give so much strength to this child. I don't necessarily agree, but I think I have a clearer view of

what he meant. As for *Nightmare...*, there were more than a couple obviously female characters in it I think, but the point was whether you agree with Jeanne's interpretation of Sally's actions. In a film filled with so many bizarre characters and activities, I think it is silly to take so seriously what this one character does.

Excellent finish to your convention report. I was most interested in Peter Larson's view that *Turbo* is a failure. Did you know that Larson used to contribute to *Turbo*? Peter's a great guy. I think we could do a better job of encouraging people to pub their ish, but we haven't spent a lot of time talking about fanzines here, especially with Andy gone for so long. That can change.

YCT Pat. I also saw *Much Ado...* at the Majestic and I also couldn't understand Keaton. You may be right about the theater being at fault, I've ranted about the acoustics at the Majestic before, so I'll consider giving him another chance at another showing somewhere else. I saw *Citizen Kane* once. I was impressed, but it also seemed very long and slow. I came away thinking I could understand why people were so entranced by it, but at the same time thinking of other movies I enjoyed more. Of course it was a long movie, and I was uncomfortable through much of it and the theater had an angled screen and bad sound. You guessed it, I saw it at the Majestic.

Tracy Shannon

[JG] Thanks again for bringing the tape of the movie, *And The Band Plays On* over to our house and watching it with us. Reading that book, and now seeing the film, was a hard thing for me to do—reminding me that the stupidity, prejudice and fear of this country's early 80s AIDS reaction probably contributed significantly to my brother's death in 1989. Yes, I do think that we are learning something through all of this. The "Act Out" group of gay activists, for example, and in fact, the raised consciousness of the entire gay community in this country can be attributed, I think, to the AIDS crisis. The growth in community strength and purpose is a good thing...scary to some people, and maybe the cause of the recent enactment of anti-gay military laws. The AIDS crisis may not have directly erased some people's hatred and fear of gays, but indirectly it will have its effect by strengthening the resolve of the persecuted group, forcing the issue to the fore and...I hope...eventually resulting in the collapse of this particular prejudice. ...Which is not to say that we're running out of hatreds and prejudices. But, yeah, some good things have come out of the AIDS crisis, including some really amazing medical discoveries about the human immune system.

I went to see *The Joy Luck Club* with my friend, Anne Freiwald and liked it a lot, and was glad to have brought some Kleenex along, but I don't think I was affected by it as much as you were. Perhaps I need to read the book. Sometimes with films made from complex novels, so much detail falls out, that people who have read the books get more out of them than people who missed the book. The filmmaker sometimes inserts evidence of the left-out portions and people who have read the book pick up on these clues, and eventually recall a more detailed movie than was actually made. (I've felt this way about movies made from John Irving books, like *The World According to Garp*, and *Hotel New Hampshire*, for instance, and I noticed lots of details in *The Joy Luck Club* like that.) But another reason I think I failed to really get into *The Joy Luck Club* was because I felt that all the mothers were portrayed as much

stronger and wiser than their daughters. The mothers, when they were the same age as their daughters are at the beginning of the film, had experienced some fairly traumatic events, dealt with them, and grown tremendously as human beings. The daughters were sheltered from some of these terrible experiences by the fact that they live in the United States and because their mothers protected them. And so the daughters learned their lessons later, and in some cases, not at all. What was missing, I thought, was the more familiar story of a woman of our mother's generation who fails to deal with misogynist institutions and personal interactions in her youth and who attempts to teach her fear and isolation to her daughters. Sometimes the daughters resist these lessons, find their own way and become much stronger than their mothers ever were, and may end up extending a hand to their mothers, helping them to stand up for the first time.

The lessons my mother taught me had more to do with camouflage and self-denigration than pride and survival. For this reason, I failed to identify with the mother-daughter relationships in this movie.

[SC] YCT me. My official position on your proposal is: Hawaii is a great idea. I've always wanted to go there. Expenses paid especially.

Thank you also for the "proclamation" cover for #87. I enjoyed it even though it was a bit embarrassing to pass out at Brat und Brau. I figure you planned it that way. That's okay, it could have been worse I'm sure. So many people have been asking me about the free beer though...

Jeanne and I also saw a very long war movie with an intermission recently, the restored *El Cid*. The film broke in the first fifteen minutes and the projectionist apparently didn't know how to fix it. I would say it took a good 20 minutes to get the film going again and they started in at a completely different scene from the one we were left at. If you read my comment to Jim Nichols, you know where we saw it.

laura spieß

[JG] I saw the Denver Moody Blues concert on TV, too, and thought it was a pretty good show, though I kept laughing at the blondes in white satin looking quite a lot older than I remember them. And I remembered groaning at my parents' enthusiasm with "old fashioned" big band performances on the Mitch Miller Show, and reflected that I would probably inspire the same sort of reaction in a hypothetical kid of mine now. Luckily I wasn't distracted by such disrespectful offspring. I don't know which singer was Justin Hayward, but they all seemed to be having a great time.

