



Union Street

A joint zine by Jeanne Gomoll & Scott Custis

© Steve Swartz

[SC] With your million dollar stock portfolio and your defense of flat taxes, I'd say you're sounding more like a Republican all the time. As for Iowa's loss to Wisconsin, that was a really brutal experience since I saw that game live from the grandstand. I thought of you at the time because you actually enjoy blowouts like that. I much preferred the Iowa/Ohio State game which was actually a contest through at least the first half. I would have loved to see a Wisconsin/Ohio State face-off last year. I agree with you about the effect of a "soft and chewy" deadline on the apa and the need to bring in more out of town contributors. Look at how wonderfully **Maureen** is working out.

And now some brief comments on issue #152.

© Lisa Freitag

[SC] Good luck pursuing opportunities with the National Institute for Media and the Family. I think it all sounds fascinating. I only wish to say that I disagree with you when you say that even if it is proven beyond a doubt that media violence increases real violence, there is nothing that can be done about it. I think that proving that link could prompt lots of action. I do not believe that we are powerless to change the media. I do not believe we should allow the pursuit of profit to trump the best interests of the rest of our society.

© Bill Humphries

[SC] Congratulations on the job change. Sounds like a wonderful opportunity.

© Maureen Kincaid Speller

[SC] I just wanted to mention that I hoped you made it back for a second showing of *Shakespeare in Love* because we saw it twice and I enjoyed it a little more the second time. Since I wasn't so focused with where the plot was heading, I could lavish more attention on the

© General Comment

[SC] Jeanne and I might not be pubbing a zine next month due to WisCon. We are looking forward to seeing many of you on Memorial Day weekend at the Concourse Hotel.

I have been missing in action here in *Turbo* of late. The last time I appeared here in print was in issue #152, where I made some partial responses to zines in #151. I promised to respond to everyone else last month and catch up, but the time got away from me. I doubt that revisiting zines from #151 would be very useful now; time and the conversation have moved on, but there were a few things I still want to get off my chest from that issue.

© Julie Zachman

[SC] I would like to say thank you for the very nice compliments you gave me. I want you to know that I deeply appreciated them. I am also looking forward to the arrival of your friend Marijean Trew.

© Lisa Freitag

[SC] In your comment to me, you pointed out that you haven't seen any evidence that America is any more violent now than it has ever been, or that the media has any effect on violence. I tend to compare the level of violence in the US with other industrialized nations around the world, and I find the level of violence here is astonishing. Why? Is it the fault of the media? Is it the fact that we are swimming in guns? Is it our culture of individuality? I don't know, but I think it is an important subject.

small details and minor characters. It is a marvelous movie.

© Tracy Benton

[SC] Delightful travel piece on your trip to Las Vegas. You haven't convinced me to go there yet, but maybe you still will if we ever get a chance to talk about it. I was channel surfing on the TV a while back and I happened upon a show about hot new thrill rides. One ride that looked like fun consisted of a tall tower with a row of seats on the bottom. They strap you in and the whole row shoots up the tower in a kind of reverse free fall, then slowly floats down. The cool thing about the ride was that the tower wasn't sitting on the ground. The whole ride sat on top of a big tower-like building in Las Vegas. As you took your seat on the ride, you were already on top of a building and when the ride takes off, you get a commanding view of the city in all directions as you race up the tower. Sound like fun? Did you see this contraption when you were there? Something like that might convince me to visit Las Vegas.

© Michael Rawdon

[SC] I just wanted to add my voice to the chorus of good lucks and best wishes showered on you with your decision to move out West. We'll miss you. I hope Apple leaves you with enough energy to keep up with us here in *Turbo*, you have many friends here.

© Mike Peterson

[SC] Regarding your comment to **Steve**, my impression of your clever piece was that you took Steve a little too seriously. The piece was entertaining anyhow. I was particularly impressed when you judged writing "*public journal/family newsletter/letter from vacation kind of stuff*" as the "*easy thing*" as well as your characterization of apa comments as a "*really slow, 30-person chat room*." Don't hold back, Mike, tell us what you really think about the writing in this apa.

© Jim Nichols

[SC] I thought your zine was fascinating and very powerful. What an experience. It just blew me away. Glad you made it back alive and that you are improving.

