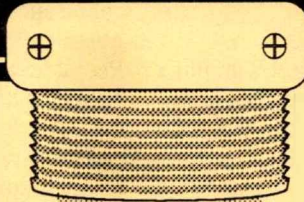


Union St

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TO THE OE

Don't forget to put Lucy's name in the pipeline. She says she wants to rejoin the apa with a new name and a new zine.

MIKE DUCHARME

(JG) Good World Fantasy Con Report, Mike I really felt I had a good sense of what it was like. So, why *are* you holding that turtle?

BILL DYER

(JG) I admired your story about breaking up. I too developed an analogy for my situation when I broke up with a lover many years ago. Mine had to do with two holes which I imagined that both of us were digging on two sides of a wall. The deeper we dug, the deeper we "felt," and I imagined the two of us yelling across the wall describing the depth of the holes we were digging.

"Mine is incredibly deep!" one of us shouted.

"Mine is amazingly deep!" the other yelled.

"I can't imagine digging it deeper, but I suppose I will."

"It's deeper than any hole anyone has ever dug."

And then he stopped digging his hole and walked away. I was devastated and it took me a long time to crawl out of mine, since I could hardly see the opening to the chasm I'd carved, and I had to dig little notches for my feet so that I could slowly, painfully crawl to the top.

When I walked around to the other side of the wall, I discovered that his hole was this little tiny ditch that had been scratched out with a mere teaspoon. I'd been using a shovel. Even though we'd been using the same words to describe our holes, the words meant entirely different things to each of us.

(SC) It was good to see you again at Nevenah's party, however briefly. "Metamorphic Rock" was absorbing in light of your divorce revelation. I particularly enjoyed in your rant to Kathryn about 12-Step programs.

CATHY GILLIGAN

(JG) I hope Greg is on the road to recovery by now and that they've figured out what was wrong with him. It sounds like a harrowing time for you, Cathy.

Well, I no longer have my Scrivner's hardcover of Heinlein's *Podkayne of Mars*, but I don't recall her dying at the end. My memory of the ending involves her recovering in a hospital and writing her final notes there.

(SC) Wow, riveting story about poor Greg. Hope things are now under control. We'll be looking for an update. Amazing what doctors will choose to say sometimes. It proves even they can be boneheads.

PAT HARIO

(SC) Probably no one will blame you for anything Peacock writes. However you may get an occasional request to include something extra in his mailing. Something with ticking noises, perhaps... We enjoyed *Henry V*. Now we are looking forward to seeing *Hamlet* with Mel Gibson. I know how unlikely it sounds, but the previews we've seen have been interesting, the supporting cast looks impressive and the production is lush. Unless the reviews are abysmal, we'll give it a try.

BILL HOFFMAN

(JG) Lovely cover, Bill. Why don't you do a cover for the whole apazine next time?

I no longer keep cat torture instruments in the basement, Bill. That's all in the past for me. Why it's been so many years since I produced *The Dead Cat through History* slide show, that—at a recent party—no one attending had heard about cat wrapping. Of course, for old times sake, I had to show them, and it turned out that the party host owned the perfect cat: not smart enough to lay down and pretend nothing was wrong. Stash just kept getting up, trying to walk, and falling down. She had us all hysterical, and... But as I said, all of that is behind me now. I haven't stepped on a cat for months.

ANDREW HOOPER

(JG) It's a few days after the first of the year, Andy, and I've just read about your New Year's eve party in your zine. I guess we didn't attend the meetings at which you

announced the end-of-the-year celebration. We're especially sorry to have missed seeing **Kim** and **Pete Winz**. We spent the evening at another party playing Pictionary, Scatagories, and Taboo, and demonstrating cat wrapping, and had a great time, actually. I just wanted to tell you that we weren't avoiding your party, though; we just didn't know about it.

STEVEN VINCENT JOHNSON

(SC) I will be very interested in Randle and Schmidt's information should it reach the level of a congressional investigation. I am still quite skeptical, but don't mistake that for a lack of interest. I appreciate the updates and, as I said before, would very much like to hear about evidence presented in a congressional hearing.

I have read over your comment to me under the Gulf Crisis Debate heading and I feel I owe you an apology. I must have responded with too much gusto. I didn't intend to make you feel "embarrassed or stupid" or to "preach" to you. You are right that we agree for the most part, although now (I am writing this on Thurs., 1/17, the day after the shooting started) the debate is moot. The war has started and there is no turning back.

