

# ALLARGANDO 5

ALLARGANDO 5 is published by Jeanne Gomoll from Box 1443, Madison, WI 53701-1624 for TURBOAPA 6. OBSESSIVE PRESS no. 79. Member, FWA. "What's your secret ice fishing method, grandpa?" asked Timmy. "Why I just pour out a can of peas around the hole in the ice and wait for a fish to come up and take a pea. Then I grab him," said grandpa. (Fannish Publishing Hint #1: Fanzine collophones often contain jokes to entice people to actually read the things.) 20 January 1987.

This is going to be short, folks. I told Andy that I would probably miss this issue, but then thought about it. If I missed this one, I'd be obliged to publish for the next TurboApa, and that would be right around the time of Wis-Con. I'm no dummy. Hi there.

But as I said, it's going to be short. I'm going to miss quite a few of you in my mailing comments, not because I haven't got anything to say, but because I don't have the time to say it. No hard feelings, I hope.

To **David Busch**, I skimmed most of your zine till I found the advice to the people who dislike a particular writer's zines, i.e., that they simply decline to read future issues, and I think that's pretty good advice. It's one of the real advantages of socializing in an apa that one really can ignore people with whom one shares no interests, without looking like and feeling like a snob. There is no way anyone can force another person to read their zine, unlike the situation at a party where one is sometimes forced to endure some pretty boring conversations until Andy Hooper swoops down and rescues you by telling the offending partier that they are needed downstairs to talk to the curtains. In an apa, one doesn't need friends to call you from the room next door to call you away from a terminally boring conversation. One simply pages past potential tedium, and that's that.

**Jim Cox**, I liked your essay about the loss of grandiose illusion that accompanied your quitting of the Morman religion. Religious people talk much about their (living) religious beliefs shaping their lives, but "fallen away" believers don't so much. Well, I guess Jews are stereotypically considered to be forever a mirror of their religious upbringing. But I've always felt that the very act of rejecting Catholicism amounted to a loss of a distinct sort, and it appears we share a very similar feeling about it: as a sort of psychic loss of mythology. Myself, though, I think I made up for the loss pretty quickly. My loss was of a world that was more than what scientists could measure, photograph or experiment upon; it was a world of fantastic, supernatural realities. Guardian angels, (Capitol letter) Mysteries, an afterlife, miracles, etc. It wasn't the particular mythologies that I missed, but the belief that some supernatural possibilities were real. Science fiction and fantasy filled part of that need, I think. Reading in these genres as a kid gave me the opportunity to live in worlds that were similar to the fantasies taught to Catholic children.

You say you "used to have that volume but could not find it on my shelves." You mean you sold it, Jim.

Thanks for the long reply to my question about how far your philosophy went in actual deeds. Two thoughts: first that your rationalization for why you don't actually turn "part-time vigilante" (as you say), is pretty much the reason society has chosen to make laws and designate their enforcement to specific persons. The other one was that you didn't really answer my question about whether

you'd ever dabbled in vigilanteism.

Re your comment, Jim, about the crazed reactions to the new "morning after" pill, you might be amused by this: (or maybe you've already heard) that in the early 1900's when Margaret Sanger, et al., were introducing the pill, the common crazed reaction in those days was this— "If the pill becomes generally available, it is obvious that no woman will ever want to have any children at all and the human race will die." Sort of suggests a bizarre world view.

**DuCharme**—You market the T-Shirt and I'll design it for you. "It took longer than I thought it would" sounds like a good T-Shirt to me.

Saw your ad in the paper the other day. →  
Don't you think you're carrying this insult business a little far? I mean, I know you are looking for another job, but isn't this a little estoric?

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**Cathy Gilligan**—Re your comment to Kim Nash about how you dislike his suggestion about writing about embarrassing events in your life, . . . It's amazing. I notice a number of people react as you did. But in my opinion, the funniest stories always come out of the telling of stories that begin with real life embarrassments of one's own. Bob Shaw, one of the funniest writers I know of, agrees. Somewhere or another he wrote that the way he always begins a humorous essay is to think of the most embarrassing moment he can recall and reconstructs the story. By the end, it's no longer embarrassing and he's got this gem of a story that people love him for telling.

**Julie Gomoll**—Welcome to the apa, Julie. I've got a feeling that we're going to see more of each other's writing this way than if we relied on letter-writing. Thanks for the suggestion about the mini-recorder. I've been looking around for one already and I think they might be the perfect answer for keeping notes on a 3 or 4-week trip to England this year. They're pretty affordable too.

**Hope Kiefer**—What a beautiful zine! Wow!

Before you leave Madison, remember, you've got to show me what the claymation film looks like. I hope I can get a copy... By the way, I've written up a slightly distorted story of the making of the film for Whimsy. I'll show you the article if you show me the film...