© Ruth Merrill

[SC] Congratulations on your book. I thought your resolutions were very sensible. The New Year's Party was our pleasure and we are delighted that you had a good time.

© Jim Frenkel

[SC] Jeanne has an attitude about popular songs being used in commercials. She frequently complains that when classical music is inappropriately used to sell stuff in commercials, the composers get nothing because they are long dead. No one cares about them. But when pop and rock and roll songwriters *sell* their music to be used in commercials, we all get upset. She has a point. But it gets a little old when, every time we happen to be watching TV and a new Burger King commercial comes on, she'll ask me, "Is that a famous rock song?" (because she rarely recognizes them) and I have to say yes, and then I get the same old complaint. Jim, I know what you are saying about this trend in commercials and I agree with you. But do me a favor, don't get her started.

© Tom Havighurst

[SC] Excellent comment to **A.J.**

You seemed a bit depressed in your zine, I hope that is not still the case. I hope you managed to have a good time in Atlanta. Spending other people's money can be fun.

I hope **Jane** shows up in *Turbo*. I'd like to keep in touch with her.

Comments on issue No. 153

© Cover

[JG] Way cool!

[SC] **Jae**, please relay my thanks to Matt for the cover. I'm not quite sure what is going on in the picture as a whole, but the scene is certainly ominous. My favorite character was "Bug Man!" who had an expression on his face that I could completely identify with. Imagine how you'd feel if you woke up some morning to find out that you had become Bug Man. Oh yuck.

© Queen of the High Seas

[SC] So by my count we stand as a membership at 29 with no wait list, is that correct? And **Julie's** friend Marijean Trew is yet to be heard from, or does she require more seconds? We need to remain on the lookout for more potential members. It would be nice to have a healthy waitlist again. Maybe WisCon will bring us some good new prospects, too.

Of course what I mean to say is that we need to be on the lookout for a ripe fat merchant vessel. We'll make them heave to, board them, steal their treasure and set the

wretched prisoners to work pounding out new zines for us. Arrrr!

© **Ulrika O'Brien**

[JG] Welcome to *Turbo*, Ulrika!

Re your comment to **Georgie**, attitudes about safety problems have definitely changed kids' and their parents' lives, I think — certainly in comparison to the way I remember growing up. I think most of us, even those of us who lived in large cities remember having a lot more freedom to play on our own than kids do now. "Go outside and play. Be back in time for dinner. Or before it gets dark." That's what I remember of parental warnings when I was a kid. We were expected to go outside and find our friends and play — and stay out of our parents' hair. We played team sports if there were enough of us. More often two or three or four of us would do role-playing sorts of play (Space travel adventures, mad scientist experiments) or just lay around on our backs in fields and talk to one another. I used to draw and paint with one friend. Sometimes I'd just grab the book I was reading and sit under a tree and read. Mom and dad used to ask me what I did at school, but I don't recall them ever asking me what I did when I went out to play. Nowadays, it seems that parents are far more concerned about, and in fact feel responsible for, organizing their kids' time outside of school. My brother and sister-in-law (Steve and Betsy), for instance, seem to spend all their spare time driving, coaching, and organizing their kids and kids' friends in formal play — soccer, hockey, basketball, boy scouts, girl scouts, music lessons. It may be that they do similar things with the same kids that they may have played with if their play was less structured. But I wonder if the fact that they now depend upon adults to plan their play activities will mean that they will feel less capable of using their imagination in the future to make use of their spare time. I wonder if their dependence upon institutions is going to be stronger because of this experience.... But for sure, the whole phenomenon seems to be based upon people's assumption that it isn't safe any longer to simply send their kids outside to play. I think the idea of doing that now would strike a lot of parents as irresponsible. And it means that parents' lives are more circumscribed during the time they have young children. Betsy and Steve have a calendar in their family room showing each family member's activities written in a different color ink. The calendar is densely filled with tiny writing in a rainbow of notations. There are no blank days. Most days have a note in every color. I worry a little about Steve and Betsy's lives that there is so little time

left for their own private lives.

As I type this comment, the radio is tuned into a talk show featuring a psychologist talking about parent-child relationships. Someone just called in and stated their opinion (to which the psychologist disagreed, but still...). They said: "No kid under the age of 16 years should be anywhere without an adult within 50 feet." Pretty amazing concept.