[SC] I agree with Pat that you deserve praise for your willingness to write about personal issues in the apa. Because of that, you shouldn't regret the brevity of your zines. After all, it's quality not quantity that counts most.

Jae Adams

[JG] "I think I haven't learned more OS/2 because I don't know what the hell to do with it. I suppose I should cook up some projects..." you say. Cooking up a new project makes learning a new program pretty easy, in my experience. That's the way I learned PageMaker. After I won TAFF, I decided to put out a catalog to raise money and set a deadline for a couple months after returning to the US from my trip. The catalog ended up



requiring me to learn almost every aspect of this layout program. These days I am teaching myself to learn a database program, FileMaker Pro, by creating a database to replace my recipe file. Eventually Scott and I will make databases for our books and music collection too.

You asked **Bill Humphries** why so many people make a big thing about their personal decisions not to have children, or their feeling that they are "bad" with kids. You are very right that any blanket statement about a whole group of people—whether kids, blacks, handicapped, etc.—sounds pretty prejudiced. And I will try to be more careful about my language from now on, because I certainly have used blanket phrases when referring to kids. I think, though, that there is more than mere prejudice behind statements like this. In a culture that expects all women to want children or have them in spite of any other ambitions she may have, some of us feel we have to make some fairly dramatic statements to fend off the pressures to conform and insinuations about our selfishness. For instance, I have often answered the door to Jehovah's witnesses and flatly defined myself as an atheist in order to discourage their prosteletizations. Well, "atheist" is a fairly accurate, though greatly abbreviated version of my beliefs vis-a-vis cosmology. Similarly, I have said "I never want to have children, and in fact don't think I would be a very good parent," as an abbreviated way to cut off investigation into my possibly deviant lifestyle. What I don't understand is why people who do choose to become parents sometimes now interpret the very existence of people who do not choose to be parents as attacks upon themselves. I suppose that if we lived in a community in which everyone was expected to become a teacher, there would be some people that would rebel and refuse to teach and who would claim they lacked the vocation to teach. Why should the people who still loved to teach feel threatened as their profession changed to a mere option rather than a "given" for all?

Your problem with the page numbers not changing to the same font as your text might be solved by investigating the "style" option of your word processing package. If you define the page number with the body text style, perhaps both will change at the same time. Of course, I'm not familiar with your particular word processing application, but this is how it works with some of the programs I do know.

Great, powerful story, Jae. After reading it, I sat back and considered how stupid, but lucky I am to have survived my youth in the 60s. Thank you for including it in the apa, first North American rights or not.

[SC] Fabulous job on the look of your zine. Not only because of the laser printer, I was most impressed with the hand lettered titles and graphics. Great job.

Re. "Godking of the Apa" (which you must have found pretty funny since you called me that twice) that Whump is such a kiddier.

YCT me on apa recruiting: thanks for the thoughtful feedback on this issue. I believe we see things pretty much the same way. I'm interested in finding a good mix of new contributors who are enthusiastic about being here. I'm willing to let the Waitlist go for a while until I find them (I have several candidates in mind that I simply need to get around to contacting.) It was not that long ago, after all, that *Turbo's* membership was 25 rather than 30, so carrying a couple vacancies for a few issues would not really reduce the traditional size of our membership. One thing I'd like to say in **Bodden's** defense, it's important to remember that it is relatively easy to bring someone into the apa, but effectively impossible to get rid of them. We have no expulsion mechanism. Which is a good thing for the most part, but it also means that people should be careful who they recruit. Once in, we're stuck with them until they decide to leave. That is the risk of recruiting someone who is personally objectionable, but who might turn out to be a gem on paper.

"Sinking On The Break" was a very fine story. Thank you for sharing it with us. It is jarring to think back to a time when sex really was a casual thing. The idea of having fourteen or twenty partners could be dismissed as just a case of hungry sex drive, not as extremely risky behavior. But of course that's a man's point of view. As your story clearly brings out, women have always faced serious risks when it came to sex. It's easy for me to look back on the days before AIDS when sex was a game that wasn't dangerous. For your female characters, sex was a matter of luck on the break that always included serious risks. I admired your metaphor comparing the billiard game to the life these women were leading. The women were the billiard balls on the table. Fate was determined by the men (the pool shooter). Right?

Jeanne & Scott
16 November 1993