Thank you for the Holiday Transmission From Orion. An ambitious undertaking that didn't entirely work for me because it had too much of a New Age feel. Tackled the Big Questions gamely, however. I would encourage future submissions from Orion. The patronizing tone gets a bit annoying and I would not agree with the characterization of Turbo as a "marvelous literary creation," but I have the distinct impression that Orion will accept feedback and mild criticism better than many other Turbo writers.

HOPE KIEFER

(JG) Thanks for your comment to me, your musing on why you think you and I never spent a great deal of time together (different lifestages). Yes, you're probably right about it, though I still feel bad that you were apparently feeling lonely for a while here in Madison.

(SC) I am basically supportive of your complaints expressed in your note to Kim Nash. I agree that the deadline change was not handled well, that \$250. is a lot of money to spend on a stapler and printing and that I much prefer the Kim Nash I know in person to the one I've seen lately in print.

Thank you for the details of your life so far in the "City of Brotherly Love." (I expect you'll get sick of that phrase soon enough.) Look forward to hearing more. Will you be back for WisCon?

LYNNE MORSE

(SC) I was not trying to stick you with a "label." Americans receive a rather warped view of the rest of the world and world events through the media at home and I merely invited you to comment as an American with a different perspective. That's all.

I simply have to apologize and retract my comment to you on sexist and religious humor. I have not been able to find the zine with your article in it and I don't recall my exact train of thought. It was intended, I'm sure, as a very minor comment, not even a criticism. Something about the way you responded to these jokes struck me as odd and I wanted a clarification. But it

was not worth a lot of effort for me to resurrect the discussion at this point. I'm sorry and I will take care to respond less recklessly in the future.

KIM NASH

(SC) Your comment to Peacock about caller ID is totally off the wall. There is a privacy element on the phone network called an "unlisted number" available to anyone who wishes to go to the expense. Caller ID would destroy this protection. People receiving calls already have lots of privacy protection options such as answering machines to screen calls and take messages, unplugging the phone if you want and call the phone company to trace abusive calls when necessary (the technology to track down abusers is getting more effective all the time). Caller ID will greatly reduce your privacy as a caller. People often have legitimate reasons for making anonymous phone calls (such as reporting crimes, seeking help or sensitive personal information, expressing an opinion or criticism that may be unpopular without fear of reprisal, calling in sick to work from somewhere other than home) not all of these things can be or should have to be done on a pay phone. I also don't buy your contention that concern about privacy rights is moot. If our privacy is under attack, we should be fighting back, not giving up.

KATHI SCHELLER

(JG) Great rebuttal, Kathi!

(SC) Sorry to miss the birthday bash. Had to work.

STEVE SWARTZ

(JG) Thanks for the huge, lone mailing comment.

You're right I don't have much direct experience with the improvements in the DOS systems (i.e., the new Windows layer), but what I read doesn't tempt me. You brag about DOS now being able to put application icons in every folder, but that isn't very tempting to a MAC user like me because with a MAC you don't need an application icon in every folder. Simply double clicking on any document created by that application gets you into the application. Or, by using multifinder, you can switch between applications with a click in the upper right-hand corner of the screen. Have you seen the latest *Consumers Report*? That unbiased publication gave its highest recommendation to the Macintosh computers over any IBM or clone.

My personal definition of "good" art would include the capacity to stretch my understanding of the world, so when I decide to ignore some art as being a waste of time, part of that decision is made because I expect it to be predictable, because I expect it will *not* stretch my understanding of the world. For instance, I've read only one or two bodice-rippers, or supermarket Gothic Romances, in my time; I find them predictable in the extreme. I'd rather not use up my free time reading them when I could read something else that will surprise me and start me thinking in unexpected directions.

Once or twice in my life, I've had the good fortune to suddenly find myself living in the moment, completely aware of the moment, myself and the world around me, with everything acquiring a clarity that I will never entirely

forget. If that's the Buddah inside myself, I agree that it's a sensation to strive for, but I fail to see how that quest connects with my choice of literature or art...

(SC) Even when they are part of an "oppressed" group, white men don't seem to bond together the way women sometimes do. (You theorized in the last issue that white males don't bond together because that's a survival behavior for members of an oppressed group.) For years I have observed prison inmates—certainly an oppressed group, if there was ever one. They form groups with clear pecking orders, almost a microcosm of outside society. Usually rigid, competitive and sometimes vicious, not a "bonding" atmosphere.

