

FLAG

This is issue #6 of FLAG, a frequent fanzine published by Andy Hooper, from 11032 30th Ave. NE Seattle, WA 98125, email to fanmailaph@aol.com. Member fwa. This is a Drag Bunt Press Production. First copies were finished on June 28th, 2013. FLAG appears only in printed form, and is available for trade, fannish cartoons or letters of comment. The next issue will be out in July, 2013. Art Credit: Steve Stiles, page 1. Photos: Alexis Gilliland, page 7, Jerry Kaufman, page 9. Congratulations to Bill Wright on his dramatic 2-vote victory in the 2013 DUFF race!

It's the standard – many crews try to set it, but they must be overdosing on that local anesthetic

A Midsummer Night's Crifanac: Summertimebinding at the Solstice

To me, the long days of June are an invitation to do more – to write more, socialize longer, and expend our endless northwest afternoons in outdoor and garden work, with the daily ritual of baseball as accompaniment. Even if you put in a full day from 8 to 6 (because 9 to 5 is a 20th Century relic), you still have three hours of daylight to enjoy when your day is done -- if you are lucky enough to live at a similarly elevated latitude. We pay for this from November through February, of course, but that just makes it more important to take advantage of the encouragement the long-lasting sun conveys. Around here, the solstice week began with a barbecue to celebrate the completion (and mailing!) of CHUNGA #21. If you are reading this, you should have received a copy by now, but if not, the .pdf version should be posted to eFanzines.com by mid-July. Handsome at the paper copies are, the online version reproduces the wedding photos and other interior illustrations in glorious color, so it's worth a look.



After CHUNGA #21 was dispatched, I plunged into work on the Revised Chronology of Fan History (see page 2), but was only half-done at best when a living emissary of fan history arrived at our front door. Carrie had offered to let Art Widner stay with us on his annual pilgrimage to Seattle for the Solstice Art Car Celebration, and his venerable Subaru wagon, decorated with exquisite aboriginal-styled art from Australia, rolled up to our door at dinnertime on Thursday evening. The fact that he was a day early didn't faze us for long – Art's denture issues made beef yakisoba an adventurous meal, but ice cream with fresh raspberries can redeem almost anything. It was a hectic visit – there were Art Car events, plus a bookstore appearance by the legendary Stan Freberg, and wrangling with Verizon wireless to allow Art access to his voice mail. But even with everything that was going on, I think I got to talk with Art more than I have at the last ten cons we have been at combined. As I plugged names like Ashley and Liebscher and Laney into the table on page 3, Art shared his own memories of them, and I felt like one or more of them might drive up in a decrepit Willys gasser while we were talking. His experiences continue to impress me – he described seeing the U.S.S. *Lexington*, only the second aircraft carrier commissioned by the US Navy, as it made its way down the Neponset River for sea trials. Bridges were rebuilt so the huge ship could pass, with only inches to spare. He had forgotten her fate – I was sorry to remind him that she was sunk in the Battle of the Coral Sea, just over 71 years ago. That was the first battle in naval history where the opposing fleets never saw one another – all attacks were by aircraft flying from American and Japanese carriers. Talking about it with Art, it felt like science fiction and history at the same time. Art suggested I read his story "Ah, Sweet Laney," published in FANSTUFF #37, and this reinforced the curious feeling that Towner was somehow close by – as though his legendary horselaugh still echoed in the fragrant summer air. I have never heard it, and I can hear it now.

Beloved men, realize what is true – this world is in haste, and the end approaches.

When you lose the moral high ground to Dick Cheney, it's time to rethink your entire life.

Notes on the Revised Chronology of Science Fiction Fan History:

(In issue #1 of FLAG, I published a table summarizing and supplementing a simple chronology of science fiction fandom created by Arnie Katz in issues #25 and 26 of his fanzine FANSTUFF. Many readers offered their corrections and suggestions, and I promised to incorporate these into a revised version of the table. It has taken months to return to the project, but here it is: The table is found on the facing and following pages, while foot notes and comments from readers are presented below, continuing on page 5, at the table's end.)

1.) THE LOVECRAFT CIRCLE

APH: This included HPL. R.H. Barlow, Bob Bloch, Willis Conover, W. Paul Cook, Howard Davidson, August Derleth, H.C. Koenig, Henry Kuttner, C.L. Moore, E. Hoffman Price, Duane Rimel, Clark Ashton Smith, Farnsworth Wright and quite a few others from amateur journalism and weird fiction fandom.

Harry Warner Jr.: "The most prominent fandom before the One True Fandom was the cult of Howard Phillips Lovecraft. This differed only slightly from general fandom and came many years earlier." *All our Yesterdays*, page 9.

2.) THE FUTURIANS

APH: Includes Isaac Asimov, James Blish, Hannes Bok, George Clark, Jack Gillespie, Virginia Kidd, Damon Knight, Cyril Kornbluth, Dave Kyle, Robert Lowndes, Judith Merrill, John Michel, "Lesli Perri," Fred Pohl, Art Saha, Larry Shaw, Richard Wilson, Don and Elsie Wolheim and "Fred Wylie."

Dan Steffan: Despite what some people say, it wasn't Sam Moskowitz and Forry Ackerman who defined their era, it was the people that SaM and Forry hated and, more importantly, didn't understand who made it what it was. You go back now and read the stuff that the Futurians were writing and read the stuff from Moskowitz's New Fandom, and much of what the so-called radicals produced holds up well even today, when much of what was written by their detractors from that time does not.

3.) JACK SPEER

John Purcell: "Perhaps we can blame Jack Speer for starting this inward navel-gazing when he wrote *Up to Now* back in 1939. Most fan historians do consider that publication the first real historical assessment of specifically science fiction fandom."

4.) BOB TUCKER

Dan Steffan: Where is Bob Tucker's name? Surely he was hugely influential for a long, long time and *Le Zombie* was a focal point in the '40s.