I agree with you that the media often distorts events to fit into a predetermined story arc. I don't know whether I think this is a recent phenomenon, though. It seems likely that it's a fairly common and very human inclination. We all tend to pay more attention to details when those details fit into our assumptions of how the world works. I notice I do this when I read a book. Once I've settled upon an interpretation or feel that I've discovered a theme or set of themes, I'm on the lookout for evidence to shore up that interpretation. Later on, when I hear someone talk about that same book who's read it in an entirely different way, I may realize that I've entirely missed a whole level, and ignored evidence of the author's intentions simply because I'd already started looking at it from a perspective I chose at the beginning. (I did this when I read Jane Austen for the first time as a teenager.) Sometimes I realize that I actually missed the *point* of the book. I think we all do this in life, too. The news story that focuses only on how many Americans were affected by an international tragedy is the obvious example. When we come upon an account of events from a non-American perspective (I'm thinking of the extraordinary novel, *Poisonwood Bible* by Barbara Kingsolver about African life in the Congo in the 1960s and 70s), we suddenly realize we've missed/ignored a vast swath of history, that we've been blind to an important perspective simply because we're too focused on our own importance in the world. Actually, I like this experience — of learning about a supposedly familiar event or a group of people for the first time. But I think our natural inclination is to pick out bits of information and evidence that supports our core philosophy.

[SC] Welcome! Thank you for the delightful introduction.

Your comments to **Michael Shannon** about Scotch were very interesting. I didn't realize that a few years of additional aging could make that dramatic of a difference in taste. I am relatively inexperienced with fine Scotches, I have spent more time studying good beer and tequilas, but I like to learn to appreciate all the finer things in life and certainly Scotch is worthy of the effort. Feel free to tell us more.

In your comment to **Georgie**, your observation that news is reported to us in story form was also very interesting. I don't think facts would make much sense to us if they were reported to us without the context of a story. And whenever the news media creates a story around the facts, it is interpreting the facts for us to some extent. There really is no such thing as truly objective journalism, and as consumers of the news, we need to always be aware of that.

One of the reasons I don't watch the local news on TV anymore is the segment they do called, "Around the World in 60 Seconds" where they basically flash a bunch of quick scenes at us and read a headline for each scene. That segment drives me crazy for exactly the reason you expressed. Headlines, facts and pictures with no story or context or interpretation. We have absolutely no idea what this information means, only that it exists. Therefore it is useless.

On the other hand, we watched 60 Minutes last night and they featured a story on government DNA databanks. The story was clearly slanted in favor of the government collecting and archiving DNA samples from "criminals" in order to make crime solving easier. Although they interviewed the head of the ACLU, who opposed these databanks as an unconstitutional invasion of privacy, they also featured interviews with rape victims who may have been spared their experiences had the databanks been in use. We were supposed to end up supporting databanks. But I was able to glean enough facts from the story to make up my own mind regardless of the slant. 60 Minutes is not a perfect news source, but at least they make an attempt to present both sides. It is up to the consumer to find news sources they trust or the see the biases in the sources they have, to digest the news and make sense of it.

© **Georgie Schnobrich**

[JG] Interesting stuff about role models. I think role models are very important; they certainly were for me. But my role models weren't the usual so-called heroes and public figures; mine were fictional characters, especially female characters in SF who did things I wanted to do but weren't being done by any real-life women that I knew. The funny thing about role models is that some adults seem to think that they can legislate who is allowed to be a role model. I find it really funny when I read editorials criticizing this public person or that sports star criticizing them for their failure to live up to their role model status, as if *anyone* could control who a kid chooses to be their role model. I think it's also amusing that when the kid chooses an unlikely role model, and some adults think they should have the

power to control that person. (Nevertheless, just to be contradictory, I have serious reservations to what Madison Avenue marketing does to sell products, by test-marketing cartoon characters that will most effectively convince kids to want their products.) My wish is that kids have a huge diversity of role models to choose from — that every kid has access to stories about people succeeding in every conceivable sort of activity and being happy in every sort of personal life style choice. Obviously, there will always be stories also available of bad people succeeding in life by hurting other people. But the only antidote to that, in my mind, is many *other* examples, and letting the kid make up their own mind. Well, except for Joe Camel.

What a great party idea, "the Spies Come in from the Cold"! I just love hearing about social events you plan.