I agree with you that modern democracy is moving away from an emphasis on the individual as society becomes more complex and population grows. Certainly that is the source of much conflict and controversy in the U.S. as the traditional worship of the individual gives way to the need to deal with the needs of vast numbers of people. I think democracy is possible in Islamic culture, I just don't think it would entirely resemble our own idea of it.

VIJAY BOWEN

(JG) What a fine mini-essay that you wrote to **Pete Winz** about being a black woman. Thank you for including it in the Turboapa. I thought of Suzy McKee Charnas's novel *Walk to the End of the World* in connection with your comments about the white male perspective being the default perspective in our society. In that novel, Charnas observes that it is a matter of survival for slaves (which all women were in the world of that novel) to closely observe and understand the motivations of their masters, whereas the masters did not need to observe or understand the motivations of their slaves. Thus two cultures developed, one which was based on a careful awareness of the other, and one which entirely ignored the other. In private conversations, Charnas said that she believed that, although exaggerated in her novel, this situation exists in all societies: the group in power knows only themselves and their own point of view. The underclass knows both—because to ignore the perspective of those in power is to risk their livelihood.

(SC) Which is worse, not liking travel by any means or loving travel but hating the the quickest and most efficient means (flying?) I love to go places; I hate to fly. These days, with war raging in the middle east, if I were faced with having to make a flight back home from Europe, I think I would elect to swim.

I echo Jeanne's enthusiasm for YCT Pete. Excellent! Give Mark a swift kick in the tail feathers if that's what it will take to keep you in Turbo.

LAURA SPIESS

(JG) Congratulations on the new bookshelves and on figuring out the identity of Laura Palmer's murderer. A couple weeks before *All Was Revealed*, I was watching TV and caught a bit of some talk show in which the actor who played Leland was being interviewed. The interviewer (Arsenio, I think) was listing the characters in "Twin Peaks," hoping to provoke a revealing reaction when he named the actual murderer. "Leland's" face screwed up in a very Bobbish way when his own name was called out.

The audience laughed and I flipped over to another channel.

You're asking me for *advice* about book shelving? Usually when people notice that most of my books are alphabetized they just chuckle, though most people burst into outright laughter when they notice that my spices are also organized alphabetically. Well, I'll just ignore all those snickers. I like to be able to find books (and spices) easily. You asked what I did when I needed to insert new books, whether a new book purchase required me to rearrange all the books in all the shelves (which begin down in the dining room, continue into the living room, and finish upstairs in Scott's and my bedroom).

No I don't do all that work whenever I add a new book to my collection; that sort of monumental rearrangement happens only every few years. When I initially arrange my books (after a move or a major cleaning), I allow 3 or 4 inches of extra space on each shelf, so that—for quite a long time—additional books can be accommodated by a few regional adjustments. And I cheat a bit on my strict alphabetical methodology: All reference books are grouped in a single area (in the dining room, nearest my office) and shelved according to their size rather than author or title. Any books not yet read are grouped on one (intimidatingly large) shelf. Once read, these new books may or may not get alphabetized along with my permanent collection. If I disliked it or thought so little of it that I doubt I will ever want to read it again or cannot imagine recommending it to anyone else, it goes into a paper bag and eventually sold to a second-hand book store.

In fact all the books in my collection are eventually held up to a modified form of that criteria. Do I remember anything about this book? Am I likely to want to re-read it someday? Is there something worthwhile in this book that I may want to refer to eventually? Can I imagine recommending this book to anyone? Some time ago I owned a complete hardcover collection of the works of Robert Heinlein, including all his Scribner's juveniles, every book and magazine article about him, and many duplicate novels published by different publishers. About the only thing I didn't own were foreign translations. I kept adding to this collection long after I'd grown tired of him—which happened quite suddenly, right after I'd finally convinced a college professor to let me write a paper about Heinlein, and for the first time really thought about the political philosophy he advocated. But finally, during a particularly efficient and brutal session of spring cleaning, I asked my questions and looked at those several shelves filled with Robert Heinlein novels and realized that I was actually beginning to feel embarrassed by their presence. When new friends would visit and—as readers will—inspected my bookshelves as part of the getting-acquainted process, I found myself apologizing for all those Heinleins and reassuring the friend that I'd long ago stopped approving of Heinlein's politics, even though I still admired some of his early story-telling ability. So I stacked most of them in a box (holding back *The Moon is a Harsh Mistress* and his short story collection, *The Past Through Tomorrow*) and sold them to Hank Luttrell at 20th Century Books. Periodic reassessments like this allow me to put off those shelf crisis for long periods of time...