5.) WARTIME ERA

Robert Lichtman: I suggest that the actual, continuing focal points during this entire period were two. One was Tucker's *Le Zombie*: 61 issues between December 1938 and July 1946, with its peak period of frequency in its first three years (through the end of '41). The other was Ackerman's *Voice of the Imagi-Nation (VoM)*, with a total of 50 issues from January 1939 through July 1947, although it stopped being frequent after the November 1945 issue (#48).

6.) SPACEWAYS

Robert Lichtman: Harry Warner Jr.'s *Spaceways*...a refuge from the fiery machinations of the Futurians and the beginning of the World War 2 years. Of course that's

hardly the only example over the years—I think of zines such as *Grue*, *Innuendo* and *Energumen* in other times.

7.) STEFNEWS

Robert Lichtman: I can't conclude without a sideways salute to *Stefnews*, which was published pretty much weekly (54 issues, plus an April Fool's issue) from July 1945 through July 1946 by its founder, Jack Speer, and then after a one-year hiatus was resumed by James "Rusty" Hevelin for another eight months of near-weekly publication. I don't know if that counts as a focal point, but it was the "go to" place for fan news during that time.

8.) CHARLES BURBEE

Dan Steffan: Forry Ackerman was the guy who owned a fleet of very elaborate paddlewheel steamers, but Burb was Mark Twain. I could go on.

9.) REDD BOGGS

Bob Jennings: I suggest that while they were being published *Skyhook & Retrograde* (nominated for a Hugo in 1961), both produced by Boggs, had as much influence as *Fanac*, *Vega* or *Quandry*.

10.) HYPHEN

Dan Steffan: Willis and *Hyphen* actually stretch through most of both "The Myth-Making Era" and "The Golden Era."

11.) CRY OF THE NAMELESS

Robert Lichtman: And I'm definitely in agreement that *Fanac* was not the sole focal point of the January 1958 to October 1963 period. I would add both *Void* and *Cry of the Nameless*, which were very different fanzines in some important ways from one another but both of which rallied huge followings and published some excellent material.

12.) FANAC

Robert Lichtman: I would further make the case that *Fanac*-as-focal-point faded and then disappeared after Walter Breen assumed its editorship in the spring of 1961 and its formerly frequent schedule became more and more infrequent and erratic.

13.) VOID

(See CRY OF THE NAMELESS)

14.) KENT MOOMAW

APH: Kent Moomaw was a highly promising fan writer who died in 1958, at age 18, under tragic circumstances that were ruled a suicide. This was the most bewildering event of the so-called "Year of the Jackpot," during which the SF community lost several popular members.

15.) RICHARD E. GEIS

Dan Steffan: Geis and *Psychotic/SFR* (in its various incarnations) was a real influence on fanzines and fandom from "The Myth-Making Era" through most of "The Great War Era."

(Notes continued on Page 5.)

Revised Table of the Hooper-Katz Chronology of Science Fiction Fandom, Part One:

Title	Dates	Potential Focal Point Fanzines	Important Figures or Groups in SF	Evolutionary Milestones
The Pioneer Era	1927-1934	NAPA, <i>The Comet</i> , <i>The Fantasy Fan</i> , <i>Science Fiction Digest</i> , <i>The Recluse</i> , <i>The Time Traveler</i> , <i>The Tryout</i> , <i>The Vagrant</i>	The Lovecraft Circle ¹ , Forry Ackerman, Walter Gillings, Charles Horning, “Lilith Lorraine,” Ray Palmer, Julius Schwartz, Mort Weissinger	Fanclubs Fanzines Round Robins The SF League SF Comic Strips Talking Pictures
The Printed Fanzine Era	1934-1937	<i>Fantasy Magazine</i> , <i>Novae Terrae</i> , <i>The Phantagraph</i> , <i>Science Fiction Collector</i> , <i>Science Fiction News Letter</i> , <i>Tesseract</i>	Robert Bloch, The British Interplanetary Society, Leslie Croutch, Virgil Finlay, Maurice Hanson, Milton Rothman, Conrad Rupert, R. D. Swisher	Lithographed fanzines The Cult of Ghu Ghu Faan Fiction Death Hoaxes & Mock Feuds SF Conventions
The Hectograph Era	Oct, 1937 – Aug., 1940	<i>Fantascience Digest</i> , <i>Fantasy News</i> , <i>Golden Atom</i> , <i>Le Zomblie</i> ⁵ , <i>The Satellite</i> , <i>The Science Fiction Fan</i> , <i>Scientifiction</i>	John Baltadonis, Hannes Bok, The Futurians ² , Erle Korshak, Sam Moskowitz. Mark Reinsberg, Jack Speer ³ , James Taurasi, Bob Tucker ⁴ , Olon Wiggins	The Cult of Foo Foo Fan Slang FAPA Hall Costumes SF Specialty Small Presses Worldcon
The Wartime Era ⁵	Sept, 1940 – Sept, 1946	<i>The Acolyte</i> , <i>Fanfare</i> , <i>Fanewscard</i> , <i>Fantasy Times</i> , <i>Futurian War Digest</i> , <i>Light</i> , <i>Nova</i> , <i>Spaceways</i> ⁶ , <i>Stefnews</i> ⁷ , <i>Vampire</i> , <i>VoM</i> ⁵	Al Ashley, Louis Russell Chauvenet, Walt Daugherty, Joe Kennedy, FT Laney, Morojo, Michael Rosenblum, Harry Warner Jr., Art Widner	Esperanto Fandom FIAWOL & Slan Shacks Mimeography The N3F SF Anthologies Wire Recorder Fanac
The Goshwow Era	Sept, 1946 – Mid-1950	<i>Canadian Fandom</i> , <i>Chanticleer</i> , <i>Masque</i> , <i>Operation Fantast</i> , <i>Shangri L’Affaires</i> , <i>Slant</i> , <i>Spacewarp</i> , <i>Wastebasket</i>	Charles Burbee ⁸ , Ted Carnell, Claude Degler, Don Ford, Rog Phillips, Walt Liebscher, Bill Rotsler, Ray Nelson, Art Rapp, Ken Slater	The Cult of Roscoe FIJAGH & Insurgency Hoax Fans & SAPS The Propeller Beanie Relaxacons The Shaver Mystery
The Myth-Making Era	Early 1951 – Mid-1954	<i>A Bas</i> , <i>Confusion</i> , <i>The Femizine</i> , <i>Hyphen</i> , <i>Opsla</i> , <i>Peon</i> , <i>Quandry</i> , <i>Rhodomagnetic Digest</i> , <i>Skyhook</i> ⁹ , <i>Vega</i>	AToM, Vince Clarke, Lee Hoffman, Max Keasler, Dave Kyle, Vernon L. McCain, Joel Nydahl, Boyd Raeburn, Shelby Vick, Walt Willis	<i>The Enchanted Duplicator</i> OMPA & TAFF “Trufandom” The Hugo Awards One-Shot Fanzines Worldcon Rotation
The Golden Era	Mid-1954 – Oct, 1963	<i>Cry of the Nameless</i> ¹¹ , <i>Dimensions</i> , <i>Fanac</i> ¹² , <i>Grue</i> , <i>Odd</i> , <i>Orion</i> , <i>SF Five-Yearly</i> , <i>Skyrack</i> , <i>Stellar</i> , <i>Triode</i> , <i>Vector</i> , <i>Void</i> ¹³	Greg Benford, Ron Bennett, Redd Boggs ⁹ , Terry Carr, Harlan Ellison, Ray Fisher, Richard Geis ¹⁵ , Kent Moomaw ¹⁴ , Larry Shaw, Ted White	Carl Brandon Clubzines “First Fandom” The Order of St. Fantony Regional Apas ¹⁶ <i>Fancylopedia II</i>