I agree with your reassuring comment to **Pat Hario**. Bifocals were real easy for me to get used to, too. I've got bifocals with invisible seams; no one knows I'm wearing them unless I tell them. The only disadvantage is that it's more difficult to read while lying on my side in bed, since the seam is horizontal, not vertical....

You're right, Raphael Carter's short story will provide the most difficult Tiptree cake image of any of the winners so far, if in fact you do one. Maybe you could take your cue from the artist who created the artwork prize for the Tiptree winner. We contracted with a Florida doll artist, the same woman who created the Fairy Godmother Doll, which was given to Laurie Marks last year when she won the Tiptree Fairy Godmother Award. Sorry, I forget the artist's name. Anyway, the doll she created for Raphael was a soft, cloth doll (that nevertheless stood upright on a stand), decorated in blue and pink, textured paint. The doll is a two-faced person — one side with male genitalia and the other with female genitalia. Its body is not ultra-realistic, either for a man or a woman. Its hips are angular, and the general effect is of a somewhat abstract human. Its stand is decorated with alternating male and female symbols and the title of Raphael's story, "Congenital Agenesis of Gender Ideation."

You wrote, [Jane Austen's] "*romances turn out to be radically domestic: I mean, the Gothic novels of the day were full of tragic passion, high drama, betrayal and death. Austen's women undergo the excruciating emotional perils of Society, bad friends, good advice, and their own character flaws, and — having overcome these, — they end up partnered to their satisfaction.*" I just read the novel Austen began writing just before her death, *Sanditon*, and which was finished by "Another Lady," (as it says on the cover), Mary Dobbs,

in 1975. (Maureen Kincaid Speller gave me a copy of this novel as a gift. Thanks, Maureen!) Less than a quarter of *Sanditon* was actually written by Austen (only the first 11 chapters, 75 pages of 312 total pages), though I didn't know that when I started. The writing style seemed fairly even to me and I didn't notice a sudden change after chapter 11. It was fun to return to the Austen universe again. But after a while I did notice a change in perspective and definitely a feeling that something was missing with respect to the story's attention to the marital prospects of the main character, the very wise, *very* observant Charlotte Heywood, who eventually marries the man she loves. (Charlotte is the person we all believe Austen probably was, rewarded with the charming and intelligent lover we think she deserved.) The beginning of the novel, the part written by Austen, acquaints us with the people who live in the seaside town, Sanditon — relatives and acquaintances of Charlotte's benefactor and host. I suspect that had Austen finished the story, we would have learned more about Charlotte's background, but we didn't. Charlotte observes the (many) foibles of those around her, falls in love, despairs of winning her love, and finally is proposed to, all without ever expressing any worry whatsoever of her prospects or of any financial problems should she not marry. She doesn't even need to consider compromises she might have to make if she is forced to marry someone she does not love. It seemed very weird and very unlike a Jane Austen novel to have the story hinge on romance without repercussions of failure. But even more weird was the resolution of the story. It seems to me that the author relied more on the romances popular in Austen's day (the ones with tragic passion, high drama, betrayal and death). Well, it's not quite *that* dramatic, but one character *does* kidnap Charlotte, threaten to ravish her and ruin her reputation. Charlotte dispatches the cad with disdain and calm humor (possibly the fictional re-enactment of Austen's opinion of the literature of her day). It was mildly funny, but *not* at all like Austen.

The lack of female accomplishment *après* marriage in those old romances is astonishing and depressing, much like the film-clip montage of real-life, inspiring human biographies shown at this year's Oscar Award ceremony. (Was anyone as horrified by that pagent of male images as I was?) I believe the ratio was about 100 inspirational men vs. 2 inspirational women (Madame Curie and Florence Nightingale). It's no wonder some of us turned to fictional role models when we were kids.

Interesting theory that cops are getting trigger-happy because fewer of them have actual combat

experience. I'd like to hear more about that. I would have thought the reverse was true.

[SC] Interesting comments on role models. I'd have a hard time pointing to any particular person, real or fictional, who has served as a role model for me in general, though I am sure I have tried to absorb some characteristics from people I admire. I think I have consciously turned to role models most often when I am confronted with new situations and I need some sort of idea how to act or how I want to appear. An example of this is the first time I was made responsible for training someone new on a job. I tried to think of good teachers I had in school and what they did that seemed to work best. I did the same thing the first time I was put in charge of other people on the job. I had plenty of good and bad examples to choose from in both cases.