I think Scott may regret the enthusiasm with which I

banished Heinlein from my shelves, since there are a couple Heinlein books he'd like to read that I no longer own. *Stranger in a Strange Land*, for instance. So he was excited when I received a review copy of the newly published uncut version of that novel. I still get review copies of books based on my long ago reputation for writing reviews in *Janus/Aurora* and other publications. Most of those don't even pause on my to-read shelf but go directly into the to-sell bag. This one, however, Scott enthusiastically claimed. Are you almost through reading it? Scott would like to get it back soon.

Changing the subject...You don't have to be in a foreign country to make a mistake like your *einbahnstrasse* goof (which you didn't realize was not a street name, but a generic traffic sign, meaning "one way street"). The summer I got my driver's license, I was driving the rolling, scenic roads of Southern Kettle Moraine with a group of friends. It was our last outing of the summer. In a few weeks we would all be starting new lives in college. Even though we swore that we'd keep in touch, I think we all knew that we'd lose track of one another eventually, although we did not realize that this would happen almost immediately, that this was the last time we'd ever spend time together as a group. We were laughing, talking and having a wonderful time; a map lay to my right on Patrice's lap, mostly ignored. I had assured her that I was following one highway and that it would be simple to retrace our route. Patrice was a nurse's aid at the hospital in Waukesha and I'd promised to get her back on time to begin her shift. However, when the time came to start back, and Patrice asked me which road we'd been following, a deadly silence followed my answer.

"We're driving on county trunk 'JCT,'" I said.

"What do you mean, 'JCT?'" someone in the back seat demanded. "There is no such road number as 'JCT.'"

"Is too. Look up ahead," I said. "Look at that sign there."

"'JCT ahead,'" they all read, and then burst out laughing. For all you foreigners who may not have this particular abbreviation used on your road signs, it means "junction ahead."

Patrice got back to work on time, and I got teased mercilessly, but I started reading road signs more carefully.

(SC) Congratulations on the promotion. You and I should start an ex-Escort owners support group. (Will Kathi Scheller be a future recruit?)

KIM WINZ

(JG) Great zine, Kim. Now I *really* regret not seeing you at **Andy and Carrie's** New Year's party. It would have been fun continuing this conversation on feminism in person. I really admire the work you're doing on this subject. It's a good feeling to encounter more and more people who care about writing about feminism as part of their daily life. (—And not just as a part of their zines in *A Women's Apa*, for example, which was the way it seemed to be for a while back there, with so many people trying to tell us that such conversation belonged *there* and not *here*: Not at WisCon for instance...) The ongoing conversation on feminism is one of the things that continues to interest me in this apa, for sure.

Your interpretation of Butler's *Adulthood Rites* series is an interesting one. I read the three books over a long period of time, as each part was published, and I have to admit that I never developed a cohesive view of them all. The first book, *Dawn*, blew me away, and it is that novel that I mostly think about when I think about the trilogy. But I really liked your interpretation of the three books as three stages of acculturation: anger and disgust at the imposed culture, followed by rediscovery of a proud ancestral identity, followed by synthesizing of the old and new culture. You could even use those stages to talk about the changes a woman goes through as she becomes a feminist.

And of course, bravo (!) for your wonderful defense of abortion in your comment to **Ross Pavlac**. I feel a bit ashamed that I've been treading water on this topic, waiting to see if he is really going to use his zine to argue an anti-abortion opinion. It seems to me that most of the people in this apa wouldn't agree with him, and unless he pushes it, it seems a rather exhausting prospect to argue (again) for our basic rights in this area. You can be sure, however, that if anyone here does write in disagreement with you that I will be there at your side to tell them that we won't tolerate the erosion of our right to control our own bodies.

Thank you for your comments regarding my Lobotomized Man cartoon.

...Changing the subject to catalog overkill, I wish there was some way one could do more than simply refuse all 3rd class mail. I'd like to continue to get a few, specific catalogs and refuse all the rest.