Revised Table of the Hooper-Katz Chronology of Science Fiction Fandom, Part Two:

Title	Dates	Potential Focal Point Fanzines	Important Fans or Groups	Evolutionary Milestones
The New Wave Era ¹⁷	1964 to mid-1970	<i>Algol, Australian SF Review, Erg, Innuendo, The Mentor, Nope, Psychotic/SFR</i> ¹⁵ , <i>Quip, Rune, Scottishe, Warhoon, Yandro</i> ¹⁸	John Bangsund, Buck Coulson ¹⁸ , John-Henri Holmberg, Terry Jeeves, “Ted Johnstone,” Fred Patten, Bruce Pelz, Bob Shaw, Takumi Shibano, Bjo Trimble, Paul Williams	The Breendoggle Coventry & the SCA ¹⁹ “Fanzine Fandom” Monster Fandom Underground Comics <i>Star Trek</i> Youth Culture ²⁰
The Trufan Rebellion Era ²¹	1971 – Early 1983	<i>Boonfark, Checkpoint, DNQ, Egoboo, Energumen</i> ²¹ , <i>Focal Point, Foulter, Granfalloon</i> ²¹ , <i>Janus, Khatru, Maya, Mota, Outworlds</i> ²² , <i>Pong, SF Commentary, Span Inq, Starling, Title</i> ²³	John D. Berry, Bill Bowers, rich brown, Avedon Carol, Gary Farber, Tim Kirk, Malcolm Edwards, Bruce Gillespie, Mike Glicksohn ²⁴ , Joseph Nicholas, Ross Pavlac, Greg Pickersgill ²⁵ , Stu Shiffman, Paul Skelton, Dan Steffan, Susan Wood	DUFF & GUFF Ensmallled Fanzines FAAn & Nova Awards Masquerade Fandom Role-playing Games Locus & Semi-Prozines Slash Fiction Fanzines <i>Star Wars</i> ²⁶
The Great War Era ²⁷	1983 – 1990	<i>Ansible, Anvil, Cheap Truth, File 770, FIT, Holier Than Thou, Izzard</i> ²⁸ , <i>Lan’s Lantern</i> ²⁹ , <i>Mimosa, Pulp, Sticky Quarters, Trap Door, Wing Window, Wiz</i> ³⁰	Brian Earl Brown ³¹ , Mike Glycer, Jeanne Gomoll, Rob Hansen, Arthur Hlavaty, Lucy Huntzinger ²⁷ , Dave Langford, P & T Nielsen-Haden ²⁷ , Larry Tucker, Pat Virzi, D. West, Leah Zeldes	Anime & Comicon ³² Boutique Conventions Corflu, Ditto & fwa Cyberpunk Personal Computing Science Fiction Satire Videotaped Fanac
The Desktop Publishing Era ³³	1990 – 1997	<i>Apparatchik, Attitude, Blat, Bob, Challenger, Critical Wave, Folly, Idea, Lagoon, Nova Express, Rastus Johnson’s Cakewalk, Stet, Tand, Thyme</i>	Victor Gonzalez, Ian Gunn, Arnie Katz, Christina Lake, Robert Lichtman, Lloyd Penney, Ian Sorenson, Steve Stiles, Geri Sullivan, Martin Tudor, Pam Wells	The Carl Brandon Society Desktop Publishing For Profit Conventions Furry Fandom Gay Fandom The Tiptree Awards Worldcon Fan Lounges ³⁴
The Internet Publishing era	1998 – 2008	<i>Banana Wings, Bento, Chunga, eI, Emerald City, Head, Plokta, Prolapse, Quasiquote, Steam Engine Time, Vegas Fan Weekly, Wabe, Zoo Nation</i>	Claire Brialey, Bill Burns, Alison Freebairn, Earl Kemp, Joseph Major, Cheryl Morgan, Curt Phillips, Alison Scott, Steven H. Silver, Alan Stewart, Peter Weston	Academic Zine Archives Comic Book Cinema Email Fanzines Fannish Websites Steampunk Fandom Tolkien on Film Virtual Con Suites
The New Media Era ³⁵	2009 - present	<i>A Meara for Observers, Askance, Beam, Broken Toys, e-Ditto, Fanstuff, File 770.com, Journey Planet</i> ³⁶ , <i>Relapse, Sense of Wonder Stories.</i>	James Bacon, Warren Buff, John Coxon, Randy Byers, Chris Carcia, Jacq Monahan, Jim Mowatt, Mark Plummer, John Purcell, España Sherriff, Taral Wayne, Bill Wright	Decline of local sf clubs Fanac via Social Media Gender Parity Graying of Fandom Media Reboots Self-Published SF The Undead Renaissance

Notes on the Revised Chronology, Continued:

16.) REGIONAL APAS

Milt Stevens: Regional apas are mentioned but not really considered. I think the proliferation of apas in the late sixties and seventies had a tremendous impact on fanzine fandom. Some fan writers like Tom Digby became very popular with most of his activity in apas.