Pretty scary encounter you had with the cops. I know the feeling; I've been there. It is aggravating isn't it? I don't think most white people ever see their police from that perspective. Maybe if more of us did, there would be saner laws in this country, and better cops.

Great party idea. You guys do the coolest social functions.

In a comment to **Jeanne** you wrote, "*Somehow the suspect who was shot 41 times by police officers comes to mind. Was that level of overkill achieved because emptying a magazine into a body is exciting, or was it panic?*" Although this information may not apply in the specific case you were citing, I will tell you that I had a lot of weapons training in the years when I worked for the Iowa Department of Corrections. In two different assignments I had to have a concealed weapons permit, which meant I had to have handgun training. Rifle and shotgun training mostly focused on targets that were some distance away, and probably not directly threatening. But the handgun training implied a target that was in fairly close quarters. I was taught that the first time I used my weapon in a real situation, it would likely be very hard to convince myself to pull the trigger. But once my fear and adrenaline level pushed me to fire, it was very likely that the next thing I'd hear was the sound of my gun clicking away on empty chambers. The buildup of adrenaline and excitement would be so great before I took the first shot, that once I started I would probably keep firing until the weapon was empty and not even realize it. I was told that this was a common experience among police officers.

That does not excuse or necessarily explain the incident in New York you described, but it is often the case in police shoot-outs that once the shooting starts, a lot of bullets end up flying around.

 © Maureen Kincaid Speller

[JG] I also have a weakness for the slow movements of symphonies. My roommate in college used to play the piano and viola. I would go down to the University practice rooms with her in Vilas Hall and lay underneath the baby grand while she played it. I'd lay back, using my backpack as a pillow, close my eyes and make up stories to go with the music. It was wonderful. (The piano took up all the space in the room; there was nowhere else to sit and listen. But what great acoustics!) The first time we did this, she played music from the second movement of Beethoven's 5th symphony, and I fell in love with it. The beautiful sadness of it captured me then and still does now, much in the way that Octavia Butler's stories of despair catch me. Both Butler's stories, and beautiful, sad adagios turn out to be uplifting and exhilarating in spite of the sadness, because they seem to affirm the value of life *in spite of* tragedy. So, I don't know if I'd use the word "contemplative" to describe requiems. For me the beauty of such music lies more in the paradox of extreme sadness and the fact that the composer nevertheless persevered and described beauty in spite of it all.

I agree with you about the inadvisability of producing children as an insurance policy against one's own old age. It seems a rather laughable gamble, especially if one has no other interest in having children except potential personal benefit 40 or 50 years down the line....

I feel bad at how isolated the US press made you feel from events in your own country while you were visiting here. It seems that this country's news media gets worse and worse every year with its willful ignorance of any event that does not somehow connect with our so-called national interest or prurience. And yet we all still act totally surprised when events seem to explode "out of nowhere." Consider the Yugoslavian situation, for instance. It turns out that Milosevic has been planning the Albanian solution for months. The evidence has been obvious since December, and yet the US press coverage supports the idea that the ethnic cleansing started up immediately before the NATO bombing started, with no warning whatsoever. Suddenly there's a crisis, out of nowhere.

We laughed hysterically at your Plague of Frog story. Have you ever seen the movie *Frogs!*? It's about a wealthy guy who does really really bad things to the environment. One weekend when he's having a big birthday bash with his family and close friends on the island where his mansion is built, the environment strikes back. One guy gets killed by giant spiders. One

woman gets killed by a lake snake. By the end, the environment has had its way with everyone except the rich patriarch, who sits alone in a room in his wheel chair. And then the frogs come to get him. Hop hop hop. They invade his house and then his room and surround him. As they move closer, he begins to scream and the credits roll.... I'm afraid that's when I started laughing, though. I mean what are the frogs going to *do* with him, slime him to death? I guess high school biology classes, where we dissected frogs convinced me I could whip any number of frogs. Wasps now, are an entirely different thing. They sting and you can never tell which way they're going to fly next. They're completely unpredictable. Scott's in charge of killing wasps in our house.