(SC) YCT Steve J. about feeling more confident expressing yourself in print. Your writing has been terrific. I think your comment was accurate, at least from my vantage point. You seem quiet and restrained in person, but I have immensely enjoyed your zine, especially when you are fired up on an issue (specifically your comments to Pavlac, Peacock, Nash and Michael Shannon.) YCT Bill Hoffman about Kastenmeier. He lost because he didn't take his opponent seriously enough until it was too late. Bob defeated himself. YCT me, don't lose hope. Helms is getting old, he is not used to having such vigorous opposition and his tactics may return to haunt him next time.

PETE WINZ

(SC) Excellent trip report. Thank you. I have been in Seattle only once and that was for only a couple days. Much that you mentioned that I would like to see next time.

TRACY SHANNON

(JG) Scott and I have already volunteered to be Lucy's mailing agent, and when Kim finally remembers to put Lucy on the spec list and she moves up the list we'll be picking up her zine when we pick up our own. Right now we're just lending her our zines after we're through with them.

Faber-Castells and Koh-i-Noors used to be my favorite technical pens. I liked Koh-i-Noors (though I'm not exactly sure of the spelling here) because they sold a "jewel-tip" version that I could use on mylar surfaces (which I liked because you get the best line width consistency with the least absorbant paper and there is no less absorbant surface than mylar, but it's hard on pen tips); the jewel-tipped points didn't get worn down as fast as other tips. All technical pens will gradually get worn down (faster if you don't clean them regularly and keep them in a humid container), which is crucial because the only good reason to use technical pens is because you want a consistent line width. When you get a set of technical pens, you can join that fashionable group of artistic gripers who complain about the horrors of cleaning pen tips (especially those fragile .000 tips). It really is a pain, but if you do it often and well, you'll have a lot of fun with your pens. I belonged to the Q-tips and warm water school of technical pen cleaners, which calls for a steady hand and mesh over the sink drain when you take apart .00 and .000 tips. Others swear by the techie, expensive, ultrasonic machines, which "rattles" out the dried ink from your pens without requiring their disassembling. I think that pens need to be cleaned before they form clumps of dried ink, however. The ink seems to go "bad"—lumps develop after the ink has been stored in the pen reservoirs for a while (or even in the ink bottle after a few months), and your lines waver thick and thin even though your tip is still good. So, I used to clean out my pens and change the ink in the reservoirs every couple weeks.

Now, of course, I never do that any more. I draw mostly on the computer (which give me a line consistency—and tolerance for error—I never dreamed was possible with technical pens) or with felt tips on paper. In fact I've got several sets of technical pens (at home and at work) moldering away on the shelves and I suspect I'll use them very rarely from now on.

Definitely try to hear *Sunday in the Park with George*. It's a fantastic musical, especially from the perspective of an artist. *Carousel* is most definitely a "tear-jerker," which is a plus in my book.

MICHAEL SHANNON

(SC) Pleasant trip report. How were you able to stay up until 5:30 AM? YCT Peacock was excellent.

KATHRYN BETH WILLIG

(JG) The person that told me about the felt tip pen technique for painting cd edges also told me that non-water soluble purple was actually the best color (better than green) for improving sound quality. Perhaps it's just a coincidence that he's a gay man from San Francisco.

Not to worry, we only painted one cd to check out the theory.

ROSS PAVLAC

(JG) I wish I'd rented the first two *Godfather* movies to see again before Scott and I went to see the third in the series. I'd only seen the first two movies once before, in their collated form. But I couldn't remember many of the details when we went to see the final movie of the trilogy. I really liked it, though I heartily agree with the critics who hated Coppola's daughter cast as Michael's daughter. Her performance seemed flat and uninteresting, though it didn't seem to matter throughout most of the movie because everyone else was so great. But at the end, when the scope of the tragedy was revealed, I realized how much more intense the tragedy would have been if I cared about her character and her relationship with Garcia. I never really believed they loved one another.

I did love the use of the opera as a metaphor for the Corleone family's story.

Since you saw the first two movies of the series before you went out and saw *Godfather III*, I'll be interested to hear your reaction to its place in the trilogy.

(SC) Well the war debate is effectively over. We're in it. Although I continue to be against the war effort and will protest it, on a practical level I no longer feel we have any control over events as individuals. All we can really do is hope the war ends soon. On that, at least, we are sure to be in agreement.

—Jeanne and Scott