17.) THE NEW WAVE ERA

Gary Mattingly: When I started in fandom in the late 1960's and early 1970's in the Midwest there were many focal points, many people of note, not just in fanzine fandom but also in convention fandom. One could not be unaware of Bob Tucker, Rusty Hevelin and so many others that were very apparent at conventions, particularly if you went to Midwest conventions on a regular basis.

Dan Steffan: One focus of the period, *New Worlds* magazine was often a triumph of style over content -- Ballard, etc. -- and while much of it is hard to read now, it will forever be seen as a giant step towards maturity.

18.) YANDRO

Gary Hunnewell: What little I know or knew of science fiction fandom and its "ages", I picked up from old issues of *Yandro* or *Niekas*, two fanzines that didn't make the "focal point" cut.

Bob Jennings: *Yandro*, which published monthly issues for something like thirty years and had one of the largest circulations in the hobby, seems to have been completely eliminated from these discussions.

Gary Mattingly: Also I see no mention of *Yandro* or the Coulsons, hmm.

19.) COVENTRY

Ed: A kind of live action role-playing game crossed with a shared-world anthology, originating among non-fans in Pasadena, California in 1952. Co-opted by fans in the 1960s, it took on a more science-fictional setting, and eventually broke down in a feud over attempts to censor or control its chaotic narrative. An intellectual ancestor of both Dungeons & Dragons and The Society for Creative Anachronism, although the latter's origins date from before fandom's involvement in Coventry.

20.) YOUTH CULTURE

Dan Steffan: The hippies/counter-culture generation probably brought the biggest surge of people into fandom in all its history. From those folks came movements like comics fandom and Star Trek fandom, and more interest in our fandom than at any other time. There was a huge influx of artists and writers who were looking for a form of expression and they found it in fandom and fanzines.

21.) The TRUFAN REBELLION Era

Lenny Bailes: What about Linda Bushyager's fanzine (*Granfalloon*), and Mike Glicksohn's zine (*Energumen*)?

Jerry Kaufman: My memory of that period is that there were several very strong centers of fan publishing and activity. Arnie and the Brooklyn Insurgents were one of them, but Toronto was a second one (not just Susan, but also Mike Glicksohn, Rosemary Ullyot (sp?), Alicia Austin and others); Minnesota a third (especially *Rune* under

Fred Haskell's editorship); and late in the period, Seattle (Patrick and Teresa Nielsen Hayden, Suzle and me, Alan Bostick, Lucy Huntzinger, Ole Kvern) and its cohorts in Madison and the Bay Area - or were we Madison's cohorts? Too much happening to elect the Brooklyn zines as the major thing.

Dan Steffan: It is a period of great creativity in fandom and out and I think the rebellion symbolized by the Brooklyn Insurgents and fannish fandom and swinging LA fandom and even Ratfandom is much broader than "The Trufan Rebellion Era" can encapsulate. Thus is the problem of trying to break all this history down into little chunks when it was, probably, really more like a stew.

22.) OUTWORLDS:

Murray Moore: Bill Bowers gets a name check but OUTWORLDS is not a focal point fanzine?

Milt Stevens: Were *Algol* and *Outworlds* too sercon for inclusion?

23.) TITLE

Bill Breiding: "This was a small monthly fanzine bursting with kinetic energy, edited by one of the coolest fans to every grace the subculture. Donn was GoH at one of the Autoclaves, the original fanzine fan convention, held in Detroit, in the seventies. He should not be forgotten."

Jerry Kaufman: Not to mention *Title* and its own special focal point qualities for those who loved it.

24.) MIKE GLICKSOHN:

Gary Mattingly: Another thing I note is the mention of Susan Wood but I don't see anything about Mike Glicksohn. I find that odd. There is that fanzine they published together, *Energumen*, which was a Hugo nominee for three years and won once.

25.) GREG PICKERSGILL

Joseph Nicholas: You have Greg Pickersgill listed as an important fan for the period 1983-1990, whereas he was (in the UK) mostly active in the 1970s.

Paul Skelton: Pickersgill may have been an important fan from 1983-1990 (presumably when he came to Arnie's notice) but for me his fanzine contribution via FOULER and STOP BREAKING DOWN, along with his involvement in the creation of Ratfandom itself, which were contained within the previous **two** eras to that, were what I'd consider his defining contributions.

26.) STAR WARS

Joseph Nicholas: Your evolutionary milestones omit from the 1970-1990 period any mention of *Star Wars*, which was surely responsible for a large influx of new fans.

27.) THE GREAT WAR ERA

Lilian Edwards: In 83-90 my crowd were definitely much more interested in what Lucy Huntzinger, the Nielsen-Haydens and yes, the Seattle people, were up to...
Steve Jeffery: As I mention, I came in at the end of what's termed here as the Great War Era, although tin helmets, gas masks and piles of bodies were notably absent from the first conventions I attended. (They came later, mostly in BSFA committee meetings.)

(Concluded on Page 6)

She was also the daughter of the circus bear-leader, and had led a life full of license, vice, and crime.

Your Novacon report is dire beyond belief

Notes on the Revised Chronology, Continued from Page 5:

28.) IZZARD

Lenny Bailes: I'd call *Izzard* a focal point fanzine of the 1980s, a descendent of *Telos*.

29.) LAN'S LANTERN

Gary Mattingly: I was not a big fan of *Lan's Lantern* but it was in the list of nominees for best fanzine from 1986 from 1986 through 1996 and won the award twice in that period. It was certainly a focal point for its fans.