[SC] Thanks for the delightful frog story. But now what will be our excuse to bring you back to us for a visit? I'll check the papers, maybe House on the Rock will open a new exhibit. I'm sure you wouldn't want to miss that.

 © Jim Brooks

[JG] Damn. I didn't realize the guy your wife moved in with used to be your friend. Worse and worse.

I've had friends tell me that they'd prefer not to talk so much about movies afterward. I usually stopped going to movies with them. My dad, I'm sure, never thinks much about a movie or a book after he's finished with it. One benefit of this quirk is that he can see the movie or read the book again, not long afterward, and never realize it's a re-run for him. It doesn't seem to be hereditary. I find it easier sometimes to remember plots than the names of acquaintances....

Good recommendation to **Lisa**. *Babette's Feast* is luscious.

And what a wonderful sailing/apa fantasy. Thank you! There are never too many Apples.

Ha! I finally found out where you got that question "Are you a turtle?" I'm not any closer to understanding the question, but at least I know about the astronaut who asked it.

[SC] Jeanne and I love to talk about movies after we've seen them, it's one of the things we most enjoy about going to the movies. A movie is a real dud for us, even if it was entertaining to watch, if we end up in the car afterwards with nothing to say about it.

In regard to your comment to **Maureen** about boxed beef, I remember when I worked for CRST trucking and it was still common for trucks to carry loads of "swinging beef" (trailer loads of full sides of beef suspended on hooks). I remember hearing stories of terrible

accidents from the suspended weight swinging suddenly on a sharp turn and pulling the whole truck out of control. But I also remember Monfort had a fearsome reputation on the road in those days, too.

Quite a remarkable fantasy, *Flip Fantasia #5*. No doubt the sailor searching for directions to Iowa was panicky, being a committed landlubber at heart.

© Vicki Rosenzweig

[JG] I sympathize with you about wanting to avoid people all the time asking you how you are feeling. My own leg problems have escalated to the point where — as you noticed at Minicon — I have to use a cane now. My extravagant limp is starting to hurt other parts of my body and the cane keeps me walking straighter. It turns out that I have a very aggressive case of osteoarthritis in my left hip, which will probably require me to have the hip replaced within the next year. Mostly people were pretty good about not asking what was going on with me at Minicon. When I didn't really want to talk about it, I sometimes said, "snowblower accident," and laughed. Amazing how that helps change the subject. I hope you had a good convention. I'm glad we were able to go to dinner together on Friday night.

[SC] Tough news about your medical condition. I hope you keep us informed here in the apa, though I can certainly understand how tedious it must be to be constantly asked about it. I deliberately tried to avoid bringing it up at Minicon for that reason. Good seeing you there, by the way.

© Lisa Freeitag

[JG] It seems to me that you need to find a particular point-of-view or device on which to hang medical explanations. The straightforward, understandable style is crucial no matter which direction you take (and I think you must be great at that), but you need to decide whether you want to write this stuff for people who are actively looking for specific information (now!), or an interesting set of articles for people who *might some day need the information*. If it's for people who are looking for specific, immediate information, the book or articles need to be organized in such a way that it can be easily indexed and searched — some sort of reference format. However, if you want to write stuff to give people background and a general understanding, then it needs to be written with some entertaining structure and a particular point of view — something that will draw the reader in. Your personality becomes more important in the latter format. Judging from your apa essays, I think you've clearly got the ability to write

compelling essays, and perhaps you should think about writing the way you have here — and use personal experiences to introduce advice or explanations of specific ideas or treatments you want to cover....

What do you think the reason Mork is enforcing that particular clause of your contract? Are they afraid of losing patients or just vindictive?

Thanks for the offer to get us the book, *On Killing*, but I did finally pick it up. Perhaps I will have read it soon and can write about it a little in the apa.

You mentioned Barbara Kingsolver's *Pigs in Heaven*. I just finished her latest novel, *Poisonwood Bible*. I think it's one of the best books I have ever read. What an amazing book. It's written from the point of view of the wife and four daughters of an American missionary in the African Congo during the early 1960s. All the events happened during my life; I vaguely know the history in which it is set; America played an important role in the history of the region and affected the lives of everyone there. Nevertheless the world is as alien to me as Mars. It's one of those reading experiences where a part of the world I thought I was familiar with turns out to be much, much more complex than I imagined. On top of that, it's a damned good story and the characters are amazingly well drawn.