To **Ray Russell** and **Peter Larson**—Sorry about sounding so down on the illustrations. It's a matter of taste, I guess. After all these years in fanpublishing I've just gotten tired of illustrations that are just put in to break up type, that don't connect to the text, or aren't of interest for and of themselves. If the illos are by someone else, it feels to me like putting in a reprint of a medical reprint, for instance... I'll tend to appreciate self-created art more than clip art, the same as I will enjoy self-written over reprinted articles in the apa. But of course, it's your zine. Don't take me seriously; I was just being grumpy, I guess.

Sorry, **David Larson**, I'm passing up the temptations of your essay on sexism which would have entailed much too much time and space to talk to **Diane Martin**. Interesting stuff, though, David. Diane, you complained a bit about how not enough people were willing to put in the time needed to get AURORA out efficiently. That's been going on for quite a long time; it was the irony of doing so much of the work on what was supposed to be a cooperatively published zine that cooled my interest. At least partially. But I think the answer to the problem connects with **Andy's** enthusiastic suggestions to the members of TURBOAPA, namely that having produced small apazines, that all contributors are now capable of doing their own general circulation zines. Perhaps we'll find that experienced, enthusiastic future editors of an SF3 zine will rise from the ranks, so to speak, as they graduate from apazines and smallish genzines to the ambitions of a large zine like Aurora. I'd like to see that happen.

**Ray Russell**, far from commenting on the subject matter of each other's comments to others being against the rules, I think it should be required. I think apas are at their best when the conversations are overlapping and confusing as to who originally started the conversation; when everyone gets involved it's so much more interesting.

I would have sworn that I would never, never print poetry in my zine, really I would have. Actually, I treat most poetry the way I do comments on baseball and D&D plot outlines, a la D. Busch's recommendation, but here I go... Well, actually, it's not my poetry, it's reprinted stuff that **Richard Russell** talked about in his comment to Laura Spiess' "Ladle Rat Rotten Hut." It's from a book called Mots D'Heures: Gousses, Rames (pronounce that title carefully and listen to what it sounds like) by Luis D'Antin Van Rooten. All poems are heavily footnoted with attempts to "explain" the translations. For instance, the first line of this poem is footnoted as "The inevitable result of a child marriage."

Un Petit d'un petit  
S'étonne aux Halles  
Un Petit d'un petit  
Ah! degrés te fallent  
Indolent qui ne sort cesse  
Indolent qui ne se mène  
Qu'importe un petit d'un petit  
Tout Gai de Reguennes.

Anyone who wants to see more of the poems, let me know and I'll print a few more in future issues of Allargando.

In answer to your questions, Richard, I much prefer getting a map to verbal directions. Definitely. And if someone insists on giving me verbal directions, I have to convert it to a map--either in my imagination or on paper--right away, if the directions are going to do me any good. I agree that this is much the same duality as reading vs. hearing a language. I prefer right and left in some situations (where a map isn't useful) and north and south, when I'm using a map in my head to find the place. None of this explains (if we agree on our positions on this duality) why we disagree so very much in our preferences for numbers vs names. Or maybe you were suggesting that it was just a matter of choosing one, not that the number-preference corresponded to the visual memory tags. (?)

I still disagree with you about your anger with the derivativeness of The Fly. The argument could and has been made that there are no new plots under the sun and that all fiction and all art is derivative in some sense. I don't go that far, but I think there is a whole lot more creativity in The Fly than there has been in a lot of movies made this year that supposedly started with "new" plots.

Don't worry about it **Julie (Shivers)**. Isn't apa-talking weird? One issue I am rude. The next issue you get mad; I write to you unaware that anything's wrong. The next issue you apologize for your anger. The next issue I say it's OK, don't worry about it. Can you imagine what it would be like having a real, honest-to-ghu feud over something in an apa. It could go on for years.

The person sitting next to you on the apaplane was supposed to be the generic ass-toucher, but actually I used a photograph of Phil Davenport to do the person's forehead. Since he isn't in the apa, though, I figured I'd better not put in any more recognizable facial detail.

Excellent story about being late with prompt Rob and angelic Avedon, **Spike!** It deserves to be reprinted someplace. Have you sent it to Rob and Avedon? You really should. They might have a suggestion for reprinting. Really, it's the best fannish writing you've done so far, in my opinion.

Did that calender zodiac really say that Taurus' don't like to share?? Wow, cosmic. So what is the joke about Virgo's? I'm ready.

**Pete Winz**: Australian ballot system means that if it gets to the point that your second vote is being counted (and I'm first on your ballot) it doesn't matter anyway. So vote the way you want to on TAFF.

jeanne 1/20/87