30.) WIZ

Lenny Bailes: In the early '80s, Richard Bergeron's *Wiz* was a focal point for the group that Arnie likes to call the insurgents.

31.) BRIAN EARL BROWN

Gary Mattingly: Should I even begin to talk about the entertaining (?) times fandom had around different groups at that time, one of which contained Brian Earl Brown and the other which contained many "faanish" entities?

32.) ANIME & COMICON

Joseph Nicholas: From the mid-1980s re-imagining of Batman onwards comics fans have been a significant fan group and comics themselves have had a major impact on how the science fiction genre is perceived by the world at large and thus how the world reacts to fans as people -- no longer the nerds to be laughed at, but people who might have an idea about how the future will look.

33.) THE DESKTOP PUBLISHING ERA:

Lilian Edwards: Also did all the Brits die out in 90-97? Oddly I'd have said *Attitude* as a key zine for then, but in fact it ended in 1997 I find. Oops. And *Plokta* seems to have started in 1996. Hmm.

Steve Jeffery: A quick and dirty test for focal point-ness might be to flick through a fanzine and see how much evidence it showed of being one part of a wider community

of fandom. On those grounds, *Pulp*, *Apparatchik*, *Banana Wings* and *Mimosa*, certainly, though I'd argue also *Attitude*.

34.) WORLDCON FANZINE LOUNGES

APH: It must have seemed absurd at first, the idea that there should be a sort of special preserve for fanzine fans within the extremely fan-friendly boundaries of the Worldcon. But the Fan Lounge has been a surprisingly versatile and useful institution, capable of handling exhibit, programming and hospitality functions, and allowing many old and tired fans a quiet, boring place where no one will bother them. The expansion of the idea to include a "nighttime" lounge was equally welcome, ensuring there will always be at least one party with people that you recognize. But the fact that I had begun to spend so much time in the Fan Lounge was one reason why I stopped going to the Worldcon 17 years ago. If it is necessary to build a wall of sorts, however metaphorical, between ourselves and the majority of fandom, what are we really doing there? All the same, imagining what the fan lounge will be like at LonCon 3 is one of my favorite current pastimes.

35) THE NEW MEDIA ERA

Lilian Edwards: And how can you not have James Bacon as the focal fan of the current era!

36.) JOURNEY PLANET

APH: Getting fans to read and reply to an electronic fanzine is a challenge, so I like having an example of how well the process can work. JOURNEY PLANET is the best all-electric fanzine in the field today. The debate over Gender Parity on convention programs in #13 was the liveliest exchange I've read in a fanzine in years -- and it was only half the issue. Andy-Bob says Check it Out.

A Key to the linos published in FLAG #5

Page 1: "I felt like Cincinnatus. I dropped my plow and ran to Rome to defend it."

NY Mets broadcaster Ron Darling describes covering a two-inning suspended game on a weekday in Flushing.

Page 1: "We still have hopes of reviving you from your mummy-like current state of suspended fanimation." One of the boxes in the "Why You Got This Zine" display in VOID #24, summer, 1961.

Page 3: "The unfortunate history of U.S. teleportation is that it has essentially remained a secret." Notorious teleportation claimant Andrew Basiago makes another notorious teleportation claim.

Page 4: You don't need to be a porthole collector to appreciate a porthole."

Junk-collecting wisdom from Mike Wolfe, on A & E's *American Pickers*.

Page 5: "He now became secretary, propagandist, inspirer and religious leader to Wat Tyler's band of angry men -- villeins and villains." John Fines on John Ball, a 12th Century English rebel priest.

Page 6: "His morning breath is scented with notes of saffron and lavender."

Another insight into "The Most Interesting Man in the World," from Dos Equis beer.

Page 11: "I play to discover the Sixth Tool."

Los Angeles Angels of Anaheim outfielder Mike Trout lapses into mystic hyperbole in an ad for the MLB network.

Page 13: "I'm gonna finish this meatloaf, get on a plane to Toronto and shoot you in your lying face." CIA man Stan Smith talks tough on Seth MacFarlane's *American Dad*.

COLOR PARTY:

Readers' Letters to FLAG

[Postal delays and bank holidays in Britain slowed the responses to FLAG #5 just slightly, but I still received far more than I can publish here. Your letters are presented in Georgia, like this, while my comments, enigmatically, are executed in *Estrangelo Edessa*, like this. We start with what should be the definitive answer to the riddle of *Fanotchka*.]

Randy Byers

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Well, you had persuaded me that when I saw *Fanotchka* at the '96 Worldcon it was with Paul Williams and Cindy Lee Berryhill in the leads. It's disturbing to learn once again how suggestible I am!

Still, it nagged at me that you and I both wanted to remember it that way. Was it possible they had been cast in other roles in the play in the '96 production? So I dug out my copy of *Apparatchik 67*, which came out after the convention. Your conreport doesn't even mention *Fanotchka*, you humble lout! But mine confirms my memory that Paul and Cindy made a big impression on me at that Worldcon, as I mentioned them both several times, including an account of a dinner outing with them, Tami Vining, Robert Lichtman, Moshe Feder, and Art Widner that ends with the following news: 'Art was intent on introducing me to green tea ice cream, but we had to hurry back to the con to catch the production of Hooper's radio play, "Fantochka," in which both Paul and Cindy Lee had parts.'

So perhaps if you looked at the character list again, it would jog your memory of which parts you cast them in that time. Or perhaps there are further details in other fanzines of the day. Maybe in one of Christina Lake's travel reports or Martin Tudor's TAFF report?

One of my vivid memories from that convention is of Paul allowing me to touch the skin in the indentation in his skull where there was no longer any bone. Ten years later, at the next LA Worldcon, he was exhibiting symptoms of dementia, although I didn't know that's what it was at the time. Lenny Bailes exhorted old friends to speak to Paul, hoping it would remind him of himself. Now here I am stumbling through the Memory Palace, reminded yet again of how fragile it all is, searching for documentation in old fanzines, which is reminding me how memorable Paul Williams truly was. I'm glad I had the chance to spend some time with him.