[SC] I think it is great that you are pursuing medical writing. I think you are a very fine writer and that you can hardly help writing interesting stuff.

Thank you for the review of *Lock, Stock and Two Smoking Barrels*. It is playing in Madison now and I hope to see it. Jeanne is not interested in it, so it is one of those things I have to take the time away from other stuff to do on my own. After I see it, I will reread your piece and let you know what I thought of it. I think you are already aware that I am a big fan of *Pulp Fiction*.

I really don't like **Mike Peterson's** soup metaphor. It works fine, but the thought of all sorts of unpleasant stuff floating around in soup makes me slightly ill. I wish he had chosen another metaphor.

On the other hand, Barbara Kingsolver's robin's egg metaphor was perfect.

© Carrie Root

[JG] Glad to see you come out of lurking, Carrie! I hope you'll join us permanently. If a second is needed, I hereby second your proposal that you and **Andy** go "joint" in *Turbo*. It seems to me that's how Scott got involved in *Turbo*, too. I was thinking about dropping. Scott didn't want to miss reading the apa, so he proposed working on a zine with me to keep it coming.

Congratulations to **Andy** on the full-time job with benefits. I hope he thoroughly enjoys it. Together with his enormous writing talent, web page building skills will make him very marketable.

Lovely photo. I'd love to see it in color some day.

[SC] Welcome! You gave us a lovely introduction, too. I have long been aware that you were reading the apa, of course, and I always hoped we would eventually draw you in as a contributor. It has only taken twelve years and a new job for **Andy** (think of all the catch-up mailing comments you have to write!) Good thing we're patient. I am really glad you have finally jumped into the pool. See, the water's fine.

Please forward my congratulations to Andy on the new job. It sounds very exciting.

© **Jae Leslie Adams**

[JG] When Scott and I went down to Florida for the International Conference of the Fantastic in the Arts (ICFA), we did some touring, mostly down to the Everglades to see alligators. This was a lot of fun, but we noticed something as we drove around that I thought maybe you'd be able to explain. There were a lot of suburban developments of what looked like tract housing, possibly housing for immigrant labor. These developments as well as the more expensive subdivisions were surrounded by chain link fencing. Individual yards weren't enclosed; rather the whole neighborhood was enclosed with these fences. I was wondering if this is to keep pesky alligators out. Do you know? Do you remember from when you used to live in Florida?

You say you fret over how your writing will be construed. Mostly ambiguously, I should think. Take that comment to me about **Steve's** statements on lying. I'm not at all sure whether you're chiding me for my naivete or praising Steve for honesty (about dishonesty).

Your comment to **Tracy** about the length of her zine titles, reminds me of how Scott and I used to deal with **Andy Hooper's** Extremely Long zine titles. We reduced the type size of (just) his titles as much as was necessary to fit them onto one line. I think we reduced his title to 4 pt type one month. Andy didn't seem to consider our behavior to be a challenge, however, or if he did, he conceded the point, so to speak. His titles shrunk in length after that.

[SC] Thanks for the tip on making resolutions work by making them more specific. Good advice.

In your comment to Jeanne on why boys don't like having a good cry at the movies, speaking for myself I

will say that crying is not an emotional expression I find desirable. Most movies are trying to manipulate the audience to feel a certain way, I object to movies (or TV or plays) that are specifically trying to make me cry because for me, crying is unpleasant. My experience has been that crying has not felt as much like an emotional release as it has felt frustrating and humiliating (ask Matt what he has learned about crying from his experience being punched in the nose on the bus. A lot of guys have had experiences like that and remember the lessons they learned.) For many guys, crying is not simply a sign of weakness, it is the billboard of weakness and emotional collapse. It is clear such a guy has lost control of his emotions and is helpless to act. This is all probably silly, but again I point to Matt's experience as a good example of what many of us learn early about crying. To pay money to struggle with that does not make sense to me.

Having said that, I will admit that there have been a number of fabulous movies that have drawn a tear out of me. *Schindler's List* comes to mind right away. But I maintain that film was about a lot more than simply manipulating a "good cry" out of the audience. A recent, though inept, example of the latter was *Message in a Bottle*.