And here's hoping we'll be digging out old Flags twenty years hence to remember what we misremembered way back when. Keep up the great work, young padawan!

[Once again, the decision to talk you into contributing to APPARATCHIK provides great dividends for me and the rest of fanzine fandom. As you can imagine, your letter is a source of

some relief to me - no wonder my memories of hanging out with Paul and Cindy Lee in Anaheim were so vivid! And they would have naturally crossed our paths at the Fan Lounge that Geri Sullivan organized. Hazelnut beer! I had no intention of abandoning the Worldcon from that point, but that's just how things have worked out. Remembering the roles they played is another challenge - I suspect Paul may have played Roberto Bolsa, the hacker and room service waiter who tells D. Jenny Widner that her last collection is present at the Worldcon, which is how Dalgha and Fanotchka end up meeting. I don't know who Cindy Lee played. Christina Lake was DJenny, and she is the only other female role in the play. I need to write something with an all-female cast someday....]

Alexis Gilliland

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Thank you for FLAG #5, in which is mentioned the once and future FAAn Awards. You should not that they had serious logistical problems, perhaps due to being an all-volunteer effort. I won the best fan artist award (humorous) for the years 1977, 1978 and 1979, and for '77 the award consisted Randy Bathurst's little figure mounted on a base without the engraved plaque. It was fragile, but I got it home from Iguanacon safely by sitting it on the tray in back of the plane seat. Next year, at Seacon, the award was simply the base, without the plaque or the figure, and the following year at (?) the award was again only the base, sans the plaque and figure, which I described as "A pretty base award" in a couple of fanzines. Making do, I typed up cards with the award information, and on the base of the '78 award I stood a small wooden sculpture of a frog. In time, after a while, and eventually, I received the missing plaques and the missing Bathurst figures, which were packed in popcorn. Being fragile, both Bathurst sculptures arrived with the beer can fan separated from the mimeo on which it had been standing. Well, an award is an award, so I glued the frog and the one mimeo on the '78 award, and the other mimeo with two beer can figures on the '79 award. A picture of the three awards is enclosed. Over time, the second fan on the '79 award went AWOL, but after 30+ years, this would seem par for the course.



Nothing cheers you up like being in a pawn shop. Because, chances are, you're going to see a Flintstones alarm clock.

His voice makes Enya sound like a Russian couple arguing at the bowling alley.

In case you are seriously considering the revival of this lapsed tradition, I would suggest a simpler award, such as a certificate, a beautiful photo-shopped design run off on glossy paper, suitable for framing. At any rate the award should not be something that puts a hapless volunteer like Randy Bathurst in the position of repeating the chore year after year, long after it has ceased to be fun.

[I would love to see the award take a three-dimensional, sculptural form again, but I would also like to use contemporary fabrication technology to create a template that would be easy for each Corflu committee to duplicate. Randy Bathurst's awards were charming, but if he did them today, we would scan a collection of 5 or 6 figures, and reproduce them by the dozen, in a material that wears better than Sculptey.]

Greg Benford

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Now that Iain Banks has died today, I think back on your remarks on his books.

Today Charles Stross noted, "in his science fiction he achieved something more: something, I think, that the genre rarely manages to do. He was intensely political, and he infused his science fiction with a conviction that a future was possible in which people could live *better* — he brought to the task an angry, compassionate, humane voice that single-handedly drowned out the privileged nerd chorus of the technocrat/ libertarian fringe and in doing so managed to write a far-future space operatic universe that sane human beings would actually *want to live in* (if only it existed)."

I understand that, we need positive visions-- but to me the Banks future made no economic sense, and that unhinged its credibility. Banks' money-free future looks like a magic wand to economists, and to me. That's what undermined his space operas -- econofantasies of infinite wealth with the real fighting over power, as usual, not wealth. But power and wealth are always related.

[You made much the same point in FLAG #4, but since you shared that lovely quote from Charles Stross, I'm hip. At least part of the reason why these "econofantasies" seem so unbelievable to you is that you don't want to believe in them very much. Call me a loser if you like, I appreciate the notion that happiness might be worthwhile, even if it isn't accomplished through a competitive process.]

Rob Hansen

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I'm sure you've already heard that Iain Banks died this morning. As I mentioned to you when I was over for CORFLU, there was a gathering in London on Friday 17th May for friends and colleagues. I wanted to be there but since I was still suffering from the 'lurgy' I'd caught following the con I decided that being near someone terminally ill when I was probably still infectious was not a good idea. However, Avedon did go. She reports that there was a good turnout. Iain made a point of going around and sitting at every table in turn to chat to people. At the end of the evening he hugged everyone. Now, a mere 24 days later, he's gone. It doesn't seem possible, and it's certainly not fair.

RIP Iain Banks, great writer and top bloke.

Howard Waldrop

5106 N. Lamar #146, Austin, TX 78751

Esteemed Colonel,
Thanks for the FLAG #5. Sorry about Banks.

There's a Civil War panel at Readercon this year. That's right in YOUR alley. (There was a good one on WWI a couple of years ago.) If I'm selected for it, I'll open with the usual Faulkner quote ("It's that hot July afternoon, and it hasn't happened yet...") and tell the family story about Great Uncle Joe the Yankee bigger in Memphis, TN in 1920. (The one I used in *A Dozen Tough Jobs*.) Unlike you, that's about my repertoire. You could go on for hours. (Just had a cystoscopy. Look it up.)

[As a veteran of intervention to correct kidney stones, I've experienced much the same indignities. One hopes the findings were unexciting. Your point about Civil War narrative is well-taken, but I have to admit that my interests have diffused backward through time in the 21 years since our Clarion West experience. Now I'm more likely to hold forth on Pyrrhus of Epirus, or the runic legacy of King Harald Bluetooth.]

John Hertz

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Bob Leman's performance from a 1965 Vinegar Worm you rightly quote at length. What a man. He carefully includes Thomas Wolfe, Swinburne, Faulkner, and himself. He's not quite fair to anyone -- for example, the late great Jack Speer's faults were not really those faults -- but still dazzling. I'm naturally reminded of your Westercon XLIX newsletter, each issue in the manner of a well-known fanzine. Quality products do indeed last a long time.

Robert Lichtman

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It was a joy to see two pages of lovely vintage Bob Leman writing, especially how well he nailed the writing styles and mental proclivities of everyone he "aftered." I'm afraid that Bob is largely forgotten by today's fanzine fandom, but he was *big* in his time. By the way, regarding your question mark after the parenthetical 1965, you are correct that this issue was published that year. More specifically, it was produced for the November 1965 FAPA mailing (the 113th) and was Bob's annual effort to retain his membership. This continued for four more issues until Bob gave up the ghost after the 1969 issue—coincidentally the same string of minac zines that I produced in the final years of my first FAPA membership. There were sixteen issues of *The Vinegar Worm* altogether, although the first was encumbered with the jaw breaking sub-title *The American Journal of Oculenteratology*.

Naturally I enjoyed Lenny's references to my fanhistorical nudgings in his letter, the second of which suggests that his brain might slowly be reprogramming itself to register the correct year for the Walnut Creek Corflu. Carol and I were also at the Paul Williams Memorial in S.F. to which he refers, which was indeed "a worthy and warming event" and well-attended not only by members of the extended Williams family, Bay Area and Glen Ellen fandoms, but by a representative of Seattle

fandom (John D.B.), plus my ex-wife and my two oldest sons. It was the first time I'd seen Paul's first two sons, Kenta and Taiyo, who were still young when I lost track of them in the early '90s—and my first meeting with Paul's third son, Alexander, who was sharp as a whip and whose face uncannily resembled Paul's in a way neither of his older sons' ever did. An "interesting" moment for Carol and me came when one of Paul's brothers revealed apparently long-harbored resentments of Paul in his talk, the only speaker not to wax entirely lyrical about Paul's many good points.

Your reply to Ray Nelson's generational crankiness about rap music was excellent. His comments reminded me ever so much of what my parents' generation was saying about rock music back in the '50s when it achieved primacy on the popularity charts. What goes around, and all that.

Lloyd Penney

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Another great Corflu, by the sounds of it. I must console myself with these reports, and live vicariously through them. I would be great if one was close enough to drive to, but I certainly know better than that.

[Why? I think another Canadian Corflu is a very attractive idea. I missed Toronto's Corflu in 2006, and I'd love another chance.]

Taral Wayne

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Your latest issue put a bit of a smile on my face again. I've ended one phase of my relationship with Chris Garcia's zine, *The Drink Tank* – it remains to be seen whether there will be another, and what shape it will take – and I was under no illusions about the response to my 100th and final article. As I expected, Chris played up the occasion and Eric wrote a loc. John Purcell added a loc an issue or two later. That was all.

That was all? A long, painstakingly written article making intimate disclosures, bringing to an end an act of perseverance that would tire most fans just to think about it ... and only three people (one of them the editor) took note? Despite expecting no more, it was still a disappointing response. Ah, but there on page 12 of *Flag 5*, in real English words, you wrote, "the best single piece of work by any fan so far in 2013." Reading that made up for quite a bit that was not said by anyone else.

They say one should never fanac for the egoboo. That is true. But who writes if not to be read, and how do we know our writing is read without some form of feedback? Which brings me to the point of this protracted bout of self-pity. The mechanisms that provide feedback to fanzines are not in good shape. A few zines, such as *Trapdoor* and *Banana Wings*, have letter columns so long as to border on bloated. Yet it seems that others are forced to get by on three or four letters per issue. At the opposite extreme is *The Drink Tank* itself, whose letter column can be called intermittent at best ... nearly non-

existent, in fact. What makes for a healthy lettercol? The fanzines' prestige is likely one factor. But I think the most important factor is the nature of the material published. Fans love gossip and fannish politics. Provide them with juicy slander, innuendo, conjecture, controversy and scandal, and every fan wants to add his two cent's worth. Who doesn't read such a zine in a hurry to get to the end ... when it becomes *his* turn to tell his own stories? It has always been so, of course, but, in the era of blogs and instantaneous comments on *Facebook*, it may have been forgotten that a letter column serves other purposes than communication. Response! Acknowledgement! Flattery! *Something* has to reward fanzine writers, so that they go on writing ...

[Taral, this was such a good letter that I'm holding your remarks about fanzine reviews for #7. I think you should gather up some of your best writing and publish it in a generous online fanthology at the end of the year, so that eFanzines still has it up when voters nominate Hugos and vote for the FAAns.]

Jerry Kaufman

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Looks like the Langford FAAN Award statue is missing the handle from the crank, just like ours. We have two of the things – one for each of us. I forget what material they're made of - some sort of model clay aimed at children. They were not fired, because the substance wouldn't stand up to it. So they are still a little sticky and soft. There's a lot of dust clinging to them, and they're a bit faded.



One of the figures has lost an arm. The green lettering on the beer cans, and lettering on one side of the mimeos (spelling out "Enchanted Duplicator") was done with press-on letters, and they are falling off. But they still have the helicopter blades on their little beanies. I think. And we wouldn't give them up for anything (except a very large offer of cash, I suppose).

Other Correspondence Received From:

Steve Green (Radio 4 listeners are especially vocal in their resistance to change); **John Nielsen Hall**; **Margaret Hooper-Lofton**; **Bob Jennings** (There seemed to be a lot of fanzines from the UK and Australia.); **Arnie Katz**; **Hope Leibowitz** (I was SO pleased to see Elinor win the Lifetime Achievement Award.); **Charles Levi** (It reminded me of that notorious filk tune "88 lines about 44 fangirls," especially "Prue already had a boyfriend/Put my name behind the slash."); **Dick Lupoff** (FLAG is just the kind of personalzine I enjoyed so much in my own fan days, back before the ice caps melted and when our Neanderthal cousins roamed the mountains and woodlands of Europe.); **Murray Moore** (Dunno what FTS on the chain around the neck of Steve's winged cat means, but by its expression, kitty is not happy.); **John Purcell** (Good heavens, he was only 34 days older than me!); **Yvonne Rousseau**; and **Marc Schirmeister**. More letters next time!