© **Tracy Benton**

[JG] Congratulations on finding the Home of Your Dreams. I can't wait to see it. It's doubtful, however that I will get to see it that weekend before WisCon, not being quite as organized as you might think. That, and the fact that I am limping around with a cane will probably count me out of the moving crew.

It's ironic. Some of the few fanzines I still get originate in Las Vegas. You are welcome to mine if you want them.

[SC] Congratulations on the condo purchase. I shall try to be available to help with your move. I will get back to you closer to the date.

On the issues of *Turbo*. **Julie Zachman** stepped in and offered to take them all, so I am accepting her offer so I don't have to parcel them out. You can contact her about acquiring the issues you need if she is willing to part with them.

Nevenah Smith

[JG] What is the opposite of Art? If by capitalizing it, you are trying to suggest an implicit qualitative element to just plain "art," I have to say I reject that idea. There is good art and there is bad art, and so it's no more possible to say what the opposite of art is than to say what the opposite of "music" or "furniture" is.

[SC] Welcome back! It is so good to hear from you at last. When you moved to New York I thought that was a good city for you, that you would like it and it would like you. But when I heard you'd moved to New Orleans I thought that was the perfect choice. The image I've always had of that wild city seemed to fit you just right. I hope you love it. Someday I hope to visit there. It is probably the one city in America that I most want to see (that I haven't yet visited.)

I hope you stay with us here in *Turbo* for awhile. Coming to WisCon this year? Any good cons in your neck of the bayou?

© **Vijay Bowen**

[JG] Congratulations on winning TAFF, Vijay! Have a great time!

[SC] Congratulations on the TAFF victory. You can't miss being a hit with the Brits, I think. Looking forward to reading all about your trip.

© **Julie Zachman**

[JG] I loved reading your notes on Dave Brubeck's concert. Thank you. Is Brubeck ill?

I'm surprised that you doubt that richer people pay a smaller percentage of their income in taxes than poor people.

[SC] Hey, nice piece on the Brubeck performance. Good comment to **AJ**, and quite a different reaction to his rant than most folks had. I have also worked retail and, although I agree with you to some extent, I tend to be patient with front line staff because they are often overworked and underpaid in relation to the abuse they have to accept from customers. In a capitalist state I guess that is their lot, but if I am going to get nasty with someone in a store or restaurant, I will usually save it for the manager or owner. They are the only ones who are really being paid to deal with it and I don't believe they should be insulated from customer problems by the front line grunts.

I think we are looking at the assisted suicide thing from opposite points of view. You seem to be concerned about an uncaring medical establishment euthanizing people they deem disposable. **Jeanne** and **Hope** and I are all looking at it from the point of view of the patient who is terminally ill, in great pain and begging for release.

Don't they have a right to ask for help if that is what they want? You keep referring to patients who have no loved ones to look out for them, but what if such a patient desperately wants to stop their own suffering and no one will help them because they have no loved ones and the medical establishment is deaf to their suffering? Don't they have a right to decide for themselves? I agree with you that a poorly drafted law could allow potential for abuse. This is one of those issues that can't be solved with a simple rule.

© **Diane Martin**

[JG] Congratulations on dumping the old job, Diane. You deserve much, much better. I'll be interested to hear about the disasters that happen there in the wake of your resignation. I'm sure you are too. Good luck on the job search. I hope you find the experience short and full of many ego-stroking episodes.

[SC] Congratulations on getting free of AE. Enjoy the time off because I am confident you will find something new soon enough.

© **Hope Kiefer**

[JG] I hope things go well for Joy. It sounds like she's going to have some difficult times for a while. But it was really wonderful that you were able to spend some time helping her. Good for you. And I'm glad Forest is doing better on the new drugs. He's a really great kid.

Speaking of Ella's, did you hear that Al Gore, Tammy Baldwin and Sue Baldwin (for out-of-towners, Tammy is our Representative and Sue is our Mayor) stopped in Saturday afternoon for a chocolate malt? I wish I'd been there. It would have been a hoot.

[SC] Nice car. I'm glad I finally got a chance to look one over up close. They are much roomier than I expected, with some real snazzy styling points. Way cool. I'm envious, again. I tell myself all the time that our next car will be a new car (I've never bought a new car.) We'll see.

Thanks for the Forrest update. I am relieved that he is doing well.

Jeanne Gomoll & Scott Custis
4/19/99