It was a rhetorical question, Errol. What have I told you about thinking?

FANZINE COUNTDOWN. May 31st to June 28th. 2013

1.) A MEARA FOR OBSERVERS #15, Mike Meara, c/o efanzines.com, email to Meara810@virginmedia.com
The first adjective that comes to mind is “pretty.” I mean, the chap decorates the cover of the fanzine with pictures of art glass and stained-glass windows. A bit Continental for the punter that prefers a guttersnipe flimsy like FLAG. This entire issue is concerned with Mike and Pat’s trip to Portland for Corflu XXX. I’m glad he enjoyed himself so much, but if he really thinks Portland is the more pleasant city on the strength of the weather we enjoyed in May, I’d advise against a return visit in November. It’s nice to know that Corflu has become Mike’s zeitgeist in fandom, and if he is concerned with its future, every Corflu can use more help. For example, one way to make sure that Corflu 21 has a live fanzine auction would be to volunteer to organize it yourself. It generally works for me.

2.) FANSTUFF #36 & #37 Arnie Katz, 909 Eugene Cernan, Las Vegas, NV 89145, available at efanzines.com, email to Crossfire4@cox.net. Two things caught my attention in #37. First, Arnie describes a number of ways he’d like to change the FAAn awards; I’m very curious to see what kind of reaction his ideas inspire. The other is Art Widner’s faan fiction “Ah, Sweet Laney,” which features one of the most human portraits of Francis Towner Laney I’ve ever read. It’s fiction, but also a memoir, and among the best I’ve read this year.

3.) MY BACK PAGES #10, Rich Lynch, P.O. Box 3120, Gaithersburg, MD 20885, email to rw_lynch@yahoo.com. I can’t seem to just *praise* anything this time out. Rich makes this sandwich of old and new material very attractive indeed, but there is something slightly detached about his style these days – as if he has never quite recovered from the trial of casting Lan’s Lantern into the fires of Mt. Doom. Am I confused here? No matter. I liked his remarks on the 2012 Worldcon, and his insights into life within the DC Beltway are scary enough to be suitable for campfire storytelling. If he held a flashlight under his chin while he edited the fanzine, I’d probably pee myself.

4.) ANSIBLE #311, Dave Langford, 94 London Road, Reading, Berkshire, RG1 5AU United Kingdom, or ansible.co.uk. Because I’ve been sending him a monthly paper fanzine in trade, Dave’s resumed sending me my own paper copy of ANSIBLE. Makes me feel like I’m a lad of 37 again. Yet, Dave still hasn’t solved the main problem inherent in the human lifespan, which is that we can’t identify positive milestones -- the birth of a future bnf, for example – as clearly as we can their deaths or terminal cancer diagnoses. But without Dave’s “As Others See Us” items, I’d have forgotten that I was a member of a despised and eccentric subculture long ago. Thanks for keeping it a proud and lonely thing, Dave.

5.) BROKEN TOYS #17 & #18, Taral Wayne, 243 Dunn Ave. Apt. 211, Toronto, Ontario M6K 1S6 CANADA, email to taral@teksavvy.com. Unquestionably the most disappointed man in fandom. He can’t just ask us to vote Steve Stiles a much deserved and long-delayed Hugo award for Best Fan Artist; it has to be presented in the light of Fandom’s failure to recognize Taral’s accomplishments as well. He needs to be more blindly indulgent and write what he really likes, regardless of whether we “get it” or not. A thousand fans have written fanzine reviews, but only one has created a character like Saara Mar. Fandom has frayed into a thousand loose fibers, spooling away in random directions. One’s only option is to grab a thread that looks promising and start winding.

Also Received or Released:

BCSFA ZINE #481, edited by Felicity Walker for the BCSFA, c/o efanzines.com, email to Felicity4711@gmail.com

CHUNGA #21, Byers, Hooper and Juarez, 1013 N. 36th St. Seattle, WA 98103

CLAIMS DEPARTMENT #16, Chris Garcia, c/o efanzines.com, email to Garcia@computerhistory.org
DARK MATTER ZINE DR. WHO SPECIAL, Nailini Hayes, c/o eFanzines.com

THE DRINK TANK #343 - 346, Chris Garcia, c/o efanzines.com, email to Garcia@computerhistory.org
THE FFIIX #30, Steve Green, 33 Scott Road, Olton, Solihull B92 7LQ UK, email to stevegreen@livejournal.com
INTERSTELLAR RAMJET SCOOP, June, 2013, Bill Wright, Unit 4, 1 Park Street, St. Kilda West, Victoria 3182 AUSTRALIA

THE NATIONAL FANTASY FAN Vol. 72, #4, David Speakman, c/o eFanzines.com, email to cabal@n3fmail.com

THE NEW PORT NEWS #270, Ned Brooks, 4817 Dean Lane, Lilburn, GA 30047-4720, email to nedbrooks@sprynet.com

ONE SWELL FOOP #9, Garth Spencer, 82 East 40th Ave., Vancouver BC V5W 1L4 Canada email to garthspencer@shaw.ca.

PLANET STORIES #28, Shelby Vick, P.O. Box 9824, Panama City, FL 32417, online at www.planetstories.com

THE RELUCTANT FAMULUS #93, Tom Sadler, 305 Gill Branch Road, Owenton, KY 40359, email to tomfamulus@hughes.net

SCIENCE FICTION SAN FRANCISCO #142, Jean Martin, et al, c/o efanzines.com, email to SFinSF@gmail.com

TOLKIEN FANDOM REVIEW FOR 1968, Sumner G. Hunnewell, 2030 San Pedro, Arnold, MO 63010, email to hildisfontook@prodigy.net

Apocryphal? Astringent? Caramelized? Write to 11032 30th Ave. NE Seattle, WA 98125, or email fanmailaph@aol.com.